

CELEBRATING SIXTY YEARS



**SCMS 2019**  
CONFERENCE PROGRAM

Sheraton Grand Seattle

**MARCH 13-17**



**City of Seattle**  
Mayor Jenny A. Durkan

March 13, 2019

Dear Friends:

On behalf of the City of Seattle, I extend my warmest greetings to all of those attending the 2019 Annual Conference of the Society for Cinema and Media Studies. It is a privilege to welcome you to our great city and the beautiful Evergreen State.

Thank you for joining us in Seattle for your conference. The Emerald City is a vibrant and diverse community that boasts a wide variety of recreational attractions, from our breathtaking natural beauty and outdoor activities to our thriving theater and music district, world-class museums and fine dining. I am certain that you will find your hosts to be warm and hospitable, and I hope you enjoy your stay with us.

Again, welcome to Washington. I am proud to have the nation's leading scholarly organization dedicated to promoting a broad understanding of film, television and related media gathered here in our city. Please accept my best wishes for rewarding and productive conference.

Sincerely,

Jenny A. Durkan  
Mayor of Seattle

## Letter from the President

Dear 2019 Conference Attendees,

This year marks the 60th anniversary of the Society for Cinema and Media Studies. Formed in 1959, the first national meeting of what was then called the Society of Cinematologists was held at the New York University Faculty Club in April 1960. The two-day national meeting consisted of a business meeting where they discussed their hope to have a journal; a panel on sources, with a discussion of “off-beat films” and the problem of renters returning mutilated copies of *Battleship Potemkin*; and a luncheon, including Erwin Panofsky, Parker Tyler, Dwight MacDonald and Siegfried Kracauer among the 29 people present. What a start!

The Society has grown tremendously since that first meeting. We changed our name to the Society for Cinema Studies in 1969, and then added Media to become SCMS in 2002. From 29 people at the first meeting, we now have approximately 3000 members in 38 nations. The conference has 423 panels, roundtables and workshops and 23 seminars across five-days. In 1960, total expenses for the society were listed as \$71.32. Now, they are over \$800,000 annually. And our journal, first established in 1961, then renamed *Cinema Journal* in 1966, was renamed again in October 2018 to become *JCMS: The Journal of Cinema and Media Studies*.

This conference shows the range and breadth of what is now considered “cinematology,” with panels and awards on diverse topics that encompass game studies, podcasts, animation, reality TV, sports media, contemporary film, and early cinema; and approaches that include affect studies, eco-criticism, archival research, critical race studies, and queer theory, among others. No matter its expansion, the current society still shows what the initial mission statement defined as a “devotion to the medium as craft and art” and “a fellowship in spirit, in mind, and in performance.”

One way we celebrate the history of our field and our society is through our Distinguished Career Achievement Award. This year, we give it to Donald Crafton whose work on early cinema, animation, performance, and sound embodies the society’s devotion to various media as craft and art. I hope you will join us at the Awards Ceremony on Friday at 5:00 PM and at the reception following to celebrate Professor Crafton and our other award winners, and to share in the fellowship of this venerable society.

Have a great conference,

Pamela Robertson Wojcik  
President

## Letter from Program Chair

Welcome to the 60th annual conference of the Society for Cinema and Media Studies. I am honored to be this year's Program Chair for what I hope will be an intellectually rewarding and socially satisfying experience in the beautiful city of Seattle.

This fall we received 1200 proposals for pre-constituted panels, seminars, roundtables, workshops, and open call papers from a wide variety of independent scholars, graduate students, and faculty of all ranks. I am indebted to this year's Program Committee, who carefully read every proposal and, in some cases, formed many of the open call panels that grace this program. Thank you to Peter Alilunas, Miranda Banks, Andrew Bottomley, Steven Cohan, Robin Curtis, Lindsey Decker, Cary Elza, Elizabeth Evans, Mark Gallagher, Rebecca Gordon, F. Hollis Griffin, Claire Henry, Daniel Herbert, Laura Horak, Sarah Keller, Bill Kirkpatrick, Melanie Kohnen, Derek Kompare, Dimitrios Latsis, Juan Llamas Rodriguez, Neepa Majumdar, Jeffrey Middents, Lori Morimoto, Miriam Petty, Isabel Pinedo, Kevin Sanson, Mel Stanfill, Neil Verma, and Pamela Robertson Wojcik. Each generously gave much of their time and expertise to ensure that the program reflects the diversity, currency, and depth of scholarship in which our membership is engaged. I also relied on the wisdom of previous Program Chairs, and would like to thank Steven Cohan, Pamela Robertson Wojcik, and Nick Davis for their input and help along the way. This was our second year using the submissions and review software designed by Open Water, and I'm grateful to their support team for their ongoing flexibility in designing and redesigning a portal to fit our needs.

This year's conference offers something for every specialty or interest and we've tried to organize the schedule, where possible, according to related research streams; for example, panels on animation are scheduled to follow each other in the same room on Thursday. Likewise, panels featuring Queer Theory and/or History are scheduled to follow each other Friday and Saturday. Other topics may have "mini" streams of similar design (following each other in the same room). We hope this enables attendees to take advantage of research interests without having to spend too much time mapping conference movements. Likewise, and building on last year's success, we have continued scheduling seminars for Sunday mornings. We received a deep and diverse selection of seminar proposals this year, and we are pleased with the wide array of research and pedagogical interests represented. Please note one addition to the seminars: This year, conveners had the option of opening their seminars to the all conference attendees. If you have not already signed up for a seminar, you still have the opportunity to take advantage of this enriching chance to collaborate with peers in a more informal setting than offered elsewhere in the conference (open seminars are identified in the program). And, as per last year, seminars are followed by a coffee break leading into the last panels of the day.

Beyond the panels, roundtables, workshops, and seminars, the conference also features a number of exciting special events organized by the Host Committee and other groups. The Seattle Host Committee has organized a fabulous event, "Evergreen Media: Film, Television, and New Media in Seattle," for Thursday evening at 7:00 PM at the SIFF Egyptian Theatre. The evening will feature a panel of scholars, video clips, and short films highlighting the robust media culture located in Seattle. Thank you to our Host Committee—Kirsten Moana Thompson (Co-Chair), James Tweedie (Co-Chair), Lauren Berliner, Lyall Bush, David Coon, Dani Kissinger, Kathy Morrow, Leilani Nishime, Zaya Rustamova, and John Trafton—for organizing this event, and for putting together the Seattle guide found in your conference app. Other events of interest include "Reframing Ethnographic Media: Edward Curtis, Franz Boas, and the Kwakiutli First Nation," "An Evening with Something Weird Video," and a memorial to Frank Ukadike on Wednesday evening, and "The Secret Lives of Filmmakers: An Insider's View of the Industry with Alan and Joyce Rudolph," on Saturday evening, all in the conference hotel. This year we've also added a "pop-up" booth on Friday morning and Saturday afternoon in the hotel where members can "Ask a Librarian" or "Ask an Archivist" research questions. For those looking to go farther afield, SCMS is offering a hosted tour of the Paramount Theatre



on Thursday morning. Note as well that the Emerald City Comic Con coincides with our conference so there may be events of interest for SCMS members. Finally, if you'd like to honor and celebrate this year's award recipients—and see old friends and colleagues—please join us at the Awards Ceremony and Reception starting with the awards at 5pm on Friday evening.

One of the most enriching parts of being Program Chair is being exposed to both the depth and the breath of research interests pursued by our membership. From classical Hollywood to video games, spectatorship to cos-play studies, Film and Media Studies SCMS scholars bring a wealth of subjects to the conference. As this suggests, our membership has grown since we were first known as the Society for Cinematologists sixty years ago. Likewise, our membership has grown from under forty to more than 3,000 at this time. While this makes for a much larger conference than in the past, one of the virtues of such growth is that our meeting now includes scholars from all over the globe, including: Australia, Austria, Belgium, Britain, Canada, Czech Republic, Costa Rica, Chile, China, Egypt, Finland, France, Germany, India, Ireland, Israel, Italy, Japan, Lebanon, Mexico, the Netherlands, New Zealand, Norway, Paris, Poland, Qatar, Scotland, Singapore, South Korea, Spain, Sweden, Switzerland, Taiwan, and the United States. If you're new to SCMS, welcome and we hope you find the annual conference to be a gratifying experience. To returning members, thank you for your continued support of the Society. I'd also like to extend a special welcome to independents scholars and those attendees affiliated with the various archives, film festivals, and other organizations. Your presence enriches all of our work.

Finally, none of this—not the conference, not the awards, not the newsletters, not the social media and conference app—could be done without the herculean efforts of the SCMS staff housed either in the home office in Oklahoma or offsite. Communications Coordinator Margot Tievant keeps us apprised of all SCMS news throughout the year, and especially during conference time, while Erfana Enam, who recently joined the staff as our Financial Analyst, manages to keep our books in the black. While long-term conference scheduler Bruce Brasell left SCMS this year, we were fortunate that he left behind a strong legacy so that our new scheduler, Thomas J. West, could step in and help to create a program that combines diversity across panel sessions while also looking for places of contact and overlap. Website Content Manager Aviva Dove-Viebahn, who will be leaving this position later this year, has helped us all with our personal conference scheduling by managing our conference app. Crowd Compass, a much needed addition to the event. And Executive Director Jill Simpson keeps the whole show running while acting as the Society's liaison with other scholarly and arts groups.

My final thanks are reserved for the two individuals who labor year round to make the SCMS annual conference an invigorating and enjoyable intellectual and social event. As Director of Conferences and Events, Leslie LeMond identifies conference sites, negotiates contracts, coordinates rooms for panels and special events, and oversees the exhibition hall, among numerous other responsibilities. She is the core of our annual event, and I am indebted to her experience at conference planning and her deep knowledge and understanding of our, sometimes quirky, needs. I really couldn't have done it without her. Likewise, Program Coordinator Molly Youngblood has become a crucial component in her relatively short tenure at SCMS. Always facing demanding tasks with good humor, a razor sharp mind, and an unmatched organizational sense, she has been integral to the success of the conference. And while she recently left SCMS, her influence is on every page of this program. I wish Molly the best as she moves on to another exciting stage in her career.

While my list of thanks could go on, and apologies if I've left anyone out, I encourage all attendees to make the most of the conference—attend a session focusing on something outside your specialty, stop by a SIG or Caucus meeting, explore the exhibit hall, meet someone new, or simply enjoy your time in Seattle.

Paula J. Massood  
Program Chair & President-Elect

## Letter from the Executive Director

Dear SCMS Colleagues,

Thank you for joining us for SCMS's 60th annual conference! We are so pleased to be marking this milestone year in the culturally rich and vibrant city of Seattle.

Seattle is home to respected film and media studies programs at Seattle University, the University of Washington, and Cornish University, all represented on the 2019 Host Committee.

Upon your arrival, it won't take long to recognize that Seattle has a thriving cinema and media culture. That culture is rooted in the early 20th century when scores of movie houses popped up in the downtown area, some established in the 1920's by Hollywood's major movie studios as regional distribution hubs. Many of these theatres were of lavish design. While very few of the original venues remain today, the opulent Paramount Theatre, only a 5-minute walk from the Sheraton Grand Seattle, serves as an exception. Fortunately, it was saved from the wrecking ball by former Microsoft executive Ida Cole in 1993 when she purchased it and raised the funds to restore it to its original glory. The Paramount reopened in 1995. Today it serves as a cinema, live performance venue, and art gallery, and is known as "The People's Theatre." Please don't miss the special tour of this historic jewel that the Host Committee arranged for you on Thursday, March 14 at 11:00 am.

Another local site that might be of interest to all you cinephiles with some free time on your hands is the nearby town of North Bend in the Snoqualmie Valley. An approximately 30-minute drive from Seattle, North Bend is the setting for the original *Twin Peaks* TV series. If you visit, don't miss Twede's Café, also known as the Double R Diner in the series. At Twede's, you can order up a piece of cherry pie and "a damn fine cup of coffee," just like Special Agent Dale Cooper.

In addition to its historic sites and venues, Seattle is home to a strong film and media community. There is an abundance of non-profit organizations who work collaboratively to make Seattle, if not the world, a better place in which to live. While there are too many to mention here, I will draw your attention to two that are playing a role in the 2019 Seattle Conference. The Seattle International Film Festival (SIFF), now in its 45th year, is geared towards the audience experience drawing thousands from around the world each spring. Between festivals, the organization provides year-round programming and educational components for Seattle area residents. SIFF is an in-kind sponsor for this year's Host Committee event, *Evergreen Media: Film, Television, and New Media in Seattle*. Northwest Film Forum, the site of some of our SIG events, is also a pivotal member of the community. The non-profit organization supports filmmakers, offers classes, and provides an important hub for film and media makers, activists, and audiences. We are very proud to be working with both organizations.

Please carve out some time to join the SCMS Board for the annual Members' Business Meeting on Thursday, March 14 from 8:00–9:00 AM in the Cirrus room on the 35th Floor. Meeting attendance is a great way to be updated on the Society's performance over the last year and to hear about exciting new endeavors such as the launch of our new website, and our partnership with Notre Dame University and Kings College London (KCL) to present a three-day summer symposium, "London, Cinema and Media Gateway," in July. Just as we introduced last year, the meeting will be formatted as a listening session allowing you time to provide your feedback to the Board.

Please join me in thanking the 2018 Host Committee members for their hard work. I would especially like to thank Co-Chairs Kirsten Moana Thompson and James Tweedie for adeptly keeping all the many pieces moving in the same direction over the last several months. I hope you will take advantage of the wonderful suggestions they've curated for you on all things Seattle in this year's Host Committee Guide section of the conference program.

In closing, thank you to the Board of Directors including our President, Pam Wojcik, and our Program Chair, Paula Massood for your countless contributions to SCMS. In closing, I owe a huge debt of thanks to staff members Molly Youngblood, Margot Tievant, Erfana Enam, Leslie LeMond, Aviva Dove-Viebahn, and Del LeMond. I appreciate each one of you and all that you brought to the table this year in making SCMS and our annual conference what it is. As we bid a fond farewell to Molly as she begins a new chapter in her life, we thank her for her amazing work over the past two-and-a-half years as SCMS's Program Coordinator.

Have a wonderful time in Seattle!

Jill Simpson  
Executive Director



# Presidents of the Society for Cinema & Media Studies

From the Society of Cinematologists . . .

1959–1961	Robert Gessner	1989–1991	Peter Lehman
1961–1963	Gerald Noxon	1991–1993	Janet Staiger
1963–1964	Richard Griffith	1993–1995	Virginia Wright Wexman
1964–1965	Erik Barnouw	1995–1996	Dana Polan
1965–1966	Robert Steele	1996–1999	Janice Welsch
1966–1968	John B. Kuiper	1999–2001	Robert Kolker
1968–1970	George Amberg	2001–2003	Lucy Fischer
1970–1972	Jack C. Ellis	2003–2005	E. Ann Kaplan
1972–1974	Raymond Fielding	2005–2007	Stephen Prince
1974–1975	Donald E. Staples	2007–2011	Patrice Petro
1975–1977	Howard Suber	2009–2011	Anne Friedberg
1977–1979	Timothy J. Lyons	2011–2013	Chris Holmlund
1979–1981	Robert Sklar	2013–2015	Barbara Klinger
1981–1983	John L. Fell	2015–2017	Steven Cohan
1983–1985	William Nichols	2017–2019	Pamela Robertson Wojcik
1985–1987	Vivian Sobchack	2019–2021	Paula J. Massood, President-Elect
1987–1989	Richard Abel		

. . . to the Society for Cinema & Media Studies



# Society for Cinema and Media Studies

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

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

## SCMS Executive Council

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## 2019 Conference Program Committee

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**Pamela Robertson Wojcik** ♦ *University of Notre Dame*  
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SESSION SCHEDULER: **Thomas J. West III**

COMMUNICATIONS COORDINATOR: **Margot Tievant**

SCMS FINANCIAL ANALYST: **Erfana Enam**

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GRAPHICS ASSISTANT: **Sherrie Reyna**

CONFERENCE ASSISTANTS: **Bob Derryberry &  
Robert Derryberry**

CONFERENCE PHOTOGRAPHER: **Michael Kackman**

## Special Thanks

A special thanks to the following for their support and assistance with the 2019 conference:

**Joel Neville Anderson**

**Christine Becker**

**Steven Cohan**

**Nick Davis**

**Aviva Dove-Viebahn**

**Erfana Enam**

**Maile Hetherington**

**Michael Kackman**

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## Please Note

Replacement conference programs are available at Registration for \$20 (subject to availability). Prices are in USD and can only be paid by credit card. Unless otherwise noted, all meetings, panels, workshops, and events will take place at the conference hotel—Sheraton Grand Seattle, 1400 6th Avenue, Seattle, Washington 98101 USA.

# Registration Hours

ROOM METROPOLITAN BALLROOM-PRE-FUNCTION AREA • 3rd Floor

Tuesday, March 12

4:00 PM–6:00 PM

*Tuesday hours for name badge and conference program pick-up only (pre-registered attendees)*

Wednesday, March 13

9:00 AM–6:00 PM

Thursday, March 14

8:00 AM–5:15 PM

Friday, March 15

8:00 AM–5:00 PM

Saturday, March 16

8:00 AM–5:45 PM

Sunday, March 17

8:30 AM–1:30 PM

*Reminder: Please keep your name badge with you at all times.*

*Replacement name badges will only be printed during registration hours above.*

## Conference FAQs

### How Are Panels Structured?

Panels typically feature 3–4 speakers giving a 20-minute paper. The chair may or may not be one of the speakers. Presenters may need to limit presentations to less than 20 minutes, especially if the panel also includes a formal respondent, or to accommodate more time for Q&A with the audience.

### How Do Workshops Differ From Panels?

Workshops are interactive discussions led by one or two facilitators, who may speak for 5–10 minutes at the start. They are intended to be dialogical, interactive, and productive workspaces. Topics typically focus on pedagogy, research strategies, and methodologies but may also explore major intellectual issues or trends in the discipline. Workshops may include additional speakers but should emphasize participation by all session attendees, involved together in sharing best practices, working on a text together, role-playing an interview, demonstrating a technique, or any other productive interaction.

### How Do Roundtables Differ From Panels?

Roundtables have 4–6 programmed participants, including the chair. Participants do not read papers but make very brief opening remarks, of no more than five minutes each. Following these statements, roundtables open up discussion among the panelists, followed by open discussion with the audience.

### What Are Seminars?

Seminars are sessions in which nobody presents. Participants will have submitted short papers in advance, so everyone can read each other's papers before the conference. The seminars will therefore function as a colloquium. In the seminar, leaders should ensure that all eight participants speak but should not go around the room and solicit summaries of each essay.

# Schedule of Events at a Glance

	<b>TUESDAY</b> March <b>12</b>	<b>WEDNESDAY</b> March <b>13</b>	<b>THURSDAY</b> March <b>14</b>
8 am			8 am – 5:15 pm Registration open
9 am		9 am – 6 pm Registration open	8-9 am Members Business Meeting
10 am			9:15 – 11 am Session E
11 am			10:30 am – 5:30 pm Exhibits open
12 pm		12 – 1:45 pm Session A	11 am Paramount Theatre Tour
1 pm			11:15 – 1 pm Session F
2 pm		2 – 3:45 pm Session B	1:15 – 3 pm Session G
3 pm			3:15 – 5 pm Session H
4 pm	4 – 6 pm Pre-registered attendees can pick up name badges & conference programs	4 – 5:45 pm Session C	5:15 – 7 pm Session I
5 pm			
6 pm		6 – 7:45 pm Session D	
7 pm			7 – 9 pm Host Committee Event Evergreen Media: Filmmaking in Seattle and the Pacific Northwest (SIFF Egyptian Theater)
8 pm		8:00 pm Special Event Reframing Ethnographic Media: Edward Curtis, Franz Boas, and the Kwakiutl First Nation	7:30 – 10 pm Grrrrls Night Out (Palomino)
9 pm		8:30 pm Special Event Tribute to Frank Ukadike	
10 pm		9:30 pm Special Event An Evening with Something Weird Video	



	<b>FRIDAY</b> March <b>15</b>	<b>SATURDAY</b> March <b>16</b>	<b>SUNDAY</b> March <b>17</b>
8 am	<b>8 am – 5:00 pm</b> Registration open	<b>8 am – 5:45 pm</b> Registration open	
9 am	<b>9 – 10:45 am</b> Session J	<b>8:30–9:30 am</b> Institutional Members Chairs' Breakfast	<b>8:30 am – 1:30 pm</b> Registration open
10 am		<b>8:30–9:30 am</b> Graduate Mentor Workshop	<b>9–10:45 am</b> Session S — Seminars
11 am	<b>11 am – 12:45 pm</b> Session K	<b>9 am – 12:45 pm</b> Ask a Librarian/ Ask an Archivist Pop-Up	<b>9 am – 12:00 pm</b> Ask a Digital Humanities Scholar/ Videographic Critic Pop-Up
12 pm		<b>9:45 – 11:30 am</b> Session N	<b>10:45 – 11:30 am</b> Coffee Break
1 pm	<b>1 – 2:45 pm</b> Session L	<b>11:45 am – 1:30 pm</b> Session O	<b>11:30 am – 1:15 pm</b> Session T
2 pm		<b>9 am – 5 pm</b> Exhibits open	
3 pm	<b>3 – 4:45 pm</b> Session M	<b>1:45 – 3:30 pm</b> Session P	<b>1:30 – 3:15 pm</b> Session U
4 pm		<b>1:30 – 5 pm</b> Ask a Digital Humanities Scholar/ Videographic Critic Pop-Up	
5 pm	<b>5–6:15 pm</b> AWARDS CEREMONY	<b>3:45 – 5:30 pm</b> Session Q	
6 pm	<b>6:15–7:15 pm</b> Reception	<b>5:45 – 7:30 pm</b> Session R	
7 pm			
8 pm		<b>7:30 pm – 9 pm</b> Graduate Student Members' Meeting and Reception	
9 pm		<b>8:30–10:00 pm</b> Special Event  The Secret Lives of Filmmakers: An Insider's View of the Industry with Alan and Joyce Rudolph	
10 pm			

## 2019 Conference Sponsors

SCMS would like to extend special thanks for the generous support from our sponsors.

### Gold Sponsorship

University of Toronto Libraries, St. George campus  
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Seattle University, Film Studies Program



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## In Kind Sponsor

Seattle International Film Festival



## SCMS Social Media & Mobile App



Follow us on Twitter (@SCMStudies) and Instagram (@scmstudies).  
Use #SCMS19 to post about your experiences during the conference.

*Instagram*

Find us on Facebook: [facebook.com/SCMStudies](https://www.facebook.com/SCMStudies) and  
keep up to date on conference events via our mobile app.

Access information about the conference from your mobile device including the conference schedule,  
directory of speakers and exhibiting vendors, sponsors and more!

Registered conference goers, please refer to previously sent instructions on downloading the app.

***Keep an eye out for our new and improved website, coming this spring!***



## Live Tweeting

To facilitate virtual conversations arising from the annual meeting, SCMS encourages attendees to tweet using #SCMS19. Any speakers presenting material that they do not wish to be live-tweeted should make a request to the audience at the beginning of their presentations.

# SCMS Caucus & Scholarly Interest Group Meeting Schedule

All SCMS members are welcome to attend.

Meetings are held in the Sheraton Grand Seattle unless otherwise noted.

**Chelan** is located on the 1st Floor. **Ballard** is located on the 3rd Floor.

## WEDNESDAY, MARCH 13

- 12:00 PM – 1:45 PM **Transnational Cinemas Scholarly Interest Group** Ballard
- 2:00 PM – 3:45 PM **Adult Film History Scholarly Interest Group** Chelan  
*Discuss updates, elections, SIG business, announcements, and distribute info relevant to our members.*
- 4:00 PM – 5:45 PM **Fan and Audience Studies Scholarly Interest Group** Ballard
- 4:00 PM – 5:45 PM **Transmedia Studies Scholarly Interest Group** Chelan  
*Short intro presentation, overview of key publications over the past year, discussion of new directions in the field, and exploration of what audience members have been researching in this area of study.*
- 6:00 PM – 7:45 PM **Urbanism/Geography/Architecture Scholarly Interest Group** Ballard
- 6:00 PM – 7:45 PM **Sound and Music Studies Scholarly Interest Group** Chelan  
*Update our membership on our activities, such as our student writing award, our 2018 SIG member publication list, and plans for future events with other SIGs.*

## THURSDAY, MARCH 14

- 9:15 AM – 11:00 AM **Children's and Youth Media and Culture Scholarly Interest Group** Ballard
- 9:15 AM – 11:00 AM **Libraries and Archives Scholarly Interest Group** Chelan
- 11:15 AM – 1:00 PM **Horror Studies Scholarly Interest Group** Ballard
- 11:15 AM – 1:00 PM **War and Media Studies Scholarly Interest Group** Chelan  
*Business and networking meeting for all interested in War and Media studies. Membership not required.*
- 1:15 PM – 3:00 PM **Queer Caucus** Ballard
- 1:15 PM – 3:00 PM **French/Francophone Scholarly Interest Group** Chelan  
*Elections will be held this year.*
- 3:15 PM – 5:00 PM **Experimental Film and Media Scholarly Interest Group** Ballard
- 3:15 PM – 5:00 PM **Film Philosophy Scholarly Interest Group** Chelan
- 5:00 PM – 7:00 PM **Critical Media Pedagogies Scholarly Interest Group**  
*Explore nonprofit film and arts center Northwest Film Forum; enjoy drinks and food; and, talk pedagogy. Also: announcement of awards; recent publications by SIG members; and, plans for future actions. Meeting co-sponsored by the Simpson Center for the Humanities at University of Washington. Meeting held at Northwest Film Forum, 1515 12th Ave.*
- 5:15 PM – 7:00 PM **Latino/a Caucus** Ballard  
*(1) Mentorship Program; (2) Writing Challenge; (3) Precarious Labor additions to the Board; (4) 2020 SCMS preparation; (5) Graduate Student Essay Award; (6) Book List/Publications; (7) Founders Plus*
- 5:15 PM – 7:00 PM **Media, Science, and Technology Scholarly Interest Group** Chelan  
*Presenting grad student writing award, a dissertation workshop, and other SIG business.*

## FRIDAY, MARCH 15

- 9:00 AM – 10:45 AM **Documentary Studies Scholarly Interest Group** Ballard  
*Annual meeting for all members to discuss important initiatives like our new grad student mentorship program, among other issues.*

9:00 AM – 10:45 AM	<b>Film and Media Festivals Scholarly Interest Group</b>	Chelan
11:00 AM – 12:45 PM	<b>Women in Screen History Scholarly Interest Group</b>	Ballard
11:00 AM – 12:45 PM	<b>Caucus Coordinating Committee</b>	Chelan
11:00 AM – 12:45 PM	<b>Digital Humanities and Videographic Criticism Scholarly Interest Group</b>	Richmond
11:00 AM – 12:45 PM	<b>Animated Media Scholarly Interest Group</b> <i>Meeting offsite: McMenamins Six Arms, 300 E Pike St.</i>	
1:00 PM – 2:45 PM	<b>Middle East Caucus</b>	Ballard
1:00 PM – 2:45 PM	<b>SIG Coordinating Committee</b>	Chelan
3:00 PM – 4:45 PM	<b>Caucus on Class</b> <i>Officer elections, update on developments since last year, and raising issues and agenda for upcoming year.</i>	Ballard
3:00 PM – 4:45 PM	<b>Asian/Pacific American Caucus</b>	Chelan
7:15 PM – 9:00 PM	<b>Scandinavian Scholarly Interest Group</b> <i>Reception for SIG members, those affiliated with the Department of Scandinavian Studies, and friends.</i>	Jefferson A & B
7:15 PM – 9:00 PM	<b>Television Studies Scholarly Interest Group</b>	Ballard
9:15 PM – 11:00 PM	<b>Black Caucus</b>	Issaquah A&B

## **SATURDAY, MARCH 16**

9:45 AM – 11:30 AM	<b>Radio Studies Scholarly Interest Group</b>	Ballard
9:45 AM – 11:30 AM	<b>Central/East/South European Cinemas Scholarly Interest Group</b> <i>We will announce our annual essay award winner, discuss election-related process, and announce our new co-chairs.</i>	Chelan
11:45 AM – 1:30 PM	<b>CinemArts Scholarly Interest Group</b>	Ballard
11:45 AM – 1:30 PM	<b>Oscar Micheaux Society</b>	Chelan
1:45 PM – 3:30 PM	<b>Women's Caucus</b> <i>Our meeting features a panel on Women's Activism in the Academy and Beyond, with discussion to follow. We will also award the annual Women's Caucus graduate student writing prize.</i>	Ballard
1:45 PM – 3:30 PM	<b>Silent Cinema Cultures Scholarly Interest Group</b>	Chelan
3:45 PM – 5:30 PM	<b>Nontheatrical Film and Media Scholarly Interest Group</b> <i>Discuss teaching dossier, SIG elections, etc.</i>	Ballard
3:45 PM – 5:30 PM	<b>Comedy and Humor Studies Scholarly Interest Group</b>	Chelan
5:45 PM – 7:30 PM	<b>Video Game Studies Scholarly Interest Group</b>	Ballard
5:45 PM – 7:30 PM	<b>Comics Studies Scholarly Interest Group</b> <i>This meeting will feature a dialogue between the SIG members and two professionals from the comic book industry about their craft, practice, and labor.</i>	Chelan

## **SUNDAY, MARCH 17**

11:30 AM – 1:15 PM	<b>Media Industries Scholarly Interest Group</b>	Ballard
11:30 AM – 1:15 PM	<b>Media and the Environment Scholarly Interest Group</b> <i>We invite all current and interested members to join us. We will present the new coordinators and news about new journals, and discuss upcoming elections and sponsored sessions for 2020.</i>	Chelan
1:30 PM – 3:15 PM	<b>Classical Hollywood Scholarly Interest Group</b> <i>Meeting topics: A discussion of upcoming events and plans.</i>	Ballard

## Policy on Virtual Participation in Conferences

The SCMS annual conference requires physical attendance by all presenters. Although the Society is encouraged by recent innovations in teleconferencing technology and appreciates the many contingencies that may prevent attendance, this policy is based on the following concerns: 1) the annual conference places a premium on face-to-face interaction and conference-wide participation; 2) at most conference hotels technology costs are prohibitive and performance is unpredictable; 3) virtual linkages and technology mishaps tend to undermine the overall flow of conversation and interaction; 4) a stable connection often consumes excessive bandwidth and therefore comes at the expense of other conference events; and 5) the Society offers other options for virtual participation and exchange through its website and social media venues.

## 2019 Audio Visual Policy

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

- LCD projector (and audio)
- VGA Cable (Please make sure you bring an adapter—mini display port to VGA, thunderbolt to VGA, etc)
- Mini Audio Jack
- Power strip
- Wireless internet access (you will obtain the password at conference registration)

Because the cost of equipping rooms with computers is prohibitively expensive, we must ask you to bring your own laptop if you plan to use projection. In addition to your own laptop, please be sure to bring your power cord and any proprietary cords required for your computer. Mac users, please bring your own VGA Adapter. Wireless internet access will be provided in the panel/workshop rooms and conference space. We will not be offering computers, DVD players, overhead projectors, slide projectors, CD players and/or additional audio components. If you have questions about AV or the Society's audiovisual policy, please contact our Director of Conferences and Events.

### Best Practices

Panels and workshops with multiple presentations using projection are encouraged to coordinate before their session time to have all presentations on a single computer or flash drive. Designate one person's laptop for use during the session; load all presentations onto the laptop before the session; and test the presentation to make sure they will work with the software on the designated laptop.

*We cannot accommodate changes or requests for AV equipment onsite.  
SCMS is not responsible for the safety and security of attendee computers.  
Thank you for your cooperation.*

## Assistance with AV during the Conference

If your room's equipment is malfunctioning or you are having difficulty, please contact one of the technicians from PSAV. The direct number for the on duty floor technician is 206.549.7444. State you would like a PSAV technician to come to the room and tell them the issue you are experiencing. You may also call if you need a PSAV technician to come speak with you if you have extensive questions to ask before your presentation. Thank you.

## Conference Hotel Amenities

**Thanks for staying at the Sheraton Grand Seattle**—If you booked a room at the Sheraton Grand Seattle under the SCMS room block (online or by phone), your guest room rate includes complimentary Internet access.

**Wireless Internet access**—Standard in all meeting space at SCMS 2019. This includes the **Exhibit Area (Metropolitan Ballroom, 3rd Floor)** and the **SCMS Lounge/Recharge Area (Capitol Hill, 3rd Floor)**. You will need to obtain a password at **Conference Registration (Metropolitan Ballroom–Pre-Function Area, 3rd Floor)**. The hotel front desk will provide details of how to log onto the Internet in your guest room so that it is taken care of on your final bill.

## Green Partnership

**2018 Green Seal-Silver Hotel Award**—The Sheraton was awarded the Silver Green Seal Standard Hotel Award and participates in a local recycling and composting program. For more information on the Sheraton Grand Seattle and SCMS' sustainability policies, please visit <[https://www.cmstudies.org/page/going\\_green](https://www.cmstudies.org/page/going_green)>.

**Make a Green Choice Program**—Thanks to this hotel initiative (which started at the Sheraton Grand Seattle!), you can enjoy a \$5 voucher at participating food and beverage outlets or get 500 Starpoints awarded at check-out for each night you decline housekeeping (except day of departure). To participate in the Make a Green Choice program, please tell the hotel at check-in or look for the door hanger in your guest room.

**Linen Services**—Cancel daily hotel linen service whenever possible.

**Cleaning Products**—Use your own toiletry products (shampoo, soap, etc).

**SCMS Soap Drive**—SCMS will collect opened and unopened hotel soaps, shampoos, conditioners, and other toiletry items, used or unused, that people in need might find useful. Please take your donations to the **Registration area** and look for the soap drive bin.

**Recycling**—Utilize paperless check-in, check-out, and billing procedures. Use the many recycling cans around the hotel. Reduce your electricity and water use in rooms.

**Name Badges and Conference Programs**—Look for the bins in **Registration area** to recycle your name badge and conference program.

**Electric Vehicle Charging Station**—To find a nearby place to plug in an electric car (EV), use PlugShare's database of over 50,000 charging stations <<https://www.plugshare.com/>>.

## Wellness

**Nursing area**—You are welcome to nurse where ever you feel comfortable feeding your child. If you are looking for a more private space, you can use the **SCMS nursing area (Dashpoint, 4th Floor, Pike Street Tower)**.

Hours for the nursing area: Wednesday 12:00 PM – 7:45 PM, Thursday 8:00 AM – 7:00 PM, Friday 9:00 AM – 5:00 PM, Saturday 8:30 AM – 7:30 PM, and Sunday 9:00 AM – 3:15 PM.

**Quiet room**—During the conference, persons who desire a quiet place to prepare for a presentation may visit the **SCMS quiet room (Alki Boardroom, 4th Floor, Pike Street Tower)**.

Hours for the quiet room: Wednesday 12:00 PM – 7:45 PM, Thursday 8:00 AM – 7:00 PM, Friday 9:00 AM – 5:00 PM, Saturday 8:30 AM – 7:30 PM, and Sunday 9:00 AM – 3:15 PM.

**Fitness Center**—Located on the **35th Floor** (Pike Street Tower) with sweeping views of Seattle, the multi-level Sheraton fitness center features complimentary 24/7 guest access. The bi-level exercise room is equipped with state-of-the-art Life Fitness Signature Series equipment. This integrated equipment offers an interactive heart rate system along with a 15-inch touch-screen console to select entertainment options. Equipment also includes: Treadmills, Elliptical Cross-Trainers, Exercise Bikes, Single Station Resistance Equipment, and Free Weights.

**Northwest Art Collection**—The hotel features a multi-million dollar art collection managed by the hotel's very own Art Curator, Margery Aronson. It is open to the public and features original works of art by famous northwest artists, including glass master Dale Chihuly.

**Indoor Heated Pool**—Overnight guests enjoy complimentary access to the heated lap pool in our fitness center. This **35th Floor** facility allows spectacular natural sunlight and dazzling views of Puget Sound, Lake Union, and the Olympic and Cascade Mountain ranges.

## Inclusion

**Pronoun Stickers**—As a show of SCMS's commitment to diversity and inclusion, we will provide pronoun stickers for your name badge. Stickers will be available for pickup at registration and can easily be worn as a show of solidarity and a means of making our annual conference a friendly and safe environment for all.

**All-Gender Restrooms**—SCMS is committed to making the conference accessible and welcoming to all of our community. Gender-neutral restrooms are an important part of making the annual conference more inclusive. All-person, all-access restrooms are available at the Sheraton Grand Seattle on the Third Floor (close to the Ravenna rooms). The hotel also has two, single stall All-Gender restrooms on the 4th Floor of the Pike Street Tower. All-Gender Restrooms will be clearly marked with signs outside of the restroom entrances and are also designated on the map on page 27. To find other safe restrooms in Seattle, visit [Refuge <refugerestrooms.org>](http://Refugerestrooms.org).

**On-Site Accessibility Issues**—Should you encounter an accessibility issue at SCMS 2019, please notify the hotel's front desk so they can assist you immediately. You may also report the problem by e-mail at [<hotel@scmsconference.com>](mailto:hotel@scmsconference.com).

## Recording Policies

SCMS and the press occasionally record sessions for use in broadcast and electronic media, and may also film or photograph public areas at the meeting. Any individual's registration, attendance, or participation at the meeting constitutes that attendee's agreement to the use of their image in photographs, video, audio, and electronic communications. Presenters who do not wish for their session to be recorded may opt out by contacting [scms-office@ou.edu](mailto:scms-office@ou.edu).

In order to encourage open debate and allow members to speak as freely as possible, SCMS does not permit audio or video recording of its business meeting. Anyone who wishes to conduct audio or video recording must obtain permission from participants in advance. SCMS is not responsible for unauthorized recording but does reserve the right to revoke registration of anyone who records or broadcasts sessions without appropriate permissions.



## SCMS Anti-Harassment Statement

As an association, the Society for Cinema and Media Studies is strongly committed to building and supporting a robust scholarly and educational community built on the tenets of diversity, equity, and the free and civil exchange of ideas with fundamental respect for the rights, dignity, and value of all persons (See SCMS Position Statement November 21, 2016). The values of respect, equity, and nondiscrimination should inform conduct whether in speech or act; whether in formal, informal or social settings; whether in-person or remotely.

At our national conference and throughout the year, SCMS is committed to providing an environment where all members, participants, and volunteers are treated with equal consideration in a harassment-free space. Certain behavior is specifically prohibited and will not be tolerated in person, in writing, or remotely, including: harassment or intimidation based on race, religion, language, gender, sexual orientation, gender identity, gender expression, disability, appearance, or other protected group status; sexual harassment or intimidation, including verbal harassment, unwelcome sexual attention, stalking (physical or virtual), sexual coercion, or unsolicited physical contact; the use of power or professional status to threaten, coerce, or harass someone, whether verbally or physically; or threatening behavior, whether verbal or physical. During the annual conference as well as any SCMS sponsored events, participants (whether members, presenters, staff, students, attendees, guests, vendors, contractors, exhibitors, volunteers, or media representatives) are expected to observe these rules and behaviors in all conference venues, meetings, special events, tours, receptions, hotel spaces, as well as online venues and social events on or off site involving members. Within the context of SCMS policy and the professional practices of scholarship, critical examination of beliefs and viewpoints does not, by itself, constitute hostile conduct or harassment. Similarly, the use of imagery or language in the context of a professional discussion might not constitute hostile conduct or harassment.

If you have experienced any unwelcome behavior or harassment, please contact the Executive Director or any member of the Board of Directors, a member of Hotel Security, and/or a local police officer. Please report any physical assault or threats to the local police department.

Reporting an incident of harassment does not obligate the complainant to pursue any further action. Everyone will be treated fairly and with dignity and respect throughout the investigation process due to the enormous consequences an allegation of harassment can have for all parties involved. To the extent possible, the investigation will be handled confidentially and sensitively. All allegations will be documented by a designated member of the Board of Directors or SCMS Home Office and may, if warranted, be referred to local law enforcement. SCMS will handle matters that fall under a violation of these policies individually, in a manner deemed fit by the Board of Directors.

## Accessibility

The Society for Cinema & Media Studies is committed to providing access and reasonable accommodation in its services, programs, activities, education, and employment for individuals with disabilities.

The Sheraton Grand Seattle is also committed to making their facilities, amenities, and services accessible to guests with disabilities. That commitment entails removing barriers and making reasonable modifications to their policies, practices, or procedures so as to give people with disabilities the same opportunities as other guests in the way they access and benefit from the property's products and services.

All areas of the facility are wheelchair-accessible. Electronic doors are located at the main lobby entrance. The main lobby has a marble floor. Elevators connect all levels of each property. Each elevator has Braille numerals beside each control button. Restrooms in lobbies and on meeting room floors are ADA accessible, wheelchair accessible and have tactile signage. There are no restrictive steps to enter the hotel or within the hotel. Valet parking and on site accessible self-parking is available at the hotel. The hotel has an accessible fitness center, swimming pool and business center.

**Guest Rooms**—Mobility-accessible doors feature at least 32 inches of clear door width. There are 12 accessible rooms with king beds. Five have roll-in bathrooms. Accessible rooms also offer the following: adjustable height hand-held shower wand, bathroom vanity at an appropriate height, grab bars in the bathroom, a lowered deadbolt, lowered electrical outlets, lowered night guards and peepholes on guest room doors, and no transfer showers are available. Hearing-accessible features include a visual fire alarm, portable communications kits containing visual alarms and notification devices, and TTY. TVs have closed captioning.

**Meeting Rooms**—All rooms and floors of the hotel are accessible.

**Restaurants**—There are restaurants on the lobby level and they are accessible.

**Conference Events**—All conference events at the Sheraton Grand Seattle are fully accessible by elevator.

If you are an attendee who has access needs, please let us know so we can ensure you will not face any barrier to participation. Please speak with a Guest Services Representative in the Lobby (either at hotel registration or the concierge desk) or call/email Cheryl Macaraeg, Senior Event Manager, <cheryl.macaraeg@sheratonhotels.com> or (206) 330-3007.

If you need to rent a medical device (e.g., scooters or wheelchairs) for your stay, email or call Scootaround, info@scootaround.com, (888) 441-7575 or Access Medical Equipment Co. at (206) 365-7700 where you can arrange a short term rental with delivery to the hotel.

For information regarding Accessible Transportation, Scooter Rentals, Service Animal policies, and other Accessibility information, please look under the Conference Tab > SCMS Policies > Accessibility.

### SCMS Lounge/Recharge Area

with Computer/Printer Access

ROOM CAPITOL HILL • 3rd Floor

Feel free to hang out in this area, network, hold informal meetings, charge your devices, work on your computer/tablet. All registered attendees of SCMS 2019 may use this area free of charge.

*Terms and conditions: you agree to use these computers at your own risk.*

*They are public terminals and SCMS cannot be held responsible for results of usage.*

## Exhibit Hours\*

ROOM METROPOLITAN BALLROOM • 3rd Floor

Thursday, March 14  
10:30AM–5:30PM

Friday, March 15  
9:00AM–5:00PM

Saturday, March 16  
9:00AM–4:00PM

\*hours subject to change

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

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## Become an Institutional Member

Institutional membership represents a significant engagement with current scholarship, theory, criticism, education, and practice in the study of cinema and media. Allow us to help you increase exposure and heighten awareness of your organization with our audience of highly motivated cinema and media faculty, undergraduate and graduate students, precollege teachers, postdocs, and professionals in media and film studies.

### Why SCMS?

Our society comprises over 3,000 members, representing more than 500 institutions and 38 nations. We serve as a resource for scholars, teachers, administrators, and the public at large.

### Benefits

- Four issues of *JCMS: Journal of Cinema and Media Studies*
- Access to members' area of the SCMS website, monthly News Briefs, announcements, and profile page
- Unlimited access to SCMS' online career center, enabling departments and programs to post and view job applications and to identify cinema/media scholars looking for full and/or part-time employment.
- Free job postings
- Free website ad accessible via the institutional membership list on [cmstudies.org](http://cmstudies.org)
- Featured in the Programs/Schools area of the SCMS website
- Logos and homepage link inclusion on the SCMS website to showcase programs and activities
- Listing in conference program
- Free ad within the conference app
- 50% discount on an ad in the conference program —OR— 10% discount on up to ten (10) student memberships
- Networking opportunities via the annual conference and the SCMS website
- JSTOR access to the journal
- Online resources for department chairs, including data about the discipline
- Guidelines for Program Review and other assessment resources
- Discounted rates on books

### Sign Up Today

Sign up your department, program, or office for SCMS institutional membership and ensure that you and your colleagues have timely access to valuable resources.

[http://www.cmstudies.org/?page=institut\\_membership](http://www.cmstudies.org/?page=institut_membership)

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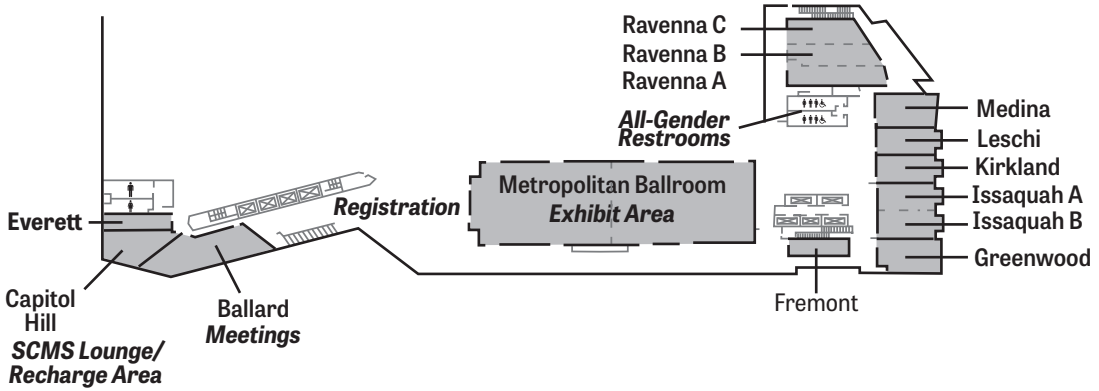
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## Nominations for Distinguished Pedagogy & Distinguished Career Achievement Awards

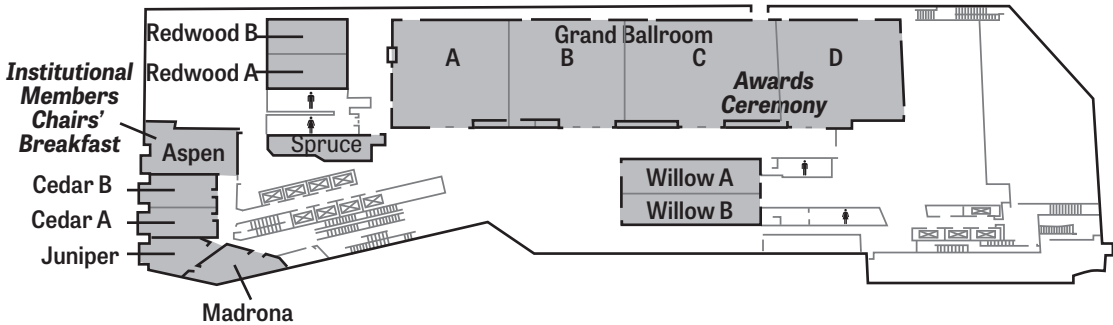
All SCMS members—graduate students, part- and full-time faculty, and independent scholars—are warmly encouraged to nominate scholars they consider deserving of the Distinguished Career Achievement and Distinguished Pedagogy awards. A short nominating statement, submitted via an online form, is required by August 1 in each case. For further information, including additional criteria required for each award, please visit the Awards section of the SCMS website: [cmstudies.org](http://cmstudies.org).

# Meeting Space at a Glance

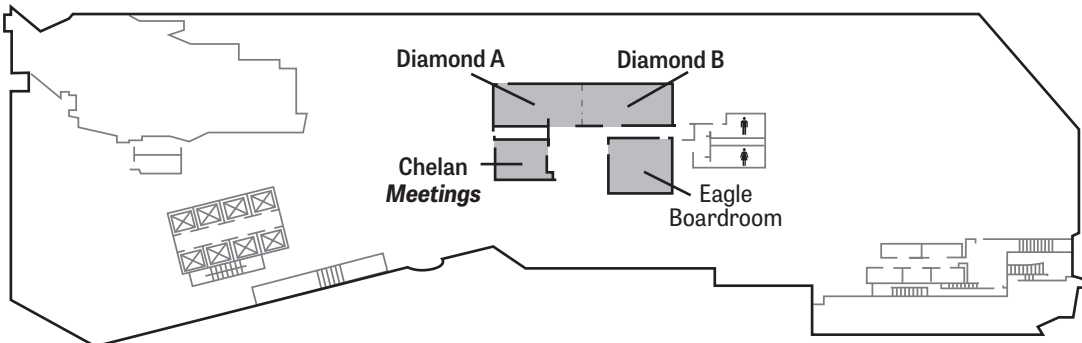
## THIRD FLOOR



## SECOND FLOOR

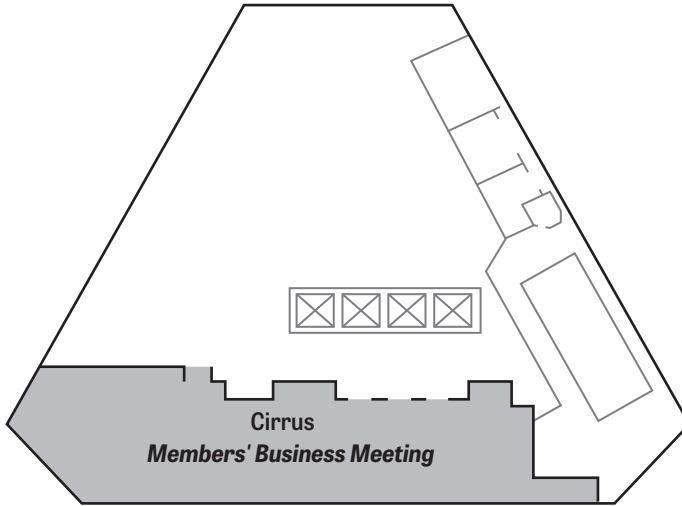


## FIRST FLOOR, LOBBY LEVEL

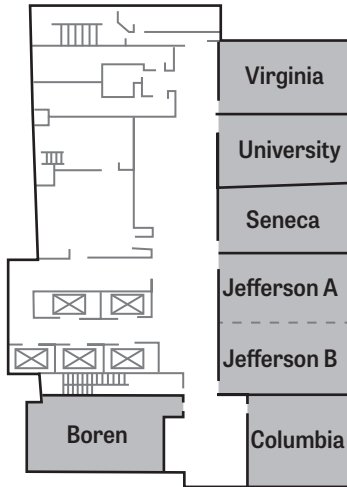


# Meeting Space at a Glance

## PIKE STREET TOWER, 35TH FLOOR



## UNION STREET TOWER, FOURTH FLOOR





# Seattle Vicinity Map



**KEY**  
to Locations of Special Events

- Reframing Ethnographic Media, Frank Ukadike Memorial Event, An Evening with Something Weird Video, The Secret Lives of Filmmakers
- ① Evergreen Media
- ② Paramount Theatre & Historic Theatres Library: A Hosted Tour
- ③ Grrrls Night Out

TO ALL SCMS MEMBERS

# YOU'RE INVITED!

## Members' Business Meeting

Thursday, March 14  
8:00 AM – 9:00 AM

ROOM CIRRUS • 35th Floor, Pike Street Tower

All SCMS members are encouraged to attend the annual Members' Business Meeting to learn more about SCMS and current strategic processes.

We are excited to introduce some of the key features of SCMS's new website. Members will also meet and can address questions to members of the Board, and the leadership of the SCMS Caucuses and Scholarly Interest Groups.

## Paramount Theatre & Historic Theatres Library:

### A Hosted Tour

Thursday, March 14  
11:00 AM – 12:00 PM

LOCATION PARAMOUNT THEATRE • 911 Pine Street

Seattle Theatre Group ([stgresents.org](http://stgresents.org)), the largest arts organization in the Pacific Northwest, programs and operates three historic theatres in Seattle. Their flagship theatre is The Paramount which opened in 1928 as a movie house and is a designated historic landmark. You will be able to tour parts of the theatre and learn about historic and current film and performing arts presentations. The last 15 minutes of the tour will include a visit to the Historic Theatres Library adjacent to the theatre.

## Awards Ceremony

Friday, March 15  
5:00 PM – 6:15 PM

ROOM GRAND BALLROOM C & D • 2nd Floor

Please join us in acknowledging and honoring this year's award recipients.

## Reception

Friday, March 15  
6:15 PM – 7:15 PM

ROOM GRAND BALLROOM A & B and  
PRE-FUNCTION AREA • 2nd Floor

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

## Coffee Break

Sunday, March 17  
10:45 AM – 11:30 AM

ROOM METROPOLITAN BALLROOM  
PRE-FUNCTION AREA • 3rd Floor

## Ask a Librarian/ Ask an Archivist

Friday, March 15  
9:00 AM – 12:45 PM

Saturday, March 16  
1:00 PM – 5:00 PM

ROOM METROPOLITAN BALLROOM  
PRE-FUNCTION AREA • 3rd Floor

You've got questions? We've got answers! Librarians, archivists, and seasoned researchers from the Libraries & Archives Scholarly Interest Group will be fielding questions on the 3rd Floor of the Sheraton Grand Seattle.

## Ask a Digital Humanities Scholar/ Videographic Critic

Friday, March 15  
1:30 PM – 5:00 PM

Saturday, March 16  
9:00 AM – 12:00 PM

ROOM METROPOLITAN BALLROOM  
PRE-FUNCTION AREA • 3rd Floor

Members of the Digital Humanities and Videographic Criticism Scholarly Interest Group will staff a booth on the 3rd Floor of the Sheraton Grand Seattle on Friday and Saturday to answer questions about DH and Videographic Practice and provide technical tutorials.

# INSTRUCTIONS

## FOR PANEL AND WORKSHOP CHAIRS

1. Presentations should not exceed 90 minutes total, to ensure discussion time.
  - When one panelist goes over time, other panelists or workshop participants are deprived of a fair opportunity to present their research/comments.
  - Audience members are rightfully upset when there is no time to ask questions.
2. **SCMS asks all panel chairs to please read this statement aloud at the beginning of each session:** *To begin, we respectfully acknowledge that our event today is taking place on the ancestral territory of the Duwamish, Muckleshoot, Snohomish, Snoqualmie, Suquamish, and Tulalip peoples. We pay respect to their Elders past and present and extend that respect to their descendants and to all Indigenous people. To acknowledge this land is to recognize its longer history and our place in that history; it is to recognize these lands and waters and their significance for the peoples who lived and continue to live in this region, whose practices and spiritualities were and are tied to the land and the water, and whose lives continue to enrich and develop in relationship to the land, waters and other inhabitants today.*
3. Technology problems cut into panel times. Please have panelists check their technology (DVDs, laptops, flash drives) in advance.
4. Please check that all visuals and audio are functional before your session begins.
5. All papers must be presented in person by the author. Skype or other teleconference presentations are not allowed at SCMS conferences.
6. Chairs should give their panelists signals for 5 minutes left, 2 minutes left, and “please wrap up” at the 20-minute mark.
7. Chairs who are presenting papers should designate one of the panelists to time their paper when they are presenting.
8. Please end your session promptly to allow time for travel between panels and set-up for the next session.

session

A

Wednesday, March 13  
12:00 PM – 1:45 PM

**A1** **Queer Archival Registers**  
The Precarious Promise of  
New Media Archives

- CHAIR **Marika Cifor** ♦ *Indiana University  
Bloomington*
- Cait McKinney** ♦ *California State University,  
Northridge* ♦ “Alfred Kinsey’s Period Tracking  
App: Intimate ‘Archives’ and Mediated  
Histories of Data Science”
- Alexander Cho** ♦ *University of California, Irvine* ♦  
“Acceleration, Extraction, Evasion: Social  
Media Sentiment Analysis and Queer of Color  
Resistance”
- Markia Cifor** ♦ *Indiana University Bloomington* ♦  
“#WhatIsRememberedLives: Surviving AIDS in  
the Instagram Archive”
- China Medel** ♦ *University of North Carolina at  
Chapel Hill* ♦ “Brown Time: *veteranas\_and\_*  
*rucas* and Latinx Image Archiving in the Face  
of Gentrification”

SPONSOR Libraries and Archives  
Scholarly Interest Group

**A2** **Disruptive Cinema Exhibition**  
From Alternative Content Consumption  
to Expanded Spectatorship Practices

- CHAIR **Sarah Atkinson** ♦ *King’s College London*
- Su-Anne Yeo** ♦ *Emily Carr University of Art +  
Design* ♦ “Cinema Kabuki and the Production  
of Liveness”
- Carter Moulton** ♦ *Northwestern University* ♦  
“‘They Are Acting Like The Dursleys’:  
Constructing and Controlling The Blockbuster  
Experience”
- Helen Kennedy** ♦ *University of Brighton* ♦  
“*Secret Cinema*: From Event-Led to Experience  
Led Film Distribution Models”
- Sarah Atkinson** ♦ *King’s College London* ♦ “‘One  
Night—One Camera—One Take’: Immediacy,  
Liveness, Authenticity in *Lost in London LIVE*”
- SPONSOR Fan and Audience Studies  
Scholarly Interest Group

**A3** **Television Audiences and Fans in the Streaming Era**

- CHAIR **Kelly Kessler** ♦ *DePaul University*  
**Zachary A. Zahos** ♦ *University of Wisconsin-Madison* ♦ “Memed Hams: YouTube Appropriations of *The Simpsons* and the Vernacular Avant-Garde”  
**Michael Rennett** ♦ *The University of Texas at Austin* ♦ “Recreating Reality TV: The Fandom and Labor of YouTube’s *Survivor: Maryland*”  
**Kelly Kessler** ♦ *DePaul University* ♦ “Tweets, Gleeks, and racheldoesstuff: Hybridizing Broadway and TV Fandom in Online Promotion of 21st Century Musical Series”  
**Dan Hassoun** ♦ *Indiana University* ♦ “‘Watching, But Not Too Much’: Managing the Attention and Distraction Boundary in Binge-Watching Practices”

**A4** **Spiritualism and Cinema**

- CHAIR **Murray Leeder** ♦ *University of Calgary*  
 RESPONDENT **Matthew Solomon** ♦ *University of Michigan*  
**Murray Leeder** ♦ *University of Calgary* ♦ “Spiritualist Reception of Anti-Spiritualist Films in Britain, 1913–1926”  
**Kevin Chabot** ♦ *University of Toronto* ♦ “Pure Medium(ship): Photography, Film, Automatic Writing”

**A5** **Global Ethics and Aesthetics**

- CHAIR **James Prakash Younger** ♦ *Trinity College*  
**Laurence Kent** ♦ *King’s College London* ♦ “The Metaphysical Screen: Cavell, Deleuze, and The Outside”  
**Lia Turtas** ♦ *Cornell University* ♦ “Heretical Animism: The Spiritual Automaton of Pier Paolo Pasolini’s Cinema”  
**James Prakash Younger** ♦ *Trinity College* ♦ “Radical Anachronism: Rasa Aesthetics in Bengali Art Cinema”  
**Dylan Suher** ♦ *Harvard University* ♦ “May Fourth’s Forgotten Territory: The Story of Chinese Film Literature”

**A6** **Feminist Intermediality and Innovation**

- CHAIR **Erin Harrington** ♦ *University of Canterbury, New Zealand*  
**Rosanna Maule** ♦ *Concordia University* ♦ “Intermediality and Women’s Agency in Media Culture”  
**Heather Osborne-Thompson** ♦ *California State University Fullerton* ♦ “Stylistic and Generic Heterogeneity in *Big Little Lies*”  
**Erin Harrington** ♦ *University of Canterbury, New Zealand* ♦ “XX marks the spot? Gender, aesthetics and representation and contemporary horror anthology films”  
**Conn Holohan** ♦ *NUI Galway* ♦ “Living in Style: Gender, Class and Camera Movement in Late-1930s Melodrama”

WEDNESDAY  
 MARCH 13  
 12:00 PM  
 1:45 PM

**A7 Time Keeps on Slipping**  
Temporal Dimensions of Genre and Authorship

CHAIR **Jiwon Ahn** ♦ *Keene State College*

**Zak Roman** ♦ *University of Oregon* ♦ “The Regressive Teleology of the Revivalist Parody Film”

**Jiwon Ahn** ♦ *Keene State College* ♦ “Empowered Through Time: The Time Slip Narrative in Recent East Asian Films”

**Christopher Ernst** ♦ *Stevenson University* ♦ “The Owls Are Not What They Seem—Screen Memories and Depictions of the Supernatural in *Twin Peaks: The Return*”

**Seth A. Friedman** ♦ *DePauw University* ♦ “Split Authorial Personality: M. Night Shyamalan’s Reputation and the Misdirection Film Sequel”

**A8 Uncanny Media and Questions of Subjectivity**

CHAIR **Andrea Braithwaite** ♦ *University of Ontario Institute of Technology*

**Marc Olivier** ♦ *Brigham Young University* ♦ “Postdigital Gothic: Ghosting the Ghost from Social Media in *Unfriended: Dark Web* (2018)”

**Andrea Braithwaite** ♦ *University of Ontario Institute of Technology* ♦ “Spectres of Surveillance: Uncannimedia in Contemporary Teen TV”

**Jordan Schroeder** ♦ *University of North Carolina at Chapel Hill* ♦ “The Disembodied Viewer: Subjectivity and the Essay Film”

**Kevin John Bozelka** ♦ *Bronx Community College, CUNY* ♦ “Crisis Historiography and Genre ‘Death’: Towards a Non-Narrative History of the Hollywood Musical”

**A9 Have Soundtrack, Will Travel**  
Sound and Intermedia After Lives

CHAIR **Joy Hayes** ♦ *University of Iowa*

**Martin Roberts** ♦ *Dartmouth College* ♦ “Celluloid Heroes: *Merry Christmas, Mr. Lawrence* and Cosmopolitan Cinema”

**Amy Monaghan** ♦ *Clemson University* ♦ “Seeing Sound: The Poor Image and the Rich Soundtrack of *Until the End of the World*”

**Joy Hayes** ♦ *University of Iowa* ♦ “Documenting Authority: Radio and the Rise of Documentary in the Interwar Period”

**A10 Stars and Characters**

CHAIR **Kyle Meikle** ♦ *University of Baltimore*

**Jennifer Smith** ♦ *University of Wisconsin-Madison* ♦ “Fictional Heroism and Digital Embodiment: The Social Media Politics of Mark Hamill and Chris Evans”

**Tim Bell** ♦ *Indiana University* ♦ “The Modular Man: Copyright, Continuity and Character”

**Kyle Meikle** ♦ *University of Baltimore* ♦ “Produced by Reese Witherspoon”

**Kuhu Tanvir** ♦ *University of Pittsburgh* ♦ “‘Complete 45 levels to get into Shah Rukh Khan’s House’: Mobile Fandoms and *Fan: The Game*”

WEDNESDAY  
MARCH 13  
12:00 PM  
1:45 PM

**A11 Japanese Cinema and the Long Postwar**

CHAIR **Hiroshi Kitamura** ♦ *College of William and Mary*

**Irene González-López** ♦ *Kingston University* ♦  
“Adaptations and Remakes: Imagining Occupied Japan”

**Takuya Tsunoda** ♦ *Columbia University* ♦  
“Witness, Narrative, and Diegetisation: Postwar Industrial Cinema in Japan”

**Hiroshi Kitamura** ♦ *College of William and Mary* ♦ “Meanings of Nostalgia and Hometown in Nobuhiko Obayashi’s ‘Onomichi Trilogy’”

**Jennifer Coates** ♦ *University of East Anglia* ♦  
“Nostalgia and Reception: A New Audience Studies For Japan’s Unending Postwar”

**A12 The Rural/Urban Cinema Imaginary**

CHAIR **Dane Reighard** ♦ *University of California, Los Angeles*

**Dane Reighard** ♦ *University of California, Los Angeles* ♦ “The Unknowable Village of Andrei Konchalovsky”

**Yushi Hou** ♦ *University of Southampton* ♦  
“Spatiality in Transportation: Dark City Space in Contemporary Chinese Neo-Noir”

**Loretta Goff** ♦ *University College Cork* ♦  
“Horror and the Nation: Representing Ireland, the American ‘Other’ and Cultural Fear”

SPONSOR Urbanism/Geography/Architecture Scholarly Interest Group

**A13 Comics Across Borders**

CHAIR **Mark Minett** ♦ *University of South Carolina*

**Will Schmenner** ♦ *University of Pennsylvania/ Temple University* ♦ “The Anthropocene in Slumberland and Coconino County: Splitting and Bridging the Sciences and the Humanities with Comics”

**Jayson Quearry** ♦ *Georgia State University* ♦  
“When Logan Looked: Destabilizing Intermedia Borders with Comic Book Objects”

**Mark Minett** ♦ *University of South Carolina* ♦  
“Adventures in Rhythm: Superhero Storytelling and Rhythmic Strategies in American Comic Books of the Thirties and Forties”

**Niels Niessen** ♦ *University of Amsterdam* ♦  
“Black Panther across Media (Marvel, Kendrick Lamar, Ta-Nehisi Coates)”

SPONSOR Comics Studies Scholarly Interest Group

**A14 Salt, Stars, Strings, and Sounds New Media Archaeologies**

CHAIR **Christophe Wall-Romana** ♦ *University of Minnesota*

**Liam Young** ♦ *Carleton University* ♦ “Salt: Fragments from the History of a Medium”

**Christophe Wall-Romana** ♦ *University of Minnesota* ♦ “Astronomy and the Origins of ‘Cinema’: Edison, Flammarion and the Tele[ ]scope (1867-1888)”

**Henry Adam Svec** ♦ *University of Waterloo* ♦  
“Tangled Archives: Harry E. Smith, String Figure Collection, and Imaginary Media Design”

**Lillian Holman** ♦ *University of Wisconsin-Madison* ♦ “‘It Will Be Completely Changed, Honey’: Rediscovering the Dictabelt’s Significant Role in the Moving Image Archive”

WEDNESDAY  
MARCH 13  
12:00 PM  
1:45 PM



**A15 Sounds of Space, Stilling Time**

Transmedia Practices in  
Contemporary Chinese Cinemas

CHAIR **Ellen Chang** ♦ *University of Washington*

CO-CHAIR **Beth Tsai** ♦ *SUNY Oneonta*

**Ellen Chang** ♦ *University of Washington* ♦ “‘Try to Walk to the Sound of My Footsteps so that We Can Stay Together’: Embodied Experience and the Sinophonic Symphony”

**Christina Yuen Zi Chung** ♦ *University of Washington* ♦ “Sinophone Temporalities and the Art of Arrest”

**Katherine Grube** ♦ *New York University* ♦ “Form Cannot be Fixed: Movement, Images, and the Work of Geng Jiani”

**Beth Tsai** ♦ *SUNY Oneonta* ♦ “Transnational Spectator, Transmedia Exhibition: Introducing Sleep-in Cinema where Films become Dreams”

**A16 Tactics and Politics of Social Media**

CHAIR **Sarah Laiola** ♦ *Coastal Carolina University*

**Nicolette Little** ♦ *University of Calgary* ♦

“Rape-Related Mourning on a Social Network Site: Leah Parsons’ ‘Facebooked’ grief and the *Angel Rehtaeh Parsons Page*”

**Zizi Li** ♦ *University of California, Los Angeles* ♦  
“I’m Not a Human, But am I Still a Person?: A Post-Human Discussion on AI, Race, and Gender Through the Case of Miquela”

**Mikki Kressbach** ♦ *Michigan State University* ♦  
“Period Hacks: Menstruating in the Big Data Paradigm”

**Sarah Laiola** ♦ *Coastal Carolina University* ♦  
“wE hAvE cHaNgEd OuR tErMs Of SeRvICe”: Internet Memes as Systemic Critique to Online Governance and Policy”

**A17 The Franchise Era**

Managing Media in the Digital Economy

CHAIR **Bryan H. Hartzheim** ♦ *Waseda University*

**James B. Fleury** ♦ *University of California, Los Angeles* ♦ “The (Im)Perfect Organism: Dissecting the *Alien Media Franchise*”

**Jennifer L. Gillan** ♦ *Bentley University* ♦  
“Wakanda (Content) Forever! Television and Franchising at Disney-ABC, Comcast-NBCUniversal, and Netflix”

**Rayna Denison** ♦ *University of East Anglia* ♦  
“How to Animate Your Franchise: *How to Train Your Dragon*, Franchising Practices and the Industrial History of DreamWorks”

**Bryan H. Hartzheim** ♦ *Waseda University* ♦  
“Transmedia to Go: Licensed Mobile Gaming in Japan”

**A18 Color and Materiality in Electronic Media**

CHAIR **Lida Zeitlin Wu** ♦ *University of California, Berkeley*

**Carolyn Kane** ♦ *Ryerson University* ♦  
“Electrographic Screens: From Neon to Large-Scale LED”

**Lida Zeitlin Wu** ♦ *University of California, Berkeley* ♦ “The Pastel Palette: Artifice, Digitization, and Ambivalent Aesthetics”

**Stephen Groening** ♦ *University of Washington* ♦  
“*Colorcalm*”

SPONSOR **CinemArts Scholarly Interest Group**

WEDNESDAY  
MARCH 13  
12:00 PM  
1:45 PM



**A19** **Negotiating Risk**  
Women in Media

CHAIR **Maya Sidhu**

- Dahlia Schweitzer** ♦ *Art Center College of Design* ♦ “From Marlowe to Mars: Tracing the Evolution of the Private Eye”
- Maya Sidhu** ♦ *University of California, Berkeley* ♦ “Women and the Con in Two Films by Director Marguerite Viel”
- Eric Forthun** ♦ *The University of Texas at Austin* ♦ “Women on Late-Night: Representation, Experimentation, and Industrial Risk”
- Lucia Soriano** ♦ *Washington State University* ♦ “Negotiating Popular Feminism in Freeform’s *The Bold Type*”

**A20** **Leaving the Movie Theater**  
New International and Intermedial Approaches to Film Exhibition

CHAIR **Christina Petersen** ♦ *Eckerd College*

- Patrick Brame** ♦ *University of Wisconsin-Milwaukee* ♦ “(Home)Theater Away From Theater: The Blurring Boundaries of Home Exhibition in World War II America”
- Hamidreza Nassiri** ♦ *University of Wisconsin-Madison* ♦ “By the Public, For the Public: Exhibition in the Digital Age with a Focus on the Ammar Movement in Iran”
- Laura Fish** ♦ *The University of Texas at Austin* ♦ “Rebirth of Cinematic Heritage: Iranian Cinema on New Viewing Platforms”
- Christina Petersen** ♦ *Eckerd College* ♦ “‘Get Closer to Your Favorite Movies’: Virtual Reality and Cinephilia in Post-Cinematic Exhibition Environments”

SPONSOR **Middle East Caucus**



**MEETING**

Wednesday, March 13  
12:00 PM – 1:45 PM

ROOM **BALLARD** • 3rd Floor

**Transnational Cinemas  
Scholarly Interest Group**



**WEDNESDAY  
MARCH 13  
12:00 PM  
1:45 PM**

session

B

Wednesday, March 13  
2:00 PM – 3:45 PM

**B1** Queer Auteur, Queer Genre

CHAIR **Yi Li** ♦ *Northern Illinois University*

**Yi Li** ♦ *Northern Illinois University* ♦ “Poetic Realism on a Blank Canvas: Homonormativity and Urban Identity in Andrew Haigh’s *Weekend* (2011)”

**Nathan Workman** ♦ *Old Dominion University* ♦ “Gay Superbowl: *RuPaul’s Drag Race* As Contact Sport”

**Jamie Hook** ♦ *Indiana University Bloomington* ♦ “Multiple Melodramas: Melodramatic Influences and Their Uses in the Cinema of John Waters”

**Amanda Doxtater** ♦ *University of Washington* ♦ “The Queer Failure of Ingmar Bergman’s *All These Women* (1964)”

**B2** Fan-Made Merchandise

Mediating Franchise and Community in the Gig Economy

CHAIR **Avi Santo** ♦ *Old Dominion University*

**Elizabeth Affuso** ♦ *Claremont Colleges* ♦ “Handmade Fandom: Female Fans, Fashion, and the Gig Economy”

**Matt Hills** ♦ *University of Huddersfield* ♦ “RedBubble and the Symbolic Capital of Professionalized Fandom in *Doctor Who* Design Work”

**Avi Santo** ♦ *Old Dominion University* ♦ “‘Here Comes the General!’: *Black Panther* Okoye and Shuri Fan-made merchandise and the commodity value of Black fandom”

**Lauren Boumaroun** ♦ *University of California, Los Angeles* ♦ “Fashionistas of Fandom: Culture and Community in the Geek Fashion Industry”

SPONSOR Fan and Audience Studies  
Scholarly Interest Group

**B3 Netflix**  
The New Transnational Television Frontier

- CHAIR **Swapnil Rai** ♦ *Wesleyan University*  
 CO-CHAIR **Sharon Shahaf** ♦ *The University of Texas at Austin*  
**Swapnil Rai** ♦ *Wesleyan University* ♦ “Localizing Netflix, Globalizing Bollywood: Creating Netflix ‘Originals’ for the Indian Market”  
**Sebnem Baran** ♦ *Smith College* ♦ “Streaming, Genre Hybridization and the Glocalization of Quality”  
**Joseph Straubhaar** ♦ *The University of Texas at Austin* ♦ “A Multicultural Approach to Quality TV in Times of Netflix. Exploring Brazil and Spain”  
**Sharon Shahaf** ♦ *The University of Texas at Austin* ♦ “Netflix’s Fauda: The new Israeli Global Flow”  
 SPONSOR Transnational Cinemas  
 Scholarly Interest Group

**B4 Surface/Depth, Onscreen/Offscreen**

- CHAIR **Dustin Zemel** ♦ *St. Martin’s University*  
**JeongHyun Lee** ♦ *North Carolina State University* ♦ “Animating Flatlands, Animating The Past: A Case Study of *Digital Homecoming, Korean Arts*”  
**Jelena Rakin** ♦ *University of Zurich* ♦ “Layering the Film Surface: The Aesthetics, Ontology and Ideology of the Colored Image in Silent Cinema”  
**Dustin Zemel** ♦ *St. Martin’s University* ♦ “Documentary Split-Screen and the Paradoxes of Direct Cinema”  
**Jacob Watson** ♦ *University of North Carolina at Chapel Hill* ♦ “Information Screens: the Visualization of Graphic Space in Early Electronic Media”

**B5 Imagining Otherwise**  
Futurisms in Global Indigenous Media

- CHAIR **Kristin Dowell** ♦ *Florida State University*  
**Channette Romero** ♦ *The University of Georgia* ♦ “Post? Apocalypse, Indigeneity, and Science Fiction Cinema”  
**Karrmen Crey** ♦ *Simon Fraser University* ♦ “Immersed in Language: Lisa Jackson’s *Biidaaban: The First Light* (2018)”  
**William Lempert** ♦ *Bowdoin College* ♦ “Dreaming Down the Track: Futuremaking as Placemaking in Aboriginal Australian Film Production”  
**Kristin Dowell** ♦ *Florida State University* ♦ “Native Slip-Stream and Ancestral Worlds: Indigenous Futurism In the Stop-Motion Films of Amanda Spotted Fawn Strong”  
 SPONSOR Women’s Caucus

**B6 Women Mediating Narratives in U.S. Film and Television**

- CHAIR **Sara Bakerman** ♦ *University of Southern California*  
**Ilka Brasch** ♦ *Leibniz University of Hannover* ♦ “Dichotomies of Seeing and Being Seen in the Later Pearl White Serials”  
**Sara Bakerman** ♦ *University of Southern California* ♦ “‘He Was Like an Oak Tree’: Reframing Star Legacies in the Retrospective Television Documentary”  
**Donna Campbell** ♦ *Washington State University* ♦ “When ‘Back to the Land’ meets ‘Escape to the City’: Barbara Stanwyck, Bette Davis, and Pre-Code Rural Nostalgia”  
**Jennifer Clark** ♦ *Fordham University* ♦ “The CBS Women’s Group: Feminist Activism in the Network Workplace”  
 SPONSOR Women in Screen History  
 Scholarly Interest Group

WEDNESDAY  
 MARCH 13  
 2:00 PM  
 3:45 PM

**B7 Thinking Rhythm in Film and Media**

CHAIR **Jennifer Barker** ♦ *Georgia State University*

CO-CHAIR **Elena del Rio** ♦ *University of Alberta*

**Jennifer Barker** ♦ *Georgia State University* ♦  
“Colorful Rhythms: Mise-en-scène and the Rhythms of Childhood in *The Florida Project*”

**Gregory Flaxman** ♦ *University of North Carolina at Chapel Hill* ♦ “Between Cinema and Mathematics: Continuity, Arrhythmia, and the Irrational Cut”

**Domietta Torlasco** ♦ *Northwestern University* ♦  
“What is the Rhythm of Water? On Jean Vigo’s *L’Atalante*”

**Elena del Rio** ♦ *University of Alberta* ♦ “Bill Viola’s *The Path*: Ecology as Rhythm(ology)”

SPONSOR Film Philosophy Scholarly Interest Group

**B8 Shifting Horror Boundaries**

CHAIR **Margaret Woodward** ♦ *University of Southern California*

**Margaret Woodward** ♦ *University of Southern California* ♦ “I Didn’t Think I Would See You Again’: The Rape-Revenge Film, Reincarnated”

**Maxime Bey-Rozet** ♦ *University of Pittsburgh* ♦  
“A Certain Tendency in French Horror Cinema: The Cases of *Raw* and *Revenge*”

**Genevieve Newman** ♦ *University of Pittsburgh* ♦  
“We Feel Time: Temporality and Embodiment in 2014’s *It Follows*”

**Christine Snyder** ♦ *The Graduate Center, CUNY* ♦  
“‘This Here Is Daisy Domergue’: Gender, Horror, and History in Quentin Tarantino’s *The Hateful Eight*”

**B9 Music and the Public Interest in the Streaming Era**

CHAIR **Brian Fauteux** ♦ *University of Alberta*

**Brian Fauteux** ♦ *University of Alberta* ♦ “What Does ‘Music in the Public Interest’ Sound Like?”

**Elena Razlogova** ♦ *Concordia University, Montreal* ♦ “Provincializing Spotify: The Free Music Archive, Echo Nest, and the Public Access Origins of a Recommendation Algorithm”

**Christopher Cwynar** ♦ *Defiance College* ♦  
“Remixing the Scene to Build the Brand: Local Public Radio and Popular Music in the Streaming Era”

**Andrew deWaard** ♦ *University of California, Los Angeles* ♦ “Streaming Media in the Second Gilded Age: Initial Public Offerings, Private Equity, and the Public Interest”

SPONSOR Radio Studies Scholarly Interest Group

**B10 Techniques of Measurement**

CHAIR **Lindsey Lodhie** ♦ *Harvard University*

**Yeon Kyoung Lim** ♦ *City University of Hong Kong* ♦ “Archive and Tertiary Memory: How We Reorient Our Time with Technical Things”

**Michelle Smiley** ♦ *Bryn Mawr College* ♦  
“Eadweard Muybridge and the Digital Gesture”

**Lindsey Lodhie** ♦ *Harvard University* ♦  
“*Artificial Tears*: Affective Science and the Mise-en-Scene of the Laboratory”

**Shuyi Xiong** ♦ *Columbia University* ♦  
“Suspension and Repetition of Temporality: *In the Mood for Love* as a Mind-Game Film”

WEDNESDAY  
MARCH 13  
2:00 PM  
3:45 PM

## B11 Film and Spectatorship in Intermedial Japan

CHAIR **William Carroll** ♦ *University of Chicago*

RESPONDENT **Junko Yamazaki** ♦ *University of California, Los Angeles*

**Yuta Kaminishi** ♦ *University of Washington* ♦  
“Youth in the Capitalist Mediascape: A  
Recontextualization of the Shōchiku Nouvelle  
Vague”

**William Carroll** ♦ *University of Chicago* ♦ “The  
Virus of Viewing: J-Horror as Interactive  
Media Theory”

**Chie Niita** ♦ *Waseda University* ♦ “Screening  
‘Other Digital Stuff’: Live Broadcast of Theatre  
in Cinema Exhibition in Japan”

## B12 Nodes of the Neighbourhood

CHAIR **Elisa Jochum** ♦ *Humboldt-Universität zu Berlin*

**Elisa Jochum** ♦ *Humboldt-Universität zu Berlin* ♦ “In the Hallways of the Cinematic  
Neighbourhood (1929–1964)”

**Timothy Jones** ♦ *Robert Morris University* ♦ “A  
Case of Pub Cinema: Changing Neighborhoods,  
Craft Beer, and Creative Consumption”

**Glen Wood** ♦ *York University* ♦ “East Baltimore’s  
Expanding Scene: Surveillance and Visibility”

**Jesús Costantino** ♦ *University of New Mexico* ♦  
“Neighborhoods across Deep Time”

SPONSOR **Media, Science, and Technology  
Scholarly Interest Group** and  
**Urbanism/Geography/Architecture  
Scholarly Interest Group**

## B13 Video Games and Screencasts Command, Control and Commodification

CHAIR **Christopher Bingham** ♦ *University of Oklahoma*

**Christopher Bingham** ♦ *University of Oklahoma* ♦ “Voyeuristic Survival:  
Surveillance as Game Mechanic”

**Ian Peters** ♦ *Brenau University* ♦ “Nuka Cola,  
Tourist’s Delight, and You!—Apocalyptic  
Tourism and Critical Dystopias in Post-9/11  
Open World Video Games”

**E. Brooke Phipps** ♦ *Colorado State University* ♦  
“Victory Royale: Twitch’s Commodification of  
Multiculturalist Misogyny through *Fortnite*’s  
Playbour”

**Hyo Jung Kim** ♦ *Stony Brook University* ♦  
“Gridhood: On Pirated Streaming by  
Transnational K-Pop Fans and the  
Computational Grids Reframing the Virtual  
Networks”

## B14 Insides Out Visualizing Interiority

CHAIR **Zachary Price** ♦ *Cornell University*

**Bishnupriya Ghosh** ♦ *University of California, Santa Barbara* ♦ “Accidental Beauty: The  
Microscopic Imagination in Post World War II  
Epidemiological Documentaries”

**Zachary Price** ♦ *Cornell University* ♦ “Molecular  
Interiority: Visual Effects and the Micropolitics  
of Gender”

**Tanine Allison** ♦ *Emory University* ♦ “Digital  
Transference: Race, Gender, and the  
Transformational Promise of Motion Capture”

**Drew Ayers** ♦ *Eastern Washington University* ♦  
“Intimate Aesthetics: Camera Technology,  
Animal Interiority, and *Planet Earth II*”

WEDNESDAY  
MARCH 13  
2:00 PM  
3:45 PM

**B15 Women in Contemporary South Korean Cinema**

CHAIR **Nam Lee** ♦ *Chapman University*

**Hyangjin Lee** ♦ *Rikkyo University* ♦ “The Portrayals of Women in South Korean Historical Films, *Dongju: A Portrait of a Poet and Anarchist from Colony*”

**Hyekyon Sim** ♦ *Chung-Ang University* ♦ “Old Women/Actresses as Herstorical Agents of Tainted History: The Cases of *I Can Speak* and *The Bacchus Lady*”

**Hyun Seon Park** ♦ *Sogang University* ♦ “The Discursive Formation of Korean *Femme Fatales*: From the Cold War era to the Post-feminist Explosion”

**Inyoung Nam** ♦ *Dongseo University* ♦ “Vanishing Daughters: Pathology of Patriarchy in Women-directed Mystery Thrillers *Missing* and *The Truth Beneath*”

SPONSOR Asian/Pacific American Caucus

**B16 Instagram as a Production Site for Visual Culture Platform Fandom, Social Justice, Aspirational Labor**

CHAIR **Tamara Kneese** ♦ *University of San Francisco*

**Stefania Marghitu** ♦ *University of Southern California* ♦ “Below the Line Visibility and Social Justice through Instagram: *The Case of The Handmaid’s Tale’s* Costume Designer”

**Jaap Verheul** ♦ *King’s College London* ♦ “Instagram’s Indexicality: Social Media Activism and The New Objectivity of Digital Photography”

**Tamara Kneese** ♦ *University of San Francisco* ♦ “Re-fashioning the Shop Girl: Instagram and Vintage Labor Aesthetics”

**Gry Rustad** ♦ *University of Oslo* ♦ “Watching Instagram: Reception and Textual Engagement on Instagram”

**B17 Feeling Alive Studying Sparks of Affect in Contemporary Trans Media Objects**

CHAIR **Eliza Steinbock** ♦ *Leiden University*

**Eliza Steinbock** ♦ *Leiden University* ♦ “Drop in to Shimmering: On Scanning Affective Signs and Sounds in *Dandy Dust* and *I.K.U.*”

**Harper Shalloe** ♦ *Brown University* ♦ “Bad Film: On *Let Me Die a Woman* and Cinematic Lure”

**Hilary Malatino** ♦ *Penn State University* ♦ “Sparkle and Fade: Tracing Flat Affect in Trans Documentary”

**Jian Chen** ♦ *The Ohio State University* ♦ “Racial Trans Voice and the Borders of the U.S. National Body”

**B18 Histories of Film Stock Material and Transformation**

CHAIR **Alice Lovejoy** ♦ *University of Minnesota*

**Pansy Duncan** ♦ *Massey University* ♦ “Toward a Natural History of Film Form: Celluloid, Plasticity, and the *Vue Transformations*”

**M.M. Chandler** ♦ *Santa Monica College* ♦ “A Great Future in Plastics’: How Acetate Film and Plastic Museum Displays Sought to Make the World a Better Place”

**Alice Lovejoy** ♦ *University of Minnesota* ♦ “Raw Material: Film Stock and the Atomic Bomb”

WEDNESDAY  
MARCH 13  
2:00 PM  
3:45 PM

**B19 The Matter of Media in the Avant-Garde University**

CHAIR **Jeff Menne** ♦ *Oklahoma State University*

RESPONDENT **Justus Nieland** ♦ *Michigan State University*

**Tim Ridlen** ♦ *University of California, San Diego* ♦  
 “Process and Production in the Enrichment Economy: Robert Morris’s *Finch College Project*”

**John Powers** ♦ *Washington University in St. Louis* ♦ “The Sensing Personality: Barbara Hammer’s Theory of Touch, the University, and the Postwar Avant-Garde”

**Jeff Menne** ♦ *Oklahoma State University* ♦  
 “Thomas Stockham, Computer Graphics, and the Future of the University in Utah”

SPONSOR Experimental Film and Media Scholarly Interest Group

**B20 Emerging Trends in Exhibition and Distribution**

CHAIR **Ryan Lizardi** ♦ *SUNY Polytechnic Institute*

**Ryan Lizardi** ♦ *SUNY Polytechnic Institute* ♦  
 “The Political Economy of MoviePass: The Limits of Entertainment Big Data”

**Samantha Herndon** ♦ *The University of Texas at Austin* ♦ “Celluloid and tech giants: On gentrification and Seattle’s changing cinema landscape”

**Iuliia Glushneva** ♦ *Concordia University Montreal* ♦ “Analog Bazaars: The Gorbushka Market and Media Consumption in Postsocialist Russia of the 1990s”

**Katherine Morrow** ♦ *University of Washington* ♦  
 “Internet Movies in Mainland China: New Media Distribution and the *Shanzhai* Feature”

**MEETING**

Wednesday, March 13

2:00 PM – 3:45 PM

ROOM CHELAN • 1st Floor

**Adult Film History  
 Scholarly Interest Group**

*Discuss updates, elections, SIG business, announcements,  
 and distribute info relevant to our members.*

WEDNESDAY  
 MARCH 13  
 2:00 PM  
 3:45 PM

session

C

Wednesday, March 13  
4:00 PM – 5:45 PM

**C1** **Queer Pop In and Beyond  
Post-2010 China**  
Mediating “Chineseness” in the  
Music and TV industries

CHAIR **Jing Jamie Zhao** ♦ *University of Warwick*

**Yuan Gao** ♦ *Washington University in St. Louis* ♦  
“Amit, Wake Up: Indigeneity, Feminism and  
Taiwanese Popstar Chang Hui-mei’s Music  
Production”

**Yizhou Guo** ♦ *University of California,  
Santa Cruz* ♦ “Please Watch the Show With  
the Post-90s: Postsocialist Youth and Queer  
Deviation in a Chinese Online Talk Show”

**Eve Ng** ♦ *Ohio University* ♦ “*People Like Us:*  
Rearticulating Queer (and) Singaporean in a  
Web Series”

**Jing Jamie Zhao** ♦ *University of Warwick* ♦ “*The  
Rap of China: Local Queer, Global TV, Authentic  
Chinese, and Western Decadence*”

**C2** **Negotiating Prestige and Spectacle**  
Historical Studies on Film Exhibition,  
Venues, and Spatiality

CHAIR **Elizabeth C. Lunden** ♦ *Stockholm  
University*

CO-CHAIR **Kim Khavar Fahlstedt** ♦ *Uppsala  
University*

RESPONDENT **Kathy Fuller-Seeley** ♦ *The University of  
Texas at Austin*

**Annie Fee** ♦ *University of Oslo* ♦ “Art Cinema as  
Elite Cinema: Ciné-Clubs, Repertory Cinemas  
and the Interwar Emergence of a Social Divide”

**Kim Khavar Fahlstedt** ♦ *Uppsala University* ♦  
“Prologue to Hollywood: Tracing Sid Grauman’s  
Exhibition Practices”

**Elizabeth C. Lunden** ♦ *Stockholm University* ♦  
“Hollywood In and Out: A Look into the  
Academy Awards Ceremony’s Transition from  
Private Banquet to Public Spectacle”

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Scholarly Interest Group



### C3 In and Out of Contemporary Television

- CHAIR **Nick Marx** ♦ *Colorado State University*
- Emily Saidel** ♦ *University of Michigan* ♦  
“Rehearsing Atypical Succession: Negotiating Democratic Anxieties Through Primetime Presidencies”
- Christina Wilkins** ♦ *University of Winchester* ♦  
“Serialising the Psyche: Adaptations of Psychopaths on TV”
- Nick Marx** ♦ *Colorado State University* ♦  
“Brand X: MTV’s *The State* and Generation X in Television’s Multi-Channel Transition”

### C4 20th Century Cinematic Aesthetics as a Political Practice

- CHAIR **Aruna Ekanayake** ♦ *University of California, Los Angeles*
- Aruna Ekanayake** ♦ *University of California, Los Angeles* ♦ “Above So Below: Déjà Vu, Alter-diegetic Temporality, and a ‘Radical Elsewhere’”
- Taryn Ely** ♦ *University of Rochester* ♦ “Spectral Impairment: Tony Conrad, Disability, and Non-representational Strategies of Representation”
- Sarah Hamblin** ♦ *University of Massachusetts Boston* ♦ “Red Kittens: Eisenstein’s Animal Revolution”
- Brook Henkel** ♦ *St. Lawrence University* ♦ “To the Planetarium: Alexander Kluge, Astronomy, and Expanded Cinema”
- SPONSOR CinemArts Scholarly Interest Group

### C5 Indigenous Perspectives Across Media

- CHAIR **Josslyn Luckett** ♦ *New York University*
- Joshua Miner** ♦ *University of Kansas* ♦ “Low Poly, Low Rez: Digital Animation and Cultural ‘Resolution’ in Indigenous Game-Based Media”
- Josslyn Luckett** ♦ *New York University* ♦  
“Creating a New Native Cinema Straight Outta Seattle: Sandra Sunrising Osawa’s Upstream Rebellion”
- Katariina Kyrola** ♦ *Åbo Akademi University* ♦  
“Queer Feminist Indigenous World-Making in the Sámi TV Comedy *Njuoska bittut* (2012)”

### C6 Scenes of Feminist Solidarity 1 Community, Location, Medium

- CHAIR **Amelie Hastie** ♦ *Amherst College*
- CO-CHAIR **Aimee Dixon Anthony** ♦ *George Mason University*
- Aimee Dixon Anthony** ♦ *George Mason University* ♦ “The Black Elite Community of African American Women Filmmakers of Early Cinema”
- Rachel Fabian** ♦ *Purchase College, SUNY* ♦  
“The Politics of Video Intimacies: The 1970s Video Feminisms of Julie Gustafson and Global Village Video”
- Amelie Hastie** ♦ *Amherst College* ♦ “On Location, In Solidarity: Debra Granik’s Feminist Film Practice”
- SPONSOR Women in Screen History  
Scholarly Interest Group

WEDNESDAY  
MARCH 13  
4:00 PM  
5:45 PM

**C7 Aesthetic Practices in Transnational Cinemas**

CHAIR **Alex Lykidis** ♦ *Montclair State University*

**Alex Lykidis** ♦ *Montclair State University* ♦  
“Aesthetics of Crisis: Art Cinema and Neoliberalism”

**Slaveya M. Minkova** ♦ *University of California, Los Angeles* ♦ “Urban Space and Cross-Cultural Collective Memory: Transnationalism in Post-Socialist film from China and Eastern Europe”

**Hugo Ljungbäck** ♦ *University of Wisconsin-Milwaukee* ♦ “‘Her Silent Seaming’: Foregrounding Labor in Nazlı Dinçel’s Handcrafted Cinema”

**Dan Bashara** ♦ *DePaul University* ♦ “Light Over Matter: The New Bauhaus’s Cinematic Language of Dematerialization”

SPONSOR Central/East/South European Cinemas Scholarly Interest Group and Transnational Cinemas Scholarly Interest Group

**C8 Female Horror Filmmakers Aesthetics, Gender Politics, and Genre**

CHAIR **Sonia Lupher** ♦ *University of Pittsburgh*

**Nina Martin** ♦ *Connecticut College* ♦ “Love Will Kill You: Women Directors Fracturing Fairytale Horror”

**Sonia Lupher** ♦ *University of Pittsburgh* ♦  
“Laughter and a Scream: Female-Directed Horror-Comedy Shorts”

**Joan Hawkins** ♦ *Indiana University* ♦ “Violent Femmes”

**Andrea Wood** ♦ *Winona State University* ♦  
“Motherhood as Nightmare: Creepy Children and the Queer Art of Maternal Failure”

SPONSOR Horror Studies Scholarly Interest Group

**C9 Transmedia Sonic Experiences**

CHAIR **Carlo Cenciarelli** ♦ *Cardiff University*

**Morgan Harper** ♦ *University of Toronto* ♦  
“Sound as Affective Barrier: White Noise and the Promise of Terminating Tension”

**Landon Morrison** ♦ *McGill University* ♦ “On Re-Assembling Transmedial Artifacts for the Study of Computer-based Music”

**Carlo Cenciarelli** ♦ *Cardiff University* ♦ “‘Dear David Bowie’: iPod listening as Inner Speech”

SPONSOR Sound and Music Studies Scholarly Interest Group

**C10 Activating and Reactivating the Archives**

CHAIR **Zachariah Anderson** ♦ *University of Wisconsin-Milwaukee*

**Joni Hayward** ♦ *University of Wisconsin-Milwaukee* ♦ “Whose Archive? Rogue Archival Practices and the Intersections of Propaganda, Industry Film, and Eco-Cinema”

**Yael Mazor** ♦ *Tel Aviv University* ♦ “Re-examining the Archive as Gesture in Sergei Loznitsa’s *Austerlitz*”

**Brandon McCasland** ♦ *University of Iowa* ♦ “She Shreds: Counter-archive for a Counterpublic”

**Zachariah Anderson** ♦ *University of Wisconsin-Milwaukee* ♦ “Unstable Historical Evidence: *The Battle of the Somme* (1916) and the Contested Meanings of Archival War Images”

SPONSOR Libraries and Archives Scholarly Interest Group

WEDNESDAY  
MARCH 13  
4:00 PM  
5:45 PM

**C11 Cinema and Ecology in Japan**

CHAIR & RESPONDENT **Philip Kaffen** ♦ *University of North Carolina, Charlotte*

**Joel Neville Anderson** ♦ *University of Rochester* ♦  
 “Floating Invaders: Autonomous Vehicles in the Unceded Territories of Nuclear Warfare’s Pre-History”

**Mark Roberts** ♦ *University of Tokyo Center for Philosophy* ♦ “‘Post-Nature’ and Post-Disaster Cinema in Japan”

**C12 Media In/And Spaces**

CHAIR **Tim Anderson** ♦ *Old Dominion University*

**Kaitlin Forcier** ♦ *University of California, Berkeley* ♦ “Endless Images: Looped Media, Digital Temporality, and the Gallery”

**Tim Anderson** ♦ *Old Dominion University* ♦  
 “Encountering Counter Publics at the Record Counter: A History of US Self-Service Record Retail and Mediated Publics”

**Daniel D’Amore** ♦ *Harvard University* ♦  
 “Mapping, or an Ecological Approach to Listening to New Music America 1986”

**Heather Birdsall** ♦ *University of California, Los Angeles* ♦ “Looking Into the Eyes of Mara: Kinetic Narratives in Disneyland’s Indiana Jones Adventure”

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 Scholarly Interest Group

**C13 Recalibrating the Threshold of Women’s Visibility**

**Embodied History in Contemporary Feminist Performance**

CHAIR **Amy Skjerseth** ♦ *University of Chicago*

CO-CHAIR **Sarah Lerner** ♦ *University of California, Santa Barbara*

**Jaime Gray** ♦ *University of California, Santa Barbara* ♦ “‘Women’s Work’ from Textiles to Computer Technology: Beryl Korot’s *Text and Commentary* as Durational Performance”

**Steven Maye** ♦ *University of Chicago* ♦ “What Muteness Enables in Wim Wender’s *Pina*”

**Amy Skjerseth** ♦ *University of Chicago* ♦  
 “Consent and the Electric Lady: Verbal/ Nonverbal Hybridity in Janelle Monáe’s *Dirty Computer*”

**Sarah Lerner** ♦ *University of California, Santa Barbara* ♦ “Sounds of Divine Suspiration: Female Sexuality and the Breathing Body in *The Holy Girl!*”

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 Scholarly Interest Group



**Made You Look**  
 Follow SCMS on Instagram

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Be sure to tag your  
 Instagram photos  
 with #SCMS19.

WEDNESDAY  
 MARCH 13  
 4:00 PM  
 5:45 PM

## C14 Alternative Archives Politics and Pedagogy

CHAIR **Matthew Holtmeier** ♦ *East Tennessee State University*

**Andrew Robbins** ♦ *University of Oregon* ♦  
“The Politics and Limitations of Archiving Queerness: *Valencia* and The San Francisco Transgender Film Festival”

**Kate Cronin** ♦ *The University of Texas at Austin* ♦  
“If They Won't Let Us Dream, We Won't Let Them Sleep: Audiovisual Human Rights Archives in Chile”

**Tom Sloopweg** ♦ *Utrecht University* ♦ “Tools for Reflection: Working with Digital Television Archives in the Classroom”

**Matthew Holtmeier** ♦ *East Tennessee State University* ♦ “Images, Maps, Movies: Bioregional Imaginaries of Cascadia from the Archives”

SPONSOR Libraries and Archives  
Scholarly Interest Group and Critical Media Pedagogies Scholarly Interest Group

## C15 Cinema and Issues of Representation in South-East Asia

CHAIR **Siao Yuong Fong** ♦ *National University of Singapore*

**Chul Heo** ♦ *Nanyang Technological University* ♦  
“Production Culture in Southeast Asian Cinema: The Way Filmmakers Tells Aesthetics and Practices in Production”

**Siao Yuong Fong** ♦ *National University of Singapore* ♦ “Performing fear in a society of control – Television production practices in Singapore”

**Ka Lok Sobel Chan** ♦ *Academy of Film, Hong Kong Baptist University* ♦ “Politics of Cinematic Representation: Hong Kong Films and Documentaries after Post-Umbrella Movement”

**Nathaniel Heneghan** ♦ *Oberlin College* ♦  
“Nothing to Confess—Politics of Passing and the System of Confession in Zainichi Korean Cinema”

## C16 SESQUI to Netflix How Digital Engagement Constructs and Disrupts National Screen Culture

CHAIR **Diane Burgess** ♦ *University of British Columbia*

CO-CHAIR **Kirsten Stevens** ♦ *University of Melbourne*

**Tess Van Hemert** ♦ *Queensland University of Technology* ♦ “Mapping Local and Regional Film Festivals: Digital Engagement, Audiences and Sustainability in Queensland, Australia”

**Claudia Sicondolfo** ♦ *York University* ♦  
“Touring *SESQUI*: 360-Degrees of Canadian Nationhood”

**Kirsten Stevens** ♦ *University of Melbourne* and **Diane Burgess** ♦ *University of British Columbia* ♦ “Reframing National Screen Culture in the Age of Netflix: A Comparative Analysis of Canada and Australia”

SPONSOR Film and Media Festivals  
Scholarly Interest Group

## C17 Propped Up Fan Cultures and Fabricated Objects

CHAIR **Caitlin McCann** ♦ *University of California, Los Angeles*

**Josh Stenger** ♦ *Wheaton College* ♦ “Rapt in Plastic: Cosplay, 3D Printing, Fabrication, and the (re)Making of Fandom”

**Elizabeth Nielsen** ♦ *University of Massachusetts Amherst* ♦ “Touching Greatness: *Hannibal* Props as Fan Relics”

**Caitlin McCann** ♦ *University of California, Los Angeles* ♦ “The Fan-Made Moment: Defining Prop Culture Within DIY”

**Sean Duncan** ♦ *University of Virginia* ♦  
“Personal Workshop: Playable Fan-Made Objects in a Customizable Card Game”

SPONSOR Fan and Audience Studies  
Scholarly Interest Group

WEDNESDAY  
MARCH 13  
4:00 PM  
5:45 PM

**C18 Starts and Stops in Media Technology**

CHAIR **Chris Robinson** ♦ *University of Arkansas, Little Rock*

**William Boddy** ♦ *Baruch College, CUNY* ♦ “Exploring Hollywood’s Missing Link: The Rise and Fall of Postwar Theatre Television”

**Chris Robinson** ♦ *University of Arkansas, Little Rock* ♦ “The Forgotten Return Of Technicolor: Behind The Little-Known Revival of The Dye-Transfer Process”

**Jeff Heinzl** ♦ *University of Pittsburgh* ♦ “The Ghosts of Music Television Past: Cathode Ray Tubes in Contemporary Music Video”

**MJ Clarke** ♦ *California State University, Los Angeles* ♦ “Laserdiscs and the Discourse of Interactivity”

**C19 Non-Theatrical Cinemas Making Markets**

CHAIR **Alex Kupfer** ♦ *Vassar College*

**Joshua Mitchell** ♦ *University of Southern California* ♦ “Mary Pickford’s Mugshot: Promoting Early Film in Prison”

**Kit Hughes** ♦ *Colorado State University* ♦ “Thomas Hope as Portrait Artist and Pitchman: Market Research and the Nontheatrical Media Industry, 1959–1996”

**Alex Kupfer** ♦ *Vassar College* ♦ “‘She Goes to Vassar’: Women’s Colleges, Amateur Cinema, and Off-Campus Distribution in the 1930s”

SPONSOR **Nontheatrical Film and Media Scholarly Interest Group**

**C20 Streaming Across Media**

CHAIR **Peter C. Kunze** ♦ *Eckerd College*

**Caleb Allison** ♦ *Indiana University* ♦ “Collecting the Uncollectible: Residual Hardware, Streaming Aesthetics and the Criterion Collection”

**Lindsay Giggey** ♦ *California State University, Dominguez Hills* ♦ “Over-the-Air to Over-the-Top: *The Good Fight*, CBS All Access, and Redefining Broadcast for a Subscription Model”

**Peter C. Kunze** ♦ *Eckerd College* ♦ “Mediating the Unmediated: BroadwayHD and the Black Market for Broadway”

**Gaelle Bouaziz** ♦ *Boston University* ♦ “HBO and Netflix Sans Frontières: Streaming and the Transnationalization of Original Programming”

**MEETING**

Wednesday, March 13

4:00 PM – 5:45 PM

ROOM BALLARD • 3rd Floor

**Fan and Audience Studies Scholarly Interest Group**

**MEETING**

Wednesday, March 13

4:00 PM – 5:45 PM

ROOM CHELAN • 1st Floor

**Transmedia Studies Scholarly Interest Group**

*Short intro presentation, overview of key publications over the past year; discussion of new directions in the field, and exploration of what audience members have been researching in this area of study.*

WEDNESDAY  
MARCH 13  
4:00 PM  
5:45 PM

# session

# D

Wednesday, March 13  
6:00 PM – 7:45 PM

## D1 Queer Politics and Aesthetics Across Media

CHAIR **Boaz Hagin** ♦ *Tel Aviv University*

**Raz Yosef** ♦ *Tel Aviv University and*

**Boaz Hagin** ♦ *Tel Aviv University* ♦ “Beyond  
Homonalism: Queer Temporality and  
Ethnicity in Contemporary Israeli Gay and  
Lesbian Cinema”

**Jonathan Cicoski** ♦ *Cornell University* ♦ “The  
Bittersweet Queer Romance: Affect, Genre,  
Temporality”

**Alice Pember** ♦ *Queen Mary, University of  
London* ♦ “This Party is Political: the Moving  
Politics of the Queer Dancefloor in *120 BPM*  
(2016)”

**Jonathan Devine** ♦ *University of Pittsburgh* ♦  
“Animating the Queer and Documenting the  
Trans\*: Bennett Wallace Becomes a *Real Boy*”

## D2 Data, Machines and Algorithms in Online Media

CHAIR **Denise Mann** ♦ *University of California,  
Los Angeles*

**Brandon Green** ♦ *University of California,  
Los Angeles* ♦ “How to Win Fans and Influence  
Pupils: Branding and Self-Help on MasterClass.  
com”

**Denise Mann** ♦ *University of California,  
Los Angeles* ♦ “AI Deep Learning: Traversing  
the Uncanny Valley to Profits”

**Brittany Murphy** ♦ *University of California,  
Los Angeles* ♦ “*That’s Inappropriate*:  
Sustaining Labor and the Social Influencer”

**Gary Kafer** ♦ *University of Chicago* ♦ “Looking  
Like YouTube: Algorithmic Aesthetics and  
Content ID”

**D3 Bodies and Genders on Television**

CHAIR **Ashlynn d'Harcourt** ♦ *The University of Texas at Austin*

**Ashlynn d'Harcourt** ♦ *The University of Texas at Austin* ♦ "The New New Normal: How the Comedians of 'Take My Wife' Normalize Otherness"

**Marisela Chavez** ♦ *Northwestern University* ♦ "Time to Care About Gymnastics Again: Gender, Televisual Discontinuity, and the Olympic Athlete"

**Daphne Gershon** ♦ *University of Wisconsin-Madison* ♦ "Maybe it is a Big Deal? Portrayals of Erectile Dysfunction in Television Comedy"

**D4 Subversive Media Embodiments**

CHAIR **Anthea Kraut** ♦ *University of California, Riverside*

**Curran Nault** ♦ *The University of Texas at Austin* ♦ "The Spectre of Filipinx Femmepire: Call Her Ganda and the Activist Afterlife of Jennifer Laude"

**Ben Ogrodnik** ♦ *University of Pittsburgh* ♦ "Radical Ordinary: Gesture, History, and Portraiture in the Work of Kevin Jerome Everson"

**Ani Maitra** ♦ *Colgate University* ♦ "Rethinking Queer Cinematic 'Worlding' and Aesthetic Dissidence: Notes on the KASHISH Festival and Karishma Dube's *Devi*"

**Anthea Kraut** ♦ *University of California, Riverside* ♦ "Nancy Kwan, Racialized Corporeality, and the Indexicality of the Filmic Dancing Body"

**D5 Indigeneity, Film and Oceania**

CHAIR **Ian Conrich** ♦ *British University in Egypt*

**Yifen Beus** ♦ *Brigham Young University, Hawai'i* ♦ "Reimagining Paradise: Dialectic Time-Space Relationships through *Tanna* (2015) and *Moana* (2016)"

**Ian Conrich** ♦ *British University in Egypt* ♦ "Depicting Diaspora within New Zealand Cinema: Pacific Islanders and the Return Home"

**Amber P. Hodge** ♦ *University of Mississippi* ♦ "She's Half Polynesian—and the Wrong Half": Indigeneity in *Princess Kaiulani* (2009) and *The Descendants* (2011)"

**Eva Rueschmann** ♦ *Hampshire College* ♦ "Visions of Indigeneity: Gender and Genre in Ivan Sen's *Outback Noirs Mystery Road* (2013) and *Goldstone* (2016)"

**D6 Scenes of Feminist Solidarity 2  
The Production and Promise  
of Feminist Politics**

CHAIR **Shilyh Warren** ♦ *The University of Texas at Dallas*

**Erin Nunoda** ♦ *University of Toronto* ♦ "Queer Loneliness: Sadie's Bedroom and the Politics of Celibate Relationality"

**Negar Mottahedeh** ♦ *Duke University* ♦ "Freedom is neither Eastern nor Western it is planetary"

**Sara Saljoughi** ♦ *University of Toronto* ♦ "Collectivity, Iran, Cinema"

**Shilyh Warren** ♦ *The University of Texas at Dallas* ♦ "Racial Politics and Imagined Solidarity in Feminist Docs of the 1970s"

SPONSOR Women's Caucus

WEDNESDAY  
MARCH 13  
6:00 PM  
7:45 PM

## D7 The Long Durée Time, Space, and the Real

CHAIR **Chelsea Birks** ♦ *University of British Columbia*

**Stephan Boman** ♦ *University of California, Santa Barbara* ♦ “Warning the Future: Deep Time, Environmental Media, and the Representation of Nuclear Waste”

**Chelsea Birks** ♦ *University of British Columbia* ♦ “*Uninterrupted* (2017) as Interactive Documentary: Optimism, Technology, and Environmental Ethics”

**Thomas Lawson** ♦ *University of Pittsburgh* ♦ “Chirping the Cosmic Banal: Non-Sonic Listening at LIGO”

**Julio Bezerra** ♦ *Universidade Federal do Rio de Janeiro* ♦ “Antiphilosophy: Jean Epstein and Speculative Realism”

## D8 Horror Grows Up

CHAIR **Jason Middleton** ♦ *University of Rochester*

CO-CHAIR **Aviva Briefel** ♦ *Bowdoin College*

**Adam Lowenstein** ♦ *University of Pittsburgh* ♦ “Remapping Horror and Trauma: The Case of George A. Romero’s *Martin* (1978)”

**Aviva Briefel** ♦ *Bowdoin College* ♦ “The Terror of Very Small Worlds: *Hereditary* and the Miniature Scales of Horror”

**Jason Middleton** ♦ *University of Rochester* ♦ “In Your Eyes: Intimacy and Precarity in *Arkangel!*”

## D9 Representations of Refugees in the Age of Networks

CHAIR **Magda Yuksel** ♦ *University of Toronto*

**Chris Campanioni** ♦ *The Graduate Center, CUNY* ♦ “Based on a True Story: The Fashioning & Effacement of the Refugee”

**Christian David Zeitz** ♦ *University of Toronto* ♦ “Politics of Westcentric and Refugee Affect in *Degrassi: The Next Class*”

**Magda Yuksel** ♦ *University of Toronto* ♦ “The Network of Hate: Islamophobic Representations of War Refugees in European Union”

SPONSOR War and Media Studies  
Scholarly Interest Group

## D10 WORKSHOP On The Nose Dialogues, Welcome! Teaching Screenwriting to Non-Neurotypical (NNT) Students

CHAIR **Daniel García** ♦ *The University of Texas at Arlington*

SPONSOR Critical Media Pedagogies  
Scholarly Interest Group

WEDNESDAY  
MARCH 13  
6:00 PM  
7:45 PM



**D11 Emergent Genres, Politics, and Identities in Contemporary North and South Korean Cinema**

CHAIR **Hye Seung Chung** ♦ *Colorado State University*

**Dong Hoon Kim** ♦ *University of Oregon* ♦  
“Comrade Kim Goes Global: North Korean Cinema in the Age of Globalization”

**Jinsoo An** ♦ *University of California, Berkeley* ♦  
“Stupendous Villainy: The Figure of the Pro-Japanese Collaborators in Recent South Korean Films”

**Mark Plaice** ♦ *University of Central Lancashire* ♦  
“Neoliberal Noir in a Post-Conspiracy Era: Public prosecutors and the politics of South Korean crime film since 2016”

**Hye Seung Chung** ♦ *Colorado State University* ♦  
“Indie Filmmaking and Queer Advocacy: Converging Identities in Leesong Hee-il’s Films and Writings”

**D12 Neoliberal Motherhood in Popular Culture**

CHAIR **Caroline Bayne** ♦ *University of Minnesota*

CO-CHAIR **Bree Trisler** ♦ *University of Minnesota*

**Elizabeth Hornsby** ♦ *Southeastern Louisiana University* ♦ “#OilyMomBoss: Neoliberalism and Motherhood”

**Bree Trisler** ♦ *University of Minnesota* ♦ “One Nation, Under Mom: Neoliberal Discourses of Motherhood in Gun Politics”

**Caroline Bayne** ♦ *University of Minnesota* ♦  
“Mommy Always Wanted to be in A Ladder Match: Professional Wrestling, Neoliberal Motherhood, and Reality Television”

**Darcey Morris** ♦ *Goucher College* ♦ “TTC Online: Monetizing Instagram’s Infertility Community”

**D13 Critiquing the Pathologized Body**

CHAIR **Marina Levina** ♦ *The University of Memphis*

**Marina Levina** ♦ *The University of Memphis* ♦  
“Don’t Breathe (2016), disability, vulnerability, and the affective politics of cruelty”

**Stephanie Mastrostefano** ♦ *University of Oregon* ♦ “‘King of the Lab’: Representations of Disabled Masculinity on *Bones*”

**Michael Metzger** ♦ *Block Museum, Northwestern University* ♦ “Standish Lawder’s Shock Corridor: Flicker, Neuropsychiatry and the Mediated Female Body”

**Tamas Nagypal** ♦ *Oregon State University* ♦  
“Myroslav Slaboshpytskyi’s *The Tribe* and The Post-Socialist Cinema of Cruel Pessimism”

**D14 Digital Technologies Personal Computers to AI**

CHAIR **Andrew Lison** ♦ *University at Buffalo, SUNY*

**Michael Black** ♦ *University of Massachusetts Lowell* ♦ “Usability and Crisis: Tracing the Origins of Today’s Invisible Personal Computers”

**Caitlin McClune** ♦ *The University of Texas at Austin* ♦ “The Sanctity of Sharded Beings: Cyborg Rights, Labor, and Machine Learning in Cultural Texts”

**Jesse Anderson-Lehman** ♦ *University of Pittsburgh* ♦ “From Cel to Audiovisual Object: Animation and MPEG-4”

**Andrew Lison** ♦ *University at Buffalo, SUNY* ♦  
“The Speed of Thought: Artificial Intelligence and Computing Power”

SPONSOR **Media, Science, and Technology Scholarly Interest Group**

WEDNESDAY  
MARCH 13  
6:00 PM  
7:45 PM

## D15 East Asian Cultural Politics and Pushback

- CHAIR **Se Young Kim** ♦ *Vanderbilt University*
- Seungyeon Gabrielle Jung** ♦ *Brown University* ♦  
“Borders and Fields: Images of the ‘88 Seoul Olympics Game”
- Se Young Kim** ♦ *Vanderbilt University* ♦ “Cruelty, Dignity, Play: K-Pop and Korean Cable Reality Television”
- Ken Provencher** ♦ *Loyola Marymount University* ♦ “Ghostly Appropriations: The Cooling of Japanese Audiovisuality”
- Lauren Parker** ♦ *Colby College* ♦ “Retaking Tiger Mountain: Revolutionary Model Opera in Contemporary Chinese Cinema”

## D16 Social Networking and Cultural Politics

- CHAIR **Danny Kimball** ♦ *Goucher College*
- Annemarie Iddins** ♦ *Fairfield University* ♦ “The Digital Carceral: Media Infrastructures, Digital Cultures and State Surveillance in Post-Arab Spring Morocco”
- Rae Moors** ♦ *University of Michigan* ♦ “The Sound of Progressive Talk: Pod Save America and the Cultural Formation of Podcasting”
- Danny Kimball** ♦ *Goucher College* ♦ “A Discursive History of Net Neutrality in the United States, 2003–2018”

## D17 Fans and Audiences Across Media

- CHAIR **Braxton Soderman** ♦ *University of California, Irvine*
- Brett Siegel** ♦ *The University of Texas at Austin* ♦  
“Fantasy Sports Paratexts and the Structured Silence Surrounding Domestic Violence”
- Lin Sun** ♦ *The University of Iowa* ♦ “Reinforcing Conformity on Chinese Social Media: Trolling the Celebrities’ Extra-Marital Affairs”
- Braxton Soderman** ♦ *University of California, Irvine* ♦ “Media, Spectatorship, and the Ideology of Play”
- Jennifer Zale** ♦ *Independent Scholar* ♦  
“Combating Female Ageism While Shrinking the Generation Gap on Netflix’s *Grace and Frankie*”
- SPONSOR Fan and Audience Studies  
Scholarly Interest Group

## D18 Underground Media

- CHAIR **Daryl Meador** ♦ *New York University*
- Erin Espelie** ♦ *University of Colorado Boulder* ♦  
“Subterranean Cinema: Seeking Out Respite and Hermitages in the Anthropocene”
- Daryl Meador** ♦ *New York University* ♦ “The Cinema of Extractions in a Texas Fracking Exhibit”
- Almudena Escobar López** ♦ *University of Rochester* ♦ “The Middle of Nowhere: Cohabitation and Ethnopoetics in the Work of Sky Hopinka”
- Leo Goldsmith** ♦ *New York University* ♦ “The Subterranean Avant-Garde: Found Footage and the American Underground”
- SPONSOR Experimental Film and Media  
Scholarly Interest Group

WEDNESDAY  
MARCH 13  
6:00 PM  
7:45 PM

D19

## An Interior Vision

African Film in the Decades  
After Independence

CHAIR **Rachel Gabara** ♦ *University of Georgia*

**Vincent Bouchard** ♦ *Indiana University* ♦

“French Cultural Centers as West African  
Cinematic Institutions, 1961–1981”

**Rachel Gabara** ♦ *University of Georgia* ♦

“Filming Independence”

**Jude Akudinobi** ♦ *University of California,  
Santa Barbara* ♦ “Post-Independence African  
Cinema: Indices and Inquiries”

SPONSOR **Black Caucus** and French/Francophone  
Scholarly Interest Group

D20

## Eco-Media

CHAIR **Christopher Walker** ♦ *Colby College*

**Christopher Walker** ♦ *Colby College* ♦

“Networks of Decay: Trees, Mushrooms, and  
Green Burial Media”

**Matt Thompson** ♦ *University of Toronto* ♦

“Cetacean Cinema: Orca and the Difficulty of  
Capturing Whales on Film”

**Isaac Rooks** ♦ *University of Southern California* ♦

“‘All This Machine Does’: Imagining and  
Visualizing the Cinematic Animal Body in the  
‘Jaws’ Franchise”

**Ennuri Jo** ♦ *University of Southern California* ♦

“What the Water Said: Cinema’s Materiality and  
the Anthropocene”

SPONSOR **Media and the Environment**  
Scholarly Interest Group

session

D

### MEETING

Wednesday, March 13

6:00 PM – 7:45 PM

ROOM BALLARD • 3rd Floor

**Urbanism/Geography/Architecture**  
Scholarly Interest Group

### MEETING

Wednesday, March 13

6:00 PM – 7:45 PM

ROOM CHELAN • 2st Floor

**Sound and Music Studies**  
Scholarly Interest Group

*Update our membership on our activities, such as our  
student writing award, our 2018 SIG member publication  
list, and plans for future events with other SIGs.*



Trending ...

Like SCMS on Facebook  
[facebook.com/SCMStudies](https://facebook.com/SCMStudies)

WEDNESDAY  
MARCH 13

6:00 PM  
7:45 PM

**SPECIAL EVENT**

Wednesday, March 13

8:00 PM – 9:30 PM

ROOM WILLOW A & B • 2nd Floor

**Reframing Ethnographic Media**

**Edward Curtis, Franz Boas, and the Kwakiutl First Nation**

ROUNDTABLE DISCUSSION AND SCREENING

Join us for a critical look at the history and legacy of ethnographic media in the Pacific North West. This special event features a rare public presentation of Franz Boas' Visual Fieldnotes recorded with the Kwakiutl First Nation in 1930 and a screening of Marie Clements' new documentary film, *Looking at Edward Curtis* (23 min), which foregrounds indigenous voices in its examination of Curtis' photography and filmmaking with the Kwakwaka'wakw.

The Boas material—which consists of 16mm film and wax cylinder audio recordings made on Boas' last trip to Fort Rupert (Tsaxis)—will be presented by Kathryn Bunn-Marcuse, director of the Bill Holm Center of Northwest Art at the Burke Museum in Seattle, with Kaleb Child and Coreen Child of the Kwakiutl Nation. They will discuss the production and archival history of these materials and explore how their return to the Kwakiutl Nation can contribute to efforts to assert hereditary privileges and foster ongoing cultural education.

The presentations will be followed by a roundtable discussion of the colonial histories of anthropological film, the work of Edward Curtis and Franz Boas as it affects the Kwakiutl people, and the relevance of these films in the continuing cultural practice of the current generation of Kwakwaka'wakw.

**PARTICIPANTS**

**Kathryn Bunn-Marcuse** ♦ *Director of the Bill Holm Center for Northwest Art at the Burke Museum*

**Kaleb Child, Musgamdzi** ♦ *Kwakiutl Nation*

**Coreen Child, Yakawilas** ♦ *Kwakiutl Nation*

**SPONSORS** Nontheatrical Film and Media Scholarly Interest Group, Silent Cinema Scholarly Interest Group, Documentary Studies Scholarly Interest Group, Texas Tech University Literature, Social Justice, and Environment (LSJE) program, Seattle University Film Studies Program



**WEDNESDAY  
MARCH 13**

.....

**SPECIAL EVENT**

Wednesday, March 13

8:30 PM

ROOM BALLARD • 3rd Floor

**Frank Ukadike Memorial Event**

TRIBUTE AND RECEPTION

Tribute event for Professor Frank Ukadike, one of the founding figures of African film studies with his very influential *Black African Cinema* which has been in use in classrooms across North American universities over the past two decades. The event will reflect on Professor Ukadike's contribution to the discipline of film studies and to the SCMS community. The event will include a short photo montage along with brief video testimonies on the resonance of his presence and work from the perspective of academics, filmmakers, and others who knew him.

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**MODERATORS**

**Jude Akudinobi** ♦ *University of California, Santa Barbara*

**Aboubakar Sanogo** ♦ *Carleton University*

SPONSORS SCMS and the Black Caucus

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**SPECIAL EVENT**

Wednesday, March 13

9:30 PM – 11:00 PM

ROOM BOREN • 4th Floor

**An Evening with Something Weird Video**

DISCUSSION AND SCREENING

Founded by Mike Vraney in 1992, Seattle-based film preservation and distribution company Something Weird Video has become an indispensable resource for scholars working on a wide range of low-budget independent cinema that often lacks formal archival homes. SWV's catalog includes thousands of short and feature films, including exploitation films, softcore and hardcore adult films, horror films, industrial/educational/hygiene films, African American race films, Poverty Row B-movies, Soundies, striptease loops, and much more.

For this event, Lisa Petrucci Vraney will join us for a discussion and Q&A about how the label launched by her late husband became the "scrappy Criterion Collection" for obscure cinema; the challenges of finding and saving little-known films; and the company's digital restoration collaborations with other archival entities amid latter-day changes in the home video market.

The event will feature a short screening of film excerpts demonstrating SWV's wide range of holdings, testifying to it as an important repository of changing attitudes about gender and sexuality; non-normative identities and practices; censorship; and a panoply of generic appeals, from the sex melodrama and the pseudo-documentary to the horror film.

.....

**MODERATORS**

**David Church** ♦ *Northern Arizona University*

**Elena Gorfinkel** ♦ *King's College London*

.....

**PARTICIPANTS**

**Lisa Petrucci Vraney** ♦ *Owner, Something Weird Video*

SPONSORS Adult Film History Scholarly Interest Group, Queer Caucus, Horror Studies Scholarly Interest Group, SCMS

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**WEDNESDAY  
MARCH 13**

.....

**SPECIAL EVENT**

Thursday, March 14

8:00 AM – 9:00 AM

ROOM CIRRUS • 35th Floor, Pike Street Tower

## Members' Business Meeting

All SCMS members are encouraged to attend the annual Members' Business Meeting to learn more about SCMS and current strategic processes.

We are excited to introduce some of the key features of SCMS's new website. Members will also meet and can address questions to members of the Board, and the leadership of the SCMS Caucuses and Scholarly Interest Groups.

*Refreshments will be provided.*



### Name Badge

If you need a replacement badge,  
they are available at  
Registration for \$5 USD.

Replacement badges will only be printed  
during registration hours (see page 11).

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THURSDAY  
MARCH 14

Thursday, March 14  
9:15 AM – 11:00 AM



**E1 Animation, Technology,  
and Identity**

CHAIR **Christopher Holliday** ♦ *King's College London*

**Cristina Formenti** ♦ *University of Milan* ♦  
"Shaping Cartoon Identities: The Twitter  
Mock-autobiographies of Contemporary  
Televisual Animated Characters"

**Christopher Holliday** ♦ *King's College London* ♦  
"Retroframing the Future: Digital De-Aging  
Technologies in Contemporary Hollywood  
Cinema"

**Mihaela Mihailova** ♦ *University of Michigan* ♦  
"Twitchy Glitchy Girls: Visual Effects and/  
as Feminist Error in Contemporary Sci-Fi  
Narratives"

**Alexander Sergeant** ♦ *Bournemouth  
University* ♦ "Coming Back to the Water:  
HydroFeminist Animation in Disney's *Moana*  
(2016)"

SPONSOR Animated Media Scholarly Interest Group

**E2 Self and Society in Video Games**

CHAIR **KT Wong** ♦ *University of California, Irvine*

**Amy Dawson-Andoh** ♦ *University of Michigan* ♦  
"Tracing the Roots of Global Media Flows:  
Translator Agency and Creativity in Digital  
Games"

**KT Wong** ♦ *University of California, Irvine* ♦  
"Same yet Different: The Colonialist Positioning  
of Southeast Asians as Mobile Gamers in  
Industry Reports"

**Shannon Lawlor** ♦ *University College Dublin* ♦  
"The Game Plays You: Defining Self-Reflexivity  
in Video Games"

**Bryan Sebok** ♦ *Lewis & Clark College* ♦ "Gaming  
Cascadia: Preparing for the 'Big One' via  
Educational Video Games"



### E3 Early Contributions in Sound and Vision

- CHAIR **Meredith Bak** ♦ *Rutgers University*  
**Meredith Bak** ♦ *Rutgers University* ♦ “Animating  
 Play: Early Cinema, Toy History, and  
 Schoenhut’s Humpty Dumpty Circus”  
**Beth Corzo-Duchardt** ♦ *Lafayette College* ♦ “A  
 Dialectic of Mobility and Stasis: The Poster  
 Image in Early Cinema”  
**Allain Daigle** ♦ *University of Wisconsin-  
 Milwaukee* ♦ “Spectacular Visions: E. Krauss  
 and the Emergence of Cinematic Lenses in  
 Paris”  
**Harry Burson** ♦ *University of California, Berkeley* ♦  
 “Stereo in the 19th Century: Space, Audition,  
 and the Théatrophone”

SPONSOR Silent Cinema Scholarly Interest Group

### E4 New Perspectives on Documentary

- CHAIR **Jinying Li** ♦ *University of Pittsburgh*  
**Dave Burnham III** ♦ *University of Chicago* ♦  
 “Between Form and Fact: Kevin Jerome  
 Everson’s ‘Documentary’ Burden”  
**Jinying Li** ♦ *University of Pittsburgh* ♦ “The  
 Virtual Walls: Metaphor, Mediation, and Making  
 the Experimental Virtual-Reality Film *47 KM*”  
**Yuki Nakayama** ♦ *University of Michigan* ♦  
 “‘It’s All Kinichi Hagimoto’s Fault’: Japanese  
 Variety Programs, Documentary Impulse, and  
 Television Aesthetics”  
**Laurel Ahnert** ♦ *Georgia State University* ♦  
 “The Object as Witness: Abandoned Objects,  
 Desert Borderlands and Documentary  
 Representations of the Refugee Crisis”

SPONSOR Documentary Studies  
 Scholarly Interest Group

### E5 Hollywood in Transition The Historiography of Industrial Change

- CHAIR **Eric Smoodin** ♦ *University of California,  
 Davis*  
**Eric Smoodin** ♦ *University of California, Davis* ♦  
 “‘Speak to us in French!’ The Transition to  
 Sound, International Markets, and *Fox Folies* at  
 the Moulin-Rouge”  
**Catherine Jurca** ♦ *Caltech* ♦ “Live  
 Entertainment and the Movies in Philadelphia,  
 1935–1936”  
**Jon Lewis** ♦ *Oregon State University* ♦  
 “Antonioni’s America: the American  
 Counterculture and Hollywood in Transition”  
**Anna Everett** ♦ *University of California,  
 Santa Barbara* ♦ “Race and the Science  
 Fiction/Superhero Genre Reboot: Hollywood’s  
 Afrofuturist Imaginary”

SPONSOR Classical Hollywood  
 Scholarly Interest Group

### E6 Revolution Aesthetics and Activism

- CHAIR **Catherine Benamou** ♦ *University of  
 California, Irvine*  
**Qui Nguyen Ha** ♦ *University of Southern  
 California* ♦ “Avant-garde Qualities of  
 Vietnamese Revolutionary Cinema in the 1960s  
 and Early 1970s”  
**Oscar E. Quiros** ♦ *University of Costa Rica* ♦ “El  
 Salvador 2.0: The Alternative Video Aesthetics”  
**Catherine Benamou** ♦ *University of California,  
 Irvine* ♦ “Media Acts in the Age of Migration:  
 Spanish-Language Television Responds to the  
 U.S. Immigration Crisis”  
**Phoebe Marshall** ♦ *University of Pittsburgh* ♦  
 “Assuming Equality Now: Immediacy  
 and Moving-Image Activism in Paris and  
 Pittsburgh”

THURSDAY  
 MARCH 14  
 9:15 AM  
 11:00 AM



**E7 Experiments in New Television(s)**  
History, Form, Community

CHAIR **Lauren Herold** ♦ *Northwestern University*

CO-CHAIR **Jason Nebergall** ♦ *Northwestern University*

**Elizabeth Alsop** ♦ *CUNY School of Professional Studies* ♦ “Beyond Twin Peaks: Televisual Excess in the Post-Network Era”

**Alison Wielgus** ♦ *University of Wisconsin-Superior* ♦ “A Heap of Broken Images: Revisiting Medium Specificity at 1970s”

**Jason Nebergall** ♦ *Northwestern University* ♦ “Expanded Minds, Expanded Television: Psychedelic Broadcasts of the 1970s Counterculture”

**Lauren Herold** ♦ *Northwestern University* ♦ “Dyke TV: Cable Access and the Production of Willful Lesbian Feminist Television”

SPONSOR Experimental Film and Media Scholarly Interest Group

**E8 “The Internet is for Porn”**  
Media Archaeology and the  
Cyberporn of the 1990s

CHAIR **Peter Alilunas** ♦ *University of Oregon*

CO-CHAIR **John Stadler** ♦ *Duke University*

**Peter Alilunas** ♦ *University of Oregon* ♦ “From BBS to TGP: The Origins of Online Pornography”

**John Stadler** ♦ *Duke University* ♦ “Manshots and the (P)remediation of Gay Cyberporn”

**Lynn Comella** ♦ *University of Nevada, Las Vegas* ♦ “Not Just a ‘Guy Thing’: Lesbian and Queer Porn Production in the Early Digital Era”

**Rebecca Holt** ♦ *Concordia University, Montreal* ♦ “Future Sex: The ‘Unrealized Dream Machines’ of Cyberporn”

SPONSOR Adult Film History Scholarly Interest Group

**E9 Screen Objects**  
Screen Media and Object Relations Theory

CHAIR **Scott Richmond** ♦ *University of Toronto*

**Elizabeth Reich** ♦ *University of Pittsburgh* ♦ “The Afrofuturism of Object Relating: Time in Robots of Brixton”

**James Hodge** ♦ *Northwestern University* ♦ “Data/Dada: Lacan, Object Relations, and Spike Jonze’s *Her*”

**Scott Richmond** ♦ *University of Toronto* ♦ “Of Mice and Turtles: Screen Surrogates and Transitional Objects”

**E10 Cinematography in Early Soviet Cinema**

CHAIR **Lilya Kaganovsky** ♦ *University of Illinois, Urbana-Champaign*

**Lilya Kaganovsky** ♦ *University of Illinois, Urbana-Champaign* ♦ “The Visible and the Invisible: Tamara Lobo, the Soviet Film Industry, and the Female Gaze”

**Maria Belodubrovskaya** ♦ *University of Wisconsin, Madison* ♦ “Light Is Power: Soviet Film Cinematography in the 1940s”

**Joan Neuberger** ♦ *The University of Texas at Austin* ♦ “Eisenstein/Tisse/Moskvin: Mobile Framing in *Alexander Nevsky* and *Ivan the Terrible*”

**Vincent M. Bohlinger** ♦ *Rhode Island College* ♦ “Editing Rates and Framing Aesthetics in Soviet Cinema of the Late 1920s to Early 1930s”

SPONSOR Central/East/South European Cinemas Scholarly Interest Group

session

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THURSDAY  
MARCH 14  
9:15 AM  
11:00 AM

## E11 Disability History, Media History

CHAIR **Bill Kirkpatrick** ♦ *Denison University*  
CO-CHAIR **Ilna Emmett** ♦ *Northwestern University*

**Mack Hagood** ♦ *Miami University* ♦ “Dismedia Theory and Histories of Media Technology”

**Bill Kirkpatrick** ♦ *Denison University* ♦ “The Fourth Body: Embodiment and Biopolitics in Radio Health Programming”

**Ilna Emmett** ♦ *Northwestern University* ♦ “Vision On: A History of BBC Television Programming for Deaf Audiences”

## E12 Diplomatic Activism Reanimating the Global USIA Motion Picture Corpus and Its Archival Remnants

CHAIR **Julide Etem** ♦ *Indiana University, Bloomington*

**Bret Vukoder** ♦ *Carnegie Mellon University* ♦ “Negotiating Goals of Access and Decentralization in the (Re)Construction of the USIA Motion Picture Archive”

**Hadi Gharabaghi** ♦ *New York University* ♦ “The Bureaucratic Order in Documentary Diplomacy from the United States to Iran during the WWII to the Cold War”

**Julide Etem** ♦ *Indiana University, Bloomington* ♦ “Film Diplomacy in the U.S.-Turkey Communication Network”

**Brian Real** ♦ *Southern Connecticut State University* ♦ “Networks of Screen Diplomacy: The USIA as a Patron of Nontheatrical Art”

SPONSORS Libraries and Archives  
Scholarly Interest Group, Middle East  
Caucus and Nontheatrical Film and Media  
Scholarly Interest Group

## E13 Approaching Television In the Internet Era Audiences, Production, Interfaces and Algorithms

CHAIR **Catherine Johnson** ♦ *University of Nottingham*

**Bärbel Göbel-Stolz** ♦ *Coventry University* ♦ “Transcultural Audiences: Global TV and the Reinvention of Scale”

**Catherine Johnson** ♦ *University of Nottingham* ♦ “Online TV Interfaces: Constructing the Experience of Television in the Internet Era”

**Ayesha Taylor-Camara** ♦ *University of Nottingham* ♦ “Collect, Inform, Educate, Entertain: Public Service Broadcasting in the Age of Big Data”

**Serra Tinic** ♦ *University of Alberta* ♦ “The Local Confronts the Global: New Dimensions in Transnational TV in the OTT Age”

SPONSORS Media Industries Scholarly Interest Group  
and Television Studies  
Scholarly Interest Group

## E14 American Pedagogies, Pathologies, and Politics

CHAIR **Paul McEwan** ♦ *Muhlenberg College*

**Benjamin Kruger-Robbins** ♦ *University of California, Irvine* ♦ “Healing through Quality TV: AIDS Public Pedagogy, Awards Discourse, and NBC’s 1980s Rebranding”

**Erica Moulton** ♦ *University of Wisconsin-Madison* ♦ “‘Good Divines’: Orson Welles and Roger Hill’s *Everybody’s Shakespeare* as Pedagogical Paratexts in the American Classroom”

**Brendan McGillicuddy** ♦ *University of Minnesota* ♦ “Trumpism and the Rhetoric of Media Pathology”

**Paul McEwan** ♦ *Muhlenberg College* ♦ “Re-Writing Griffith in Nate Parker’s *The Birth of a Nation* and Spike Lee’s *BlacKKKlansman*”

SPONSOR Critical Media Pedagogies  
Scholarly Interest Group

THURSDAY  
MARCH 14  
9:15 AM  
11:00 AM

**E15** **Spirits of Resistance**  
The Politics of Monstrosity in South and Southeast Asian Horror Film

CHAIR **Rosalind Galt** ♦ *King's College London*

**Rosalind Galt** ♦ *King's College London* ♦  
"Alluring Monsters: Gender Dissidence in the Malaysian Pontianak Film"

**Sangita Gopal** ♦ *University of Oregon* ♦ "The Ecology of the Monster: Environmental Futures and Hindi Horror Cinema"

**Adam Knee** ♦ *Lasalle College of the Arts* ♦  
"Ghosts and Other Female Aggressors in the Modern Vietnamese Horror Film"

**Bliss Lim** ♦ *University of California, Irvine* ♦  
"Queering the Zombie Movie: *Remington and the Curse of the Zombadings*"

SPONSORS Asian/Pacific American Caucus and Horror Studies Scholarly Interest Group

**E16** **The Transnational Auteur, Then and Now**  
New Directions in the Global Politics and Cultures of Authorship

CHAIR **Parichay Patra** ♦ *BITS Pilani* ♦ *Goa*

CO-CHAIR **Colin Burnett** ♦ *Washington University in St. Louis*

**Colin Burnett** ♦ *Washington University in St. Louis* ♦ "Colonial Transnationalism: The Auteur Meets the Resistance in the Making of *L'Orient qui vient* (Leenhardt, 1937)"

**Cael Keegan** ♦ *Grand Valley State University* ♦  
"Wanting the Trans/Auteur: Transgender Phenomenology and the Paradox of Authorship"

**Ignacio Sanchez Prado** ♦ *Washington University in St. Louis* ♦ "The Mexican Auteur in the Age of Cinematic Crisis"

**Parichay Patra** ♦ *BITS Pilani, Goa* ♦  
"Undecidable/Undesirable: Cine-Tectonic Shifts beyond the Nation"

SPONSOR Transnational Cinemas Scholarly Interest Group

**E17** **Demystifying Acting in Film and Television**  
Craft Discourse, Production Records, and the Power of Screen Performances

CHAIR **Cynthia Baron** ♦ *Bowling Green State University*

**Aaron Taylor** ♦ *University of Lethbridge* ♦ "Being in the Moment: Analyzing Actors' Testimonials on Performance and Embodied Cognition"

**Cynthia Baron** ♦ *Bowling Green State University* ♦ "Viola Davis: An Acting Approach Representative of American Film and Television Performance"

**R. Colin Tait** ♦ *Texas Christian University* ♦  
"Queen of Peak TV": Elisabeth Moss as Actor-Producer in *The Handmaid's Tale*"

**Elliott Logan** ♦ *University of Queensland* ♦  
"Revelation and Mystery in Screen Performance"

**E18** **Location Shooting and Placemaking**  
A Cross-Disciplinary Approach to Cinematic Geographies

CHAIR **Amy Corbin** ♦ *Muhlenberg College*

**Chris Lukinbeal** ♦ *University of Arizona* ♦  
"Old Tucson Studios and the Landscapes of Sonoran Westerns"

**Amy Corbin** ♦ *Muhlenberg College* ♦ "Filming Oakland: From Narrative Journeys to Racial and Economic Geographies"

**Sylvia Chong** ♦ *University of Virginia* ♦  
"We Were In China": Location Research, Los Angeles Chinatown and Scenic Yellowface in *The Good Earth* (1937)"

SPONSOR Urbanism/Geography/Architecture Scholarly Interest Group

session

E

THURSDAY  
MARCH 14  
9:15 AM  
11:00 AM

**E19** **Renewing the American Narrative**

- CHAIR **Sam Girgus** ♦ *Vanderbilt University*  
 CO-CHAIR **Colleen Glenn** ♦ *College of Charleston*  
 RESPONDENT **Cynthia Lucia** ♦ *Rider University*  
**Lara Casey** ♦ *Vanderbilt University* ♦ “The Code, Silence, and Its Modern Echo: Ida Lupino’s *Outrage* (1950)”  
**John Macready** ♦ *Collin College* ♦ “Traversing the American Desert: Political Barrenness in Hannah Arendt and *Children of Men*”  
**Colleen Glenn** ♦ *College of Charleston* ♦ “Jimmy Stewart: Renewal and Reinvention After the War”  
**Sam Girgus** ♦ *Vanderbilt University* ♦ “From Generation to Generation (*L’Dor V’Dor*): Wyler, Lumet, and Spielberg and the Struggle for America’s Soul”

**MEETING**

Thursday, March 14  
9:15 AM – 11:00 AM

ROOM BALLARD • 3rd Floor

**Children’s and Youth Media and Culture  
Scholarly Interest Group**

**E20** **Cinema and Planetary  
Consciousness**

- CHAIR **Tiago de Luca** ♦ *University of Warwick*  
**Janine Marchessault** ♦ *York University* ♦ “Real Time Atmospheric as Planetary Aesthetics in Contemporary Media Art”  
**Chris Russill** ♦ *Carleton University* ♦ “Anthropocene Now!: Visualizing the Planetary in Contemporary Photography and Film”  
**Tiago de Luca** ♦ *University of Warwick* ♦ “The Unseen World Across the World: Wildlife Film and the Visibility of the Earth”  
**Zoe Druick** ♦ *Simon Fraser University* ♦ “A Wide-Angle View of Fragile Earth: Capitalist Aesthetics in the Work of Yann Arthus-Bertrand”

**MEETING**

Thursday, March 14  
9:15 AM – 11:00 AM

ROOM CHELAN • 1st Floor

**Libraries and Archives  
Scholarly Interest Group**

**SPECIAL EVENT**

Thursday, March 14  
11:00 AM – 12:00 PM

LOCATION PARAMOUNT THEATRE • 911 Pine Street

**Paramount Theatre & Historic Theatres Library  
A Hosted Tour**

Seattle Theatre Group ([stgpresents.org](http://stgpresents.org)), the largest arts organization in the Pacific Northwest, programs and operates three historic theatres in Seattle. Their flagship theatre is The Paramount which opened in 1928 as a movie house and is a designated historic landmark. You will be able to tour parts of the theatre and learn about historic and current film and performing arts presentations. The last 15 minutes of the tour will include a visit to the Historic Theatres Library adjacent to the theatre.

Meet at the front doors of the theatre at 911 Pine St. and wear conference badge (for security reasons).

**TOURS HOSTS**

**Vicky Lee** ♦ *Curator of Silent Movie Mondays & Director of Education*

**Marion Thrasher** ♦ *Volunteer Director of Tours and Historic Theatres Library*

THURSDAY  
MARCH 14  
9:15 AM  
11:00 AM

Thursday, March 14  
11:15 AM – 1:00 PM



**F1 Animation that Works**  
Sponsored Animation in Taiwan,  
Japan, and the United States

CHAIR **Kirsten Moana Thompson** ♦ *Seattle University*

**Kirsten Moana Thompson** ♦ *Seattle University* ♦  
“Disney for Hire? Sponsored Disney Animation,  
from Bucky Beaver to Ludwig Von Drake”

**Jason Douglass** ♦ *Yale University* ♦ “Beyond  
*Anime?* Reconceiving Japanese Animation  
History Through Early Animated Television  
Commercials”

**Ai-Ting Chung** ♦ *University of Oregon* ♦  
“Taiwanbar Studio: Promoting Taiwan with  
Animated Products of Taiwan”

**Susan Ohmer** ♦ *University of Notre Dame* ♦ “The  
Mickey Mouse in Macy’s Parade: Character and  
Corporeality in 1930s U.S. Animation”

SPONSORS **Animated Media Scholarly Interest Group**  
*and* **Nontheatrical Film and Media**  
**Scholarly Interest Group**

**F2 Gaming On and Beyond Screens**

CHAIR **Paul J. Booth** ♦ *DePaul University*

**Ahmed Asi** ♦ *University of California,  
Santa Barbara* ♦ “Haunted Stages and  
Re-Performed Fantasies: Theatrical Practices  
in *Final Fantasy XIV*”

**Thomas Welch** ♦ *University of Wisconsin-  
Madison* ♦ “Platforms of Identification:  
Understanding the Construction of the Gaming  
Audience Through Discursive Interface  
Analysis”

**Nick Bestor** ♦ *The University of Texas at Austin* ♦  
“Post-Licensing: The Digital and Analog  
After-Life of *Warhammer 40,000: Conquest*”

**Paul J. Booth** ♦ *DePaul University* ♦ “Escape  
from a Conference Presentation”

SPONSOR **Video Game Studies**  
**Scholarly Interest Group**



**F3 The Music of Sound**

Listening to the Movies

CHAIR **Daniel Varndell** ♦ *University of Winchester*

**Daniel Varndell** ♦ *University of Winchester* ♦  
“Killer Soundtracks: Music and Torture”

**Murray Pomerance** ♦ *Independent Scholar* ♦  
“Shoot the Piano Player”

**Rebecca Bell-Metereau** ♦ *Texas State University* ♦ “Siren Songs of Sex and Death: Want that Climax Loud, Fast or Violent?”

**F4 Women’s Documentaries in the Middle East**

CHAIR **Hatim El-Hibri** ♦ *George Mason University*

**Nadia Yaqub** ♦ *University of North Carolina at Chapel Hill* ♦ “Arab Women’s Documentaries of the Long 1970s”

**Rania Gaafar** ♦ *Universität Siegen* ♦ “Here and Now: Affect, Female Agency and the New Materiality of Crisis in the Middle East and North Africa”

**Anat Dan** ♦ *University of Pennsylvania* ♦  
“Unsettling: Ethnography as a Practice of Disturbance”

**Najmeh Moradiyan-Rizi** ♦ *University of Kansas* ♦  
“Mediating Transnational Alliances through Documentary: The Case of *Sonita*”

SPONSOR Middle East Caucus

**F5 Eyes on the Prize**

Awards Study Within the Media Industries

CHAIR **Monica Sandler** ♦ *University of California, Los Angeles*

CO-CHAIR **Paul McDonald** ♦ *King’s College London*

**Paul McDonald** ♦ *King’s College London* ♦  
“Producing Prestige: Media Industries and the Awards System”

**Monica Sandler** ♦ *University of California, Los Angeles* ♦ “The Birth of a Prize Economy: Building the First ‘Awards Season’ in Global Post-WWII”

**Marijke Valck** ♦ *Utrecht University* ♦ “Awards, Audiences, and Critics: Transformations in Taste and Cultural Evaluation”

**Michael Reinhard** ♦ *University of California, Los Angeles* ♦ “Industrializing Identity: Censorship, Performance, and ‘Rocking the Vote’ at the 1990 VMAs”

SPONSOR Media Industries Scholarly Interest Group

**F6 The Laboring Body**

Race and Gender in Radical Cinema

CHAIR **Jamie Rogers** ♦ *Clemson University*

RESPONDENT **Terri Francis** ♦ *Indiana University, Bloomington*

**Edward Troy** ♦ *Clemson University* ♦  
“Exclusions in Post-colonialist Critique: Black Female Subjectivity in *La Noire de . . .*”

**Jamie Rogers** ♦ *Clemson University* ♦ “The Labor of Rebellion: Black Feminist Aesthetics of the L.A. Rebellion School of Film”

SPONSOR Caucus on Class

THURSDAY  
MARCH 14  
11:15 AM  
1:00 PM

## F7 The Politics of Television

CHAIR **Heather Hendershot** ♦ *Massachusetts Institute of Technology*

**Heather Hendershot** ♦ *Massachusetts Institute of Technology* ♦ “Revisiting the Roots of ‘Liberal Media Bias’: Network News Coverage of the 1968 Chicago Democratic National Convention”

**Jelena Jelusic** ♦ *Northwestern University* ♦ “Liveness and History in Cold War TV Events -- Non-Alignment in the State Funeral of Josip Broz Tito”

**Martin Marinos** ♦ *Columbia University* ♦ “The Revolution Will Be Televised: 1989 and the New Media Regime”

**Andrew McLaughlin** ♦ *University of Oregon* ♦ “One Step Short of a Snuff Film: The Business of Sourcing Depoliticized and Violent Vignettes of Police Work, 1998–2018”

## F8 Sounds of Racial Resistance

CHAIR **Silpa Mukherjee** ♦ *University of Pittsburgh*

**Evelyn Kreutzer** ♦ *Northwestern University* ♦ “Busting Beethoven: Nam June Paik’s ‘Guerilla TV’ at WGBH”

**Dixon Li** ♦ *University of Pennsylvania* ♦ “Smooth Skins, Careful Tasks”

**Silpa Mukherjee** ♦ *University of Pittsburgh* ♦ “Starry Nights: 1980s Bombay and Disco as Contraband”

SPONSOR Sound and Music Studies  
Scholarly Interest Group

## F9 Film Reboots

Contemporary Discourses and Practices

CHAIR **Constantine Verevis** ♦ *Monash University, Melbourne*

**Daniel Herbert** ♦ *University of Michigan* ♦ “Rethinking the ‘Supersystem’: Film Reboots and the *Teenage Mutant Ninja Turtles*”

**Kathleen Lookk** ♦ *Freie Universität Berlin* ♦ “Reboot, Requel, Legacyquel: *Jurassic World* and the Nostalgia Franchise”

**Jennifer Forrest** ♦ *Texas State University* ♦ “From Ocean to Ocean: Serial Fluidity and *Ocean’s 8*”

**Constantine Verevis** ♦ *Monash University, Melbourne* ♦ “Future Perfect: *Blade Runner* and its sequels”

## F10 Aesthetics and Affect

CO-CHAIR **Kelli Fuery** ♦ *Chapman University*

**Kelli Fuery** ♦ *Chapman University* ♦ “The Emotional Work of Television: Memory as Bizarre Sharp Object”

**Sean Desilets** ♦ *Boston University* ♦ “Dislocated Landscapes: Reygadas’s *Post Tenebras Lux*”

**Grant Bollmer** ♦ *North Carolina State University* ♦ “William James’ Planchette: Automatism, Spiritualism, and Media in the History of the Psychology of Affect”

**Jordan Schonig** ♦ *University of Chicago* ♦ “Durational Metamorphoses: Reconsidering Stillness from Avant-Garde to Arthouse”

SPONSOR Film Philosophy Scholarly Interest Group

session

F

THURSDAY  
MARCH 14  
11:15 AM  
1:00 PM



session  
**F**

**F11 Revisiting the Work of Claude Lanzmann**  
Testimonial Acts of Remembrance and Denial

CHAIR **Ohad Landesman** ♦ *Tel Aviv University*

CO-CHAIR **Katie Model** ♦ *OCAD University*

**Ohad Landesman** ♦ *Tel Aviv University* ♦

“Exploring the Etiology of a Jewish Homeland: When Claude Lanzmann Visited Israel”

**Jennifer Cazenave** ♦ *Boston University* ♦ “A Work of Mourning Always Incomplete: Claude Lanzmann’s Archive of the Catastrophe”

**Katie Model** ♦ *OCAD University* ♦ “Pentimento of Denial: Claude Lanzmann’s *A Visitor From the Living*”

**Michael Renov** ♦ *University of Southern California* ♦ “The Staging of Testimony in Claude Lanzmann’s *The Last of the Unjust*”

SPONSOR Middle East Caucus

**F12 Invisible Images**

CHAIR **Justin Remes** ♦ *Iowa State University*

**Richard Misek** ♦ *University of Kent* ♦ “The Unseen Film”

**Thomas Day** ♦ *University of Edinburgh* ♦ “The Temporality of Moving-Image Décollage”

**Justin Remes** ♦ *Iowa State University* ♦ “Naomi Uman’s Strip Tease”

**Tom Gunning** ♦ *University of Chicago* ♦ “The Effect of Disappearing”

SPONSORS CinemArts Scholarly Interest Group and Experimental Film and Media Scholarly Interest Group

**F13 More than “Molasses”**  
Fan Magazines as Sites of Debate

CHAIR **Tamar Jeffers McDonald** ♦ *University of Kent*

**Michael Slowik** ♦ *Wesleyan University* ♦ “‘That’s a Very Pretty Speech’: The Equation of Sound Films with Truth in the Late 1920s”

**Tamar Jeffers McDonald** ♦ *University of Kent* ♦ “Do you know your color harmony in make-up as all Hollywood stars do?” Movie magazines, stardom and Technicolor”

**Heather Addison** ♦ *University of Nevada, Las Vegas* ♦ “‘Newest Ideas about Brain Power’: Hair Color and Jean Harlow, Hollywood’s Platinum Blonde”

**Mark Lynn Anderson** ♦ *University of Pittsburgh* ♦ “Respect the Matron: The Sadomasochism of Mrs. Wallace Reid, 1923–1935”

SPONSORS Classical Hollywood Scholarly Interest Group and Silent Cinema Scholarly Interest Group

**F14 Global Constellations of Feminist Experimental Film and Video**  
Dislocating Western Perspectives

CHAIR **Dijana Jelaca** ♦ *Brooklyn College, CUNY*

**Kristin Lené Hole** ♦ *Portland State University* ♦ “Hearing and Seeing the Distance: Mediating Images in the Work of Mounira al Solh, Basma Alsharif, and Samira Alkassim”

**Tanya Shilina-Conte** ♦ *University at Buffalo, SUNY* ♦ “Folded Feminisms: Iranian Experimental Women Filmmakers”

**Masha Shpolberg** ♦ *Yale University* ♦ “Feminist Filmmaking Under Socialism: The case of Ewa Partum and Natalia LL”

**Dijana Jelaca** ♦ *Brooklyn College, CUNY* ♦ “Reclaiming the Ghost Histories of Feminist Experimental Work in Yugoslavia”

SPONSORS Central/East/South European Cinemas Scholarly Interest Group and Women’s Caucus

THURSDAY  
MARCH 14  
11:15 AM  
1:00 PM



## F15 Platform Transnationalism and Bodily Performance in Korean Wave Fan Cultures

CHAIR & RESPONDENT **Regina Lee** ♦ *University of Washington*

**İpek Celik Rappas** ♦ *Koç University* ♦  
“Hyper-Masculinity, Militarism, and K-Pop Fandom in Turkey”

**Tony Tran** ♦ *Boston College* ♦ “I Tried Kpop Idol IU’s diet \*GONE WRONG LOL\*: Gender, Dieting, and Negotiating Beauty in K-Pop Global Fandoms”

**Wan-Jun Lu** ♦ *University of Wisconsin-Madison* ♦  
“Governing Transnational Fandom by Platforms”

**Michelle Cho** ♦ *McGill/University of Toronto* ♦  
“Vicarious Media: Liveness, Serial Affect, and Platform Mediation in K-pop Fandoms”

SPONSOR Fan and Audience Studies  
Scholarly Interest Group

## F16 Investigating Crime Films from Transnational Perspectives

CHAIR **Sarah Delahousse** ♦ *York College, CUNY*

**Sarah Delahousse** ♦ *York College, CUNY* ♦  
“The French-American Origins and Appeal of Jasset’s *Protéa* (1913), France’s First Female Spy Film”

**Aleksander Sędzielarz** ♦ *University of Minnesota-Twin Cities* ♦ “A Finger on the Trigger: Tango, Anarcho-Syndicalism and the Cinematic Imaginary of Urban Crime in 1930s Buenos Aires”

**William Covey** ♦ *Slippery Rock University* ♦  
“Rebellious Mothers in Korean Neo-Noir”

**Jonathan Risner** ♦ *Indiana University-Bloomington* ♦ “Gated Crimes: Neoliberal Spaces and the Pleasures of Paranoia in *Las viudas de los jueves* (2009) and *Betibú* (2014)”

SPONSOR Transnational Cinemas  
Scholarly Interest Group

## F17 Acting and Mise-en-Scène

CHAIR **Katherine Kinney** ♦ *University of California, Riverside*

**Patrick Keating** ♦ *Trinity University* ♦ “Acting Without Moving: On Lighting and Performance”

**Sharon Marie Carnicke** ♦ *University of Southern California* ♦ “The Actor’s Geography of Thought: How the Technique of Inner Monologue, Then and Now, Uses and Creates Mise-en-Scène”

**Katherine Kinney** ♦ *University of California Riverside* ♦ “I’m walkin’ here!/: Acting in the Street”

**Behre Ozalp** ♦ *University of California, Los Angeles* ♦ “The Making of a Male in *Ağır Roman / Cholera Street* (1997)”

## F18 Space and/as Media

CHAIR **Rory Solomon** ♦ *New York University*

**Mona Damluji** ♦ *University of California, Santa Barbara* ♦ “Oil, Film and Infrastructure: A Historical View from Iraq”

**Elizabeth Gleesing** ♦ *Syracuse University* ♦  
“The Future in the Present Tense: Integrating Drones into the Everyday in Amazon’s Prime Air”

**Germaine Halegoua** ♦ *University of Kansas* ♦  
“#FollowMeTo Everywhere: Analyzing Selfies as Spatial Habitus and Placemaking Practices”

**Alia Haddad** ♦ *University of Southern California* ♦  
“Making the Desert Bloom: Landmines of Subversion in *Ave Maria* and *Ismail*”

session

F

THURSDAY  
MARCH 14  
11:15 AM  
1:00 PM

**F19 Mediated Identities**

CHAIR **Brendan Kredell** ♦ *Oakland University*

**Brendan Kredell** ♦ *Oakland University* ♦  
 “Mapping Cultural Difference and Media Consumption in the Home Video Market: A Spatial Approach to Audience Studies”

**Andre Cavalcante** ♦ *University of Virginia* ♦  
 “Transdigital Sex Work: Managing Economic Insecurity Via the Digital and Analog”

**Kerli Kirch** ♦ *University of Miami* ♦  
 “Construction and Reception of Setos as Exoticized Museum Artifacts in the Estonian film, *Taarka*”

**Joseph Coppola** ♦ *University of Pennsylvania* ♦  
 “Can You Copyright a Dream? A ‘Media Archeology’ Approach to Martin Luther King Jr.”

**F20 Political Climates  
 Media Genealogies of Uncertainty  
 in Atmospheric Prediction**

CHAIR **Mary Ann Doane** ♦ *University of California, Berkeley*

**Yuriko Furuhashi** ♦ *McGill University* ♦  
 “Air-conditioned Futures: A Transpacific Media Genealogy of Weather Forecasting”

**Thomas Patrick Pringle** ♦ *Brown University* ♦  
 “‘We become resilient as a nation’: Documentary Ascertainment and Climatic Civil Defense”

**Derek Woods** ♦ *Dartmouth University* ♦  
 “Platforms of Extinction: A Critique of Existential Risk”

SPONSORS Media and the Environment  
 Scholarly Interest Group and Media, Science,  
 and Technology Scholarly Interest Group

**MEETING**

Thursday, March 14

11:15 AM – 1:00 PM

ROOM BALLARD • 3rd Floor

**Horror Studies  
 Scholarly Interest Group**

**MEETING**

Thursday, March 14

11:15 AM – 1:00 PM

ROOM CHELAN • 1st Floor

**War and Media Studies  
 Scholarly Interest Group**

*Business and networking meeting for all interested in War and Media studies. Membership not required.*



Explore ...  
 the SCMS Exhibit Area  
 Metropolitan Ballroom,  
 3rd Floor  
 see page 23 for Exhibit Hours

Thursday, March 14  
1:15 PM – 3:00 PM



**G1** **The Uses of Metaphor**  
Representing the Body through Animation

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CHAIR **Nicholas Miller** ♦ *Loyola University Maryland*

**Eric Herhuth** ♦ *Tulane University* ♦ “Animated by Others’: Paradoxical Figures in Judith Butler’s Theory of Subject Formation”

**Erwin Feyersinger** ♦ *University of Tübingen* ♦ “Audiovisual Metaphors of the Human Body in Animated TV Shows for Children”

**Carmen Hannibal** ♦ *Royal College of Art, London* ♦ “Situating Animated Metaphors in Theories of ‘Mental Imagery’: From Visual Perception to Imagination”

**Nicholas Miller** ♦ *Loyola University Maryland* ♦ “The Photograph of Dorian Gray: Visual Rhetoric, Series Photography, and the Transforming Body”

SPONSOR Animated Media Scholarly Interest Group

**G2** **Contemporary Video**  
Game Cultures and Textual  
Identity Formation

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CHAIR **Jacob Mertens** ♦ *University of Wisconsin-Madison*

CO-CHAIR **Camilo Diaz Pino** ♦ *West Chester University of Pennsylvania*

**Jacob Mertens** ♦ *University of Wisconsin-Madison* ♦ “‘I Wanna Be Like Mike’: *NBA 2K18*’s Microtransactions and the Commodification of Black Culture”

**Camilo Diaz Pino** ♦ *West Chester University of Pennsylvania* ♦ “A Prehistoric Post-Apocalypse: Interrogating the evocation of Jōmon culture in *The Legend of Zelda: Breath of the Wild*”

**Casey Long** ♦ *University of Wisconsin-Madison* ♦ “Hyper-Emphasized Dialects and Vocal Performance in Video Games: Cindy’s Southern Accent in *Final Fantasy XV*”

**John Murray** ♦ *University of Central Florida* ♦ “Designed to Obey: Problematizing the ‘Neutral’ Developer through *Detroit: Become Human*”

G3

## Sounds Bad

Investigating Crime Soundwork from the Golden Age of Radio to the Golden Age of Podcasting

CHAIR **Catherine Martin** ♦ *Boston University*

**Neil Verma** ♦ *Northwestern University* ♦  
“Nobody Knows Anything: Epistemology as Style in True Crime Podcasting”

**Catherine Martin** ♦ *Boston University* ♦  
“Eliminating ‘Blood and Thunder’ from Containment Culture: Postwar Radio Crime Dramas as Unwelcome Noise”

**Amanda Keeler** ♦ *Marquette University and Andrew Bottomley* ♦ *SUNY Oneonta* ♦ “*In the Dark* and True Crime Reinvestigation Podcasts as Public Service”

**Josie Barth** ♦ *McGill University* ♦ “‘Delightful, Distinguished,’ and Deadly: Gender, Intimate Address, and Advertising in Midcentury Crime/Horror Radio”

SPONSOR Radio Studies Scholarly Interest Group

G4

## Embodying the Humanitarian in Immersive Documentary and Virtual Reality

CHAIR **Eszter Zimanyi** ♦ *University of Southern California*

CO-CHAIR **Emma Ben Ayoun** ♦ *University of Southern California*

RESPONDENT **Pooja Rangan** ♦ *Amherst College*

**Juan Llamas Rodriguez** ♦ *The University of Texas at Dallas* ♦ “In Spite of Empathy”

**Marit Corneil** ♦ *University of Trondheim, Norway (NTNU)* ♦ “Expanding Documentary: Experiments in Total Cinema”

**Eszter Zimanyi** ♦ *University of Southern California* and **Emma Ben Ayoun** ♦ *University of Southern California* ♦ “Sensing the Absent Body: Haptic Virtuality and Humanitarianism”

SPONSORS Documentary Studies Scholarly Interest Group, Film Philosophy Scholarly Interest Group and War and Media Studies Scholarly Interest Group

G5

## ROUNDTABLE Physical Media and Pedagogy in Archival Practice and Course Development

CHAIR **Saul D. Kutnicki** ♦ *Indiana University*

CO-CHAIR **Andy Uhrich** ♦ *Indiana University*

**Brian Meacham** ♦ *Yale University Film Study Center* ♦ “Acquiring Film from Ebay to Teach Archiving”

**Jimi Lee Jones** ♦ *University of Illinois at Urbana-Champaign* ♦ “Co-teaching for Hands-on Digital Preservation”

**Lauren Bratslavsky** ♦ *Illinois State University* ♦  
“Teaching broadcast history with physical media”

**Nedda Ahmed** ♦ *Georgia State University* ♦  
“Paper Collections and Aiding the Artist-Researcher”

SPONSORS Libraries and Archives Scholarly Interest Group, Silent Cinema Scholarly Interest Group and Critical Media Pedagogies Scholarly Interest Group

G6

## Passive Viewers and Non-Participatory Fans Digital Television and Everyday Life

CHAIR **Rhiannon Bury** ♦ *Athabasca University*

CO-CHAIR **Elizabeth Evans** ♦ *University of Nottingham*

**Rhiannon Bury** ♦ *Athabasca University* ♦  
“Television 2.0 and Everyday Life”

**Lothar Mikos** ♦ *Filmuniversität Babelsberg* ♦  
“Binge Watching and the Organization of Everyday Life”

**Patricia Ferrante** ♦ *FLACSO, Argentina* ♦  
“Digital TV On the Go : Watching While Commuting in Buenos Aires”

**Elizabeth Evans** ♦ *University of Nottingham* ♦  
“Calculating the Cost: The Mundane Work of ‘Engagement’ in Transmedia Culture”

SPONSOR Television Studies Scholarly Interest Group

THURSDAY  
MARCH 14  
1:15 PM  
3:00 PM

## G7 The Intersection Will be Televised

CHAIR **Annie Laurie Sullivan** ♦ *Northwestern University and DePaul University*

**Annie Laurie Sullivan** ♦ *Northwestern University and DePaul University* ♦ “Imagining Black Futures through Television: Dr. Gilbert Maddox, TV Technology, and Urban Change in the 1960s City”

**Nathan Rossi** ♦ *The University of Texas at Austin* ♦ “Rethinking Mixed Race Families: Transracial Adoption in NBC’s *This is Us* and HBO’s *Here and Now*”

**Thomas J. West III** ♦ *Independent Scholar* ♦ “Chivalry is Dead: The Pleasures of Queer Failure in Contemporary Historical Television”

**Jennifer Myers Baran** ♦ *University of Washington Tacoma* ♦ “Truth and Justice for All?: An Intersectional Investigation of Disability in True Crime’s Wrong Man Narrative”

## G8 Audiovisual Appropriation, Cultural Appropriation, Ethics

CHAIR **Jaimie Baron** ♦ *University of Alberta*

**Courtney R. Baker** ♦ *Occidental College* ♦ “White Out Conditions: Artists Bringing White Supremacy into View”

**Eleni Palis** ♦ *University of Pennsylvania* ♦ “Fabricating Fats Waller: *Be Kind Rewind* and Faked Appropriation”

**Lauren M. Cramer** ♦ *Pace University* ♦ “The Genius of Appropriation”

**Jaimie Baron** ♦ *University of Alberta* ♦ “The Ethics of Empathy in *of the north* and *Open Casket*”

## G9 The Politics and Perils of Professionalization Analyzing Creative Labor Across Media Institutions

CHAIR **Aniko Imre** ♦ *University of Southern California*

**Carolyn Birdsall** ♦ *University of Amsterdam* ♦ “Creative Agency in the Margins: Gendered Sound Work and Radio Aesthetics in European Comparison, 1930–1950”

**Shawn VanCour** ♦ *University of California, Los Angeles* ♦ “Back in the Picture: Women Media Workers and the Rise of ABC’s West Coast Television Division, 1949–1960”

**Caroline Frick** ♦ *The University of Texas at Austin* ♦ “Have the Lunatics Taken over the Asylum? The Rise of the Media Preservation Professional”

**Catherine Russell** ♦ *Concordia University, Montreal* ♦ “Archiveology and the National Film Board of Canada: Recycling Indigenous Images”

SPONSORS **Caucus on Class and Media Industries**  
Scholarly Interest Group

## G10 In and Out of Sight Special Effects Materialities in a Transnational Lens

CHAIR **Kartik Nair** ♦ *Temple University*

CO-CHAIR **Anu Thapa** ♦ *University of Iowa*

RESPONDENT **Julie Turnock** ♦ *University of Illinois at Urbana-Champaign*

**Anu Thapa** ♦ *University of Iowa* ♦ “Divine Optics: The Aesthetics of Miracles on 1980s’ Indian Television”

**Kartik Nair** ♦ *Temple University* ♦ “Blood, the Stain of the Film Set: The Sticky Materiality of Profilmic Special Effects”

**Hye Jean Chung** ♦ *Kyung Hee University* ♦ “Composite Cities: Heterotopic Cityscapes in Contemporary Science Fiction Cinema”

session

G

THURSDAY  
MARCH 14  
1:15 PM  
3:00 PM

**G11 Dissent and Disorder in Spanish Cinema of the '80s**

CHAIR **Dean Allbritton** ♦ *Colby College*

**Sarah Thomas** ♦ *Brown University* ♦ "Vice as Virtue: Reframing the Convent in *Entre tinieblas* (Almodóvar, 1983)"

**Dean Allbritton** ♦ *Colby College* ♦ "Perverts and Sickos: Selling Sex and Illness in the Spanish '80s"

**Tom Whittaker** ♦ *University of Warwick* ♦ "Sound, Sensation and Syringes in *El pico* (Eloy de la Iglesia, 1983)"

**Vanessa Ceia** ♦ *McGill University* ♦ "Penetrated Corpus: Sonic Transgressions in Jess Franco's *Sinfonía erótica* (1980) and Iván Zulueta's *Arrebato* (1980)"

**G12 Data Mediations**

CHAIR **Jennifer Hessler** ♦ *University of California, Santa Barbara*

RESPONDENT **Jennifer Holt** ♦ *University of California, Santa Barbara*

**Jennifer Hessler** ♦ *University of California, Santa Barbara* ♦ "Cheating the Ratings: Viewer Diaries as a Technology/Text of Mediated Audience Labor"

**Patrick Vonderau** ♦ *Stockholm University* ♦ "Fakes, Likes, and Fiction"

**Lisa Parks** ♦ *Massachusetts Institute of Technology* ♦ "Dirty Data: *The Cleaners*, Media Infrastructures, and Film/Media Studies"

**Mark Andrejevic** ♦ *Pomona College and Monash University* ♦ "Post-Verification Media: Operationalism and Representation"

SPONSOR **Media, Science, and Technology Scholarly Interest Group**

**G13 Hispanic, Indigenous, Oriental, White**  
The Transnational Star Discourses of Dolores del Río and Lupe Vélez

CHAIR **Diana Norton** ♦ *The University of Texas at Austin*

RESPONDENT **Nicolas Poppe** ♦ *Middlebury College*

**Mary Kate Donovan** ♦ *Skidmore College* ♦ "Chinese Spitfire: Lupe Vélez in *East is West* and *Oriente es occidente*"

**Monica Garcia Blizzard** ♦ *Emory College* ♦ "Lupe Vélez's 'Whiteness' in Mexico: *La Zandunga* (1937)"

**Diana Norton** ♦ *The University of Texas at Austin* ♦ "Marian Imagery as Hispanicizing Project in the Transnational Star Discourse of Dolores del Río"

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**G14 Blackness Across Media**

CHAIR **Christopher Sieving** ♦ *University of Georgia*

**Nicholas Forster** ♦ *Yale University* ♦ "'These Walls Keep in More than They Keep Out' The Transmedial Tendrils of Bill Gunn's Black Picture Show"

**Aurore Spiers** ♦ *University of Chicago* ♦ "Blackface Performance(s) in Edgar Arceneaux's *Until, Until, Until* . . . (2015)"

**Leslie Marsh** ♦ *Georgia State University* ♦ "Mapping the (re)emergence of Black Cinema in Brazil: *Bróder* (2010) and *Branco sai, preto fica* (2014)"

**Christopher Sieving** ♦ *University of Georgia* ♦ "Ready, Set, Stop: Bill Gunn's Disappeared Debut and the Limits of the New Hollywood"

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## G15 Examining Ethics in East Asian Cinema

CHAIR **Melissa Chan** ♦ *University of Southern California*

CO-CHAIR **Jinhee Park** ♦ *University of Southern California*

**Melissa Chan** ♦ *University of Southern California* ♦ “Sinophone Bodies: Analyzing Networked Ethics and Disability in *The One-Armed Swordsman*”

**Jinhee Park** ♦ *University of Southern California* ♦ “From Spectacle of the Other to Spectator of the Other: Transposing North Korean Spies in Spy Genre Cinema”

**Sue Heun K. Asokan** ♦ *University of California, Irvine* ♦ “Selfish Sacrifice/Sovereign Guilt – Deconstructing the Ethical Hero in Postmodern Korean Film”

**Soo Hyun Lee Jackelen** ♦ *University of Minnesota* ♦ “Women on the Border of Transgression: Gender and Body Politics in 1960s South Korean Comedy Films/Presentation”



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during the conference  
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## G16 ROUNDTABLE Reassessing the Legacy of Trinh T. Minh-ha on the 30th Anniversary of *Surname Viet Given Name Nam*

CHAIR **Melissa Phruksachart** ♦ *University of Michigan*

**Peter Feng** ♦ *University of Delaware* ♦ “Postcolonial Critique and Social Media ‘Mini Docs’”

**Lan Duong** ♦ *University of Southern California* ♦ “On Not Forgetting Vietnam and the Making of Memory”

**Sunny Xiang** ♦ *Yale University* ♦ “Intimacy as Method”

**Domitilla Olivieri** ♦ *Universiteit Utrecht* ♦ “Speaking Nearby: A Route through Trinh’s Films”

SPONSORS Asian/Pacific American Caucus  
and Documentary Studies  
Scholarly Interest Group

## G17 Noir (In)Visibilities in Postwar Hollywood Acting, Stardom, and Fan Culture

CHAIR **Will Scheibel** ♦ *Syracuse University*

CO-CHAIR **Julie Grossman** ♦ *Le Moyne College*

**Julie Grossman** ♦ *Le Moyne College* ♦ “Lauren Bacall and ‘The Lean’: Performance Style and 1940s Film Noir”

**Charlene Regester** ♦ *The University of North Carolina at Chapel Hill* ♦ “Dark Desires, White Obsessions, and Black Signifiers: An Examination of Race in *Double Indemnity*”

**Will Scheibel** ♦ *Syracuse University* ♦ “A Blue Shade of Noir: Star Suffering and Postwar Female Trauma in *Whirlpool*”

**Shelley Stamp** ♦ *University of California, Santa Cruz* ♦ “Noir’s Tough Guys and their Female Fans”

SPONSOR Classical Hollywood  
Scholarly Interest Group

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**G18 Serial Formations**  
Species, Race, Structure, Screens

CHAIR **Theodore Geier** ♦ *University of California, Davis*

**Sarah O'Brien** ♦ *University of Virginia* ♦ "Animal Flows in Post-Network Television"

**Sarah Juliet Lauro** ♦ *University of Tampa* ♦ "[ ] Lives Matter: The Use of Animal Imagery in Contemporary Black Cinema"

**Theodore Geier** ♦ *University of California, Davis* ♦ "Serial Singularities: Loving the Impossible Creature of the Contemporary Film Franchise"

**Akira Lippit** ♦ *University of Southern California* ♦ "Anagrammaticat People"

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**G19 Who's It Made For**  
Audiences and Authorship

CHAIR **Shekhar Deshpande** ♦ *Arcadia University*

**Jane Greene** ♦ *Denison University* ♦ "Government Girls and Sailors' Wives: World War II Romantic Comedy"

**Sarah Panuska** ♦ *Michigan State University* ♦ "Camping at the Margins: Camp, Curation, and Archival Practices in Cheryl Dunye's *The Watermelon Woman*"

**Maxfield Fulton** ♦ *Yale University* ♦ "Atomic Masculinities: The Comedic Function of Ken Adam's Production Design in *Dr. Strangelove*"

**Carl Burghardt** ♦ *Colorado State University* ♦ "'Emotional Allegory' in *The Yearling* (1946)"

SPONSORS Children's and Youth Media and Culture Scholarly Interest Group and Comedy and Humor Studies Scholarly Interest Group

**G20 Water Worlds**  
Filming, Sensing, and Performing Rivers and Oceans

CHAIR **Lisa Han** ♦ *University of California, Santa Barbara*

RESPONDENT **Cleo Woelfle-Erskine** ♦ *University of Washington*

**Lisa Han** ♦ *University of California, Santa Barbara* ♦ "Deep Dark Media: Transparency and Mediation at the Seabed"

**Adam Diller** ♦ *Temple University* ♦ "An Archiveology of the Chthulucene: The film and photo archives of the Bonneville Power Administration"

**Jon Crylen** ♦ *Independent Scholar* ♦ "Representing Slow Violence in Recent Undersea Film"

**Sarolta Cump** ♦ *San Francisco State University* ♦ "Performing The River: A Queer Ecology"

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**MEETING**

Thursday, March 14

1:15 PM – 3:00 PM

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**Queer Caucus**

**MEETING**

Thursday, March 14

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ROOM CHELAN • 1st Floor

**French/Francophone Scholarly Interest Group**

*Elections will be held this year.*

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Thursday, March 14  
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**H1** **Sonic, Iconic, and Anime-tronic**  
Voice and Identity in Animation

CHAIR **Heather Warren-Crow** ♦ *Texas Tech University*

CO-CHAIR **Kara Andersen** ♦ *Brooklyn College, CUNY*

**Heather Warren-Crow** ♦ *Texas Tech University* ♦  
“*Madoka Magica*, Affective Labor, and the Girly Voice”

**Kara Andersen** ♦ *Brooklyn College, CUNY* ♦  
“You’re Not that Kind of Predator”: Racialized Voice Acting and Transracial Voice Casting in Animation”

**Colleen Montgomery** ♦ *Rowan University* ♦  
“Double Dubbing: Voicing Disney Animation’s French Language Versions”

**Regina Arnold** ♦ *University of San Francisco* ♦  
“Rage Against the Machine from Inside the Machine: The Sound of Female Rage in *Aggretsuko: Tomorrow Is Another Day*”

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**H2** **Women in Video Games**  
Some Histories

CHAIR **Carly Kocurek** ♦ *Illinois Institute of Technology*

**Jennifer DeWinter** ♦ *Worcester Polytechnic Institute* ♦ “Yoko Kanno’s Operatic Techno Jazz, or the Challenges of Uncovering Women in Japanese Game Histories”

**Christopher Hanson** ♦ *Syracuse University* ♦  
“Monochrome to Multimedia: Roberta Williams’s Games and The Transformation of Personal Computers”

**Carly Kocurek** ♦ *Illinois Institute of Technology* ♦  
“Factory Floors, PTA Meetings, and Chambers of Commerce: How Women Shaped Early Video Games”

**Anastasia Salter** ♦ *University of Central Florida* ♦  
“Plundered Hearts: The Mostly Forgotten History of Romance Games”

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Scholarly Interest Group



**H3 Disquieting Labor**  
The Battles of New Hollywood Audio Workers

CHAIR **Katherine Quanz** ♦ *Harry Ransom Center*  
CO-CHAIR **Eric Dienstfrey** ♦ *The University of Texas at Austin*

- Julie Hubbert** ♦ *University of South Carolina* ♦  
"Auteur Music and Labor"
- Katherine Quanz** ♦ *Harry Ransom Center* ♦  
"Runaway Traditions: The Controversy of  
Mixing Fiddler on the Roof in London"
- Liz Greene** ♦ *Liverpool John Moores University* ♦  
"(Re)placing Sound: Postproduction Tensions  
During the Making of *The Elephant Man*  
(1980)"
- Eric Dienstfrey** ♦ *The University of Texas at Austin* ♦  
"Invisible by Design: *Star Wars*, the  
ISO, and the Adoption of Wide-Range Volume"
- SPONSOR Sound and Music Studies  
Scholarly Interest Group

**H4 Documenting Trauma**

- CHAIR **Megan Alvarado-Saggese** ♦ *University of California, Berkeley*
- Man Fung Yip** ♦ *University of Oklahoma* ♦ "All of  
Us Are Part of the Monster: Toxic Sublimity and  
Ethical Reflexivity in Zhao Liang's *Behemoth*"
- Graeme Stout** ♦ *University of Minnesota-Twin  
Cities* ♦ "Stasis and Temporality in Philip  
Scheffner's *Havarie*"
- Hannah Soebbing** ♦ *University of Southern  
California* ♦ "Landscapes of Historical  
Trauma: Space and the Ethics of the Subjective  
Gaze in Kirsten Johnson's *Cameraperson*"

**H5 ROUNDTABLE**  
**Recalibrating Teaching,  
Research, and Advising in  
the #MeToo Moment**

- CHAIR **Lucas Hilderbrand** ♦ *University of California, Irvine*
- CO-CHAIR **Miranda Banks** ♦ *Emerson College*
- Suzanne Leonard** ♦ *Simmons College* ♦  
"Reassessing Roseanne as a Feminist Text"
- Priscilla Ovalle** ♦ *University of Oregon* ♦  
"Teaching the Multifaceted Structures of  
Power"
- Kristen Warner** ♦ *University of Alabama* ♦  
"Layers of Discourse from Public to Back  
Channel"
- SPONSOR Critical Media Pedagogies  
Scholarly Interest Group

**H6 Women Filmmakers after  
the Second Wave**

- CHAIR **Abigail Cheever** ♦ *University of Richmond*
- Nicholas Godfrey** ♦ *University of Flinders* ♦  
"From *Funny Girl* to *The Main Event*: Barbra  
Streisand as star auteur in the New Hollywood"
- Abigail Cheever** ♦ *University of Richmond* ♦  
"She's a Professional Now": Claudia Weill and  
*Girlfriends*"
- Hayley O'Malley** ♦ *University of Michigan* ♦  
"Filming Everyday Freedom: The Black Feminist  
Praxis of Kathleen Collins' 1980s Filmography"
- SPONSOR Women in Screen History  
Scholarly Interest Group

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## H7 Hidden TV Histories

CHAIR **Charlotte Howell** ♦ *Boston University*

**Alex Bevan** ♦ *University of Queensland* ♦ “The Transfer of Labor Across Creative Industries in Early Australian Television Drama”

**Jeffrey Brassard** ♦ *St. Joseph's College University of Alberta* ♦ “Misunderstanding Raymond: Cultural Technology Transfers in Transnational Scripted Format Production”

**Frank Mondelli** ♦ *Stanford University* ♦ “Technolinguistic Poiesis: Algorithmic Sign Language and Broadcast Media in Japan”

**Selena Dickey** ♦ *The University of Texas at Austin* ♦ “Complicating Television Distribution History: VHF Booster Stations and the Local Fight for National Television”

## H8 Cultural Diversity and the Global Media Flow

The Local Dimension in Contemporary Television Production

CHAIR **Larissa Christoforo** ♦ *Université de Montréal*

CO-CHAIR **Giulia Taurino** ♦ *University of Bologna*

**Larissa Christoforo** ♦ *Université de Montréal* ♦ “Theorizing TV Across Borders: the local dimensions of televisual fiction and the production of knowledge”

**Giulia Taurino** ♦ *University of Bologna* ♦ “Translocality in European Television: the case of Arte”

**Marc-Antoine Lévesque** ♦ *Université de Montréal* ♦ “Sharp Objects: when a fictional Missouri locality meets a Québécois production”

## H9 WORKSHOP

### Practical Activism in the Academy

CHAIR **Amanda Ann Klein** ♦ *East Carolina University*

CO-CHAIR **Jacinta Yanders** ♦ *The Ohio State University*

#### PARTICIPANTS

**Aviva Dove-Viebahn** ♦ *Arizona State University*

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## H10 Transnational Ethnicities in Television

CHAIR **Sarah Matheson** ♦ *Brock University*

**Thais Miller** ♦ *University of California, Santa Cruz* ♦ “Representations of Refuseniks and Soviet Jewish Emigration in *GLOW: Gorgeous Ladies of Wrestling*”

**Andree Lafontaine** ♦ *University of Tsukuba* ♦ “The Refracted Gazes of NHK’s *Home Sweet Tokyo*”

**Richard Mwakasege-Minaya** ♦ *University of Michigan* ♦ “The Cuban Exile Counterpoint: Media Activism, Conservative Latinidad, and Cold War Politics (1960–1980)”

**Sarah Matheson** ♦ *Brock University* ♦ “Transnational Media Studies and ‘Invisible TV’: Canadian Programming in the U.S.”

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**H11** **Contestation and Containment**  
**Women's Agency in the Media Industry**

- CHAIR **Amanda Cote** ♦ *University of Oregon*  
**Graham Eng-Wilmot** ♦ *Goucher College* ♦ “We Don't Need Another Hero?': Film Fantasies of Black Female Stars in the Mid-1980s”  
**Vanessa Cambier** ♦ *University Of Minnesota* ♦ “Feminism and Animation: The Underexamined Relationship Between Women's Animation and Feminist Aesthetics”  
**Helle Kannik Hastrup** ♦ *University of Copenhagen* ♦ “Why I Wear Black': Celebrity Activism and Cultural Critique at The Golden Globe Awards Show”  
**Megan Boyd** ♦ *University of Wisconsin-Madison* ♦ “A Ripple of Mirth, Feminine in Sound': Female Audiences and Lost Histories of Silent Comedy”

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 Scholarly Interest Group

**H12** **ROUNDTABLE**  
**Digital Processes and Racial Formations, Redux**

- CHAIR **Tara McPherson** ♦ *University of Southern California*  
**Kara Keeling** ♦ *University of Chicago* ♦ “Privacy, Propriety and Black Women's Embodiment”  
**Lisa Nakamura** ♦ *University of Michigan* ♦ “Automating Racial Empathy: VR and the Undercommons”  
**Wendy Chun** ♦ *Simon Fraser University* ♦ “Community's Dark Side: Segregation + Algorithms”  
**Tara McPherson** ♦ *University of Southern California* ♦ “Platforming White Supremacy”

**H13** **Transforming Media and Culture in the 60s and 70s**

- CHAIR **Philip Drake** ♦ *Queen Margaret University, Edinburgh*  
**Corinna Kirsch** ♦ *Stony Brook University and San Francisco Art Institute* ♦ “The Life and Death of 'Iris,' a Cybernetic Sculpture”  
**Jack Hamilton** ♦ *University of Virginia* ♦ “We Can Conquer the World: Stevie Wonder and the Keyboard Synthesizer in the 1970s”  
**Lawrence Webb** ♦ *University of Sussex* ♦ “The Big Apple Turns Sour: Location Shooting and Media Activism in Koch Era New York”  
**Adrien Sebros** ♦ *University of California, Los Angeles* ♦ “Remember, I've Been Black the Longest': Black Actresses' Response to Racial and Gender Politics in 1970s Sitcoms”

**H14** **Transnational Marginalities**

- CHAIR **Nishant Shahani** ♦ *Washington State University*  
**Matt Sienkiewicz** ♦ *Boston College* ♦ “Representing Refuge: Contemporary Afghan Filmmakers in European Exile”  
**Mary Schmitt** ♦ *University of California, Irvine* ♦ “Black Liberation or Neoliberal Fantasy? An Analysis of Pan-Africanism and Black Radicalism in Marvel's *Black Panther*”  
**Nishant Shahani** ♦ *Washington State University* ♦ “New Queer Representations in Indian Film: The Politics of Liberal Longing”  
**Nick Davis** ♦ *Northwestern University* ♦ “Faces Places: Locating and Representing Transgender in *A Fantastic Woman* (2017) and *They* (2017)”

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**H15****Found Histories**

Re-animating Fragments of South Asian Film and Media Cultures

CHAIR **Manishita Dass** ♦ *Royal Holloway* ♦  
*University of London, UK***Anuja Jain** ♦ *University of St. Andrews* ♦  
"Re-membering Archives and Memory: En Route and Amateur Film in Postcolonial India"**Manishita Dass** *Royal Holloway* ♦ *University of London* ♦ "Fugitive Images: Reframing 1950s Bombay Cinema through Visual Ephemera"**Samhita Sunya** ♦ *University of Virginia* ♦  
"Between Bangles and Blue Films: The Illicit Economies of Celluloid Waste, 1960s–1970s"**Padma Chirumamilla** ♦ *University of Michigan* ♦  
"The Cinematic Roots of the South Indian Cable Industry"

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**H16****Moving Latin America**

New Directions in Affect Theory and Latin American Cinema

CHAIR **Olivia Cosentino** ♦ *The Ohio State University*CO-CHAIR **Nilo Couret** ♦ *University of Michigan***Victoria Ruetalo** ♦ *University of Alberta* ♦  
"Affectively Charged Bodies in 'Bad' and Popular Cinemas"**Olivia Cosentino** ♦ *The Ohio State University* ♦  
"Disjunctures: Affect, Violence and the Everyday in Contemporary Mexican Documentary"**Santiago Roza Sánchez** ♦ *Washington University in St. Louis* ♦ "Affective Witnesses: Towards 'New' Ways of Feeling Violence in Colombian Contemporary Cinema"**Nilo Couret** ♦ *University of Michigan* ♦ "Feeling Worthless: The Deadpan Comedy in Latin America"**H17****United Artists 1979–2019**

The Evolution of a Hollywood Major Studio into a Specialty Film Division

CHAIR **Yannis Tzioumakis** ♦ *University of Liverpool***Justin Wyatt** ♦ *University of Rhode Island* ♦  
"United Artists, Fourth Quarter 1980: Catastrophe, Corporate Image and the Rise of Infotainment"**Gary Needham** ♦ *University of Liverpool* ♦  
"United Artists, *Cruising* (1980), and the Controversy of Blind-bidding"**Yannis Tzioumakis** ♦ *University of Liverpool* ♦  
"De-conglomeratising Hollywood: When United Artists Became Orion Pictures"**Lisa Dombrowski** ♦ *Wesleyan University* ♦  
"Once More, with Ray: United Artists Re-enters the Specialty Market"

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**H18****Sights and Sites**

Cities, Place and Representation in Film and TV

CHAIR **Lucia Salas** ♦ *California Institute of the Arts***Megan Hoetger** ♦ *University of California, Berkeley* ♦ "'The Kunstmarkt Affair': XSCREEN's Underground Explosion and the Postwar Cinema of Attraction"**Robert Joseph** ♦ *University of Dayton* ♦ "Blood and Flood on the Streets of New Orleans: Katrina Exploitation"**Harry Karahalios** ♦ *Duke University* ♦ "Filming the City in Flames: Representations of Athens Before and During the Economic Crisis"**Sezen Kayhan** ♦ *Koç University* ♦  
"Self-Orientalism as a Marketing Strategy: Turkish Period Drama Series in the Netflix U.S."

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**H19 The Stakes of Watching and/or Appearing in Film and Television**

CHAIR **Pete Porter** ♦ *Eastern Washington University*

**Kelly M. Coyne** ♦ *Northwestern University* ♦  
 “The Deuce’s ‘Frenzy of the Visible’”

**Kristen Anderson Wagner** ♦ *Solano College* ♦  
 “‘My body hasn’t aged as well as I have. Blow us.’ Carrie Fisher and the Unruly Aging Actress”

**Gabriel Carter** ♦ *Western Washington University* ♦ “Talking to Myself: Narcissistic Video Pornography in *Boogie Nights*”

**Luke Robinson** ♦ *University of New South Wales* ♦  
 “Spectres of death: the double disappearance of the face in *Strangers on a Train* (1951)”

**H20 Cinema, Climate, and Colonialism**

CHAIR **Debashree Mukherjee** ♦ *Columbia University*

**Brian Jacobson** ♦ *University of Toronto* ♦  
 “Clouzot’s Climate of Fear”

**Nadine Chan** ♦ *University of Chicago* ♦ “Tropical Malaise of a Technological Medium: Color, Climate, and the Anti-Archivability of Film”

**Nadi Tofighian** ♦ *Stockholm University* ♦  
 “Disrupted Exhibitions: Wild Weather and Early Cinema in Southeast Asia”

**Debashree Mukherjee** ♦ *Columbia University* ♦  
 “Untimely Cinema: Monsoon as Media in Colonial Bombay”

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**MEETING**

Thursday, March 14  
 3:15 PM – 5:00 PM

ROOM BALLARD • 3rd Floor

**Experimental Film and Media Scholarly Interest Group**

**MEETING**

Thursday, March 14  
 3:15 PM – 5:00 PM

ROOM CHELAN • 1st Floor

**Film Philosophy Scholarly Interest Group**

**MEETING**

Thursday, March 14  
 5:00 PM – 7:00 PM

LOCATION NORTHWEST FILM FORUM • 1515 12th Ave.

**Critical Media Pedagogies Scholarly Interest Group**

*Explore nonprofit film and arts center Northwest Film Forum; enjoy drinks and food; and, talk pedagogy. Also: announcement of awards; recent publications by SIG members; and, plans for future actions. Meeting co-sponsored by the Simpson Center for the Humanities at University of Washington.*

Thursday, March 14  
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## I1 Life and Its Animation

CHAIR **Katerina Korola** ♦ *University of Chicago*

CO-CHAIR **Cassandra X. Guan** ♦ *Brown University*

**Katerina Korola** ♦ *University of Chicago* ♦  
“Flowers Born of War: On the Grotesque  
Morphology of Avant-Garde Media Practice”

**Cassandra Guan** ♦ *Brown University* ♦ “The  
Subject of Animation: Emotional Animals,  
Immaterial Labor, and the Invention of  
Caricature”

**Joseph P. Henry** ♦ *The Graduate Center, CUNY* ♦  
“Empathy, Solidarity, and Other Things in *Kuhle  
Wampe*”

**Pao-Chen Tang** ♦ *University of Chicago* ♦ “The  
Autistic Assassin: Performing Trans-Species  
Communication in *The Assassin*”

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and **CinemArts Scholarly Interest Group**

## I2 Monstrous Representations The Politics of Monsters in Video Games

CHAIR **Jaroslav Svelch** ♦ *University of Bergen*

CO-CHAIR **Sarah Stang** ♦ *York University*

**Sarah Stang** ♦ *York University* ♦ “Witches, Hags,  
and Crones: Old Age and Female Monstrosity in  
Video Games”

**Jaroslav Svelch** ♦ *University of Bergen* ♦ “On  
Becoming a Monster: *BioShock*’s ‘Splicers’ as  
Computational Others”

**Darshana Jayemanne** ♦ *Abertay University* ♦  
“Monstrous Internationalism and Racial  
Fetishism: Monstrosity and Race in *Shin  
megami tensei* and *World of Warcraft*”

**Stephanie Jennings** ♦ *Rensselaer Polytechnic  
Institute* ♦ “The Monstrous American South,  
According to White Liberals and *Resident Evil 7*”

SPONSOR **Video Game Studies  
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### 13 The Productive Tensions of Industry Practice Contested Commodities Across Media

CHAIR **Rachel Kunert-Graf** ♦ *University of Washington*

**Rebecca Burditt** ♦ *Hobart and William Smith Colleges* ♦ “Radiant Objects: the Branded Commodity in Classical Hollywood Cinema”

**Phillip Duncan** ♦ *University of Oregon* ♦ “Paper Tigers: The Big Cat Commodity in the Narratives of National Geographic Television Programming”

**Ian Faith** ♦ *University of Iowa* ♦ “What Does Gold Farming Have To Do With Online Toxicity and Loot Boxes?”

**Khadijah White** ♦ *Rutgers University-New Brunswick* ♦ “Rebranding Right-Wing Politics Through Race, Gender, and Class—Consumerism, the Tea Party and the News”

### 14 Cinema-Truth and Its Discontents Documentary Critiques in Global Film

CHAIR **Julia Alekseyeva** ♦ *Harvard University*

**Hongwei Chen** ♦ *Brown University* ♦ “Chinese Educational Film and the Documentary Concept: Wartime Elaborations”

**Julia Alekseyeva** ♦ *Harvard University* ♦ “Critiques of Cine-Truth in Matsumoto Toshio’s Neo-Documentary”

**Scott Birdwise** ♦ *York University* ♦ “Digipoetics and Biopoetics: Poetry and Image in Humphrey Jennings and John Akomfrah ‘After’ Brexit”

**Alexandra Juhasz** ♦ *Brooklyn College, CUNY* ♦ “I’ve Left Documentary Entirely: #FakeNews in the Social Media Age”

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### 15 Educational Media Networks History, Theory, and Practice

CHAIR **Eric Hoyt** ♦ *University of Wisconsin-Madison*

**Josh Shepperd** ♦ *Catholic University of America/Penn State University* ♦ “Media Studies Public: The Rise of Public Media Industries during the Television Freeze, 1948–1953”

**Eric Hoyt** ♦ *University of Wisconsin-Madison* and **Stephanie Sapienza** ♦ *University of Maryland* ♦ “Digitizing and Reviving the Archives of the National Association of Educational Broadcasters”

**Allison Perlman** ♦ *University of California, Irvine* ♦ “Developing NET: The Role of Underwriting in Building an Educational Television Network”

SPONSORS Digital Humanities and Videographic Criticism Scholarly Interest Group, Radio Studies Scholarly Interest Group and Nontheatrical Film and Media Scholarly Interest Group

### 16 ROUNDTABLE Hidden Histories Researching Feminized and Delegitimated Media

CHAIR **Erin Meyers** ♦ *Oakland University*

**Elana Levine** ♦ *University of Wisconsin-Milwaukee* ♦ “The Archival Richness of the Daytime TV Soap Opera”

**Allison McCracken** ♦ *DePaul University* ♦ “Precarious Archives: Preserving Pop Music Fandom”

**Abigail De Kosnik** ♦ *University of California, Berkeley* ♦ “The Lost and Vulnerable Archives of Female Fans”

**Diana W. Anselmo** ♦ *Georgia State University* ♦ “Early Film Queer Audiences and Personal Archives”

**Erin Meyers** ♦ *Oakland University* ♦ “Only in Us!: Celebrity Gossip as Ephemeral Media”

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## 17 Racial Engagements in 2010s Small-Screen Fictions

CHAIR **Celeste Reeb** ♦ *University of Oregon*

**Kiah Bennett** ♦ *Colorado State University* ♦  
“Emb(Rae)cing Awkward: Comedy,  
Ambivalence, and Representation on YouTube”

**Jacqueline Johnson** ♦ *The University of Texas  
at Austin* ♦ “‘Cool Cool Cool’: The Multiracial  
Family and White Racism in *Brooklyn Nine-  
Nine*”

**Celeste Reeb** ♦ *University of Oregon* ♦  
“[Baltimore] or [Bawlmer]?- Rhetorical choices  
in Captioning Language and Race”

**Megan Reilly** ♦ *University of Southern  
California* ♦ “The Horror of Racialized Space  
in *Atlanta: Robbin’ Season*”

SPONSOR Black Caucus

## 18 ROUNDTABLE Videographic Scholarship Accented Voices as Creative and Critical Practice

CHAIR **Maria Pramaggiore** ♦ *Maynooth  
University*

**Lisa Henderson** ♦ *Western University* ♦ “Vocal  
Youth, Vocal Aging”

**Neepa Majumdar** ♦ *University of Pittsburgh* ♦  
“Voicing/Unvoicing: Some Video Essay  
Quandaries”

**Maria Hofmann** ♦ *Middlebury College* ♦  
“Coming to Terms with Artistic Voice as a  
Scholar”

**Hoang Tan Nguyen** ♦ *University of California, San  
Diego* ♦ “‘Are You OK?’: Gay Asian Sex Sounds”

**Susan Harewood** ♦ *University of Washington  
Bothell* ♦ “Coloniality, Voices, and  
Videographic Practice”

SPONSOR Digital Humanities and Videographic  
Criticism Scholarly Interest Group

## 19 Early Hollywood Promotional Discourse, Visual Culture, and Industrial Identity

CHAIR **Doron Galili** ♦ *Stockholm University*

CO-CHAIR **Denise McKenna** ♦ *Palomar College*

**Shawn Shimpach** ♦ *University of Massachusetts  
Amherst* ♦ “‘The one greatest national  
publicity medium’- Magazines and Remediation  
in the Pre-Hollywood Motion Picture Industry”

**Hilary Hallett** ♦ *Columbia University* ♦ “Telling  
the ‘Truth about Hollywood’: Origin Stories,  
Flappers, and Elinor Glyn”

**Denise McKenna** ♦ *Palomar College* and  
**Charlie Keil** ♦ *University of Toronto* ♦  
“Hollywood on Parade: Charity as Public  
Engagement and Civic Spectacle”

**Doron Galili** ♦ *Stockholm University* ♦ “Early  
Hollywood, Cultural Legitimacy, and Photoplay  
Magazine’s Resident Psychoanalytic Theorist”

SPONSOR Silent Cinema Scholarly Interest Group

## 110 Records and Cassettes, Colonialism and Migration Infrastructures and Material Networks of South-South Media Flows

CHAIR **Claire Cooley** ♦ *The University of Texas at  
Austin*

CO-CHAIR **Ramna Walia** ♦ *The University of Texas at  
Austin*

**Claire Cooley** ♦ *The University of Texas at  
Austin* ♦ “His Master’s Voices: Colonial and  
Commercial Sound Media Infrastructures  
Between Egypt and India”

**Blake Atwood** ♦ *The American University of  
Beirut* ♦ “Infrastructures of Exchange: Media  
Between Iran and Lebanon”

**Ramna Walia** ♦ *The University of Texas at  
Austin* ♦ “Imaginary Travels: Dubai and the  
‘Sensory Infrastructures’ of Local Malegaon  
Video Productions”

SPONSOR Middle East Caucus

session

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## 111 Imagining “Other” National Identities in Contemporary Media

CHAIR & RESPONDENT **L.S. Kim** ♦ *University of California, Santa Cruz*

CO-CHAIR **Gilberto Blasini** ♦ *University of Wisconsin-Milwaukee*

**Tasha Oren** ♦ *Tufts University* ♦ “Everything’s a Dumpling: The Extensions of Food Media”

**Beretta Smith-Shomade** ♦ *Emory University* ♦ “I Shall Wear a Crown: Oprah the Savificent”

**Gilberto Blasini** ♦ *University of Wisconsin-Milwaukee* ♦ “*Los domirriqueños* or the Comedic Cinematic Configuration of the Contemporary Puerto Rican Nation”

## 112 Women Film Workers in Australian, Irish, and Swedish Cinema Institutional Settings and Policy Endeavors

CHAIR **Louise Wallenberg** ♦ *Stockholm University*

CO-CHAIR **Ingrid Stigsdotter** ♦ *Stockholm University*

**Louise Wallenberg** ♦ *Stockholm University* ♦ “Experiencing Male Dominance in Swedish Film Production: Experiences of Women Film Workers, 1950s to 2010s”

**Lisa French** ♦ *RMIT University, Melbourne* ♦ “Gender Still Matters: Achieving Sustainable Gender Progress in Australian Audio-visual Industries”

**Anne O’Brien** ♦ *Maynooth University* ♦ “Gendered Cultures of Production in the Irish Film Industry”

SPONSORS **Caucus on Class, Scandinavian Scholarly Interest Group** and **Women in Screen History Scholarly Interest Group**

## 113 Mediating the Politics of Gender

CHAIR **Andrea Kelley** ♦ *Auburn University*

**Gina F. Marchetti** ♦ *University of Hong Kong* ♦ “The Look, the Leer, the Glance and the Gaze: #MeToo in Hong Kong and the People’s Republic of China”

**Linda Liu** ♦ *University of Massachusetts Boston* ♦ “The Pleasures and Perils of Victimhood: Feminism, Power, and Vulnerability in *Scream 4*”

**Tess McClernon** ♦ *Concordia University* ♦ “Scandalous Stardom: Jean Seberg and the Black Panther Party”

**Sungjae Lee** ♦ *School of the Art Institute of Chicago* ♦ “Dreaming about the Futurity of Fanfiction: Homoerotic interpretation found in reality TV show *Produce 101 Season 2*”

## 114 Temporality and Aesthetics Across Art Cinema and the Avant-Garde

CHAIR **Michael Walsh** ♦ *University of Hartford*

**Michael Zryd** ♦ *York University* ♦ “Trajectories of Modernism and Abstraction in Hollis Frampton’s *Hapax Legomena* (1971–72)”

**Trevor Mowchun** ♦ *University of Florida* ♦ “The Value of Timelessness in Abbas Kiarostami’s *24 Frames*”

**Maureen Turim** ♦ *University of Florida* ♦ “Jia’s *Still Life*: Timing and Composition”

**Michael Walsh** ♦ *University of Hartford* ♦ “James Benning and the Durational Turn”

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**I15 Queering the 1980s**  
Historiography, Sexuality and Masculinity

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- CHAIR **Myrna Moretti** ♦ *Northwestern University*  
CO-CHAIR **Samuel J. Reimer** ♦ *University of Toronto*  
**Dani Kissinger** ♦ *Northwestern University* ♦  
“There’s Something Inside Me’: Suburban  
Horror and Queerness on Elm Street”  
**Samuel Reimer** ♦ *University of Toronto* ♦  
“Gunning For Iceman: Historicizing *Top Gun*’s  
Homoerotic Discourse”  
**Myrna Moretti** ♦ *Northwestern University* ♦  
“The AIDS Movie of the Week: Representing  
the Epidemic in 1980s Primetime”  
**Joseph DeLeon** ♦ *University of Michigan* ♦  
“From 9th Avenue to YouTube: Nelson Sullivan’s  
Queer Home Videos”

**I16 A Very Special Episode**  
How Revolutions Get Televised

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- CHAIR **Jonathan Cohn** ♦ *University of Alberta*  
CO-CHAIR **Philip Scepanski** ♦ *Marist College*  
**Jonathan Cohn** ♦ *University of Alberta* ♦  
“Blackface on a White Christmas: *Bewitched*  
combats ‘Sneaky Racism’”  
**Philip Scepanski** ♦ *Marist College* ♦ “What You  
Talkin’ ‘Bout Mrs. Reagan?’: VSEs, the War  
on Drugs, and TV’s Moral Commitment to  
Deregulating in the 1980s”  
**Jennifer Porst** ♦ *University of North Texas* ♦  
“Thanksgiving Orphans’: A Very Special  
Thanksgiving Episode of *Cheers*, the TV  
Industry, and Sitcoms in the 1980s”  
**Christine Becker** ♦ *University of Notre Dame* ♦  
“Knife Crime and Passion: A Very Special  
Episode of the BBC Soap Opera *EastEnders*”  
SPONSOR Television Studies Scholarly Interest Group

**I17 Inside Hollywood 1**  
Labor and the Making of Film

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- CHAIR **Ben Strassfeld** ♦ *University of Michigan*  
**Katie Bird** ♦ *University of Pittsburgh* ♦ “The DIY  
History of Behind the Lens: An Association of  
Professional Camerawomen, 1984–1996”  
**Shawna Kidman** ♦ *University of California, San  
Diego* ♦ “Can Hollywood’s Infrastructure  
Support the Aspirations of #MeToo?”  
**Lea Jacobs** ♦ *University of Wisconsin-Madison* ♦  
“Making *They Were Expendable* at MGM during  
World War II”  
SPONSOR Caucus on Class

**I18 Gender in Screen Industries**  
and Celebrity Cultures

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- CHAIR **Nicole Keating** ♦ *Woodbury University*  
**Soumik Pal** ♦ *Southern Illinois University,  
Carbondale* ♦ “The Muslim Star and The  
Female Star in Fascist Hindutva: Construction  
of Authenticity in Bollywood Stardom”  
**Kriszta Pozsonyi** ♦ *Cornell University* ♦ “Where  
on Television Are You, Mrs. Maisel?”  
**Nicole Keating** ♦ *Woodbury University* ♦ “Script  
Girl: A Cultural Analysis of the Marginalization  
of Script Supervisors and the Emerging Reel  
Equity Movement”  
SPONSOR Women in Screen History  
Scholarly Interest Group



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**I19** **Activist Fields**  
Post-Kantian Inquiry into Film and Media Form

- CHAIR **Thomas Lamarre** ♦ *McGill University*
- Deborah Levitt** ♦ *The New School* ♦ “The VR Event: Perceptual Infrastructure, Homuncular Flexibility, and Worldly Sensibility”
- Phillip Thurtle** ♦ *University of Washington* ♦ “Envisioning Development through Animation”
- Thomas Lamarre** ♦ *McGill University* ♦ “On Having No Screen: VR and the Re-Discovery of Gut Thought”
- Victor Fan** ♦ *King's College London* ♦ “Rethinking Humanity: Political Activism as a Media Environment Understood through Buddhism”

**MEETING**

Thursday, March 14  
5:15 PM – 7:00 PM

ROOM **BALLARD** • 3rd Floor

**Latino/a Caucus**

*Meeting topics: (1) Mentorship Program; (2) Writing Challenge; (3) Precarious Labor additions to the Board; (4) 2020 SCMS preparation; (5) Graduate Student Essay Award; (6) Book List/Publications; (7) Founders Plus*

**I20** **Netflix's Glow**

- CHAIR **Michael Faucette** ♦ *Caldwell Community College*
- Kendall Phillips** ♦ *Syracuse University* ♦ “Exploiting *GLOW*: Critical Media Practices”
- Anna Varadi** ♦ *University of Reading* ♦ “‘I’m a fucking bovine mutant’: *GLOW*, the 1980s, and the (Un)Tamed Performance of the Female Body”
- Jessica Krenek** ♦ *University of Maryland* ♦ “‘I know . . . why don’t I have a stalker?’: *GLOW* and the Consumption of Fandom”
- Michael Faucette** ♦ *Caldwell Community College* ♦ “‘So let’s just set the weirdos free and see what happens’: *GLOW* and the Freedom of the Meta-narrative”
- SPONSOR **Television Studies Scholarly Interest Group**

**MEETING**

Thursday, March 14  
5:15 PM – 7:00 PM

ROOM **CHELAN** • 1st Floor

**Media, Science, and Technology Scholarly Interest Group**

*Meeting topics: Presenting grad student writing award, a dissertation workshop, and other SIG business.*

**HOST COMMITTEE EVENT**

Thursday, March 14  
7:00 PM – 9:00 PM

LOCATION **SIFF EGYPTIAN THEATRE** • 805 Pine Street

**Evergreen Media**

**Film, Television, and New Media in Seattle**

DIRECTIONS: From front door or Sheraton, go right on 6th Ave past Pike Street to Pine Street, and make a right onto Pine Street. Follow 10 minutes to SIFF Egyptian (located at Pine and Harvard).

Though overshadowed by media capitals like Los Angeles, New York, Vancouver and other cities, Seattle boasts a vibrantly progressive film and media community. With issues of the environment, homelessness, gender equality, and queer identity often at the forefront, media production in Seattle and the larger Pacific Northwest region provides a unique site for cinema and media scholars to engage with relevant and emerging cultural trends. This event will feature a panel of Seattle and Pacific Northwest professionals in the world of film, television, and new media. The panel will feature video clips and short films highlighting their work, accompanied by a conversation and Q and A session that explores their contributions to the broader U.S. and global film and media culture.

**THURSDAY**  
**MARCH 14**  
**5:15 PM**  
**7:00 PM**

MODERATORS

**John Trafton** ♦ *Seattle University*

**Myles McNutt** ♦ *Old Dominion University*

PARTICIPANTS

**Lacey Leavitt** ♦ *Film Producer*

**Amy Lillard** ♦ *Executive Director,  
Washington Filmworks*

**Beth Barrett** ♦ *Artistic Director,  
Seattle International Film Festival*

**Rachel Price** ♦ *Director, Moving Image  
Preservation of Puget Sound*

**Gretchen Burger** ♦ *Co-founder,  
Fearless 360 (Seattle based virtual  
reality company)*

**Sam Berliner** ♦ *Programing and  
Operations Manager, Translations:  
Seattle Transgender Film Festival*

**David Drummond** ♦ *Seattle-based Film  
and Television Location Manager*

**Tony Fulgham** ♦ *Director, All is Well  
(Seattle based commercial production  
company)*

EVENT COORDINATORS

**John Trafton** ♦ *Seattle University*

**Eleanor Patterson** ♦ *Auburn University*

**Alfred Martin, Jr.** ♦ *University of Iowa*

HOST COMMITTEE MEMBERS

CO-CHAIR **Kirsten Moana Thompson** ♦  
*Seattle University*

CO-CHAIR **James Tweedie** ♦ *University of  
Washington*

**John Trafton** ♦ *Seattle University*

**Lyall Bush** ♦ *Cornish College of the Arts*

**Kathy Morrow** ♦ *University of  
Washington*

**David Coon** ♦ *University of Washington  
Tacoma*

**Dani Kissinger** ♦ *Northwestern  
University*

**Zaya Rustamova** ♦ *Kennesaw State  
University*

**Leilani Nishime** ♦ *University of  
Washington*

**Lauren Berliner** ♦ *University of  
Washington Bothell*

SPONSORS Women's Caucus, Television Industries Scholarly Interest Group, Women in Screen History Scholarly Interest Group, Urban/Geography/Architecture Scholarly Interest Group, Auburn University School of Communication & Journalism, The University of Iowa Department of Communication Studies, Seattle University Film Studies Program, Seattle International Film Festival, SCMS



THURSDAY  
MARCH 14

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**SPECIAL EVENT**

Thursday, March 14

7:30 PM – 10:00 PM

LOCATION: PALOMINO • 1420 5th Avenue

**Grrrls Night Out**

8:00 PM Dinner

Doors Open at 7:30 PM

Sign up and purchase tickets here: <https://bit.ly/2TeySOC>

Grrrls Night Out (GNO) is an open, friendly networking/social extravaganza aimed at encouraging conversation and connection among all women: trans, cis, and gender queer. You don't have to be an SCMS member to attend, and we welcome friends and children of our grrrls too. Please forward this invitation to any other conference-goers you think might be interested. We especially want to reach out to international scholars and graduate students.

Palomino is located in close proximity to the conference hotel and can be accessed by foot.

There is the option of vegetarian, vegan or gluten free meals. There is an open cash bar (has to be paid in cash); Wine, beer, and other beverages available but not included in the price of the ticket.

Please contact the event organizers for Grrrls Night Out if you want to reserve a vegan/vegetarian option. The restaurant is wheelchair accessible, but we would need to know a week in advance. Feel free to send an email with questions to Karen A. Ritzenhoff ([Ritzenhoffk@CCSU.edu](mailto:Ritzenhoffk@CCSU.edu)) or Sarah Sinwell ([sarah.sinwell@utah.edu](mailto:sarah.sinwell@utah.edu)).

Tickets must be purchased in advance!

\$30.00/graduate students and adjunct/under-employed faculty, \$40.00 for faculty (we ask faculty to pay more to help finance the meals for those who can afford less).

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**RECEPTION**

Thursday, March 14

8:00 PM – 10:00 PM

ROOM ASPEN • 2nd Floor

**University of Wisconsin-Madison,  
Department of Communication Arts  
Reception**

*Reception for faculty, students, alumni, and friends of the Department.*

THURSDAY  
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Friday, March 15  
9:00 AM – 10:45 AM



**J1** **Liberating Film**  
LGBTQ Cinema After Stonewall

CHAIR **Roxanne Samer** ♦ *Clark University*  
CO-CHAIR **Chelsea McCracken** ♦ *Beloit College*  
**Roxanne Samer** ♦ *Clark University* ♦ “Lesbian  
Potentiality and Women’s Experimental Cinema  
of the 1970s”  
**Allison Ross** ♦ *University of Southern California* ♦  
“Queering Identity in Early Outfest  
Documentaries”  
**Chelsea McCracken** ♦ *Beloit College* ♦  
“Does a secret gay mafia run Hollywood?:  
Re-examining Hollywood’s Gay Mini-Cycle”  
**Matthew Connolly** ♦ *Minnesota State University,*  
*Mankato* ♦ “Filming Sleaze in Charm City:  
John Waters as Queer Regional Filmmaker”  
SPONSOR **Queer Caucus**

**J2** **Documentary Listening**  
**at Europe’s Borders**  
Nonfictional Film and Its Voices

CHAIR **Christopher Pavsek** ♦ *Simon Fraser*  
*University*  
RESPONDENT **Michael D. Richardson** ♦ *Ithaca College*  
**Olivia Landry** ♦ *Lehigh University* ♦ “At the  
Borders of (In)Visibility: Philip Scheffner’s  
*Revision* and the Audibility of Migrant Deaths”  
**Brad Prager** ♦ *University of Missouri* ♦ “The  
Perspective from the Fence: *Those Who Jump*  
at the Edges of Fortress Europe”  
**Christopher Pavsek** ♦ *Simon Fraser University* ♦  
“Conversations at the Border: Nikolaus  
Geyrhalter’s *The Border Fence*”  
SPONSOR **Central/East/South European Cinemas**  
**Scholarly Interest Group**



**J3 Mediating Militarism**  
Media and the Reproduction of the  
Relations of Military Production

CHAIR **Stacy Takacs** ♦ *Oklahoma State University*

**Yizhou Xu** ♦ *University of Wisconsin-Madison* ♦

“Sonic Arenas: Competitive Radiosports and Civil-Military Interactions during Mao-Era China”

**James Paasche** ♦ *DePauw University* ♦ “On the Road in Vietnam: Bob Hope, the U.S.O., and the Vietnam War”

**Stacy Takacs** ♦ *Oklahoma State University* ♦  
“Fortress Americana, or TV on the Frontiers of the GWOT”

**Kevin Howley** ♦ *DePauw University* ♦ “It’s What We Do Every Day’: Recruiting Tomorrow’s (Robotic) Warriors”

SPONSOR War and Media Studies  
Scholarly Interest Group

**J4 Landscapes of Memory and State Power in Latin American Film**

CHAIR **Monica Lopez Lerma** ♦ *Reed College*

**Elaine Basa** ♦ *University of Wisconsin-Milwaukee* ♦ “Fonts of Remembrance: Cinema, Digital Streaming and Social Media Platforms as (Re)sources for Chilean Collective Memory”

**Jennifer Alpert** ♦ *University of California, Berkeley* ♦ “Believe at Your Own Risk: The Apocryphal as a Way of Understanding Argentina’s Brutal Past in *La Era del Ñandú*”

**Oscar A. Perez** ♦ *Skidmore College* ♦ “Local Landscapes, Global Conversations: Two Environmental Documentary Films from Latin America”

**Lauren Peña** ♦ *The University of Texas at Austin* ♦  
“Framing Surveillance, Outsiders, and Urban Landscape in the Cuban Film *Últimos días en La Habana* (2016)”

SPONSOR Latino/a Caucus

**J5 Neoliberalism and Film Aesthetics**

CHAIR **Anna R. Cooper** ♦ *University of Arizona*

**Timotheus Vermeulen** ♦ *University of Oslo* ♦ “A Class of Their Own: Welfare, Class, Labor, and Neoliberalism in ‘Quirky’ Cinema”

**Erica H. Stein** ♦ *Vassar College* ♦ “Off the Grid: Authenticity, Neoliberalism, and The Urban in Independent Cinema”

**Louis Bayman** ♦ *University of Southampton* ♦  
“Flog It: Performance Anxiety and Neoliberal Disenchantment in Hollywood”

**Anna R. Cooper** ♦ *University of Arizona* ♦  
“Transforming Whiteness: Neoliberalism and Race in *Transformers* and *Harry Potter*”

**J6 When the Woman Directs . . . a Genre Film**

CHAIR **Julia Erhart** ♦ *Flinders University*

**Mary Harrod** ♦ *University of Warwick* ♦  
“‘Genrefying’ the Real: Kathryn Bigelow’s *Detroit* as a cine- fille’s film”

**Katarzyna Paszkiewicz** ♦ *University of the Balearic Islands* ♦ “‘Welcome to the Golden Age of Women-Directed Horror’—J. Vuckovic, A. Clark, R. Benjamin and K. Kusama’s *XX* (2017)”

**Julia Erhart** ♦ *Flinders University* ♦ “‘Feminist hindsight’, a ‘chic black hat’, and one ‘spectacular racoon coat’: Gillian Armstrong’s *Period Film Errors*”

**Dawn Hall** ♦ *Western Kentucky University* ♦  
“Questions of Genre and Adaptation in Kelly Reichardt’s *Certain Women*”

SPONSOR Horror Studies Scholarly Interest Group



## J7 Color Transmissions

Aesthetics, Identity, and Mid-Century Television

CHAIR **Susan Murray** ♦ *New York University*

CO-CHAIR **Kirsty S. Dootson** ♦ *Cambridge University*

RESPONDENT **Lynn Spigel** ♦ *Northwestern University*

**Susan Murray** ♦ *New York University* ♦ “Seeing Through Color TV: Packaging Attention in the Post-War Era”

**Kirsty S. Dootson** ♦ *Cambridge University* ♦ “Television White, Television Black: The BBC’s ‘Colour Problem’”

**Phoebe Bronstein** ♦ *University of California, San Diego* ♦ “Mayberry’s Colorline: Color TV and the Integration of *Andy Griffith*”

## J8 Sex Onscreen and in the Imagination

CHAIR **Ben Mendelsohn** ♦ *University of Pennsylvania*

**Donna Peberdy** ♦ *Solent University* ♦ “‘You can’t help what you feel, but you can help how you behave’: Sex, Performance and the Haptic in *The Handmaid’s Tale*”

**Morgan Jennings** ♦ *University of California, Berkeley* ♦ “Who could imagine such a thing?: Masochism and the Power of Fantasy in Paul Verhoeven’s *Elle*”

**Gilad Padva** ♦ *University of Haifa* ♦ “Queer Exhibitionism, Passionate Camera and Panoptical Erections in George Michael’s Music Video *Outside*”

**Robert Spadoni** ♦ *Case Western Reserve University* ♦ “The Machine in the Ghost: Writing Women in *Supernatural*”

## J9 Hierarchies of Connectivity in Video Games

CHAIR **Matt Knutson** ♦ *University of California, Irvine*

**Edwin Lohmeyer** ♦ *University of Central Florida* ♦ “To Wound the Hand that Plays: *PainStation* and the Work of Causal Aesthetics”

**Justin Keever** ♦ *University of California, Irvine* ♦ “Hipster Kratos: The Politics and Privilege of the Single Take in *God of War*”

**Oscar Moralde** ♦ *University of California, Los Angeles* ♦ “Beyond the Palette Swap: Remediating Video Game Aesthetics as an Adaptation Practice”

**Morgan O’Brien** ♦ *The University of Texas at Austin* ♦ “Exploring Space(s) in Tacoma: How Acousmatic Sound and Vision in Digital Games Create Altergeographies”

## J10 The French New Wave Turns 60 New Critical Perspectives

CHAIR **Richard Neupert** ♦ *University of Georgia*

**Richard Neupert** ♦ *University of Georgia* ♦ “Cannes 1959: Black Orpheus, and the Nouvelle Vague’s Critical Divide”

**Mackenzie Leadston** ♦ *The Ohio State University* ♦ “An American Films in Paris: The New Wave Comedy of William Klein”

**Elizabeth Miller** ♦ *King’s College London* ♦ “Abandoning Mothers of the French New Wave”

**Kelley Conway** ♦ *University of Wisconsin-Madison* ♦ “New Wave Era Documentary: Domestic Ethnography and the French Riviera”

SPONSOR French/Francophone Scholarly Interest Group

session

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10:45 AM

**J11 Framing Dance Media**  
 Incriptions and Representations  
 of Bodies in Motion

CHAIR **Peter Bloom** ♦ *University of California, Santa Barbara*

CO-CHAIR **Sylvie Vitaglione** ♦ *New York University*

**Adrienne L. McLean** ♦ *The University of Texas at Dallas* ♦ “Better than Everybody: Eleanor Powell and the Quandaries of Female Authorship in the Hollywood Musical”

**Peter Bloom** ♦ *University of California, Santa Barbara* ♦ “Apache as Site of Appropriation in a Global Genealogy of Dance Media”

**Sylvie Vitaglione** ♦ *New York University* ♦ “Between Pain and Pleasure: Ballet Documentaries and the Exhausted Body”

**Pamela Krayenbuhl** ♦ *Northwestern University in Qatar* ♦ “Dancing with Light: Interactive Art, Improvisational Movement, and the Kinect”

SPONSOR CinemArts Scholarly Interest Group

**J12 Spectres of Cinema**

CHAIR **Angelo Restivo** ♦ *Georgia State University*

**James Tweedie** ♦ *University of Washington* ♦ “The Painted Backing and Its Afterlives”

**Angelo Restivo** ♦ *Georgia State University* ♦ “The ‘Energies of the Outmoded’: *Breaking Bad* and the Chemistry Set”

**Amy Villarejo** ♦ *Cornell University* ♦ “Channeling the Middle Passage: Kahlil Joseph and the Haunted Image”

**Carolyn Reese** ♦ *University of Toronto* ♦ “Ana Mendietta: Iterable Forms”

SPONSOR Film Philosophy Scholarly Interest Group

**J13 Films at the Fair**  
 Cultural Histories of Moving  
 Images and World Expositions

CHAIR **Dimitrios S. Latsis** ♦ *Ryerson University*

RESPONDENT **Gregory Waller** ♦ *Indiana University*

**Dominique Bregent-Heald** ♦ *Memorial University of Newfoundland* ♦ “‘A Fine Tourist Lure’: Canadian Cinema at the New York World’s Fair, 1939–1940”

**Sarah Nilsen** ♦ *University of Vermont* ♦ “Virtual Voyages: IMAX Travelogues at the World’s Fair”

**Dimitrios S. Latsis** ♦ *Ryerson University* ♦ “Exposing Cinema: Early Film Historiography and Motion Pictures at the 1915 Panama Pacific International Exposition”

SPONSOR Nontheatrical Film and Media Scholarly Interest Group

**J14 The Director is a Disc Jockey**  
 Compilation Score, History, and Meaning

CHAIR **James Buhler** ♦ *The University of Texas at Austin*

**James Buhler** ♦ *The University of Texas at Austin* ♦ “Pro and Contra the Compilation Score: Changing Attitudes to the Practice”

**Brooke McCorkle** ♦ *University of Vermont* ♦ “Where Music is Always in the Air: *Twin Peaks: The Return*, Nostalgia, and the Compilation Soundtrack”

**K.E. Goldschmitt** ♦ *Wellesley College* ♦ “From Miami to Hong Kong: Musical and Sonic Links to Transnational Queer Cinema in *Moonlight*”

**David Roche** ♦ *Université Toulouse-Jean Jaurès* ♦ “‘Lookin’ back on the track, gonna do it my way’: The Use of Pre-existing Music in the Films of Quentin Tarantino”

SPONSOR Sound and Music Studies Scholarly Interest Group

FRIDAY  
 MARCH 15  
 9:00 AM  
 10:45 AM

**J15 Women Telling Stories**  
Feminist, Postfeminist, or Something Else

- CHAIR **E. Ann Kaplan** ♦ *Stony Brook University*  
**Ingrid Ryberg** ♦ *University of Gothenburg* ♦  
“Telling State Feminist Stories About Gender  
Equality in Swedish Film”  
**Megan Yahnke** ♦ *University of Minnesota* ♦  
“(Post)feminist (Im)possibilities: Reproductive  
Rights and Cosmopolitan”  
**Karen Williams** ♦ *Fordham University* ♦ “Gone  
Girls: The Unreliable Narrators of Postfeminist  
Cinema”  
**Chandler B. Taylor** ♦ *Louisiana State University* ♦  
“The Bra and the Law: Women Censoring  
Women in the Silent Era”

**J16 Listening Out**  
Species, Soundscapes, and the Ethics  
and Temporalities of Mediated Sound

- CHAIR **Alenda Chang** ♦ *University of California,  
Santa Barbara*  
**Alexandra Hui** ♦ *Mississippi State University* ♦  
“Calling the Wild: The Psychoacoustics and  
Ethics of Mimicry in Modern Duck Hunting”  
**Alenda Chang** ♦ *University of California,  
Santa Barbara* ♦ “‘Eavesdropping on  
Ecosystems’: Soundscape Ecology and Nature  
as Data”  
**N. Adriana Knouf** ♦ *Wellesley College* ♦  
“Vortical Temporalities of Ecological Radio  
Transmissions”  
**Owen Marshall** ♦ *University of California, “Davis,  
Jitter: Digital Clocking as Audible Media”*  
SPONSOR **Media, Science, and Technology  
Scholarly Interest Group**

**J17 Production Cultures of the Past**  
Worker Identity and Professionalization  
at the Periphery of Film History

- CHAIR **Erin Hill** ♦ *Occidental College*  
**Aaron Rich** ♦ *University of Southern California* ♦  
“Public Libraries and Studio Research: A  
Reciprocal Relationship of Visual Knowledge”  
**Luci Marzola** ♦ *Chaffey College* ♦ “The  
Illustrated Cameraman: Labor, Industry, and  
Technological Change in the Cartoons of Glenn  
Kershner, A.S.C.”  
**Dawn Fratini** ♦ *Chapman University* ♦ “Running  
in Place: 3D, Sodium Ray, 16mm, and Research  
Engineering at Universal at the End of the  
Classical Hollywood Era”  
**Erin Hill** ♦ *Occidental College* ♦ “The ‘D-Girl’  
in New Hollywood: The Female Development  
Executive and Downstream Effects of  
Feminized Origins”  
SPONSORS **Caucus on Class, Classical Hollywood  
Scholarly Interest Group and Media  
Industries Scholarly Interest Group**

**J18 Asian American Media from  
the Production Code to K-Pop**

- CHAIR **Marian Sciachitano** ♦ *Washington State  
University*  
**Philippa Gates** ♦ *Wilfrid Laurier University* ♦  
“Censoring Race and Racism: The Production  
Code Administration and Hollywood’s Chinese  
Americans”  
**Megan Hermida Lu** ♦ *Boston University* ♦ “The  
American Butterfly: Reflections of the Other  
and Self in Film Adaptations of ‘Madame  
Butterfly’”  
**Nabeeha Chaudhary** ♦ *The University of Texas at  
Austin* ♦ “Women, Agency and Migration: The  
Pakistan Portrayed in ‘Jackson Heights’”  
**Miyoko Conley** ♦ *University of California,  
Berkeley* ♦ “Designing a K-pop Audience:  
Asian American Performance in KPOP the  
Musical”

session

J

FRIDAY  
MARCH 15  
9:00 AM  
10:45 AM

**J19** **How Do You Solve a Problem Like Society**  
Gender, Race, and Social Amelioration Media

CHAIR **Miriam Petty** ♦ *Northwestern University*

**Leigh Goldstein** ♦ *Northwestern University* ♦  
"First Person White and Female: Realism, Association and the Generic in Early Network Television Drama"

**Reem Hilu** ♦ *Washington University in St. Louis* ♦  
"Gaming Families: Therapeutic Board Games and Family Communication"

SPONSOR **Women's Caucus**

**J20** **WORKSHOP**  
**Playing with Game Studies**  
A Pedagogy Workshop

CHAIR **Matthew Payne** ♦ *University of Notre Dame*

CO-CHAIR **Jennifer Malkowski** ♦ *Smith College*

**PARTICIPANTS**

**Kelly Bergstrom** ♦ *University of Hawai'i at Mānoa*

**Edmond Chang** ♦ *Ohio University*

**Soraya Murray** ♦ *University of California, Santa Cruz*

**TreaAndrea Russworm** ♦ *University of Massachusetts at Amherst*

SPONSOR **Critical Media Pedagogies**  
**Scholarly Interest Group**

**MEETING**

Friday, March 15  
9:00 AM – 10:45 AM

ROOM **BALLARD** • 3rd Floor

**Documentary Studies**  
**Scholarly Interest Group**

*Annual meeting for all Documentary Studies SIG members to discuss important initiatives like our new grad student mentorship program, among other issues.*

**MEETING**

Friday, March 15  
9:00 AM – 10:45 AM

ROOM **CHELAN** • 1st Floor

**Film and Media Festivals**  
**Scholarly Interest Group**

.....

**MEETING**

Friday, March 15  
9:30 AM – 10:45 AM

ROOM EAGLE BOARDROOM • 1st Floor

**JCMS Masthead Meeting**

.....

**SPECIAL EVENT**

Friday, March 15  
9:00 AM – 12:45 PM

ROOM METROPOLITAN BALLROOM PRE-FUNCTION AREA • 3rd Floor

**Ask a Librarian/Ask an Archivist**

POP-UP BOOTH

You've got questions? We've got answers! Librarians, archivists, and seasoned researchers from the Libraries & Archives Scholarly Interest Group will be fielding questions on the 3rd Floor of the Sheraton Grand Seattle.

SPONSOR Libraries & Archives Scholarly Interest Group



**Join Us**

Friday at 5:00 PM  
for the Awards Ceremony  
Grand Ballroom C & D  
2nd Floor

.....

**FRIDAY  
MARCH 15**

# session K

Friday, March 15  
11:00 AM – 12:45 PM

## K1 Resituating Barbara Hammer's Queer Legacy

CHAIR **Laura Stamm** ♦ *University of Pittsburgh*

**Greg Youmans** ♦ *Western Washington University* ♦ “At the still point of the turning world: Houses and Domesticity in the Films of Barbara Hammer”

**Sarah Keller** ♦ *University of Massachusetts Boston* ♦ “Barbara Hammer's *Evidentiary Bodies*”

**Ronald Gregg** ♦ *Columbia University* ♦ “Barbara Hammer and Documenting Lesbian Lives in the Margins: Imagining/Imaging an Ecstatic, Sensuous Queer Past”

**Laura Stamm** ♦ *University of Pittsburgh* ♦ “Feminist Transpositions: Barbara Hammer's Layering of Lives and Selves”

SPONSOR **Experimental Film and Media  
Scholarly Interest Group**

## K2 Documentary Media Community, Space, and Identity Formation

CHAIR **Li Yang** ♦ *Lafayette College*

**Jacob Floyd** ♦ *Independent Scholar* ♦ “‘They Want to Help Us Sing’: Native Ghosts, Experimental Ethnography, and The Native American Paranormal Project”

**Rodrigo Ferreira** ♦ *New York University* ♦ “Visualizing the Void: The Role of Digital Media in the Ayotzinapa Case”

**Ryan Bowles Eagle** ♦ *California State University, Dominguez Hills* ♦ “Since Spellbound: Examining Childhood Competition Documentaries”

### K3 Historical and Contemporary Approaches to Mediating War

CHAIR **Giuliana Muscio** ♦ *University of Padova*

**Liina-Ly Roos** ♦ *University of Washington* ♦  
“Future Memories of Trauma in Ingmar Bergman’s *Shame*”

**Nichole Strobel** ♦ *University of California, Santa Barbara* ♦ “‘Chilling Absurdity and Hideous Strength’: Branded Violence in Vice Media’s ‘The Islamic State’”

**Liz Clarke** ♦ *Brock University* ♦ “Preparedness, Propaganda, and World War I in American Film”

**Bradley Schauer** ♦ *University of Arizona* ♦ “No Grand Thesis: Strategic Ambiguity and Peter Berg’s ‘Docbuster’ Trilogy”

SPONSOR War and Media Studies  
Scholarly Interest Group

### K4 Space and Sound in Spanish and Latin American Media

CHAIR **Daniel Smith-Rowsey** ♦ *St. Mary’s College*

**David Gray** ♦ *Northern Arizona University* ♦  
“Ignacio Agüero’s House: Home, Space, and Memory in *El otro día* and *¿Qué historia es ésta y cuál es su final?*”

**Vivienne Tailor** ♦ *Claremont Graduate University* ♦ “Wigs, Women, and Waiting: Subversive Aural and Spatial Juxtapositions in Lucrecia Martel’s *Zama* (2018)”

**Christopher Joseph Westgate** ♦ *Johnson & Wales University* ♦ “Back on Top: ‘Despacito’ (Slowly)”

### K5 Coming to Stillness and Silence

CHAIR **Elisabeth Hodges** ♦ *Miami University*

**Hannah Paveck** ♦ *King’s College London* ♦  
“Taciturn Masculinities: Radical Quiet and Sounding Linguistic Difference in Valeska Grisebach’s *Western* (2017)”

**Elisabeth Hodges** ♦ *Miami University* ♦  
“Kiarostami’s Stillness”

**Jennifer Pranolo** ♦ *Amherst College* ♦  
“Photography’s Disappearing Frames”

**Tyler Theus** ♦ *Brown University* ♦ “Lacunary Realism: Slow Cinema and the Aesthetics of the Hors-champ”

SPONSOR Film Philosophy Scholarly Interest Group

### K6 Genre Trouble Hybrid Forms and Boundary Crossings

CHAIR **Steven Cohan** ♦ *Syracuse University*

**Desiree J. Garcia** ♦ *Dartmouth College* ♦  
“Mother Wore Tights: Melodrama Meets Musical in the Dressing Room”

**Paula J. Massood** ♦ *Brooklyn College, CUNY* ♦  
“Blurring Boundaries, Exploring Intersections: Form, Genre, and Space in Shirley Clarke’s *The Connection*”

**Sean P. Griffin** ♦ *Southern Methodist University* ♦  
“What Is This Thing Called?: Dealing with the Musical-ish”

**Orquidea Morales** ♦ *Dartmouth College* ♦  
“Horror and Death: *Coco* (2017) on the U.S.-Mexico Border”

session  
**K**

FRIDAY  
MARCH 15  
11:00 AM  
12:45 PM

**K7** **The Obvious and the Obscure**  
Immaterial Infrastructures of Television

CHAIR **Mimi White** ♦ *Northwestern University*

**Mimi White** ♦ *Northwestern University* ♦  
“Adapting Culture on the Hallmark Channel:  
Hallmark Movie Books”

**Anna McCarthy** ♦ *New York University* ♦ “The  
Angelus: Contemplative Television and the  
Modern Irish State”

**Helen Wheatley** ♦ *University of Warwick* ♦  
“Domesticating Death: The Ubiquity and  
Obscurity of Television History”

**Laliv Melamed** ♦ *Goethe University, Frankfurt* ♦  
“Half an Hour for Druz, Half for Religion, Forty  
Minutes for Kibbutz Members’ TV Listings and  
the Shaping of Social Time”

**K8** **The Itinerant Sex Film**  
The Transnational Relationships  
of Sex on Screen

CHAIR **Saniya Lee Ghanoui** ♦ *University of Illinois  
at Urbana-Champaign*

**Saniya Lee Ghanoui** ♦ *University of Illinois at  
Urbana-Champaign* ♦ “Translating American  
Sex: Swedish Imports of Sex Education Films,  
1916–1939”

**Mariah Larsson** ♦ *Linnaeus University* ♦ “Ports  
of Call: The Hidden Travels of Pornography,  
1968 – 1970”

**Oliver Carter** ♦ *Birmingham City University* ♦  
“Satisfaction Guaranteed: Distributing  
Hardcore Pornography from the Netherlands  
to Britain”

**Kevin Heffernan** ♦ *Southern Methodist  
University* ♦ “Lost and Found in Translation:  
The American Release of Language of Love”

SPONSOR Adult Film History Scholarly Interest Group  
and Scandinavian Scholarly Interest Group

**K9** **Gaming Bodies**  
Corporealities of Streaming,  
Disability, and Play

CHAIR **Andrew Campana** ♦ *Cornell University*

**Cindi Textor** ♦ *University of Utah* ♦ “The Taste  
of Empathy: Virtual Intimacy and Exclusion in  
Korean Broadcast Eating”

**Keung Yoon Bae** ♦ *Harvard University* ♦ “The  
Physicality of Gaming: Bodies, Biology, and  
Boundaries in Esports and Gaming”

**Kathryn Hemmann** ♦ *George Mason University* ♦  
“Link Is Not Silent: Disability Positivity in Fan  
Readings of *Breath of the Wild*”

**Andrew Campana** ♦ *Cornell University* ♦ “Real  
Sound: Japanese Audio Games and Blind and  
Low Vision Players”

SPONSOR Video Game Studies  
Scholarly Interest Group

**K10** **Vocal Embodiment in  
French and Francophone  
Cinema and Literature**

CHAIR **Renee Altergott** ♦ *Princeton University*

CO-CHAIR **Christopher Clarke** ♦ *The Graduate  
Center, CUNY*

**Renee Altergott** ♦ *Princeton University* ♦  
“Michel Chion and the French Literary Origins  
of Acousmatic Playback as a Narrative Device”

**Gaëlle Planchenault** ♦ *Simon Fraser University* ♦  
“To Hear or Not to Hear Ethnic Voices in French  
Films: A Matter of Audible Diversity and Racial  
Discrimination”

**Christopher Clarke** ♦ *The Graduate Center,  
CUNY* ♦ “Raymond Queneau in Dialog with the  
Cinema: On the Social and Semantic Effects of  
Translating Orality for the Screen”

SPONSOR French/Francophone  
Scholarly Interest Group



## K11 Bodies, Subordination and Punishment

CHAIR **Poe Johnson** ♦ *DePaul University*

**Dewitt King** ♦ *University of Wisconsin-Madison* ♦  
“Boxed in but not Boxed out: Media Representations of Black Boxers in the 1930s and 1940s”

**Poe Johnson** ♦ *DePaul University* ♦ “Fan Violence and the Lynching of the Black Athletic Body”

**Eli J. Boonin-Vail** ♦ *University of Iowa* ♦  
“Legacies of Renoir’s *La Grande Illusion* for the Mid-Century Carceral Imaginary in Bresson, Melville, and Genet”

**Jennifer Jodell** ♦ *University of Minnesota-Twin Cities* ♦ “Revolution or Resilience?: The Ambivalent Empaths of Television’s *The OA* and *Sense8*”

## K12 How Media Confronts Politics

CHAIR **Rijuta Mehta** ♦ *University of Toronto*

**Konstantinos Tzouflas** ♦ *University of Zurich* ♦  
“Film Festivals and New Waves from Countries in Crisis: the New Argentine Cinema and the Greek New Wave”

**Murat Akser** ♦ *Ulster University* ♦ “Societal Conflict, Violence and Cohabitation in Kurdish Film Practice”

**Adam Cottrel** ♦ *Georgia Gwinnett College* ♦  
“From Economic Inclusion to Spatial Expulsion: On Pedro Costa’s *Porous City*”

**Rijuta Mehta** ♦ *University of Toronto* ♦  
“Immolation, Photography, and the Problem of Expenditure”

## K13 Film Histories of Expedition, Travel, Hunting, and Nature

CHAIR **Maria Vinogradova** ♦ *New York University/Pratt Institute*

**Alison Griffiths** ♦ *Baruch College, CUNY* ♦  
“Filming Everest: Expeditionary Cinema Sponsored by the Royal Geographical Society in the 1920s”

**Jessica DePrest** ♦ *University of California, Los Angeles* ♦ “Splicing Together A Paradise: The Production and Exhibition of Aloha Wanderwell Baker’s *My Hawaii* (1948)”

**Jennifer Peterson** ♦ *Woodbury University* ♦  
“Cinema’s Wilderness Past: National Park Service Films in the 1930s”

**Maria Vinogradova** ♦ *New York University/Pratt Institute* ♦ “Film-Hunting as a Bloodless Sport: Varieties of Soviet Camera Enthusiasm in the 1950s and 60s”

SPONSOR Nontheatrical Film and Media Scholarly Interest Group

## K14 Making Music Across Genres

CHAIR **Joy Schaefer** ♦ *Grand Valley State University*

**Hannah Lewis** ♦ *The University of Texas at Austin* ♦ “Cinematic Expectations and the Live Television Musical”

**Anthony Kinik** ♦ *Brock University* ♦ “Minimum and Maximum Rock ‘n’ Roll: Nick Cave & the Bad Seeds and Rockumentary Form”

**Curtis Russell** ♦ *The Graduate Center, CUNY* ♦  
“Cool Heads Prevail: Pop Music in the Films and TV of Edgar Wright”

**Krin Gabbard** ♦ *Columbia University* ♦ ““God Comes Here for the Jazz, Not for the Girls’: Jazz as Religious Signifier in *Preacher*”

session

K

FRIDAY  
MARCH 15  
11:00 AM  
12:45 PM

## K15 History Forgets Itself

### Women's Film Production Outside the Studio System

CHAIR **Liz Czach** ♦ *University of Alberta*  
CO-CHAIR **Marsha Gordon** ♦ *North Carolina State University*

**Marsha Gordon** ♦ *North Carolina State University* ♦ "The Only Woman Producer of Films in America: Angela Murray Gibson's Movie Studio in 1920s North Dakota"

**Jennifer Jenkins** ♦ *University of Arizona* ♦ "Straight Out of Compton: Avalon Daggett's Postwar Educational Film Career"

**Joanna Hearne** ♦ *University of Missouri* ♦ "Leslie Marmon Silko's Arrowboy and the Witches: Indigenous Storytelling and Visual Translation"

**Liz Czach** ♦ *University of Alberta* ♦ "Recovering the Lost History of the Trailblazing Women of Travel-Lecture Filmmaking"

SPONSORS Nontheatrical Film and Media Scholarly Interest Group and Women in Screen History Scholarly Interest Group

## K16 Indian Culture Across Media

CHAIR **Anupama Prabhala Kapse** ♦ *Loyola Marymount University*

**Vikrant Dadawala** ♦ *University of Pennsylvania* ♦ "Between Coffee-House, Cinema-Hall and Printing Press: The New Indian Cinema in the 1980s"

**Pallavi Rao** ♦ *Indiana University, Bloomington* ♦ "Mapping 'Indian Culture': Caste as Pleasurable Consumption in Indian Lifestyle Journalism"

**Ritika Kaushik** ♦ *University of Chicago* ♦ "Apprehending the Archive of Files and Films: Intermediality in the Bureaucratic Film Practice at Films Division of India"

**Sreya Mitra** ♦ *American University of Sharjah* ♦ "Stop Trying to be a Desperate American': Priyanka Chopra and the Travails of a Transnational Bollywood Female Star"

SPONSOR Asian/Pacific American Caucus

## K17 The Structures of the Film Experience

### Historicizing and Expanding Jean-Pierre Meunier's Film-Phenomenology

CHAIR **Julian Hanich** ♦ *University of Groningen*

**Daniel Fairfax** ♦ *Goethe Universität Frankfurt* ♦ "A Missing Link in Film Theory? Jean-Pierre Meunier Between Phenomenology and Psychoanalysis"

**Vivian Sobchack** ♦ *University of California, Los Angeles* ♦ "Me, Myself, and I': On the Uncanny in Home Movies"

**Marie-Aude Baronian** ♦ *University of Amsterdam* ♦ "Remembering the *Film-souvenir*"

**Julian Hanich** ♦ *University of Groningen* ♦ "When Viewers Drift Off: A Brief Phenomenology of Cinematic Daydreaming"

SPONSOR Film Philosophy Scholarly Interest Group

## K18 Small Gauge Revolutions

### New Perspectives on Documentary Politics

CHAIR **Noelle Griffis** ♦ *Marymount Manhattan College*

CO-CHAIR **David Fresko** ♦ *Rutgers University*

**Shira Segal** ♦ *University at Albany, SUNY* ♦ "Radical Vision, Radical Birth: Homebirth Films of the Avant-Garde"

**Noelle Griffis** ♦ *Marymount Manhattan College* ♦ "Extreme Homemaking: Newsreel's *Break and Enter aka Squatters*"

**David Fresko** ♦ *Rutgers University* ♦ "The Mirror, the Screen, and the Archive: *Underground* with Emile de Antonio and the Weathermen"

**Russell Sheaffer** ♦ *Independent Scholar* ♦ "From Festival Films to YouTube Activism: Radical Documentary Form, Hybridity, and the Work of John Greyson"

**K19** **Forgotten African American Film Histories**

CHAIR **Michael DeAngelis** ♦ *DePaul University*  
**Barbara Klinger** ♦ *Indiana University* ♦ “Black *Casablanca*: WWII, African-American Film Culture, and Hollywood Stardom in the 1940s”  
**Martin Johnson** ♦ *University of North Carolina at Chapel Hill* ♦ “Minority Report: Social Change, Participatory Documentary, and the North Carolina Film Board, 1963–1965”  
**Philana Payton** ♦ *University of Southern California* ♦ “Celestial Bodies: Black Women, Hollywood, and the Fallacy of Stardom”  
**Samuel Smucker** ♦ *Southern Illinois University Carbondale* ♦ “Le Baadasssss: Melvin Van Peebles and the French New Wave”  
SPONSORS **Black Caucus** and **Oscar Micheaux Society**

**K20** **Visions of Another Europe**

CHAIR **Zoran Samardzija** ♦ *Columbia College Chicago*  
**Zoran Samardzija** ♦ *Columbia College Chicago* ♦ “A New Collective Dream: The Refugee Crisis Imagined in Theo Angelopoulos’s Border Trilogy”  
**Bruce Williams** ♦ *The William Paterson University of New Jersey* ♦ “More Famous in China than Robert De Niro: Male Film Celebrities of Communist Albania”  
**Zaya Rustamova** ♦ *Kennesaw State University* ♦ “Imperfect symbiosis: memory and family affairs in *Sunday’s Illness*”  
SPONSOR **Central/East/South European Cinemas Scholarly Interest Group**



**MEETING**

Friday, March 15  
11:00 AM – 12:45 PM

ROOM **BALLARD** • 3rd Floor

**Women in Screen History  
Scholarly Interest Group**

**MEETING**

Friday, March 15  
11:00 AM – 12:45 PM

ROOM **RICHMOND** • 3rd Floor

**Digital Humanities  
and Videographic Criticism  
Scholarly Interest Group**

**MEETING**

Friday, March 15  
11:00 AM – 12:45 PM

ROOM **CHELAN** • 1st Floor

**Caucus Coordinating Committee**

**MEETING**

Friday, March 15  
11:00 AM – 12:45 PM

LOCATION **McMENAMINS SIX ARMS** •  
300 E Pike St.

**Animated Media  
Scholarly Interest Group**

**FRIDAY  
MARCH 15  
11:00 AM  
12:45 PM**

# session

# L

Friday, March 15  
1:00 PM – 2:45 PM

## L1 The End of Queerness

Confronting Queer Loss, Erasure,  
Disavowal, and Death in Video Games

CHAIR **Bonnie Ruberg** ♦ *University of California, Irvine*

**Josef Nguyen** ♦ *University of Texas at Dallas* ♦ “I Have No Queers, and I Must Speculate”

**Teddy Pozo** ♦ *Brown University* ♦ “Queer Erasure, Transformation, and the Disappearing Archive in Video Game Studies”

**Amanda Phillips** ♦ *Georgetown University* ♦ “Gaming’s Little Deaths: Disposable Lives and the Perils of Progress”

**Bonnie Ruberg** ♦ *University of California, Irvine* ♦ “Performances of Homophobia in Player Videos of Robert Yang’s ‘Gay Sex Games’”

SPONSORS Queer Caucus and Video Game Studies  
Scholarly Interest Group

## L2 Essayistic Sounds

Witnessing, Polyvocality, Eavesdropping,  
and Confessing in Documentary Media

CHAIR **Stephen Charbonneau** ♦ *Florida Atlantic University*

**Gaurav Pai** ♦ *University of Washington* ♦ “Estoy herida! (I’m wounded!): The Erotics of Voice in *El grito* (The Cry), México 68 (1968–70)”

**S. Topiary Landberg** ♦ *University of California, Santa Cruz* ♦ “Are You Together? Queer Relationships between Pictures and Sound in Landscape Essay Films”

**Stephen Charbonneau** ♦ *Florida Atlantic University* ♦ “Sonic Ethnography and Essayistic Portraiture in *Ear Hustle*”

SPONSOR Documentary Studies  
Scholarly Interest Group

**L3** **ROUNDTABLE**  
**Depressing Data and  
Sexist Statistics**

Using Research to Improve Diversity  
in the Media Industries

CHAIR **Rebecca Harrison** ♦ *University of Glasgow*

**Melanie Hoyes** ♦ *British Film Institute* ♦  
“Weaponising Film Data: BFI, Statistics,  
Diversity”

**Lori Lopez** ♦ *University of Wisconsin-Madison* ♦  
“Advocating for Diversity in U.S. Network  
Television”

**Rebecca Harrison** ♦ *University of Glasgow* ♦  
“Star Wars: Diversity Data and Fan Backlash”

**L4** **Building and Contesting the Nation**  
**Latin American Cinemas and the Cold War**

CHAIR **Bianka Ballina** ♦ *University of California,  
Santa Barbara*

CO-CHAIR **Laura Jaramillo** ♦ *Duke University*

**Laura Jaramillo** ♦ *Duke University* ♦ “Spectacle,  
the Body, and the Neo-Colonial State in  
Alejandro Jodorowsky’s *The Holy Mountain*”

**Bianka Ballina** ♦ *University of California,  
Santa Barbara* ♦ “The Ochoa Affair and the  
End of the Cold War: Corruption Scandals,  
Ideological Rectification, and Media Trials in  
Cuba”

**Jacqueline Loss** ♦ *University of Connecticut* ♦  
“Posthumous Reconciliation: 21st century  
Cuban-Soviet-North American Filmic  
Collaboration”

**Ezekiel Trautenberg** ♦ *University of California,  
Los Angeles* ♦ “Entrepreneurial Violence  
in Pinochet’s Chile: Neoliberal Economics,  
Cinephilia, and Repression in *Tony Manero*”

SPONSORS **Latino/a Caucus and Transnational Cinemas**  
Scholarly Interest Group

**L5** **Death, Lawyers, and Taxes**  
**New Approaches to U.S. Film History**

CHAIR **Leah Steuer** ♦ *University of Wisconsin-  
Madison*

**Julie Lavelle** ♦ *Indiana University* ♦ “Legal  
Jurisdiction and the Movies: Partnerships,  
Parties, and Havana’s Teatro Campoamor”

**Paul Monticone** ♦ *The University of Texas at  
Austin* ♦ “‘Like A Dog in the Manger’: The  
MPPDA, David O. Selznick, and Intellectual  
Property Self-Regulation”

**Peter Labuza** ♦ *University of Southern  
California* ♦ “Martin Gang V. Hollywood:  
Litigating The Studio System in the 1940s”

SPONSOR **Classical Hollywood**  
Scholarly Interest Group

**L6** **What’s a Genre For?**

Action, Animation, and Education  
in New Hollywood and Beyond

CHAIR **Christina Parker-Flynn** ♦ *Florida State  
University*

**Lennart Soberon** ♦ *Ghent University* ♦ “The  
Ultimate Ride: A Comparative Stylistic Analysis  
of Action Sequences in 1980s and Recent  
Hollywood Action Cinema”

**David Park** ♦ *Brooklyn College, CUNY* ♦ “Tape  
and the Animated Loop: Narrative and  
Aesthetic Recursion in Japanese Video”

**Ben Rogerson** ♦ *Texas Tech University* ♦ “‘It’s a  
Whole Different Business Now’: Allegories of  
Professional Obsolescence in New Hollywood”

**Zachary Ingle** ♦ *Roanoke College* ♦ “We’re Both  
Professors: Intertextuality, Pedagogy and the  
Reappraisal of Spike Lee in the Kevin Willmott  
Collaborations”

session

L

FRIDAY  
MARCH 15  
1:00 PM  
2:45 PM

## L7 Screening Sports

CHAIR **Aaron Baker** ♦ *Arizona State University*

**Samantha Sheppard** ♦ *Cornell University* ♦  
“Gendered Play and Black (Fe)male (In)visibility  
in Sports Films”

**Travis Vogan** ♦ *University of Iowa* ♦ “HBO’s  
Sporting Roots: Boxing, Documentary, and  
Quality TV”

**Victoria E. Johnson** ♦ *University of California,  
Irvine* ♦ “*Being Serena*, Voice, and the Athlete/  
Auteur”

**Aaron Baker** ♦ *Arizona State University* ♦ “The  
Catcher Was a Guy: Jewish Masculinity and the  
Baseball Biopic”

## L8 Sex

Good, Bad and Otherwise

CHAIR **Sarah Projansky** ♦ *University of Utah*

**Ryan Powell** ♦ *Indiana University* ♦ “Stimulating  
Heterosexuality?: Sex Media, Aversion Therapy  
and The Farrall Instrument Company Circa  
1973”

**Naomi Rolef** ♦ *Ben Gurion University* ♦ “What is  
a National Sex Scene? An Israeli Test Case”

**Sandra Becker** ♦ *University of Groningen* ♦  
“And [then there was] the rape . . .’ (*Rescue  
Me*, S04E04): The Portrayal of Rape in Quality  
TV Series of the Early 2000s”

**Sarah Projansky** ♦ *University of Utah* ♦ “What  
We Publish Matters: Sexual Violence in Film  
and Media (Journals)”

SPONSOR Adult Film History Scholarly Interest Group

## L9 Video Games as Speculative Systems

CHAIR **Katherine Buse** ♦ *University of California,  
Davis*

CO-CHAIR **Cameron Kunzelman** ♦ *Georgia State  
University*

RESPONDENT **Carlin Wing** ♦ *Scripps College*

**Katherine Buse** ♦ *University of California, Davis* ♦  
“Speculative Worlds and Allegorithmic Climate  
Science in Educational Video Games”

**Laine Nooney** ♦ *New York University* ♦ “Closed  
Roads, White Flight, and Blinking Lights:  
A Speculative History of Sierra On-Line’s  
ImagiNation Network”

**Cameron Kunzelman** ♦ *Georgia State  
University* ♦ “The Playing Of The Disaster:  
*SimCity* And Speculative Death”

## L10 Political Explorations in French and Francophone Media

CHAIR **Robert Ribera** ♦ *Portland State University*

**Jennifer Wild** ♦ *University of Chicago* ♦ “A  
Manner of Thinking: *Les Coeurs Verts* (1966)  
and Modernist Realism Against the Banlieue  
Film”

**Kalling Heck** ♦ *University of Redlands* ♦ “Éric  
Rohmer 1968: The Politics of Indecision in *The  
Green Ray*”

**Matthew Hubbell** ♦ *University of Chicago* ♦  
“Godard’s Gags: The Comedy of Political  
Modernism”

SPONSOR French/Francophone  
Scholarly Interest Group

## L11 Screening Intersectional Spaces

CHAIR **Elizabeth A. Patton** ♦ *University of Maryland, Baltimore County*

**Pamela Robertson Wojcik** ♦ *University of Notre Dame* ♦ “Perpetual Motion: Mobility, Precarity, and Slow Death Cinema”

**Merrill Schleier** ♦ *University of the Pacific* ♦ “Intersectionality, Spatiality, and Queerness in the Mid-Century American Suburb Film”

**Jacqueline B. Sheehan** ♦ *University of Southern California* ♦ “Peripheral Derivé through Eloy de la Iglesia’s *La Semana del Asesino* (1973)”

**Elizabeth A. Patton** ♦ *University of Maryland, Baltimore County* ♦ “At the Intersection of Race and Class: Showcasing Gentrification in *Portlandia*”

SPONSOR Urbanism/Geography/Architecture Scholarly Interest Group

## L12 Up To and Including Its Limits Rethinking the Moving Image in Postwar Art

CHAIR **Swagato Chakravorty** ♦ *Yale University*

CO-CHAIR **J. Carlos Kase** ♦ *University of North Carolina at Wilmington*

**J. Carlos Kase** ♦ *University of North Carolina at Wilmington* ♦ “Lamenting the Dead: Elegy and the Mediation of Affect in Experimental Film and Video”

**Gregory Zinman** ♦ *Georgia Institute of Technology* ♦ “Video Walls, Cocaine, and the Mafia: How 1980s NYC Nightclubs Provided an Alternative to the Gallery”

**Diana Ruiz** ♦ *University of California, Berkeley* ♦ “Light Graffiti: Expanded Cinema and Neoliberal Dissent on the U.S.-Mexico Border”

**Swagato Chakravorty** ♦ *Yale University* ♦ “The Ends of (Expanded) Cinema: The Migratory Ontology of the Moving Image”

SPONSOR CinemArts Scholarly Interest Group

## L13 The Conventions of Conventions A Cross-Media Exploration of Media Industry Conventions, Festivals, and Intermediaries

CHAIR **Aleah Kiley** ♦ *University of California, Santa Barbara*

CO-CHAIR **Benjamin Woo** ♦ *Carleton University*

**Erin Hanna** ♦ *University of Oregon* ♦ “Origin Stories: The San Diego Comic-Con and the Future of All Media”

**Benjamin Woo** ♦ *Carleton University* ♦ “Six Degrees of Jason Momoa: The Field of Con Events as Social Network”

**Aleah Kiley** ♦ *University of California, Santa Barbara* ♦ “Diverting Diversity: The of Politics of Cultural Difference at Game Festivals”

**Felan Parker** ♦ *University of Toronto* ♦ “We Built a Site: Symposium as Method for Studying Cultural Intermediaries”

SPONSORS Film and Media Festivals Scholarly Interest Group and Media Industries Scholarly Interest Group

## L14 WORKSHOP Film Festival Pedagogy Focus on Latin American Film Festivals/Film Circulation in the Global Film Festival Circuit

CHAIR **Tamara Falicov** ♦ *University of Kansas*

CO-CHAIR **Maria Paz Peirano** ♦ *University of Chile*

### PARTICIPANTS

**Tamara Falicov** ♦ *University of Kansas*

**Maria Paz Peirano** ♦ *University of Chile*

**Hebe Tabachnik** ♦ *Seattle International Film Festival*

SPONSORS Film and Media Festivals Scholarly Interest Group and Latino/a Caucus

session

L

FRIDAY  
MARCH 15  
1:00 PM  
2:45 PM



## L15 Affect, Feminism, History

CHAIR **Jennifer Bean** ♦ *University of Washington*

RESPONDENT **Tami Williams** ♦ *University of Wisconsin-Milwaukee*

**Maggie Hennefeld** ♦ *University of Minnesota* ♦  
“Archiving Fake News: From Fatal Laughters to Feminist Killjoys”

**Jennifer Bean** ♦ *University of Washington* ♦  
“Curiosity, Seriality and the Poetics of Wonder”

**Patrick Petro** ♦ *University of California, Santa Barbara* ♦ “Feminism and Boredom Revisited”

SPONSORS Silent Cinema Scholarly Interest Group and Women's Caucus

## L16 Social Media Makes Us; We Make Social Media

CHAIR **Misha Kavka** ♦ *University of Auckland*

**Katherine Sender** ♦ *University of Michigan* ♦  
“LGBTQ-Tube: Queer Immaterial Labor in Beauty Videos by LGBTQ-Identified YouTubers”

**Laura Schumacher** ♦ *University of Wisconsin-Madison* ♦ “Find Me on Instagram: Female Television Stars' Cultivation of Celebrity Image in the Social Media Age”

**Josh Jackson** ♦ *University of California, Berkeley* ♦ “#Elsagate: YouTube Kids and the Limits of User-Generated Content in Children's Media”

**Margaret Rossman** ♦ *Butler University* ♦ “Hold Onto the Memories, They Will Hold Onto You: Microcelebrity and Metafandom in Tween Fan Culture”

## L17 Anthropocene Visions Problems of Time and Scale

CHAIR **Peter Lesnik** ♦ *University of Pennsylvania*

**Graig Uhlin** ♦ *Oklahoma State University* ♦  
“The Infra-Structural Cinema of Peter Bo Rappmund: Scale and Sequential Form”

**Peter Lesnik** ♦ *University of Pennsylvania* ♦  
“Deborah Stratman's *The Illinois Parables*: Local and Global Histories”

**Orchid Tierney** ♦ *University of Pennsylvania* ♦  
“The Aesthetics of Waste Management in *Cartoneros* and *Waste Land*”

**Christopher Schmidt** ♦ *The Graduate Center, CUNY* ♦ “Against Progress: Roberto Burle Marx's Landscape Design as a Medium of National Identity and Resistance”

SPONSOR Media and the Environment Scholarly Interest Group

## L18 Global Latin American Film and Media

New Intersections of Aesthetics, Production and Distribution in the 21st Century

CHAIR **Kerry Hegarty** ♦ *Miami University*

**Kerry Hegarty** ♦ *Miami University* ♦ “Cinematic Aesthetics in the Advertising Work of Emmanuel Lubezki”

**Luisela Alvaray** ♦ *DePaul University* ♦  
“Transnational, Transsexual and Transgeneric: *A Fantastic Woman* (Sebastián Lelio, 2017)”

**Celestino Deleyto** ♦ *University of Zaragoza* ♦  
“Transnational Filmmaking and the Construction of Global Space: *Iñárritu's Birdman*”

**Jeffrey Middents** ♦ *American University* ♦  
“Netflix and Xochitl: Transnational Streaming Distribution and Non-English ‘Prestige Content’”



**L19** **Television in a “Colorblind” Climate**  
Race, Ethnicity and the Politics of  
Representation of Creators of Color

CHAIR **Dayna Chatman** ♦ *University of Oregon*

**Isabel Molina** ♦ *University of Illinois* ♦ “East  
Los High and the Politics of Ethnic Authenticity  
for Writers of Color”

**Ralina Joseph** ♦ *University of Washington* ♦ “Do  
Not Run Away from Your Blackness: Black  
Women Television Writers and the Flouting of  
Strategic Ambiguity”

**Dayna Chatman** ♦ *University of Oregon* ♦ “From  
Different Vantage Points: The Politics of  
Representation of Mara Brock Akil, Issa Rae,  
and Shonda Rhimes”

**L20** **Thinking, Feeling, Dissembling**  
Televisualizing History and Cultural Politics

CHAIR **Michael Kackman** ♦ *University of Notre  
Dame*

**Jessica Hoover** ♦ *University of North Texas* ♦  
“Through the Screen: *The Carol Burnett  
Show* as Cultural Antecedent to Feminist Film  
Criticism”

**Lisa Jacobson** ♦ *University of California,  
Berkeley* ♦ “The Cold War, Rebooted”

**Michael Kackman** ♦ *University of Notre Dame* ♦  
“Feeling the Past: Television, Historical  
Melodrama, and the Limits of Empathy”

**Grace Jung** ♦ *University of California,  
Los Angeles* ♦ “Queer Politics of Korean  
Variety TV: State, Industry and Genre”

**MEETING**

Friday, March 15  
1:00 PM – 2:45 PM

ROOM BALLARD • 3rd Floor

**Middle East Caucus**

**MEETING**

Friday, March 15  
1:00 PM – 2:45 PM

ROOM CHELAN • 1st Floor

**SIG Coordinating Committee**

**SPECIAL EVENT**

Friday, March 15  
1:30 PM – 5:00 PM

ROOM METROPOLITAN BALLROOM PRE-FUNCTION AREA • 3rd Floor

**Ask a Digital Humanities Scholar/Videographic Critic**

POP-UP BOOTH

Members of the Digital Humanities and Videographic Criticism Scholarly Interest Group will staff a booth on the 3rd Floor of the Sheraton Grand Seattle to answer questions about DH and Videographic Practice and provide technical tutorials.

Specifically, the schedule is as follows:

1:30 PM – 3:00 PM: **Allison Cooper** (Kinolab, Digital Clip Archive)

3:00 PM – 4:00 PM: **Chelsea McCracken** (Adobe Premiere, Handbrake)

4:00 PM – 5:00 PM: **Chris Becker** (Podcasting)

session

L

FRIDAY  
MARCH 15  
1:00 PM  
2:45 PM

session

M

Friday, March 15  
3:00 PM – 4:45 PM

**M1** **Queering Archives**  
Film and Television

CHAIR **Georges-Claude Guilbert** ♦ *Université Le Havre Normandie*

**Anthony Silvestri** ♦ *Indiana University* ♦  
“Archive D'Artifice: Kenneth Anger and the Kinsey Institute”

**Áine O’Healy** ♦ *Loyola Marymount University* ♦  
“Gendering the Sworn Virgin”

**Traci Abbott** ♦ *Bentley University* ♦ “Trans Characters in Conspiracy Television Thrillers *The OA* and *Sense8*”

**Jacob Carter** ♦ *University of Wisconsin-Milwaukee* ♦ “I’m Queer . . . and Had a Lot of Feelings Here: Affective Histories and Community Archival Practices in Queering the Map”

SPONSOR Libraries and Archives  
Scholarly Interest Group

**M2** **Emerging Practices in Non-Fiction Media**

CHAIR **Vinicius Navarro** ♦ *Emerson College*

**Wentao Ma** ♦ *Columbia University* ♦  
“Deconstructing ‘Sage Media’: The Moving Image of Contemporary China in Interactive Documentary”

**Vinicius Navarro** ♦ *Emerson College* ♦  
“Collaboration and Profilmic Reality in Twenty-First Century Documentary”

**Jessica Mulvogue** ♦ *York University* ♦  
“Catastrophic Oil Worlds: Slow Violence and Activist Melancholy in *Offshore* and *Fort McMurray*”

**Dennis Lo** ♦ *James Madison University* ♦ “The Soft Powers of Place: Nation Branding Through Rural Location Shooting in Chinese and Taiwanese Lifestyle Media”

SPONSORS Digital Humanities and Videographic Criticism  
Scholarly Interest Group and Documentary Studies Scholarly Interest Group

**M3****ROUNDTABLE****Women Speak Up**

Oral Histories and the Feminist  
Intervention of Film History

CHAIR **Maya Montanez Smukler** ♦ *UCLA Film & Television Archive*

CO-CHAIR **Mae Woods** ♦ *Academy of Motion Picture Arts and Sciences*

**Tuni Chatterji** ♦ *Academy of Motion Picture Arts and Sciences* ♦ “Producing and Archiving Long-Form Interviews”

**Barbara Hall** ♦ *Independent Scholar* ♦ “Personal Narratives as Primary Source Material”

**Mae Woods** ♦ *Academy of Motion Picture Arts and Sciences* ♦ “Preparing and Conducting Oral Histories”

**M4**

**Tapping Into and Creating a New  
Politics of Televisual Latinidad  
Strategies, Aesthetics, and Activism**

CHAIR **Yeidy Rivero** ♦ *University of Michigan Ann Arbor*

**Manuel Avilés-Santiago** ♦ *Arizona State University* ♦ “This is it! Is it? *One Day at Time* and the Logics of Nostalgia on Netflix”

**Mary Beltrán** ♦ *The University of Texas at Austin* ♦ “Tanya Saracho’s *Vida* and Queer Latinidad as Marker of Quality”

**Yeidy Rivero** ♦ *University of Michigan Ann Arbor* ♦ “Another Day, Another Time: Cuban-Americanness and the Remake of *One Day at a Time*”

**Arcelia Gutiérrez** ♦ *University of Michigan Ann Arbor* ♦ “#OscarsSoBlind: Latino Digital Media Activism, Visibility, and Belonging”

SPONSOR Latino/a Caucus

**M5****Scale and the Undone Mind**

Mediating the Unthinkable, Immeasurable,  
Impossible, Imperceptible

CHAIR **Gloria Kim** ♦ *University of California, Riverside*

**Gloria Kim** ♦ *University of California, Riverside* ♦ “Data Visualization and Microbial Scale”

**Aubrey Anable** ♦ *Carleton University* ♦ “Didactic Video Art in the Age of Informatic Opacity”

**Soyoung Yoon** ♦ *The New School* ♦ “Documentary for Conspiracy: Animation, Slow Violence, and Lessons of War”

**M6****Transing Genre**

Transgender, Transloca, and Two-Spirit  
Cinema in the United States,  
Colombia, Norway, and Canada

CHAIR **Laura Horak** ♦ *Carleton University*

**Dan Vena** ♦ *Queen’s University* ♦ “The Doctor’s Little Knife: Transing the Conventions of U.S. and Canadian Medical Horror Cinema”

**Gunnar Iversen** ♦ *Carleton University* ♦ “Hybrid Documentary and Trans Representation: Negotiating the Personal and the Spectacular in the Norwegian 100% Human”

**Javier Garcia Leon** ♦ *University of Ottawa* ♦ “Transloca Representation in Colombia: Precarity and (In)Visibility in This Town Needs a Dead Body”

**Laura Horak** ♦ *Carleton University* ♦ “Dark Humor, Decolonial Erotics, and Accountability in 21st Century Two-Spirit Filmmaking”

SPONSORS Scandinavian Scholarly Interest Group and Women’s Caucus

session

**M**

FRIDAY  
MARCH 15  
3:00 PM  
4:45 PM

**M7 Morning in America (on TV)**  
Transformations in U.S. Television  
Culture in the 1980s

- CHAIR **Taylor Miller** ♦ *University of Georgia*  
**Taylor Miller** ♦ *University of Georgia* ♦ “Syndie’s  
Consequent Mutants of the 1980s”  
**Ethan Thompson** ♦ *Texas A&M University-Corpus  
Christi* ♦ “Mad Magazine’s Parodic Satire of  
‘Quality TV’ in the 1980s”  
**Bridget Kies** ♦ *College of Wooster* ♦ “Subverting  
Television’s Jiggle Era: 1980s Action Series and  
Male Body Exploitation”  
**Kayti Lausch** ♦ *University of Michigan* ♦  
“Television You Can Trust: The Foreboding  
Failure of the American Christian Television  
System”  
 SPONSOR Television Studies Scholarly Interest Group

**M8 Social Listening**  
Archive, Protest, and Movement

- CHAIR **Byrd McDaniel** ♦ *Brown University*  
 RESPONDENT **Lauren S. Berliner** ♦ *University of  
Washington, Bothell*  
**Benjamin L. Silverman** ♦ *Massachusetts  
Institute of Technology* ♦ “Fan Labor in the  
Participatory Archive: A Study of a Private  
BitTorrent Tracker”  
**Amelia K. Golcheski** ♦ *Emory University* ♦ “From  
the ‘People’s Microphone’ to the ‘People’s App’:  
Spotify and the West Virginia Teachers’ Strike”  
**Byrd McDaniel** ♦ *Brown University* ♦  
“Sympathetic Resonance: Popular Music  
Reaction Videos, Disability, and the  
Performance of Media Consumption”

**M9 Old, Ugly, and Broken**  
Small Game Aesthetics,  
Politics, and Production

- CHAIR **John Vanderhoef** ♦ *California State  
University, Dominguez Hills*  
**Maria Garda** ♦ *University of Turku* ♦  
“Desynchronized Histories? A Comparative  
Study of Late 8-Bit and Retro 8-Bit Game  
Aesthetics”  
**Whitney Pow** ♦ *Northwestern University* ♦  
“A Queer Historiography of Glitches and  
Errors: Locating Queer, Trans, and Nonbinary  
Computer History in the Video Game *\_transfer\_*”  
**Brendan Keogh** ♦ *Queensland University  
of Technology* ♦ “Resisting Aggressive  
Formalisation: Contextualising the Re-emergence  
of Trash Games”  
**John Vanderhoef** ♦ *California State University,  
Dominguez Hills* ♦ “Throwing Shit at the Wall:  
Maligned Aesthetics and the Politics of Value in  
Informal Game Development”  
 SPONSOR Video Game Studies  
Scholarly Interest Group

**M10 WORKSHOP**  
**The Undergraduate Media Studies**  
**Curriculum in the 21st Century**

- CHAIR **Derek Kompare** ♦ *Southern Methodist  
University*  
 PARTICIPANTS  
**Karen Petruska** ♦ *Gonzaga University*  
**Jonathan Nichols-Pethick** ♦ *DePauw  
University*  
**Julia Himberg** ♦ *Arizona State University*  
**Alisa Perren** ♦ *The University of Texas at  
Austin*  
**Nicole Hentrich** ♦ *University of Michigan*  
 SPONSOR Critical Media Pedagogies  
Scholarly Interest Group

## M11 Acoustic Space and Cinematic Ecologies, 1950–1980

CHAIR **Henning Engelke** ♦ *Philipps-Universität Marburg*

**Henning Engelke** ♦ *Philipps-Universität Marburg* ♦ “Let’s hear what we can see’: Arctic Sounds and Media Anthropology in Edmund Carpenter’s films”

**Sophia Graefe** ♦ *Philipps-Universität Marburg* ♦ “Listening to Foxes on Film: Sonic Images in East German Bioacoustics”

**Andrew Vielkind** ♦ *Yale University* ♦ “Lyrical Ecologies: The Post-War Avant-Garde’s Toxic Soundscapes”

**Ken Eisenstein** ♦ *Bucknell University* ♦ “‘Like an animal, infallible’: The Ec(h)osystem of Structural Film”

SPONSOR Experimental Film and Media Scholarly Interest Group

## M12 Vietnam Memory, History and Television

CHAIR **Bjorn Sorensen** ♦ *The Norwegian University of Science and Technology*

**Bjorn Sorensen** ♦ *The Norwegian University of Science and Technology* ♦ “The ‘High Concept Documentary’ and War Memories: Comments on Ken Burns’ and Lynn Novick’s *The Vietnam War* (2017)”

**Seth Feldman** ♦ *York University* ♦ “Memory and Spectatorship in Ken Burns’ and Lynn Novick’s *The Vietnam War*”

**Mal Wahlberg** ♦ *Stockholm University* ♦ “Saigon-Stockholm: Radical Content and the Documentary Call for Action in Swedish Broadcasting Culture (1967–1972)”

## M13 Curating Film Cultures Film Festivals and the History of Film/Media Studies

CHAIR **Aida Vallejo** ♦ *University of the Basque Country*

CO-CHAIR **Antoine Damiens** ♦ *Independent Scholar*

**Antoine Damiens** ♦ *Independent Scholar* ♦ “Curating Gay and Lesbian Film Studies: 1970s Committed Scholars/Critics as Festival Organizers”

**Clarissa Jacob** ♦ *Royal Holloway, University of London* ♦ “‘Subjectivity in Pursuit of Greater Objectivity’: Barbara Martineau’s Writing on Feminist Film Festivals of the 1970s”

**Aida Vallejo** ♦ *University of the Basque Country* ♦ “Rethinking the History of Documentary at Film Festivals”

**Tilottama Karlekar** ♦ *Colorado College* ♦ “Tracing Archives of ‘Resistance’: Alternative Film Festival Histories in Postcolonial India”

SPONSOR Film and Media Festivals Scholarly Interest Group

## M14 Indigenous Sound Studies

CHAIR **Jacqueline Land** ♦ *University of Wisconsin-Madison*

**Dustin Tahmahkera** ♦ *University of Illinois at Urbana-Champaign* ♦ “Ancestral Acoustics: Unsettling Soundscapes in La Comancheria”

**Liz Przybylski** ♦ *University of California, Riverside* ♦ “Radio Silence: Changing Mediascapes, Hip Hop, and the Future of Indigenous Sonic Sovereignty”

**Marcella Ernest** ♦ *University of New Mexico* ♦ “Native Feminist Remix: Practice and Scholarship of Sound Art”

**Jacqueline Land** ♦ *University of Wisconsin-Madison* ♦ “Streaming ‘Indigenerdity’: Indigenous Women’s Fan-Podcasting”

SPONSOR Radio Studies Scholarly Interest Group

session

M

FRIDAY  
MARCH 15  
3:00 PM  
4:45 PM

## M15 Women Working in and Across Media

CHAIR **Mila Zuo** ♦ *Oregon State University*

**Rhyse Curtis** ♦ *Syracuse University* ♦ “Women’s Work: Legacies of Trauma and Female Testimony in Guillermo del Toro’s *Pan’s Labyrinth* and *Crimson Peak*”

**Kiki Loveday** ♦ *University of California, Santa Cruz* ♦ “Be Natural: Alice Guy Blaché, Queer Reproduction, and the Birth of Cinema”

**Kyoung-Lae Kang** ♦ *Seoul National University of Science and Technology* ♦ “Dissident Memories of ‘Comfort Women’: How Art Confronts Politics in Sehong Ahn’s Photographs and Documentary Films”

**Virginia Crisp** ♦ *King’s College London* ♦ “Opportunities for Everyone?: Women in the Danish Games Industry”

## M16 Net Culture vs. IRL

CHAIR **Mary Beth Ray** ♦ *Plymouth State University*

**Mary Beth Ray** ♦ *Plymouth State University* ♦ “Popular Music Journalism’s Gendered Preconceptions and Digital Discourse: Gender, Representation, and Social Media”

**Jacqueline Ristola** ♦ *Concordia University* ♦ “Going Gonzo: Crunchyroll, Anime Streaming, and Unpaid Digital Labour”

**Rachel Winter** ♦ *University of Central Florida* ♦ “White Masculinity and Digital Political Discourse: Memes and Bernie Bros in the 2016 U.S. Presidential Election”

**Ben Pettis** ♦ *Colorado State University* ♦ “Pepe the Frog and Drake Approves: Variances in the Exploitability of Meme Genres”

SPONSOR **Queer Caucus**

## M17 Itty-bitty Installations, Shrinking Women, and Tiny Toys Gender and the Politics of the Cinematic Miniature

CHAIR **Barbara Mennel** ♦ *University of Florida*

RESPONDENT **Angelica Fenner** ♦ *University of Toronto*

**Barbara Mennel** ♦ *University of Florida* ♦ “The Female Miniaturist”

**Leah Shafer** ♦ *Hobart and William Smith Colleges* ♦ “‘Oh I Wish I Was a Little Bar of Soap’: On Scale, Commodity and Satire in *The Incredible Shrinking Woman*”

**Tamao Nakahara** ♦ *Independent Scholar* ♦ “Precious Little: Gendered Toys in Film and Television”

## M18 Thinking with Cinema New Directions in Videographic Criticism, Theory, and Practice

CHAIR **Drew Morton** ♦ *Texas A&M University-Texarkana*

**Melissa Dollman** ♦ *University of North Carolina at Chapel Hill* ♦ “Changing Lanes: A Public Relations Network and Shell Oil’s Carol Lane”

**Nicholas Poppe** ♦ *Middlebury College* ♦ “For an Imperfect Videographic Criticism”

**Benjamin Sampson** ♦ *Moorpark College* ♦ “Faking Footage and Mixing Modes: F for Fake as Blueprint for Videographic Criticism”

**Drew Morton** ♦ *Texas A&M University-Texarkana* ♦ “La Cinema-Stylo: The Relationship Between Essay Films and Videographic Criticism”

SPONSOR **Digital Humanities and Videographic Criticism Scholarly Interest Group**

**M19 Phenomenal Blackness**

**Electrifying Sports Activists,  
Electric Superheroes, Black Mirror's  
Holographic Electrocutation**

CHAIR **Jazmine Hudson** ♦ *Georgia State University*

**Dafna Kaufman** ♦ *Georgia State University* ♦  
“From Carlos to Kaepernick: The Evolution of African-American Embodied Sports Activism”

**Chamara Moore** ♦ *University of Notre Dame* ♦ “Black Folks Throw Lightning: Black Embodiment in American Comics & Adaptations”

**Jazmine Hudson** ♦ *Georgia State University* ♦  
“Phantom Blackness: *Black Mirror's* Holographic Representation of Critical Race Theory and Neurophenomenology”

SPONSOR **Black Caucus**

**MEETING**

Friday, March 15  
**3:00 PM – 4:45 PM**

ROOM **BALLARD** • 3rd Floor

**Caucus on Class**

*Officer elections, update on developments since last year, and raising issues and agenda for upcoming year.*

**M20 Women and Cinemagoing in Transnational Context**

CHAIR **David Morton** ♦ *University of Central Florida*

**Sarah Culhane** ♦ *Maynooth University* ♦  
“Exploring the reception of female stardom in 1950s Italy and Ireland through memories of audience identification”

**David Morton** ♦ *University of Central Florida* ♦  
“‘Heroes in Half Shades’: Explorations into the lived experiences of West Bengali Cinema”

**Agata Frymus** ♦ *Ghent University* ♦ “Black women and cinemagoing in Harlem during the 1920s”

**Sam Manning** ♦ *Queen's University Belfast* ♦  
“Female Cinemagoing Habits and the Life Cycle in the United Kingdom, 1945–65”

**MEETING**

Friday, March 15  
**3:00 PM – 4:45 PM**

ROOM **CHELAN** • 1st Floor

**Asian/Pacific American Caucus**

session

**M**

**FRIDAY  
MARCH 15  
3:00 PM  
4:45 PM**

SPECIAL EVENT

Friday, March 15  
5:00 PM – 6:15 PM

ROOM GRAND BALLROOM C & D • 2nd Floor

# Awards Ceremony

Please join us in acknowledging and honoring this year's award recipients.

PRESENTER **Pamela Robertson Wojcik** ♦ *University of Notre Dame*—SCMS President

## STUDENT WRITING AWARD

### First Place

**Maureen Mauk** ♦ *University of Wisconsin-Madison* ♦ "Politics is Everybody's Business: Resurrecting Faye Emerson, America's Forgotten First Lady of Television"

### Second Place

**Allain Daigle** ♦ *University of Wisconsin-Milwaukee* ♦ "Modern Glass: Zeiss and the Industrialization of Vision"

### Third Place

**Cassandra Guan** ♦ *Brown University* ♦ "Critique of Flowers: Ecology and Affect in the Era of Technical Reproduction"

## DISSERTATION AWARD

**Jordan Schonig** ♦ *University of Chicago* ♦ "Cinema's Motion Forms: Film Theory, the Digital Turn, and the Possibilities of Cinematic Movement"

## BEST FIRST BOOK AWARD

**Aubrey Anable** ♦ *Carleton University* ♦ *Playing with Feelings: Video Games and Affect* (University of Minnesota Press, 2018).

## THE KATHERINE SINGER KOVÁCS BOOK AWARD

**Susan Murray** ♦ *New York University* ♦ *Bright Signals: A History of Color Television* (Duke University Press, 2018).

## THE KATHERINE SINGER KOVÁCS ESSAY AWARD

**Aswin Punathambekar** ♦ *University of Michigan* ♦ and **Sriram Mohan** ♦ *University of Michigan* ♦ "A Sound Bridge: Listening for the Political in a Digital Age," *International Journal of Communication*, Vol. 11 (2017): 4610–4629.

## BEST EDITED COLLECTION

**Joshua Neves** ♦ *Concordia University and Bhaskar Sarkar* ♦ *University of California, Santa Barbara* ♦ *Asian Video Cultures: In the Penumbra of the Global* (Duke University Press, 2017).

## BEST ESSAY IN AN EDITED COLLECTION

**Nilo Couret** ♦ *University of Michigan* ♦ "Enduring Art Cinema" in *The Routledge Companion to Latin American Cinema*, eds. Marvin D'Lugo, Ana M. López, Laura Podalsky (Routledge, 2017).

## THE ANNE FRIEDBERG INNOVATIVE SCHOLARSHIP AWARD

**Shannon Mattern** ♦ *The New School* ♦ *Code and Clay, Data and Dirt: Five Thousand Years of Urban Media* (University of Minnesota Press, 2017).

## SERVICE AWARD

**Aviva Dove-Viebahn** ♦ *Arizona State University*

## DISTINGUISHED PEDAGOGY AWARD

**Charlie Keil** ♦ *University of Toronto*

## DISTINGUISHED CAREER ACHIEVEMENT AWARD

**Donald Crafton** ♦ *University of Notre Dame*

FRIDAY  
MARCH 15



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**SPECIAL EVENT**

Friday, March 15  
6:15 PM – 7:15 PM

ROOM GRAND BALLROOM A & B and PRE-FUNCTION AREA • 2nd Floor

**Reception**

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

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**MEETING & RECEPTION**

Friday, March 15  
7:15 PM – 9:00 PM

ROOM JEFFERSON A & B • 4th Floor, Union Street Tower

**Scandinavian  
Scholarly Interest Group and  
University of Washington, Department  
of Scandinavian Studies**

*Reception for SIG members, those affiliated with the  
Department of Scandinavian Studies, and friends.*

.....

**RECEPTION**

Friday, March 15  
7:15 PM – 9:00 PM

ROOM WILLOW A & B • 2nd Floor

**New York University,  
Department of Cinema Studies  
Reception**

*Reception for faculty, students, alumni,  
and friends of the Department.*

.....

**MEETING**

Friday, March 15  
7:15 PM – 9:00 PM

ROOM BALLARD • 3rd Floor

**Television Studies  
Scholarly Interest Group**

.....

**RECEPTION**

Friday, March 15  
7:15 PM – 9:00 PM

ROOM CEDAR • 2nd Floor

**University of California, Santa Cruz  
Department of Film and Digital Media  
Reception**

*Reception for faculty, students, friends, and  
those interested in our programs.*

.....

**MEETING**

Friday, March 15  
9:15 PM – 11:00 PM

ROOM ISSAQUAH A & B • 3rd Floor

**Black Caucus**

.....

FRIDAY  
MARCH 15

.....

**SPECIAL EVENT**

Saturday, March 16

8:30 AM – 9:30 AM

ROOM ASPEN • 2nd Floor

**Institutional Members Chairs' Breakfast**

Chairs of our institutional members are invited to this breakfast. Meet your colleagues to discuss issues relating to program administration and the role of film and media studies in your university and beyond.

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**SPECIAL EVENT**

Saturday, March 16

8:30 AM – 9:30 AM

ROOM CIRRUS • 35th Floor, Pike Street Tower

**Graduate Mentor Workshop**

This workshop is open to graduate students who signed-up prior to the conference. For those who registered, remember to bring the materials you sent for feedback and something to take notes to your meeting with a volunteer faculty mentor. Check your e-mail for your designated meeting time, and contact the GSO representative with any questions at <ahodge@go.olemiss.edu>.

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**SPECIAL EVENT**

Saturday, March 16

9:00 AM – 12:00 PM

ROOM METROPOLITAN BALLROOM PRE-FUNCTION AREA • 3rd Floor

**Ask a Digital Humanities Scholar/Videographic Critic**

POP-UP BOOTH

Members of the Digital Humanities and Videographic Criticism Scholarly Interest Group will staff a booth on the 3rd Floor of the Sheraton Grand Seattle to answer questions about DH and Videographic Practice and provide technical tutorials.

Specifically, the schedule is as follows:

9:00 AM – 10:00 AM: **Patrick Keating** (Adobe Premiere, Audition, After Effects)

11:00 AM – 12:00 PM: **Drew Morton** (Videographic Criticism and Podcasting)

**SATURDAY**  
**MARCH 16**

Saturday, March 16  
9:45 AM – 11:30 AM



**N1** **Trans\* Queer Crip**  
Explorations of Cinematic Transformations

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- CHAIR **Slava Greenberg** ♦ *Tel Aviv University*  
**Chris Straayer** ♦ *New York University* ♦ “The Erotically Charged, Horrible Hands of Orlac: Wandering Signs and Gender Dysphoria”  
**Erica Rand** ♦ *Bates College* ♦ “Your Hips Must Be Killing You: Prince, Queer Gender, White Supremacy, and Death”  
**Phoebe Hart** ♦ *Queensland University of Technology* ♦ “Crippling Intersex in Autobiographical Documentary Filmmaking”  
**Slava Greenberg** ♦ *Tel Aviv University* ♦ “Breaking Time: Trans Temporalities in Web Docu-series Spectrums”
- SPONSOR **Queer Caucus**

**N2** **ROUNDTABLE**  
**When *Crazy Rich Asians* Meets Global Hollywood**  
Debating the Diversity Discourse in An Asian American Romantic Comedy

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- CHAIR **Yiman Wang** ♦ *University of California, Santa Cruz*  
**Valerie Soe** ♦ *San Francisco State University* ♦ “Complicating the Cultural Mix: The Goh Family”  
**Catherine Fung** ♦ *Lick-Wilmerding High School* ♦ “On Cultural Appropriation and Soft Power”  
**Brian Bernards** ♦ *University of Southern California* ♦ “Footnoting S.E.Asia in the Anglophone Transpacific”  
**See Kam Tan** ♦ *University of Macau* ♦ “Can ‘Asians’ have it All?”
- SPONSORS **Asian/Pacific American Caucus**  
*and* **Comedy and Humor Studies**  
**Scholarly Interest Group**

### N3 Representation Across Media

CHAIR **Tien-Tien Jong** ♦ *The University of Chicago*

**Begoña González-Cuesta** ♦ *IE University* ♦  
“Creative Representations of Pain: Off-screen Strategies in Carla Simón’s ‘Summer 1993’”

**Ulrike Hanstein** ♦ *Friedrich-Schiller-Universität Jena* ♦ “Feminist Videoletters: Affection and Address in Epistolary Exchanges”

**Caitlyn Doyle** ♦ *Northwestern University* ♦  
“Truth Unreconciled: Jeff Barnaby’s Rhymes for Young Ghouls”

**Greg Burris** ♦ *American University of Beirut* ♦  
“How Samson Became White: Race, Jewishness, and Biblical Myth from Cecil B. DeMille to Avi Mograbi”

### N4 Embodied Vulnerability in Mexican Cinema

CHAIR **Carolyn Fornoff** ♦ *University of Illinois at Urbana-Champaign*

**Carolyn Fornoff** ♦ *University of Illinois at Urbana-Champaign* ♦ “The Strength of Black Vulnerability in 1970s Mexican Cinema”

**Ana Almeyda-Cohen** ♦ *University of Pennsylvania* ♦ “The Fight Against Vulnerability: *La narca* in Mexican Cinema”

**Ivan Aguirre** ♦ *University of California, Riverside* ♦ “Becoming Vulnerable in Neoliberal Mexico: HIV and Social Alienation in Claudia Saint-Luce’s *Los Insólitos Peces Gato*”

**Lilia A. Perez Limon** ♦ *University of Oklahoma* ♦  
“Interpreting Disability and Queer Kinship in José Villalobos Romero’s Documentary *El Charro de Toluquilla*”

SPONSOR Latino/a Caucus

### N5 Living Abstraction in Cinema and Spectatorship

CHAIR **Jenny Gunn** ♦ *Georgia State University*

**Daniel Reynolds** ♦ *Emory University* ♦ “The Tetris Effect Effect: Interactive Aesthetics as Conceptual Reclamation”

**Todd Jurgess** ♦ *University of South Florida* ♦  
“2001 x 50: Aftereffects of the Abstract Sublime”

**Maria Poulaki** ♦ *University of Surrey* ♦ “A Case for Absorption in Cinematic Spectatorship”

**Nathan D. Roberts** ♦ *Harvard University* ♦ “The World, Everything, Gone Someplace Else: ‘Anxious Paranoia’ and the Too Many Horizons of *Inherent Vice*”

### N6 Cinematic Westernisms

CHAIR **Sarah Kessler** ♦ *University of Southern California*

RESPONDENT **Karen Tongson** ♦ *University of Southern California*

**Homay King** ♦ *Bryn Mawr College* ♦ “‘Go West’: From Horace Greeley to Jia Zhangke”

**Patricia White** ♦ *Swarthmore College* ♦ “Under Western Eyes: Women Directors, Native Locations”

**Sarah Kessler** ♦ *University of Southern California* ♦ “Songs from the Final Frontier: Listening to Whales in *Star Trek IV: The Voyage Home*”

SATURDAY  
MARCH 16  
9:45 AM  
11:30 AM

## N7 Camp TV of the 1960s

CHAIR **Wyatt Phillips** ♦ *Texas Tech University*

CO-CHAIR **Isabel Pinedo** ♦ *Hunter College, CUNY*

RESPONDENT **Aniko Bodroghkozy** ♦ *University of Virginia*

**Andrea Comiskey** ♦ *Franklin & Marshall College* and **Jonah Horwitz** ♦ *Millersville University of Pennsylvania* ♦ “*Fractured Flickers, Camp Borrowing, and Hollywood’s Ab/usable Past*”

**Walter Metz** ♦ *Southern Illinois University* ♦ “*My Mother the Car; or, My Television, Sub-Par?: Taking Seriously the 1960s Fantasy Television Sitcom*”

**Ken Feil** ♦ *Emerson College* ♦ “*From Love Machine to Laugh-In: Camp TV, Jacqueline Susann and the Sexual Revolution*”

SPONSORS Comedy and Humor Studies Scholarly Interest Group and Television Studies Scholarly Interest Group

## N8 WORKSHOP

### **Fire Insurance Maps, Newspapers.com and Assisted Living Homes Teaching Students to Research/Document Local Film History**

CHAIR **Michael Aronson** ♦ *University of Oregon*

CO-CHAIR **Elizabeth Peterson** ♦ *University of Oregon*

#### PARTICIPANTS

**Michael Aronson** ♦ *University of Oregon*

**Elizabeth Peterson** ♦ *University of Oregon*

**Mark G. Cooper** ♦ *University of South Carolina*

**Allison Whitney** ♦ *Texas Tech University*

**Chelsea R. Wessels** ♦ *East Tennessee State University*

## N9 Sonorous Objects

CHAIR **Trace Reddell** ♦ *University of Denver*

**Trace Reddell** ♦ *University of Denver* ♦ “*Musique Plastique: Vaporwave and the Post-Cinematic Sonorous Object*”

**Sharon Mee** ♦ *University of New South Wales* ♦ “*Aural Aesthetics: Sensing Decomposition in the Horror Film*”

**Joo Yun Lee** ♦ *Pratt Institute* ♦ “*Audiovisual Installation of Sonic Media Temporalities and its Embodied Experience*”

**Leah Weinberg** ♦ *University of Denver* ♦ “*Sounds of Cognitive Estrangement in Ex Machina and Annihilation*”

SPONSORS Horror Studies Scholarly Interest Group and Sound and Music Studies Scholarly Interest Group

## N10 Colonialism’s Media Ripples

CHAIR **Laure Astourian** ♦ *Bentley University*

**Esra Çimencioğlu** ♦ *Northwestern University* ♦ “*Arap Bacı as a Mammy Figure in Turkish Media*”

**Gust Burns** ♦ *University of Washington* ♦ “*No-Space-Whatsoevers in Sambizanga: Deleuze’s White Time-Image and (Im)Possible Images of Fanonian Blackness*”

**Matthew Brown** ♦ *University of Wisconsin-Madison* ♦ “*What’s Wrong with 419? : Fraud, Free Indirect Subjectivity, the Mirror Stage in Nollywood*”

**Laure Astourian** ♦ *Bentley University* ♦ “*Ethnography and National Identity in 1960s French Cinema*”

session

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SATURDAY  
MARCH 16  
9:45 AM  
11:30 AM

## N11 Midcentury Media Engages with the World

- CHAIR **Christine Sprengler** ♦ *Western University*  
**Anna Nekola** ♦ *Canadian Mennonite University* ♦  
 “Cultural Diplomacy via World Music and Dance on Omnibus”
- Deron Overpeck** ♦ *Eastern Michigan University* ♦  
 “De-Allied: The Decline of Allied States, the Organization that Killed the Studio System, 1948-1960”
- Andrew Salvati** ♦ *Rutgers University* ♦  
 “Eisenhower’s Crusade in Europe: From War Memoir to TV Epic”
- Christine Sprengler** ♦ *Western University* ♦  
 “Cinematic Periodization and Time’s Percolations: Grease, The Fifties, and Now”

## N12 Streaming Video Beyond Netflix: Broadcasting and Narrowcasting in the Streaming Era

- CHAIR **Cara Dickason** ♦ *Northwestern University*  
**Cara Dickason** ♦ *Northwestern University* ♦  
 “Network(ed) Spectatorship: Surveillance, Citizenship, and Broadcast Streaming on CBS All-Access”
- Chuck Tryon** ♦ *Fayetteville State University* ♦ “A Whole New Streaming World: Disney Goes Over the Top”
- Bryan Wuest** ♦ *University of California, Los Angeles* ♦ “‘Stream. Out. Loud.’: Ownership, Authorship, and Diversity in LGBT Digital Media Platforms”

## N13 International Film Festivals and the Production of World Cinema

- CHAIR **Eren Odabasi** ♦ *Western Washington University*  
**Eren Odabasi** ♦ *Western Washington University* ♦ “Festival Selections and Commercial Performance of Films from the Global South”
- Humberto Saldanha** ♦ *University College Cork* ♦ “Producing the Other in Film Festivals: Cosmopolitanism, Funding and the Making of Authenticity in Brazilian Cinema”
- Jasper Vanhaelemeesch** ♦ *University of Antwerp* ♦ “Focalising Film Festivals: Contemporary film”
- SPONSOR Film and Media Festivals Scholarly Interest Group

## N14 Obscure Media: Understudied Histories of Transmission, Representation and Storage

- CHAIR **Neta Alexander** ♦ *New York University*  
 RESPONDENT **Scott Curtis** ♦ *Northwestern University*  
**Christina Corfield** ♦ *University of California, Santa Cruz* ♦ “Instant Messenger: The Pony Express, Media, and Modern Virtuality”
- Benjamin Schultz-Figueroa** ♦ *Seattle University* ♦ “‘Interesting and Curious’: Representing the Dissected Body on Film”
- Neta Alexander** ♦ *New York University* ♦ “The Invisible Screen: The Hidden History of the Teleprompter”
- SPONSOR Media, Science, and Technology Scholarly Interest Group

**N15** **Geopolitics of Perception**  
“Transnational” Frictions in Early  
20th Century Visual Cultures

CHAIR **Hannah Goodwin** ♦ *Mount Holyoke College*

CO-CHAIR **Andre Kunigami** ♦ *University of  
North Carolina at Chapel Hill*

**Hannah Goodwin** ♦ *Mount Holyoke College* ♦  
“Local Lenses on the Universe: Astronomical  
Photography and the Networks of Imperialism”

**Andre Kunigami** ♦ *University of North Carolina at  
Chapel Hill* ♦ “Geopolitics of Perception: Time  
and Body in Early Film Theory from Brazil”

**Maria Corrigan** ♦ *Emerson College* ♦ “Global  
Chaplin: Tramp, Icon, Transnational Port”

SPONSORS **Silent Cinema Scholarly Interest Group**  
*and Transnational Cinemas*  
**Scholarly Interest Group**

**N16** **Intoxicated Spectatorship**

CHAIR **Jocelyn Szczepaniak-Gillece** ♦ *University  
of Wisconsin-Milwaukee*

**Jocelyn Szczepaniak-Gillece** ♦ *University of  
Wisconsin-Milwaukee* ♦ “Celluloid Mirrors and  
Dope Amendments: Hollywood, Intoxicated  
Spectators, and the War on Drugs”

**Janet Staiger** ♦ *The University of Texas at  
Austin* ♦ “2001 as the Ultimate Trip: Exposing  
Altered Spectatorship”

**David Church** ♦ *Northern Arizona University* ♦  
“Altered States, Altered Temporalities:  
Distorted Durations between Cinema and the  
Home”

**Caetlin Benson-Allott** ♦ *Georgetown University* ♦  
“Last Call? Alcohol, Inebriated Reception, and  
the Future of Cinema”

**N17** **Making Space in the Neighborhood**  
Property Development, Place-Branding,  
and Hyper-Local Media Production

CHAIR **Michael Dwyer** ♦ *Arcadia University*

**Martha Shearer** ♦ *King's College London* ♦  
“Xanadu's Dead Real Estate”

**Michael Dwyer** ♦ *Arcadia University* ♦ “It's the  
Neighborhoods: Pittsburgh, Media Production,  
and the Postindustrial City”

**Anna Sborgi** ♦ *King's College London* ♦  
“Locating Haggerston: Media Construction of  
the Neighborhood”

**Diego Zavala** ♦ *Tecnológico de Monterrey,  
Guadalajara Campus* ♦ “Neighborhoods,  
Towns and Outskirts: Participatory  
Documentary in Guadalajara, Mexico”

SPONSOR **Urbanism/Geography/Architecture  
Scholarly Interest Group**

**N18** **Hannah Arendt and Film Philosophy**  
A Plurality of Encounters

CHAIR **James McFarland** ♦ *Vanderbilt University*

**Nicholas Baer** ♦ *University of Chicago* ♦ “The  
World Spectator”

**Jennifer Fay** ♦ *Vanderbilt University* ♦ “What  
Film Calls Thinking: Arendt and Cavell on Trial”

**James McFarland** ♦ *Vanderbilt University* ♦  
“The Life of the Image: On the Relevance of  
Film Philosophy to Hannah Arendt's Thought”

**Brian Price** ♦ *University of Toronto* ♦ “A  
Provisional Sort of Eternity: Love or Politics?”

SPONSOR **Film Philosophy Scholarly Interest Group**

session

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SATURDAY  
MARCH 16  
9:45 AM  
11:30 AM

**N19** **ROUNDTABLE**  
**Teaching the CRAFT and Business  
of Black Theatre to Black Film**  
Building on The 2018 International  
Black Theatre Summit

CHAIR **Monica White Ndounou** ♦ *Dartmouth  
College*

**Monica White Ndounou** ♦ *Dartmouth College* ♦  
“The CRAFT of Pedagogy and Industry Shifts”

**Nsenga Burton** ♦ *Emory University* ♦ “Media in  
the Business of Black Theatre, Black film”

**Eve Graves** ♦ *Clark Atlanta University* ♦  
“Pedagogies: Culture, Production, Global  
Enterprise”

**Brett Dismuke** ♦ *So Chi Entertainment* ♦  
“Practice of Producing, Casting, Distribution”

SPONSOR **Black Caucus**

**N20** **Fetish, Fossil, Arche, Indigene**  
**Primitivity and Prehistoricity In/  
After Modern Media Theory**

CHAIR **Tyler Morgenstern** ♦ *University of  
California, Santa Barbara*

**Jennifer Blaylock** ♦ *University of California,  
Berkeley* ♦ “Making ‘Primitive’ Noise with  
Failed Media Inventions: The Colonial Origins of  
Media Studies”

**Tyler Morgenstern** ♦ *University of California,  
Santa Barbara* ♦ “‘After the Custom of the  
Indian:’ Cybernetic Time and/as Settler  
Governance”

**K. Thompson** ♦ *College of William & Mary/  
Northern Arizona University* ♦ “Primitive  
Prophecies: Arche-fossils, Stone Bones, and  
Lakota Futures”

**Delinda Collier** ♦ *School of the Art Institute  
of Chicago* ♦ “Media Primitivism and the  
Concept of the Fetish”

session  
**N**

**MEETING**

Saturday, March 16

9:45 AM – 11:30 AM

ROOM **BALLARD** • 3rd Floor

**Radio Studies  
Scholarly Interest Group**

**MEETING**

Saturday, March 16

9:45 AM – 11:30 AM

ROOM **CHELAN** • 1st Floor

**Central/East/South European Cinemas  
Scholarly Interest Group**

*We will announce our annual essay award winner, discuss  
election-related process, and announce our new co-chairs.*



**Browse ...**

the SCMS Exhibit Area  
closes at 4:00 PM.

Be sure and stop by for  
some great deals!

SATURDAY  
MARCH 16  
**9:45 AM**  
**11:30 AM**



Saturday, March 16  
11:45 AM – 1:30 PM



**01 Parody, Pastiche, and Play**  
Performing Queerness in  
Digital Media Cultures

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CHAIR **Raffi Sarkissian** ♦ *Christopher Newport University*

RESPONDENT **David Coon** ♦ *University of Washington Tacoma*

**Raffi Sarkissian** ♦ *Christopher Newport University* ♦ “Zapping Storms: Camp and Queer Satire in Digital Video Activism”

**Steven Greenwood** ♦ *McGill University* ♦ “‘She Really is a Basic Queen, this Belle’: The Queer Disney Aesthetic of Todrick Hall”

**Samantha Close** ♦ *DePaul University* ♦ “Can You Fight Homophobia with Capitalism?”

SPONSORS Comedy and Humor Studies  
Scholarly Interest Group and Queer Caucus

**02 New Perspectives on Slow Cinema**  
The Aesthetics, Politics, and Phenomenology  
of Cinematic Contemplation

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CHAIR **Rick Warner** ♦ *University of North Carolina at Chapel Hill*

**Miguel Penabella** ♦ *University of California, Santa Barbara* ♦ “Ghostly Temporalities: Spectral Contemplation and Historical Revisionism in the Slow Films of Lav Diaz”

**Oksana Chefranova** ♦ *Yale University* ♦ “Contemplating the (In)visible: Atmospheric Attunement and Translucent Vision in Art Cinema”

**Kristi McKim** ♦ *Hendrix College* ♦ “Contemplative Perception and Child Interiority in Hirokazu Kore-eda’s *I Wish* (2011), or Koichi Chooses the World”

**Rick Warner** ♦ *University of North Carolina at Chapel Hill* ♦ “Slow Cinema Reconfigured: *First Reformed* and the Legacy of the Bressonian Thriller”

### 03 Intermediality Chinese Cinemas and the Politics of Identity

CHAIR **Laura Jo-Han Wen** ♦ *Randolph-Macon College*

CO-CHAIR **Ying-Fen Chen** ♦ *University of California, Berkeley*

**Laura Jo-Han Wen** ♦ *Randolph-Macon College* ♦  
“Photographer Deng Nanguang’s Silent Taipei Films”

**Jasmine Yu-Hsing Chen** ♦ *Utah State University* ♦  
“Alternative Chineseness in (Film)making: The Reception of Huangmei Opera Films in Taiwan”

**I-Hsiao Chen** ♦ *The University of Texas at Austin* ♦ “From Cabaret to the Silver Screen: Di Go Liang’s Comedy and the Making of a Taiwanese Linguistic Identity”

**Ying-Fen Chen** ♦ *University of California, Berkeley* ♦ “Nostalgic Imagination and Historical Preservation: A Cinematic Intervention of the Heritage Reuse Project in Hong Kong”

### 04 Middle East Cinemas Distribution, Exhibition, and Reception

CHAIR **Zeynep Yasar** ♦ *Independent Scholar*

**Babak Tabarraee** ♦ *The University of Texas at Austin* ♦ “Cult for Context: The Fifteen-Year Reception of *Marmulak* (The Lizard / Kamal Tabrizi, 2003)”

**Lincoln Shlensky** ♦ *University of Victoria* ♦  
“Israel’s Cinema of Social Anomie: Neoliberalism and Zionist Education in Recent Israeli Films”

**Zeynep Yasar** ♦ *Independent Scholar* ♦ “Tracing the Identity of a Film Festival: Cultural Policy and National Cinema in Contemporary Turkey”

**Melis Umüt** ♦ *Stony Brook University* ♦ “The Advent of Local Pornography in Turkey: Late-1970s Turkish Pornographic Films and the ‘Age of Insertions’”

SPONSOR Middle East Caucus

### 05 Black Visual Historiographies The Art of Multitudes

CHAIR **Michael Boyce Gillespie** ♦ *The City College of New York, CUNY*

**Allyson Nadia Field** ♦ *University of Chicago* ♦  
“From Minstrelsy to Cinema: Early Cake Walk Films and Approaches to Black Performance Historiography”

**Racquel Gates** ♦ *The College of Staten Island, CUNY* ♦ “The Archive vs. the Bootleg”

**Glenda Carpio** ♦ *Harvard University* ♦ “Packing: Aesthetic Form in Atlanta”

**Michael Boyce Gillespie** ♦ *The City College of New York, CUNY* ♦ “Let Me Rub You Down: Blackness, Adaptation, and *Noir et Blanc*”

SPONSORS Black Caucus and Oscar Micheaux Society

### 06 ROUNDTABLE “Reasons to Believe in this World” Film Programming after David Pendleton

CHAIR **Marc Siegel** ♦ *Johannes Gutenberg University, Mainz*

**Marc Siegel** ♦ *Johannes Gutenberg University, Mainz* ♦ “Keimena: The Art World Programs Films on Greek TV”

**Roy Grundmann** ♦ *Boston University* ♦ “Floating Signifiers: Programming Ocean Liner Films”

**Laura Marks** ♦ *Simon Fraser University* ♦  
“Disarming anxious audiences”

**Daniel Humphrey** ♦ *Texas A&M University* ♦  
“Programming from the syllabus to the cinémathèque”

**Peter Limbrick** ♦ *University of California, Santa Cruz* ♦ “Seeing Otherwise: Worldly Programming”

SPONSOR Experimental Film and Media Scholarly Interest Group

SATURDAY  
MARCH 16  
11:45 AM  
1:30 PM

## 07 Horror and Motherhood

- CHAIR **Daniel Sacco** ♦ *Ryerson University*  
**Victoria Sturtevant** ♦ *University of Oklahoma* ♦  
“Delivery Men: Male Pregnancy in American Film and Television Comedy”  
**Katherine Guerra** ♦ *University of California, Berkeley* ♦ “‘I Never Wanted to be your Mother’: The Resistant Mother in ‘Millennial’ horror films *The Babadook* and *Hereditary*”  
**Russell Meeuf** ♦ *University of Idaho* ♦ “The ‘Final Mom’: White, Maternal Suffering in the ‘Creepy Kiddo’ Film”  
**Daniel Sacco** ♦ *Ryerson University* ♦ “mother! May I?: The Perils of A-list Horror”
- SPONSOR Horror Studies Scholarly Interest Group

## 08 Redressing the Global in Film Music Perspectives on Music, Cinema, and the Transnational

- CHAIR **Joan Titus** ♦ *University of North Carolina at Greensboro*  
**Jacqueline Avila** ♦ *University of Tennessee* ♦  
“Memorias de oro: Music, Nostalgia, and Mexicanidad in Pixar’s *Coco* (2017)”  
**Nina Cartier** ♦ *Harold Washington College* ♦  
“Transnational Reverberations Between Africa and Black America: Afrosonic Iconicity in 1970s Black Film Music”  
**Joan Titus** ♦ *University of North Carolina at Greensboro* ♦ “Music, Gender, and the (Trans) National in *Meeting on the Elbe* (1949)”  
**Ling Zhang** ♦ *Purchase College, SUNY* ♦  
“‘Enlightenment,’ Cinematic Soundscape, and (Trans)National Imagination in 1980s Chinese Cinema”
- SPONSOR Sound and Music Studies Scholarly Interest Group

## 09 Gaming Inside and Outside

- CHAIR **Arzu Karaduman** ♦ *Ithaca College*  
**Shanchao Fu** ♦ *Peking University* ♦ “On the Rhythm of Video Games: A Semiotic-Formalist Approach”  
**Sandra Danilovic** ♦ *University of Toronto* ♦  
“Fabulopoiesis in Autopathographical Game Authorship: The Illness and Disability Metaphor Reinvented”  
**Bernard Perron** ♦ *University of Montreal* ♦  
“More Than Facts and Statements: The Forms of Video Game Criticism”  
**Hong-An Wu** ♦ *University of Texas at Dallas* ♦  
“Technology Never Works”

## 010 Theory and the Auteur, But Not Auteur Theory

- CHAIR **Agnieszka Piotrowska** ♦ *University of Bedfordshire*  
**Vito Zagarrío** ♦ *University of Roma Tre* ♦ “The One-Shot Sequence and the Rhetoric of the Gaze in Contemporary Cinema”  
**Alessandra Mirra** ♦ *Rowan University* ♦  
“Anachronism as an Epistemological Device: A *Special Day* (Scola, 1977)”  
**Bradley Harmon** ♦ *University of Washington* ♦  
“Cinema After Auschwitz, or Roy Andersson’s ‘Living’ Trilogy”  
**John Winn** ♦ *Duke University* ♦ “An Accidental Cinema: Robert Aldrich’s *Whatever Happened to Baby Jane?*”

session

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SATURDAY  
MARCH 16  
11:45 AM  
1:30 PM

session

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## 011 Marginalized Audiences and Fandom

CHAIR **Jonathan Cannon** ♦ *Oklahoma State University*

**Katie Beisel Hollenbach** ♦ *University of Washington* ♦ “Frank Sinatra and Constructions of Female Fantasy and Power in RKO’s *Higher and Higher* (1943)”

**Shelley A. Galpin** ♦ *University of York* ♦ “‘The People No-One Imagines Anything Of’: Teenage Responses to British Period Drama”

**Morgan Bimm** ♦ *York University* ♦ “Girl Fan Ascendant: Hockey Counterpublics and Girl-Led Alternative Sports Media”

**A. Luxx Mishou** ♦ *Old Dominion University* ♦ “Retcon: Revisiting the Foundations of Cosplay Studies”

## 012 Media’s Odd Jobs and Invisible Labor

CHAIR **Mary Desjardins** ♦ *Dartmouth College*

**Mary Desjardins** ♦ *Dartmouth College* ♦ “Publicity Matters: Communicative Capitalism and Studio-era Hollywood’s Publicity Machines”

**Jonathan L. Knapp** ♦ *Harvard University* ♦ “Compass, Sextant, Theodolite, Camera: Land Surveying and Location Scouting as Cultural Techniques”

**Kate Fortmueller** ♦ *University of Georgia* ♦ “Voice actors and video games in the age of convergence”

**Rachel Thibault** ♦ *University of Massachusetts Amherst* ♦ “Confronting Misogyny and the Violence of Silencing: Resistance and Roadblocks to the Feminist Labor of Film Criticism”

SPONSOR Caucus on Class

## 013 Cinema and National Identity

CHAIR **Herbert Eagle** ♦ *University of Michigan*

**Palita Chunsangchan** ♦ *University of Oregon* ♦ “Cinematic Experiences in Traditional Forms: Early Thai Filmgoers/Poets’ Thoughts on Cinema in Thai Poetry”

**Asiya Bulatova** ♦ *University of Warsaw* ♦ “Buying Charlie Chaplin: National Identity and Class in Early-Soviet Film Theory”

**Simran Bhalla** ♦ *Northwestern University* ♦ “Civil Modernism: Abbas Kiarostami’s Sponsored Films and Discourses of Development in Monarchic Iran”

**Booth Wilson** ♦ *Chinese University of Hong Kong, Shenzhen* ♦ “*His Call* (1925) and the Transnational Dimensions of the Cult of Personality in Soviet Cinema”

SPONSOR Silent Cinema Scholarly Interest Group

## 014 Taxonomies of the Pornographic Bisexual Media

CHAIR **Laura Helen Marks** ♦ *Tulane University*

CO-CHAIR **Desirae Embree** ♦ *Texas A&M University*

**Finley Freibert** ♦ *University of California, Irvine* ♦ “Alternating Contexts/Direct Content: The Queer Circulation of Bisexuality in Adult Media at the Gay Liberation Moment”

**Joe Rubin** ♦ *Vinegar Syndrome* ♦ “Trends of Sexual Fluidity in Hardcore Theatrical Features”

**Laura Helen Marks** ♦ *Tulane University* ♦ “‘I Bet You Like Looking at That Asshole, Dontcha?’: Jeff Stryker’s Enigmatic Sexuality”

**Desirae Embree** ♦ *Texas A&M University* ♦ “Lesbian Porn for Men: On the Im/possibility of Female Bisexuality in Adult Film”

SPONSORS Adult Film History Scholarly Interest Group and Queer Caucus

SATURDAY  
MARCH 16  
11:45 AM  
1:30 PM

**015** **Backwards into the Future**  
Christopher Nolan's *Dunkirk* (2017)

CHAIR **Jonna Eagle** ♦ *University of Hawai'i at Mānoa*

**John Trafton** ♦ *Seattle University* ♦ "Dunkirk and *The Revenant*: Panoramic Vision and History as a VR Experience"

**Jonna Eagle** ♦ *University of Hawai'i at Mānoa* ♦ "All in Good Time: Melodrama and *Dunkirk*"

**Zachary Powell** ♦ *University of Rochester* ♦ "War Anxiety Today: *Dunkirk* Omits Colonial Soldiers for White Vulnerable Bodies"

**Robert Burgoyne** ♦ *University of St. Andrews* ♦ "Dunkirk and the Battlefield Gothic"

SPONSOR War and Media Studies  
Scholarly Interest Group

**016** **Reframing Todd Haynes**  
Intersections and Interventions

CHAIR **Lynne R. Joyrich** ♦ *Brown University*

**David Maynard** ♦ *Independent Scholar* ♦ "The Auteur and the Intimate Collaborator: Tracing Christine Vachon's Filmic Signature in Todd Haynes's Killer Films"

**Theresa L. Geller** ♦ *University of California, Berkeley* ♦ "She's Not There: Chantal Akerman and the Influence of Anxiety"

**Theodora Danylevich** ♦ *Georgetown University* ♦ "When Pathology Becomes Pathos: Disability as Melodrama in *Wonderstruck*"

**Danielle Bouchard** ♦ *University of North Carolina at Greensboro* ♦ "All That Whiteness Allows: The Work of Race and US Empire in Todd Haynes' Queer Feminisms"

SPONSOR Women's Caucus

**017** **Contemporary U.S. Television in/and the Banal Anthropocene**

CHAIR **Julia Leyda** ♦ *Norwegian University of Science and Technology*

CO-CHAIR **Diane Negra** ♦ *University College Dublin*

**Tisha Dejamanee** ♦ *Central Michigan University* ♦ "Re-imagining the Local as National Community: Food and Nostalgic Nationalism on *Diners, Drive-Ins, and Dives*"

**Stephanie LeMenager** ♦ *University of Oregon* ♦ "Television Landscapes of Deregulation and Soft Apocalypse"

**Julia Leyda** ♦ *Norwegian University of Science and Technology* ♦ "Post-Air-Conditioning Futures and the Climate Unconscious"

**Diane Negra** ♦ *University College Dublin* ♦ "Climate and Culture in *The Pioneer Woman*"

**018** **Radical Documentary Revisited**

CHAIR **Enrique Fibla-Gutierrez** ♦ *Concordia University Montreal*

**Jane Gaines** ♦ *Columbia University* ♦ "Radical Film Collectives of the 1930s: The World Connection"

**Charles Musser** ♦ *Yale University* ♦ "Jay Leyda and the Documentary Mode"

**Enrique Fibla-Gutierrez** ♦ *Concordia University Montreal* ♦ "The Wind from the East: Radical Film Culture in Spain"

**Sonia García-López** ♦ *Universidad Carlos III* ♦ "'Human Blood Flowing towards Exhausted Veins': Civilian Casualties in Popular Front Documentaries of the Spanish War"

SPONSOR Central/East/South European Cinemas  
Scholarly Interest Group

session

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SATURDAY  
MARCH 16  
11:45 AM  
1:30 PM

**019 The Celebrity, Microcelebrity and Anti-celebrity of Contemporary Public Intellectuals in the New Attention Economy**

CHAIR **Neil Ewen** ♦ *University of Winchester*  
CO-CHAIR **Shelley Cobb** ♦ *University of Southampton*

**David Zeglen** ♦ *George Mason University* ♦  
“Pseudo-Intellectual Astrology: The Occult Microcelebrity of Jordan Peterson”

**Shelley Cobb** ♦ *University of Southampton* ♦  
“Mary Beard’s Twitter Tears: The (White) Woman Public Intellectual and the Perils of Practicing Microcelebrity”

**Anthea Taylor** ♦ *University of Sydney* ♦  
“Screening the Celebrity Feminist Intellectual: Germaine Greer, Current Affairs Television, and Attention Capital”

**Neil Ewen** ♦ *University of Winchester* ♦  
“Jonathan Meades: The Anti-Celebrity as Public Intellectual”

**020 Nordic Stardom and Screen Performance**

CHAIR **Chris Holmlund** ♦ *University of Tennessee*

**Andrew Nestingen** ♦ *University of Washington* ♦  
“Genre, Performance, and Nordic Noir’s Disavowal of Star Systems”

**Chris Holmlund** ♦ *University of Tennessee* ♦  
“M.I.A.: Acting, Stardom and Swedish Superspy Carl Hamilton”

**Ann-Kristin Wallengren** ♦ *Lund University* ♦  
“Anita Ekberg: A Swedish Sex Goddess’ Shifting Performances in Hollywood and Italy”

**Mark Gallagher** ♦ *University of Nottingham* ♦  
“A Great Dane: Mads Mikkelsen, Stardom and Transnational Performance”

SPONSORS **Scandinavian Scholarly Interest Group**  
*and Transnational Cinemas*  
**Scholarly Interest Group**

**MEETING**

Saturday, March 16  
11:45 AM – 1:30 PM

ROOM BALLARD • 3rd Floor

**CinemArts**  
**Scholarly Interest Group**

**MEETING**

Saturday, March 16  
11:45 AM – 1:30 PM

ROOM CHELAN • 1st Floor

**Oscar Micheaux Society**

**SPECIAL EVENT**

Saturday, March 16  
1:00 PM – 5:00 PM

ROOM METROPOLITAN BALLROOM PRE-FUNCTION AREA • 3rd Floor

**Ask a Librarian/Ask an Archivist**

POP-UP BOOTH

You’ve got questions? We’ve got answers! Librarians, archivists, and seasoned researchers from the Libraries & Archives Scholarly Interest Group will be fielding questions on the 3rd Floor of the Sheraton Grand Seattle.

SPONSOR **Libraries & Archives Scholarly Interest Group**

Saturday, March 16  
1:45 PM – 3:30 PM



**P1** Queer Dis/Embodiments

CHAIR **Beck Banks** ♦ *University of Oregon*

**Chia-chi Wu** ♦ *National Taiwan Normal University* ♦ “Ang Lee, a Queer author but Straight Legend”

**Muge Yuce** ♦ *Georgia State University* ♦ “IT IS NOT FUNNY!: Cultural Politics of Humor and Its Dehumanizing Effects on Nonconforming Bodies”

**Caitlin Turner** ♦ *The University of Mississippi* ♦ “Against Iconicity: Imagining Alternative Geographies in *The Watermelon Woman*”

**Alanna Thain** ♦ *McGill University* ♦ “Signaletic Flesh: Queer, Feminist and Trans Ecologies of Reproductive Horror”

**P2** Virtual Reality and Politics of Time, Space, and Memory

CHAIR **Maria Zalewska** ♦ *University of Southern California*

CO-CHAIR **Sonia Misra** ♦ *University of Southern California*

RESPONDENT **Sasha Crawford-Holland** ♦ *University of Chicago*

**Maria Zalewska** ♦ *University of Southern California* ♦ “Virtualizing the Holocaust: *The Last Goodbye* (2017) and the Evolution of Witness Testimony in the Digital Age”

**Katherine Guinness** ♦ *University of Colorado, Colorado Springs* ♦ “Virtual Reality and the Nuclear Sublime”

**Sonia Misra** ♦ *University of Southern California* ♦ “Queer Futures and VR Aesthetics in Jacolby Satterwhite’s *Domestika*”

SPONSOR Film Philosophy Scholarly Interest Group

session

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### P3 Do You See What I'm Hearing?

Material Histories of Audiovisual Media  
Convergences in Modern China

CHAIR **Julia Koblinska** ♦ *University of California, Berkeley*

RESPONDENT **Yomi Braester** ♦ *University of Washington*

**Marie Hartono** ♦ *University of California, Berkeley* ♦ "A Paperless Newspaper": Reading Chinese Radio in the 1950s"

**Julia Koblinska** ♦ *University of California, Berkeley* ♦ "Holograms of a New Era: Screening *Star Wars* on Paper *Liánhuánhuà* Comics in 1980s China"

**Yiwen Wang** ♦ *University of California, San Diego* ♦ "Noises in the Age of Digital Reproduction: Media Poetics of *bilibili*"

### P4 Cine-media Cultures in the Arab World and the Middle East

CHAIR **Anne Ciecko** ♦ *University of Massachusetts-Amherst*

**Pardis Dabashi** ♦ *Boston University* ♦ "The Art of the High-Born: Stillness and Denial in Bahman Farmanara's *Prince Ehtejab*"

**Josh Carney** ♦ *American University of Beirut* ♦ "The Harem, Hürrem, and the Truth: Restorative Nostalgia and the Veiling of a Magnificent Heroine"

**Anne Ciecko** ♦ *University of Massachusetts Amherst* ♦ "'First Film' Debates and Taste in Transnational Mediations of Saudi Arabia's Transitional Public Film Culture"

**Brian Plungis** ♦ *New York University* ♦ "Carnivalizing Oil Consumption: Unconscious Allegorical Materiality in the New Wave Cinema of Iran"

SPONSOR Middle East Caucus

### P5 Blackness in Popular Film

CHAIR **Kyle Stevens** ♦ *Appalachian State University*

**Steve Swetich** ♦ *Kalamazoo Valley Community College* ♦ "Searching for Formation: The Future of Racial Identity in *Dope* (2015)"

**Nova Smith** ♦ *University of Chicago* ♦ "'Quiet As It's Kept': Black Quietude as White Desaturation in Lee Daniels' *The Woodsman*"

**Daelena Tinnin** ♦ *The University of Texas at Austin* ♦ "Whither the Gender of *Get Out*: A Critique of the Cinematic (Im) Possibilities of Black Female Subjectivity"

### P6 Theorizing Space in South Asian Cinemas

CHAIR **Usha Iyer** ♦ *Stanford University*

**Usha Iyer** ♦ *Stanford University* ♦ "Choreographing Architectures of Public Intimacy in the Hindi Film Cabaret"

**Salma Siddique** ♦ *Ludwigs Maximilians University* ♦ "Archiving a Film Contagion"

**Lotte Hoek** ♦ *University of Edinburgh* ♦ "Films in Fields: The Spatializing Practices of the Film Society Movement in 1980s rural Bangladesh"

**Priya Jaikumar** ♦ *University of Southern California* ♦ "Defining a Spatial Film Historiography"

SPONSORS Asian/Pacific American Caucus and Urbanism/Geography/Architecture Scholarly Interest Group

SATURDAY  
MARCH 16

1:45 PM

3:30 PM



**P7 Gender and Visual Language  
in Horror Cinema**

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- CHAIR **Mandy Gutmann-Gonzalez** ♦ *Temple University*
- CO-CHAIR **Hannah Bonner** ♦ *University of Iowa*
- Mandy Gutmann-Gonzalez** ♦ *Temple University* ♦  
“Gender and Ambient Sexual Threat in the Ambient Horror Film”
- Hannah Bonner** ♦ *University of Iowa* ♦  
“Cinematographic and Female Ecstasy in Andrzej Żuławski’s *Possession* (1981)”
- Anna Howlett** ♦ *Carleton University* ♦ “*The Velvet Vampire* (1971): Complicating the ‘Woman as Image/Man as Bearer of the Look’ Binary”
- David Mai** ♦ *San Francisco State University* ♦  
“The Scarlet Letters: Affect, Aesthetic, and the Avant-Garde”
- SPONSOR Horror Studies Scholarly Interest Group

**P8 Interrogating #MeToo in Asia  
Media Activism and Social Backlash  
in South Korea and China**

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- CHAIR **Sara Liao** ♦ *Chinese University of Hong Kong*
- CO-CHAIR **Jinsook Kim** ♦ *The University of Texas at Austin*
- Ji-Hyun Ahn** ♦ *University of Washington Tacoma* ♦ “Thinking MeToo Movement and Journalism Ethics in South Korea”
- Jinsook Kim** ♦ *The University of Texas at Austin* ♦  
“Doubtful Anonymity? Questions of Visibility, Authenticity, and Accountability Regarding #MeToo in South Korea”
- Sara Liao** ♦ *Chinese University of Hong Kong* ♦  
“#MeToo Movement Lashing Back: Sexual Violence and Digital Anti-/Activism in China”
- Mengmeng Liu** ♦ *The University of Texas at Austin* ♦ “#MeToo in China: A Struggle with Censorship”

**P9 Neural Media  
On Neural Networks and New Data Practices**

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- CHAIR **Morgan Ames** ♦ *University of California, Berkeley*
- Ranjodh Dhaliwal** ♦ *University of California, Davis* ♦ “Artificial Intelligence or Ocular Intelligence? or how a neural imaginary shaped our visio-cognitive computational media”
- Theo Lepage-Richer** ♦ *Brown University* ♦  
“Adversariality in Cybernetic Systems: On Neural Networks and Norbert Wiener’s Two Evils”
- Johannes Bruder** ♦ *FHNW Academy of Art and Design* ♦ “Donkey Kong is not a circuit! A psychogram of contemporary neural media”
- Katherine Groo** ♦ *Lafayette College* ♦ “Humans in the Machine: Indexicality and Affectivity in the Art of Neural Networks”

**P10 ROUNDTABLE  
Understanding ‘Exploitation’ Films  
Exploring Popular, Scholarly, and  
Industrial Usage of the Term**

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- CHAIR **Erin E. Wiegand** ♦ *Northumbria University*
- Johnny Walker** ♦ *Northumbria University* ♦  
“Looking Beyond ‘Cult Movie’ Discourse”
- Maureen Rogers** ♦ *University of Wisconsin-Madison* ♦ “Investigating Topicality in Exploitation Cinema”
- Dolores Tierney** ♦ *University of Sussex* ♦  
“Naming and Shaming of Latin American Exploitation”
- SPONSOR Adult Film History Scholarly Interest Group

session  
**P**

SATURDAY  
MARCH 16  
1:45 PM  
3:30 PM

**P11 Power and Politics in Fandom**

CHAIR **Habiba Boumlik** ♦ *LaGuardia Community College, CUNY*

**Maghan Jackson** ♦ *The Ohio State University* ♦  
“Writing Queer Utopia: Excessive Reading and Queer Futurity in MCU Fanfiction”

**Chantaele Moffett** ♦ *The University of Texas at Austin* ♦ “I Am Not Your Hero: Ecological Conflict, Cultural Literacy, and Redefined Marginality in *Black Panther* Fandom”

**Lesley Willard** ♦ *The University of Texas at Austin* ♦ “Watchers on the Wall: Surveillance, Spoiler Culture, and the Fanopticon”

**Anne Mecklenburg** ♦ *University of Michigan* ♦  
“For Your Eyes Only: The Serial Fan Narratives of ‘Harry Styles—Live on Tour’”

SPONSORS Comics Studies Scholarly Interest Group and Fan and Audience Studies Scholarly Interest Group

**P12 Visualizing Digitized Moving Image Collections for Exploration, Analysis and Creative Reuse**

CHAIR **Eef Masson** ♦ *University of Amsterdam*

RESPONDENT **Kevin Ferguson** ♦ *Queens College, CUNY*

**Eef Masson** ♦ *University of Amsterdam* and **Christian Gosvig Olesen** ♦ *University of Amsterdam* ♦ “From Search to Explore: Visual Analysis as an Aid to Accessing Large-Scale Digitized Moving Image Collections”

**Barbara Flueckiger** ♦ *University of Zurich* ♦  
“Advanced Methods for the Aesthetic Analysis and Visualization of Film Colors”

**John Bell** ♦ *Dartmouth College* ♦ “Human and Machine Collaboration: Qualitative Decisions about Quantitative Data”

SPONSORS Digital Humanities and Videographic Criticism Scholarly Interest Group and Libraries and Archives Scholarly Interest Group

**P13 Platforms and Products  
On the Production and Circulation of Exclusive Content in the Digital Age**

CHAIR **Christopher Meir** ♦ *Universidad de Carlos III de Madrid*

**Christopher Meir** ♦ *Universidad de Carlos III de Madrid* ♦ “Cinema in an Age of Content: Towards a Critical Agenda for Understanding Netflix Original Films”

**Petr Szczepanik** ♦ *Charles University Prague* ♦  
“HBO Europe’s Original Content Production as a Competitive Strategy in the Netflix Era”

**Michelle Farrell** ♦ *Fairfield University* ♦ “Cuba’s Somewhat Illegal Distribution Platform: On Piracy, Access, and Production”

**Michael Wayne** ♦ *Erasmus University Rotterdam* ♦ “‘Stagnation is the New Up’: Netflix Original Series and Multi-Channel Providers in Israel”

**P14 Youth Resistance on Screen  
Young Women and the Fight for Social Justice**

CHAIR **Jacqueline Vickery** ♦ *University of North Texas*

**Kyra Hunting** ♦ *University of Kentucky* ♦  
“Aurality, Affect and Activism: Stylistic Disruption and Activist Messages in *Switched at Birth*”

**Jacqueline Vickery** ♦ *University of North Texas* ♦  
“Fostering Teen Resistance: Negotiating Activist Identities in *The Fosters*”

**Shaylynn Lesinski** ♦ *University of Colorado, Boulder* ♦ “Igniting the Revolution: Resistant Youth in Dystopian Film”

**Jessalynn Keller** ♦ *University of Calgary* ♦ “*Teen Vogue*, Emma González, and ‘Snappy’ Girlhood”

SPONSORS Children’s and Youth Media and Culture Scholarly Interest Group and Women’s Caucus

SATURDAY  
MARCH 16

1:45 PM  
3:30 PM

**P15** **Encountering Technological Mediations in Screened History**

- CHAIR **Caroline Guthrie** ♦ *George Mason University*
- CO-CHAIR **Megan Fariello** ♦ *George Mason University*
- Rachel Schaff** ♦ *Ithaca College* ♦ “*Night Will Fall* (Andre Singer, 2014): Melodrama and Postmemory Work”
- Megan Fariello** ♦ *George Mason University* ♦ “Cosmic Disturbances: (Sound) Technology and the Televisual Historical Drama”
- Andrea Schmidt** ♦ *Portland State University* ♦ “‘The Original Era of My Being’: Technology in *The Frankenstein Chronicles*”
- Caroline Guthrie** ♦ *George Mason University* ♦ “‘A Lot of My History Sucks’: American National Trauma in Time-Travel Television Series”

**P16** **John Hughes**  
An Essential Reassessment

- CHAIR **Timothy Shary** ♦ *Eastern Florida State College*
- Alice Leppert** ♦ *Ursinus College* ♦ “Fatherhood and the Failures of Paternal Authority in the Films of John Hughes”
- Barbara Brickman** ♦ *University of Alabama* ♦ “‘When Cameron Was in Egypt’s Land’: The Queer Child of Neglect in John Hughes’s Films”
- Frances Smith** ♦ *University of Sussex* ♦ “The Unbearable Whiteness of Being in a John Hughes Movie”
- Timothy Shary** ♦ *Eastern Florida State College* ♦ “John Hughes, Auteur of Adolescence”
- SPONSORS Children’s and Youth Media and Culture Scholarly Interest Group and Comedy and Humor Studies Scholarly Interest Group

**P17** **Saving Whiteness**  
Reactionary Masculinities, Spectacular Violence, and the Politics of White Supremacist Patriarchy

- CHAIR **Jacqueline Pinkowitz** ♦ *The University of Texas at Austin*
- CO-CHAIR **Lucia Palmer** ♦ *Heidelberg University*
- David Gurney** ♦ *Texas A&M University-Corpus Christi* ♦ “Proud Boys, Fragile Egos: Transmediating the Rise of the Alt-Light”
- Lucia Palmer** ♦ *Heidelberg University* ♦ “Nativist Media, Vigilantes, and Spectacles of Sexual Violence in the U.S.-Mexico Borderlands”
- Jacqueline Pinkowitz** ♦ *The University of Texas at Austin* ♦ “Rape, Reactionary Violence, and the Defense of Whiteness (Supremacy) in Civil Rights Exploitation Films”
- Emma Downey** ♦ *Bucknell University* ♦ “Rape, Violence and Racism: The Woman’s Body as both ‘the Space for’ and ‘the Place of’ Corruption in *Jud Süß* (1940)”

**P18** **Conspiracies and Fake News**  
How’d We Get to the Current Moment?

- CHAIR **Zenia Kish** ♦ *The University of Tulsa*
- Eric Hahn** ♦ *University of California, Irvine* ♦ “Coin-op Conspiracies: Nostalgia and Moral Panic in the Video Arcade”
- Valerio Coladonato** ♦ *The American University of Paris* ♦ “Populism as Melodrama: Making Political Pathos Visible in Contemporary Cinema”
- Jordan Parrish** ♦ *University of Pittsburgh* ♦ “F for Fake News: Orson Welles, Donald Trump, and the Powers of the False”
- Zenia Kish** ♦ *The University of Tulsa* ♦ “Silicon Wall Street: Gray Media and the Brokering of a New Financial Culture”

session

P

SATURDAY  
MARCH 16  
1:45 PM  
3:30 PM

**P19** **The Podcast “Chitlin’ Circuit”**  
Black Podcasters and Cultural Specificity

CHAIR **Sarah Florini** ♦ *Arizona State University*

**Briana Barner** ♦ *The University of Texas at Austin* ♦ “What Is This ‘Black’ in Black Podcasting: Blackness, Identity, and Marginalization Within Podcasts”

**Bambi Haggins** ♦ *University of California, Irvine* ♦ “Black, Independent, and Funny AF: The Black Guy Who Tips, Comic Discourse and Pedagogical Lessons”

**Katharine Cacace** ♦ *The University of Texas at Austin* ♦ “Black True Crime Podcasts: Investigating the Racialized Norms of a Genre”

**Sarah Florini** ♦ *Arizona State University* ♦ “Support Ya Own: Independent Black Podcasting and Interstitial Modes of Production”

SPONSOR **Black Caucus** and **Radio Studies**  
Scholarly Interest Group

**P20** **ROUNDTABLE**  
**Local Cycles in a Global Market**  
Exploring the International Influence  
of Nordic Screen Culture

CHAIR **Hunter Vaughan** ♦ *Oakland University*

**Linda Badley** ♦ *Middle Tennessee State University* ♦ “Nordic Noir Adaptation and Appropriation”

**Tommy Gustafsson** ♦ *Linnaeus University* ♦ “The Nordic Sense of Exploitation”

**Melissa Molloy** ♦ *Victoria University of Wellington* ♦ “Danish Cinema’s Lean Approach to Genre”

**Meryl Shriver-Rice** ♦ *University of Miami* ♦ “Nordic Championing of Feminist Explicit Media”

SPONSORS **Scandinavian Scholarly Interest Group**  
and **Transnational Cinemas**  
Scholarly Interest Group

session

P

**MEETING**

Saturday, March 16

1:45 PM – 3:30 PM

ROOM **BALLARD** • 3rd Floor

**Women’s Caucus**

*Our meeting features a panel on Women’s Activism in the Academy and Beyond, with discussion to follow. We will also award the annual Women’s Caucus graduate student writing prize.*

**MEETING**

Saturday, March 16

1:45 PM – 3:30 PM

ROOM **CHELAN** • 1st Floor

**Silent Cinema Cultures**  
**Scholarly Interest Group**

**EXHIBITOR RECEPTION**

Saturday, March 16

1:45 PM

ROOM **METROPOLITAN BALLROOM** • 3rd Floor  
at their table in the exhibit area

**New York University Press**  
**Exhibitor Reception**

*Bonnie Ruberg and Matthew Payne author reception*

SATURDAY  
MARCH 16

1:45 PM

3:30 PM

Saturday, March 16  
3:45 PM – 5:30 PM



**Q1** **Queer Intersections in  
Film and TV Worldwide**

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- CHAIR **Dana Heller** ♦ *Eastern Michigan University*  
**Susan Potter** ♦ *The University of Sydney* ♦  
“Queer Talking Heads: Documentary, TV and  
Queer Publicity in *Witches, Faggots, Dykes and  
Poofers* (Australia, 1980)”  
**Jessica Pruett** ♦ *University of California, Irvine* ♦  
“Selling Sisterhood: Lesbian Chic and the  
Lesbian Feminist Subject on *The L Word* and  
*Transparent*”  
**Clara Bradbury-Rance** ♦ *King's College London* ♦  
“Appropriate Feminisms: Ambivalence and  
Citational Practice in *Appropriate Behaviour*  
(Desiree Akhavan, 2014)”  
**Drew Paul** ♦ *University of Tennessee, Knoxville* ♦  
“Impossible Figures: Re-Orienting Depictions  
of Gay Palestinians”

**Q2** **Immersive Media and the  
Production of Reality**

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- CHAIR **Jacob Bohrod** ♦ *University of Southern  
California*  
CO-CHAIR **Michael LaRocco** ♦ *Bellarmine University*  
**Michael LaRocco** ♦ *Bellarmine University* ♦ “The  
All-Seeing Kino-Eye: Theorizing the Spherical  
VR Camera”  
**Liron Efrat** ♦ *University of Toronto* ♦ “Virtual  
REALationalities: A Typology of Spatial  
Production in Augmented Reality Mobile Apps”  
**Jacob Bohrod** ♦ *University of Southern  
California* ♦ “Matterport’s Irrational Models:  
Speculation and the Virtual Real Estate”

Q3

**Do What Xi Says?**

Responses of Chinese Film and Gaming Industries to Xi Jinping Era Media Regulation

CHAIR **Aynne Kokas** ♦ *University of Virginia***Aynne Kokas** ♦ *University of Virginia* ♦ “One Year Later: Understanding the 2018 Media Regulation Constitutional Reforms in China”**Brian Hu** ♦ *San Diego State University* ♦ “Forgetting the Finish Line: Political pessimism and the Hong Kong sports movie”**Peichi Chung** ♦ *Chinese University of Hong Kong* ♦ “Art and Independent Mobile Games in China”**Gejun Huang** ♦ *The University of Texas at Austin* ♦ “A Small Fish in a Big Pond: Understanding Entrepreneurship in Chinese Game Industry”

SPONSORS Asian/Pacific American Caucus and Video Game Studies Scholarly Interest Group

Q5

## ROUNDTABLE

**Rethinking Studies of Race, Media and Culture**CHAIR **Alfred Martin** ♦ *University of Iowa***Alfred Martin** ♦ *University of Iowa* ♦ “Casting and Queer of Color Representation”**Madhavi Mallapragada** ♦ *The University of Texas at Austin* ♦ “Model Minorities, Capitalism and U.S. Media Industries”**Tim Havens** ♦ *University of Iowa* ♦ “The Production of Racialized Audiences”**Kathryn Frank** ♦ *Young Harris College* ♦ “Industry Structures, Lore, and Race in Comics”**Aymar Jean Christian** ♦ *Northwestern University* ♦ “Organic Representation”

SPONSORS Black Caucus and Oscar Micheaux Society

session

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Q4

**Political Aesthetics of State and Revolution in Arab Cinema**CHAIR **Terri Ginsberg** ♦ *The American University in Cairo***Isabelle Freda** ♦ *Hofstra University* ♦ “Terrorism and Kebab: Kafka's Administrative Grotesque and the Egyptian Chaplin”**Chris Lippard** ♦ *University of Utah* ♦ “Mobilization and Visualization: Strategies for a Sahrawi Cinema in Exile and Under Occupation”**Terri Ginsberg** ♦ *The American University in Cairo* ♦ “The Films of Arab Loutfi: Trauma Critiques the Cinematic Confessional”

SPONSORS Middle East Caucus and War and Media Studies Scholarly Interest Group

Q6

**Off the Page**

An Archival Approach to Production Design

CHAIR **Natalie Snoyman** ♦ *Academy of Motion Picture Arts and Sciences***Taylor Morales** ♦ *Academy of Motion Picture Arts and Sciences* ♦ “Out of the Background: Production Design Sketches of the Hollywood Studio Era”**Natalie Snoyman** ♦ *Academy of Motion Picture Arts and Sciences* ♦ “‘The Color Director Situation’: Vyvyan Donner's *Fashion Forecast* and the Color Control Department”**Rasmus Thjellesen** ♦ *Norwegian Film School* ♦ “Max Rée—Examining the Work of a Danish Pioneer in Hollywood”

SPONSOR Classical Hollywood Scholarly Interest Group

SATURDAY  
MARCH 16  
3:45 PM  
5:30 PM

**Q7** **Frankenstein Across Time,  
Cultures and Genres**  
A Bicentennial Reconsideration

- CHAIR **David Lugowski** ♦ *Manhattanville College*  
**Harry Benshoff** ♦ *University of North Texas* ♦  
“Heterosexual Dynamics and Gendered  
Expectations Between Creator and Creature in  
Postwar Frankenstein Films”  
**Andrew Scahill** ♦ *University of Colorado  
Denver* ♦ “Bizarre Love Triangle:  
Frankensteinian Masculinities in Weird  
Science”  
**Subha Das Mollick** ♦ *iLEAD* ♦ “Frankensteins in  
the Bamboo Groves: A Close Encounter with  
Bengali Science Fiction”  
**Sabiha Khan** ♦ *University of Texas at El Paso* ♦  
“The Agri-Horror of Frankenfoods: Learning  
to Love GMOS, CRISPR and Corn in the Food  
Documentary”  
SPONSOR Horror Studies Scholarly Interest Group

**Q8** **Another Day, Another Dolor**  
Four Histories in the Shadow of Catastrophe

- CHAIR **James Cahill** ♦ *University of Toronto*  
CO-CHAIR **Nicholas Sammond** ♦ *University of  
Toronto*  
**Alexandra Bush** ♦ *University of California,  
Berkeley* ♦ “A Future Without History:  
The Glacier as Archive, Weathervane, and  
Catastrophic Oracle”  
**James Cahill** ♦ *University of Toronto* ♦ “Media  
Catastrophe Artaud”  
**Nicholas Sammond** ♦ *University of Toronto* ♦  
“Stan VanDerBeek in a MAD, MAD World, or  
Navigating the Everyday Catastrophe”  
**Lisa Cartwright** ♦ *University of California, San  
Diego* ♦ “Convergence and Catastrophe in  
*The Wind* (1928)”

**Q9** **Emerging Trends in Production**

- CHAIR **Charles Gentry** ♦ *The University of Texas  
at San Antonio*  
**Jack Curtis Dubowsky** ♦ *Academy of Television  
Arts and Sciences* ♦ “*The Terror* and *The  
Alienist*: using contemporary sound to tell  
period stories”  
**Ian Robinson** ♦ *Queen's University* ♦ “Live  
from the Cineplex: The Concert Film as Event  
Cinema since the 2000s”  
**JJ Bersch** ♦ *University of Wisconsin-Madison* ♦  
“You, Too, 3D: The Aesthetics of Immersion and  
the Rise of the 3D Concert Film”  
**Andrew Johnston** ♦ *North Carolina State  
University* ♦ “Object engines and pathfinding  
in digital animation”  
SPONSOR Sound and Music Studies  
Scholarly Interest Group

**Q10** **Ethics, Representational  
Strategies and Power Dynamics**  
New Readings of Film Cultures from  
Latin America and the U.S.

- CHAIR **Deborah Shaw** ♦ *University of Portsmouth*  
**Sophia McClennen** ♦ *Penn State University* ♦  
“Ethics and Globalization in Latin American  
Cinema”  
**Carolina Rueda** ♦ *University of Oklahoma* ♦  
“Filmmaking, Film Ethics, and Academia:  
Questioning the North-South Divides”  
**Deborah Shaw** ♦ *University of Portsmouth* ♦  
“Happy Endings, Unhappy endings, Open  
Endings and Epilogues in Mexican U.S.  
Migration Films”  
SPONSOR Latino/a Caucus

session

Q

SATURDAY  
MARCH 16  
3:45 PM  
5:30 PM



**Q11 So, You Want to Talk About Race, Sex, and Gender? Decolonizing Fan Studies**

CHAIR **Rukmini Pande** ♦ *O.P Jindal Global University*

**Kadian Pow** ♦ *Birmingham City University* ♦ “Scandalous Black Feminine Gaze(s): The Critical Raciality of Fan Praxis on Tumblr”

**Angie Fazekas** ♦ *University of Toronto* ♦ “Mary Sue Who? *Black Panther*’s Shuri and the Potential in the Idealized Character”

**JSA Lowe** ♦ *University of Houston* ♦ “‘Rosa Diaz, A Bicon’: TV’s Bisexual Coming-Out Narratives and the *Brooklyn Nine-Nine* Fandom”

**Rukmini Pande** ♦ *O.P Jindal Global University* ♦ “The Curious Case of the Missing Fandom: Interrogating discourses of queerness and representation in media fandom”

SPONSOR Fan and Audience Studies Scholarly Interest Group

**Q12 Making the Girl Mediated Constructions of Girlhood**

CHAIR **Megan Connor** ♦ *Indiana University*

CHAIR **Jessica Johnston** ♦ *University of Wisconsin-Milwaukee*

**Jessica Johnston** ♦ *University of Wisconsin-Milwaukee* ♦ “Mother Knows Best: Managing the Girl in the Reality TV Family”

**Maureen Mauk** ♦ *University of Wisconsin-Madison* ♦ “Marketing the Tween Girl Coder: Coding Initiatives, Parenting, and Preadolescent Girls”

**Mary Celeste Kearney** ♦ *University of Notre Dame* ♦ “A Room of Her Own (?): Bedroom Design in Mid-Twentieth-Century Teen-Girl Media”

**Megan Connor** ♦ *Indiana University University* ♦ “Stylish Stars and Typical Teens: Celebrity Cover Girls of the 2000s”

SPONSOR Children’s and Youth Media and Culture Scholarly Interest Group

**Q13 The Politics of Nonfiction Camerawork Revisiting Film Theory through Reflections on History and Practice**

CHAIR **David Rice** ♦ *Miami University*

**David Rice** ♦ *Miami University* ♦ “Distant Empathy?: Drone Camerawork, ‘Digital Multitudes,’ and the Politics Of Visualizing Refugees in Nonfiction Media”

**Chi Wang** ♦ *University of Lincoln* ♦ “From Socialist Realism to *Jishi* -ism: How the Politics and Aesthetics of Chinese Documentary Changed before 2000”

**Minda Martin** ♦ *University of Washington Bothell* ♦ “Camerawork for Voice: A Personal Reflection on Sound, Image, and Digital Compositing in *Ramps to Nowhere* (2018)”

**Zeinabu irene Davis** ♦ *University of California, San Diego* ♦ “Rethinking a Woman’s Touch: Women Cinematographers Portray People of Color and Their Images”

SPONSOR Documentary Studies Scholarly Interest Group

**Q14 Politics, Sponsorship, and Advertising in the 1950s TV Industry**

CHAIR **Cynthia Meyers** ♦ *College of Mount Saint Vincent*

**Carol Stable** ♦ *University of Maryland, College Park* ♦ “Bringing the Television Industry to Heel: The Anti-Communist ‘Offensive Against Subversive Elements”

**Cynthia Meyers** ♦ *College of Mount Saint Vincent* ♦ “Sponsorship and Blacklisting: Cases from the J. Walter Thompson Files”

**Peter Kovacs** ♦ *Independent Scholar* ♦ “*I Love Lucy* as Marcom Hub for Philip Morris: A New Take on Single-Sponsorship”

**Molly Schneider** ♦ *Columbia College Chicago* ♦ “In the Presence of Mine Enemies: Playhouse 90 and the American Gas Association”

SATURDAY  
MARCH 16  
3:45 PM  
5:30 PM



**Q15** **Violent Conflict, Precarious Labor, and Risky Media**

CHAIR **Daniel Grinberg** ♦ *University of Pennsylvania*

**Lindsay Palmer** ♦ *University of Wisconsin-Madison* ♦ “The Precarious Role of the ‘Fixer’ in Transnational Media Production”

**Isra Ali** ♦ *New York University* ♦ “Maternity, Motherhood, Militarism, and Women War Zone Correspondents in the War on Terror”

**Daniel Grinberg** ♦ *University of Pennsylvania* ♦ “Risk Assessments: Independent Documentary Production Amid Drone Warfare”

SPONSOR War and Media Studies  
Scholarly Interest Group

**Q16** **The Wizard of Oz at 80**  
Form, Genre, Audience

CHAIR **Ryan Bunch** ♦ *Rutgers University-Camden*

**Cary Elza** ♦ *University of Wisconsin-Stevens Point* ♦ “Behind the Curtain: L Frank Baum’s ‘Fairy Cinema,’ Special Effects, and the Aesthetic of Assemblage”

**Ryan Bunch** ♦ *Rutgers University-Camden* ♦ “Kids, Adults, and Others on the Yellow Brick Road”

**Michael Bass** ♦ *Georgia State University* ♦ “‘There, there. Lie quiet now. You just had a bad dream’: Nightmare Cinema and *The Wizard of Oz*”

**Stephanie Oliver** ♦ *University of North Texas* ♦ “A Timeless American Allegory: A Reception Study of Dorothy Gale and *The Wizard of Oz* in Contemporary Culture”

SPONSOR Children’s and Youth Media and Culture  
Scholarly Interest Group

**Q17** **“Let’s Get Physical”**  
A Kinetic Panel on Celebrity,  
Labor, and Fitness Media

CHAIR **Amy Herzog** ♦ *Queens College, CUNY & The Graduate Center, CUNY*

RESPONDENT **Julie Wyman** ♦ *University of California, Davis*

**Michael Lawrence** ♦ *University of Sussex* ♦ “‘I Sweat!’: Aerobic Spectacle and Star Labour in *Perfect* (James Bridges, 1985)”

**Amy Herzog** ♦ *Queens College, CUNY & The Graduate Center, CUNY* ♦ “‘Everybody Get Low’: The Precarious Labor of YouTube Cardio-Dance Culture”

**Tara Mateik** ♦ *The College of Staten Island, CUNY* ♦ “‘Get in Shape, Girl’: A Critical Choreography”

**Q18** **Hollywood Before the Watershed**  
New Histories of the American Film  
Industry in the Early 1960s

CHAIR **Joshua Gleich** ♦ *University of Arizona*

RESPONDENT **Matthew Bernstein** ♦ *Emory University*

**Joshua Gleich** ♦ *University of Arizona* ♦ “‘Sick Tales of A Healthy Land’: Hollywood’s Downbeat Wave of the Early 1960s”

**Emily Carman** ♦ *Chapman University* ♦ “‘The Ultimate Motion Picture’ of Late Hollywood: *The Misfits* as a Transitional Moment in mid-Century American Cinema”

**Ross Melnick** ♦ *University of California, Santa Barbara* ♦ “A Continental Shift: 20th Century-Fox, the MPEA, and African Film Exhibition in the 1960s”

SPONSOR Classical Hollywood  
Scholarly Interest Group

session

Q

SATURDAY  
MARCH 16  
3:45 PM  
5:30 PM

Q19

**Now**

**Understanding Instantaneous Time, Boredom, and Delay in Digital Media**

CHAIR **Jason Farman** ♦ *University of Maryland, College Park*

RESPONDENT **Richard Grusin** ♦ *University of Wisconsin, Milwaukee*

**Rebecca Coleman** ♦ *Goldsmiths, University of London* ♦ "Making and Managing 'the Now': Digital Media and a Present Temporality"

**Tero Karppi** ♦ *University of Toronto* ♦ "Facebook's Boredom Detector or Towards Micro-Social Media"

**Jason Farman** ♦ *University of Maryland, College Park* ♦ "Buffering and Waiting in the Age of Instantaneous Media"

**MEETING**

Saturday, March 16

3:45 PM – 5:30 PM

ROOM BALLARD • 3rd Floor

**Nontheatrical Film and Media Scholarly Interest Group**

*Discuss teaching dossier, SIG elections, etc.*

**MEETING**

Saturday, March 16

3:45 PM – 5:30 PM

ROOM CHELAN • 1st Floor

**Comedy and Humor Studies Scholarly Interest Group**

**MEETING**

Saturday, March 16

3:45 PM – 5:30 PM

ROOM CEDAR • 2nd Floor

**JCMS Editorial Board Meeting**

session

Q

Q20

**FESPACO@50**

**Celebrating the 50th Anniversary of Africa's Most Important Film Festival and Cultural Event**

CHAIR **Aboubakar Sanogo** ♦ *Carleton University*

**Olivier Tchouaffe** ♦ *Southwestern University* ♦ "On African Cinema, Representation, Social Movement and State Power"

**Joseph Pomp** ♦ *Harvard University* ♦ "Discourses of Auteurism and the Place of the Actor at Africa's Most Prestigious Film Festival"

**Jean-Marie Teno** ♦ *Independent Scholar* ♦ "The Long and Winding Road towards the 'Real' in Africa"

**Aboubakar Sanogo** ♦ *Carleton University* ♦ "The Film Festival as Governmentality: FESPACO and the Government of African Cinema"

SPONSORS Film and Media Festivals  
Scholarly Interest Group and French/  
Francophone Scholarly Interest Group

SATURDAY  
MARCH 16  
3:45 PM  
5:30 PM

Saturday, March 16  
5:45 PM – 7:30 PM



**R1** **Is That All There Is?**  
Rethinking Coming Out Across  
Millennial Media

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- CHAIR **Andrew Owens** ♦ *University of Iowa*
- Sarah Sinwell** ♦ *University of Utah* ♦ “Reading  
Jill Soloway: Popularizing Feminist and Queer  
Theory in Independent Film and Television”
- Brandon Arroyo** ♦ *Concordia University* ♦  
“Becoming Out, Becoming Pornographic”
- Benjamin Aslinger** ♦ *Bentley University* ♦  
“Imagining Reciprocity”
- Andrew Owens** ♦ *University of Iowa* ♦  
“Everyone Deserves a Love Story?: The Limits  
of Coming Out in Contemporary Film and  
Television”

**R2** **Race, Mediated Performance, and  
the Problem of Mental Illness**

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- CHAIR **Hunter Hargraves** ♦ *California State  
University, Fullerton*
- Brandy Monk-Payton** ♦ *Fordham University* ♦  
“Blackness and Celebrity Mania”
- Jorie Lagerwey** ♦ *University College Dublin and  
Taylor Nygaard* ♦ *Arizona State University* ♦  
“Women, Mental Distress, and Precarious  
Whiteness”
- Hunter Hargraves** ♦ *California State University,  
Fullerton* ♦ “Bipolar TV”



### R3 Art and/or of Television

CHAIR **Martha P. Nochimson** ♦ *David Lynch Graduate School of Cinematic Arts*

RESPONDENT **Martin Shuster** ♦ *Goucher College*

**Douglas L. Howard** ♦ *Suffolk County Community College* ♦ “Embracing the Monster: From *Hannibal* to *Mindhunter*”

**Jason J. Jacobs** ♦ *University of Queensland* ♦ “Television, Art, and Acquaintance”

**Martha P. Nochimson** ♦ *David Lynch Graduate School of Cinematic Arts* ♦ “Formulaic Crime Stories and Oxford Aesthetics in *Inspector Lewis*”

SPONSOR Television Studies Scholarly Interest Group

### R4 Mediated Postfeminisms Gender in Contemporary Film and Television

CHAIR **Brooke Bennett** ♦ *Independent Scholar*

CO-CHAIR **Natasha Patterson** ♦ *University of Lethbridge*

**Brooke Bennett** ♦ *Independent Scholar* ♦ “‘Posts’ in the Zombie Post-Apocalypse: Postfeminism and Postracial Discourses in *The Walking Dead* and *Z Nation*”

**Natasha Patterson** ♦ *University of Lethbridge* ♦ “‘Welcome to Our World’: Mediating Indigenous Femininities on APTN’s *Mohawk Girls*”

**Amanda Konkle** ♦ *Georgia Southern University* ♦ “We Are Not Post-Feminism After All: What Contemporary Television Reveals about Fourth Wave Activism”

**Stefanie Dullisch** ♦ *University of Duesseldorf* ♦ “Female Community and (Postfeminist) Motherhood in *Bad Moms*”

### R5 Reframing Documentary Media in the Digital Age

CHAIR **Chris Cagle** ♦ *Temple University*

CO-CHAIR **Joshua Glick** ♦ *Hendrix College*

**Patricia Zimmermann** ♦ *Ithaca College* ♦ “Digital Habitats: Documentary, New Media, and the Environment”

**Chris Cagle** ♦ *Temple University* ♦ “Cinema/TV/On Demand: Defining the Festival Documentary”

**Joshua Glick** ♦ *Hendrix College* ♦ “Documentary Inc: Netflix, the Media Industries, and the Value of Reality”

**Brian Winston** ♦ *University of Lincoln* and **Gail Vanstone** ♦ *York University* ♦ “‘What Happens When the Lights Go Up’: Documentary Effect in the Digital Context”

SPONSOR Documentary Studies Scholarly Interest Group

### R6 Latin American Cinema Ongoing Theoretical and Political Debates

CHAIR **Kathleen Newman** ♦ *University of Iowa*

**Sarah Barrow** ♦ *University of East Anglia* ♦ “Time and Space in Peruvian Cinema: Migration in *Wiñaypacha*”

**Kathleen Newman** ♦ *University of Iowa* ♦ “New Subjectivities and Contemporary Argentine Cinema”

**Jay Beck** ♦ *Carleton College* ♦ “Post-novísimo Cinema: Redefining the Chilean Cinematic Landscape”

**Cristina Venegas** ♦ *University of California, Santa Barbara* ♦ “Fifty Years on From Imperfect Cinema: Julio García Espinosa’s Meditations on the Future of Media”

SPONSOR Latino/a Caucus

SATURDAY  
MARCH 16  
5:45 PM  
7:30 PM

## R7 Boomer Horror

CHAIR **Ashley R. Smith** ♦ *Northwestern University*

**Melissa Lenos** ♦ *Donnelly College* ♦ “‘Everything isn’t a sin’: Monstrous Transitions in *Carrie* (1976/2013)”

**Travers Scott** ♦ *Clemson University* ♦ “Pigs, Puppies, and Really Big Swords: The Daddy Issues of Boomer Masculinity in *Evilspeak*”

**Ashley R. Smith** ♦ *Northwestern University* ♦ “*American Psycho(s)*: Reaganism, Individualism, and the Monstrous Potentialities of Privilege”

**Lindsey Decker** ♦ *Boston University* ♦ “The Grandparents Aren’t All Right: Baby Boomer Representation in Contemporary American Horror”

SPONSOR Horror Studies Scholarly Interest Group

## R8 Fashion and Film

Costuming, Design, Photography and Pre-Production in Stanley Kubrick’s work

CHAIR **Karen Ritzenhoff** ♦ *Central Connecticut State University*

CO-CHAIR **Pamela Church Gibson** ♦ *London College of Fashion*

**Matthew Melia** ♦ *Kingston University* ♦ “Stanley Kubrick’s Costume and Design Research: *A Clockwork Orange*”

**Pamela Church Gibson** ♦ *London College of Fashion* ♦ “Stanley Kubrick and Mid-Century Modernism: Art Direction, Costume Design and Fashion in *Dr. Strangelove* and *2001*”

**Karen Ritzenhoff** ♦ *Central Connecticut State University* ♦ “Voyeur of Teenage Lust: Bert Stern and His Unpublished Work for ‘Lolita’”

## R9 Trash and Outsiders

Fiction and Nonfiction Independent Cinema

CHAIR **John Bruns** ♦ *College of Charleston*

**Nessa Johnston** ♦ *Edge Hill University* ♦ “The Labour of ‘Trash’: Roger Corman’s Below-The-Line Personnel and the Aesthetics of Disruptive Low-Budget Practices”

**Nora Stone** ♦ *University of Arkansas at Little Rock* ♦ “Unofficial Documentary Adaptations”

**Kyle Miner** ♦ *University of Wisconsin-Milwaukee* ♦ “Amateur as a Discursive Formation in U.S. Independent Cinema”

## R10 New Explorations in Colonial and Postcolonial Cinemas

CHAIR **Nicole B. Wallenbrock** ♦ *Syracuse University*

**Dalina Perdomo Álvarez** ♦ *Video Data Bank* ♦ “Romance Colonial: Recovering, Restoring, and Rescreening Puerto Rico’s First Sound Film”

**Anila Gill** ♦ *New York University* ♦ “Cartographies of Conquest: Civic Photography and the Colonizing Image in Partition-era India (1932–1937)”

**Nicole B. Wallenbrock** ♦ *Syracuse University* ♦ “A French Prism of Ambivalence and Censorship: the Algerian Revolution in *Chronique d’un été* and *Algérie Année Zéro*”

**Paul Fileri** ♦ *American University* ♦ “‘Africa Is No Longer in Africa’: Ganda, Sokhona, and Listening to Traumatic Speech in Postcolonial Documentary”

SPONSOR French/Francophone Scholarly Interest Group

session

R

SATURDAY  
MARCH 16  
5:45 PM  
7:30 PM

**R11 Women and Media**  
New Perspectives

CHAIR **Isa Murdock-Hinrichs** ♦ *Tulane University*

**Veronica Pravadelli** ♦ *Roma Tre University* ♦

“The Modern Woman as Transnational Icon:  
the American Girl in Italian Silent Cinema”

**Kristen Hatch** ♦ *University of California, Irvine* ♦

“Katharine Hepburn at RKO: Reinventing  
Female Stardom in the Early Sound Era”

**Michele Leigh** ♦ *Southern Illinois University*

*Carbondale and Lora Mjolsness* ♦ *University  
of California, Irvine* ♦ “Children’s Animation in  
post-Soviet Russia: Female Animators and the  
Birthing of a Woman’s Cinema”

SPONSOR Women in Screen History  
Scholarly Interest Group

**R12 Representations of Gender and  
Sexuality in Korean Popular Media**  
Towards a Queer Critique

CHAIR **Jungmin Kwon** ♦ *Portland State University*

CO-CHAIR **Thomas Baudinette** ♦ *Macquarie  
University*

**Jungmin Kwon** ♦ *Portland State University* ♦

“‘Hey ‘Brother,’ You Can Just Follow My Fucking  
Lead’: Queering Male-Male Relationships in  
Korean Bromance Films”

**So-Rim Lee** ♦ *Columbia University* ♦ “Queer

Performativity and the Economy of Shame:  
Representations of Cosmetic Surgery in *Let  
Me In*”

**Stephanie Choi** ♦ *University of California,  
Santa Barbara* ♦ “Commodifying  
Homosexuality in the Heteronormative K-pop  
Listenership”

**Thomas Baudinette** ♦ *Macquarie University* ♦

“Exploring the Postcolonial Problematics of  
Nostalgia via Japanese Gay Fans’ Fetishisation  
of Male K-pop idols”

SPONSOR Queer Caucus

**R13 Ecological Approaches to Media**

CHAIR **Cole Stratton** ♦ *Indiana University*

RESPONDENT **Heidi Rae Cooley** ♦ *The University of  
Texas at Dallas*

**Cole Stratton** ♦ *Indiana University* ♦

“The Smartphone as World-Ecology:  
Conceptualizing and Mapping the Planetary  
Processes in your Pocket”

**Melanie Ashe** ♦ *Concordia University* ♦

“Spinning Material Ecologies: Origins and  
Afterlives of *Spider-Man 2*’s Promotional  
Twitter Campaign”

**Stephanie DeBoer** ♦ *Indiana University* ♦

“Screen Ecology Project: Campus Space, Media  
Art, and the Inhabited Digital Archive”

**Marcelina Piotrowski** ♦ *University of British*

*Columbia* ♦ “Topologies of Life and Death:  
Eco-Film Festivals in Dark Times”

SPONSOR Media and the Environment  
Scholarly Interest Group

**R14 Science and Technology in Media**

CHAIR **Olivia Banner** ♦ *The University of Texas at  
Dallas*

**Bernadette Salem** ♦ *Lancaster University* ♦

“Black Astronaut, White Space: Depicting  
African-American Astronauts in Science  
Fiction Cinema”

**Rose Rowson** ♦ *Brown University* ♦ “Frightening

Failure, Supernatural Success: BBC  
‘Ghostwatch’ at the Technological Threshold of  
Fact and Fiction”

**Joseph Roskos** ♦ *Indiana University* ♦ “Only

An Illusion: The Racial Politics of Advertising  
Augmented and Mixed Reality”

**Anna Swan** ♦ *University of Washington* ♦ “‘I’m

Poppy’: Cyberfeminism, Commodification, and  
the Transnational Cyborg Celebrity”

session  
**R**

SATURDAY  
MARCH 16  
**5:45 PM**  
**7:30 PM**

## R15 Media Strategies of War and Activism

CHAIR **Alan Nadel** ♦ *University of Kentucky*

**Susan Martin-Marquez** ♦ *Rutgers University* ♦  
“The Camera-Gun beyond Metaphor: Political Violence and Militant Filmmaking”

**Kathleen McClancy** ♦ *Texas State University* ♦  
“Don’t Mean Nothin’: Vietnam as Afghanistan in Netflix’s *The Punisher*”

**Alan Nadel** ♦ *University of Kentucky* ♦  
“Occupation and Escape: Cultural Narratives Informing 21st -Century American War Films”

**Ayesha Omer** ♦ *New York University* ♦ “Media Scarcity on the New Silk Road: A Study of the Pak-China Fiber Optic Cable”

SPONSOR War and Media Studies  
Scholarly Interest Group

## R16 Re/membering Asia

CHAIR **We Jung Yi** ♦ *Vanderbilt University*

**We Jung Yi** ♦ *Vanderbilt University* ♦  
“Remediating the Cold War: Surplus, Memory, and Connectivity in Neoliberal South Korea”

**Yuqian Yan** ♦ *University of Chicago* ♦ “A Two-way Mirror into Reality: Studio sets in Wartime Shanghai Cinema”

**Priyadarshini Shanker** ♦ *New York University* ♦  
“The Alchemy of Shah Rukh Khan’s Star Body: ‘Modes’ and ‘Mobilities’”

**Candice Wilson** ♦ *University of North Georgia* ♦  
“Eroticizing Domestic Space: Anti-Heroines in Japanese Postwar Cinema”

## R17 Streaming Beyond Netflix and YouTube Production, Distribution, and Consumption in the On-Demand Era

CHAIR **Kevin Sanson** ♦ *Queensland University of Technology*

CO-CHAIR **Gregory Steirer** ♦ *Dickinson College*

**Kevin Sanson** ♦ *Queensland University of Technology* ♦ “Acquisition, Curation, Catalogue: ‘Content’ Culture, Public Service Media, and Value in an Era of On-Demand Delivery”

**Anne Major** ♦ *The University of Texas at Austin* ♦  
“Curation and Rotation: Recirculating Library Films in the Streaming Marketplace”

**Gregory Steirer** ♦ *Dickinson College* ♦ “The Logics of Video Portal Interfaces: Business Strategy, Aesthetics, and Behavioral Regulation”

**Graeme Turner** ♦ *University of Queensland* ♦  
“Streaming, Disruption, and the Evolving Cultures of Use”

## R18 Realism, Neorealism and Beyond Indian Cinema and the Representation of Reality

CHAIR **Alessandro Brunazzo** ♦ *Yale University*

CO-CHAIR **Ashish Chadha** ♦ *University of Rhode Island*

**Ashish Chadha** ♦ *University of Rhode Island* ♦  
“Mani Kaul and the Pathology of Realism”

**Meheli Sen** ♦ *Rutgers University* ♦ “Relocating the Region: Realism and New Bollywood Cinema”

**Alessandro Brunazzo** ♦ *Yale University* ♦  
“Below the crust of reality: Ritwik Ghatak’s pathetic realism”

session

R

SATURDAY  
MARCH 16  
5:45 PM  
7:30 PM



**R19** **The Aristocrat of the Erotic**  
A Tribute to Radley Metzger (1929–2017)

- CHAIR **Rob King** ♦ *Columbia University*  
**Elena Gorfinkel** ♦ *King's College London* ♦  
"Connoisseur, Curator, Cinephile: Radley Metzger and the Aesthetic Seriousness of Sex Cinema"  
**Rob King** ♦ *Columbia University* ♦ "The Invention of Henry Paris: Pseudonymity and the Porn Auteur"  
**Linda Williams** ♦ *University of California, Berkeley* ♦ "Radley Metzger, High Modernist Auteur"  
**Whitney Strub** ♦ *Rutgers University-Newark* ♦  
"Radley Metzger's Archival Bodies"  
SPONSOR Adult Film History Scholarly Interest Group

**R20** **ROUNDTABLE**  
**Transforming the "Male Gance" in Academic Publishing**

- CHAIR **Michele Meek** ♦ *Bridgewater State University*  
**Michele Meek** ♦ *Bridgewater State University* ♦  
"The 'Male Gance' of Academic Publishing"  
**Michele Prettyman** ♦ *Mercer University* ♦  
"Strategies for Seeing (and creating) the Unseen"  
**Maria San Filippo** ♦ *Goucher College* ♦  
"Romcom as women's genre: perils and possibilities"  
**Cynthia L. Felando** ♦ *University of California, Santa Barbara* ♦ "The Rise and Fall of Women's Film Festivals"

session

R

**MEETING**

Saturday, March 16  
5:45 PM – 7:30 PM

ROOM BALLARD • 3rd Floor

**Video Game Studies  
Scholarly Interest Group**

**MEETING**

Saturday, March 16  
5:45 PM – 7:30 PM

ROOM CHELAN • 1st Floor

**Comics Studies  
Scholarly Interest Group**

*This meeting will feature a dialogue between the SIG members and two professionals from the comic book industry about their craft, practice, and labor.*

**SPECIAL EVENT**

Saturday, March 16  
7:30 PM – 9:00 PM

ROOM CIRRUS • 35th Floor, Pike Street Tower

**Graduate Student Members' Meeting and Reception**

All graduate student members are invited to bring questions, comments, or concerns. Help the GSO best serve its membership, and stay to meet, mingle, and network! The Graduate Student Happy Hour will immediately follow this 30-minute members' meeting. Take a break from an otherwise very busy conference and get to know the next generation of media scholars.

*Refreshments will be provided.*

SATURDAY  
MARCH 16  
5:45 PM  
7:30 PM



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**SPECIAL EVENT**

Saturday, March 16

8:30 PM – 10:00 PM

ROOM BALLARD • 3rd Floor

**The Secret Lives of Filmmakers**

**An Insider's View of the Industry with Alan and Joyce Rudolph**

As an assistant director for Robert Altman and director of such groundbreaking films as *Choose Me* and *The Moderns*, Seattle resident Alan Rudolph is a major figure in the American independent film movement. His work is characterized by fluid camera movement, multi-character (and multi-cultural) plotlines, and an innovative use of music. Joyce Rudolph's work as a still photographer has ranged from small independent films to high profile productions such as *The Terminator*; and *A Nightmare on Elm Street*, and her images stand alone as beautiful examples of portrait photography aside from their promotional functions. In this presentation the Rudolphs will offer an insider's view of the film industry based on their experiences over five decades, show examples of their work, and engage in a question and answer session with the audience. Joyce will provide insight into the seldom recognized but vitally important role of the production still photographer and the challenges of working as a woman in the industry, while Alan will discuss working with Altman, the challenges of producing independent films, and his experiences directing some of the cinema's leading actresses.

.....

**MODERATOR**

**Richard Ness** ♦ *Western Illinois University*

.....

**PARTICIPANTS**

**Alan Rudolph** ♦ *Film Director*

**Joyce Rudolph** ♦ *Photographer*

SPONSORS CinemaArts: Film and Art History Scholarly Interest Group, Sound and Music Studies Scholarly Interest Group, Urbanism/Geography/Architecture Scholarly Interest Group, Women in Screen History Scholarly Interest Group, SCMS

.....

**RECEPTION**

Saturday, March 16

8:30 PM

ROOM ASPEN • 2nd Floor

**University of California,  
Los Angeles Reception**

*Reception for UCLA faculty, students, and alumni hosted by  
UCLA's Department of Film, Television and Digital Media.*

.....

**SATURDAY  
MARCH 16**

session

S

SEMINARS  
Sunday, March 17  
9:00 AM–10:45 AM

**S1** **Film and Media Theory Beyond the Ends of the Earth**  
New Concepts and Narratives for the Anthropocene

SEMINAR LEADER **Jennifer Cazenave** ♦ *Boston University*

*Open Session—Audience may only observe*

**PARTICIPANTS**

**Ouma Amadou** ♦ *University of Rochester*

**Debjani Dutta** ♦ *University of Southern California*

**Christina Gerhardt** ♦ *University of Hawai'i at Mānoa*

**Brian Jacobson** ♦ *University of Toronto*

**Claudia Pummer** ♦ *University of Hawai'i at Mānoa*

**Amy Rust** ♦ *University of South Florida*

**Shuyi Xiong** ♦ *Columbia University*

**Christopher Walker** ♦ *Colby College*

**AUDITORS**

**Jennifer Blaylock** ♦ *University of California, Berkeley*

**Jon Crylen** ♦ *Independent Scholar*

**Sarah Hamblin** ♦ *University of Massachusetts Boston*

**Matthew Holtmeier** ♦ *East Tennessee State University*

**Neepa Majumdar** ♦ *University of Pittsburgh*

**Matthew I. Thompson** ♦ *University of Toronto*

## S2 Lesbian Cinema in the Twenty-First Century

SEMINAR LEADERS **Clara Bradbury-Rance** ♦ *King's College London* and **Patricia White** ♦ *Swarthmore College*

*Open Session—Audience may only observe*

### PARTICIPANTS

**Jordan Bernsmeier** ♦ *University of Pittsburgh*  
**Shi-Yan Chao** ♦ *Hong Kong Baptist University*  
**Ungsan Kim** ♦ *University of Washington*  
**Kiki Loveday** ♦ *University of California,  
Santa Cruz*

**Ervin Malakaj** ♦ *University of British Columbia*  
**April Miller** ♦ *Arizona State University*  
**Missy Molloy** ♦ *Victoria University of  
Wellington*  
**Isa Murdock-Hinrichs** ♦ *Tulane University*

### AUDITORS

**Diana W. Anselmo** ♦ *Georgia State University*  
**Stacey Copeland** ♦ *Simon Fraser University*

**Desirae Embree** ♦ *Texas A&M University*

## S3 Why Study Classical Hollywood Films Today

SEMINAR LEADER **Steven Cohan** ♦ *Syracuse University*

*Closed Session*

### PARTICIPANTS

**Jonathan Branfman** ♦ *The Ohio State  
University*  
**Tien-Tien Jong** ♦ *The University of Chicago*  
**Christina Parker-Flynn** ♦ *Florida State  
University*

**Rob Ribera** ♦ *Portland State University*  
**Catherine Russell** ♦ *Concordia University*  
**Daniel Singleton** ♦ *University of Rochester*  
**Thomas West** ♦ *Independent Scholar*  
**Muxin Zhang** ♦ *Columbia University*

### AUDITORS

**Mark Lynn Anderson** ♦ *University of  
Pittsburgh*  
**Emily Carman** ♦ *Chapman University*  
**Philippa Gates** ♦ *Wilfrid Laurier University*  
**Kristen Hatch** ♦ *University of California, Irvine*  
**Arzu Karaduman** ♦ *Ithaca College*

**Anthea Kraut** ♦ *University of California,  
Riverside*  
**Luke Robinson** ♦ *University of New  
South Wales*  
**Martha Shearer** ♦ *King's College London*  
**Vernon Shetley** ♦ *Wellesley College*  
**Pamela Robertson Wojcik** ♦ *University of  
Notre Dame*

session

S

SUNDAY  
MARCH 17  
9:00 AM  
10:45 AM

## S4 Between Art History and Media Studies

SEMINAR LEADERS **Grant Bollmer** ♦ *North Carolina State University and Katherine Guinness* ♦ *University of Colorado, Colorado Springs*

*Closed Session*

### PARTICIPANTS

**Kyle Bickoff** ♦ *University of Maryland, College Park*

**Swagato Chakravorty** ♦ *Yale University*

**Byron Fong** ♦ *University of Rochester*

**Johanna Gosse** ♦ *University of Idaho*

**Erica Levin** ♦ *Ohio State University*

**Laura McGough** ♦ *Alfred University*

**Benjamin Ogrodnik** ♦ *University of Pittsburgh*

**Michelle Smiley** ♦ *Bryn Mawr College*

### AUDITORS

**Aubrey Anable** ♦ *Carleton University*

**Nicholaus Gutierrez** ♦ *University of California, Berkeley*

**Dimitrios Latsis** ♦ *Ryerson University*

**Laura Jo-Han Wen** ♦ *Randolph Macon College*

## S5 Movies and Memos

SEMINAR LEADERS **Tanya Goldman** ♦ *New York University* and **Peter Labuza** ♦ *University of Southern California*

*Open Session—Audience may join the discussion*

### PARTICIPANTS

**Adam Burnstine** ♦ *University of California, Los Angeles*

**Hongwei Chen** ♦ *Brown University*

**James Fleury** ♦ *University of California, Los Angeles*

**Ritika Kaushik** ♦ *University of Chicago*

**Jennifer Peterson** ♦ *Woodbury University*

**Samhita Sunya** ♦ *University of Virginia*

### AUDITORS

**Derek Kompare** ♦ *Southern Methodist University*

**Eren Odabasi** ♦ *Western Washington University*

**Susan Ohmer** ♦ *University of Notre Dame*

**Claudia Siccondolfo** ♦ *York University*

session

S

SUNDAY  
MARCH 17  
9:00 AM  
10:45 AM

## S6 **Have We Entered an Era of Post-Globalization** A Media Studies Perspective

SEMINAR LEADER **Sharon Shahaf** ♦ *The University of Texas at Austin*

*Open Session—Audience may join the discussion*

### PARTICIPANTS

**Michelle Chen** ♦ *The University of Texas at Austin*

**Christopher Cwynar** ♦ *Defiance College*

**Matthew Ellis** ♦ *Brown University*

**Rusty Hatchell** ♦ *The University of Texas at Austin*

**Mads Larsen** ♦ *University of California, Los Angeles*

**Ben Mendelsohn** ♦ *University of Pennsylvania*

**Renee Pastel** ♦ *University of California, Berkeley*

**Taylor Woodhouse** ♦ *University of Wisconsin-Madison*

### AUDITORS

**Aniko Imre** ♦ *University of Southern California*

**Larissa Christoforo** ♦ *Université de Montréal*

## S7 **Revisiting Cinema, Ideology, and Criticism**

SEMINAR LEADERS **Elif Sendur** ♦ *Binghamton University* and **Daniel Fairfax** ♦ *Goethe Universität-Frankfurt*

*Open Session—Audience may join the discussion*

### PARTICIPANTS

**Jeroen Gerrits** ♦ *Binghamton University*

**Seung-hoon Jeong** ♦ *New York University Abu Dhabi*

**Scott Krzych** ♦ *Colorado College*

**Nathan Roberts** ♦ *Harvard University*

**Paige Sarlin** ♦ *University at Buffalo, SUNY*

**Joy Schaefer** ♦ *Grand Valley State University*

**Samuel Smucker** ♦ *Southern Illinois University Carbondale*

**Grant Wiedenfeld** ♦ *Sam Houston State University*

SPONSOR **French/Francophone Scholarly Interest Group**

session

S

SUNDAY  
MARCH 17  
9:00 AM  
10:45 AM

## S8 Below-the-Line Labor, Craft, and Infrastructure in Hollywood

SEMINAR LEADERS **Kate Fortmueller** ♦ *University of Georgia* and **Luci A. Marzola** ♦ *Chaffey College*

*Open Session—Audience may only observe*

### PARTICIPANTS

**Katie Bird** ♦ *University of Pittsburgh*

**Patrick Brodie** ♦ *Concordia University  
Montreal*

**Britta Hanson** ♦ *The University of Texas at  
Austin*

**Jonathan Knapp** ♦ *Harvard University*

**Peter Kunze** ♦ *Eckerd College*

**Justin Rawlins** ♦ *The University of Tulsa*

**Anthony Twarog** ♦ *University of Wisconsin-  
Madison*

**Lesley Willard** ♦ *The University of Texas at  
Austin*

### AUDITORS

**Courtney Brannon Donoghue** ♦ *Oakland  
University*

**Mary Desjardins** ♦ *Dartmouth College*

**Dawn Fratini** ♦ *Chapman University*

**Joshua Gleich** ♦ *University of Arizona*

**Erin Hill** ♦ *University of California, Los Angeles*

**Katharina Loew** ♦ *University of  
Massachusetts Boston*

**Alisa Perren** ♦ *The University of Texas at  
Austin*

**Daniel Steinhart** ♦ *University of Oregon*

## S9 Hot Take Horror

SEMINAR LEADERS **Lindsey Decker** ♦ *Boston University* and **Kendall Phillips** ♦ *Syracuse University*

*Open Session—Audience may join the discussion*

### PARTICIPANTS

**Jack Dubowsky** ♦ *Academy of Television Arts  
and Sciences*

**Erin Harrington** ♦ *University of Canterbury*

**Brian Hauser** ♦ *Clarkson University*

**Bailey Moorhead** ♦ *University of Mississippi*

**Josias Troyer** ♦ *University of California,  
Los Angeles*

**Maureen Turim** ♦ *University of Florida*

### AUDITORS

**Orquidea Morales** ♦ *Dartmouth College*

**Aaron Taylor** ♦ *University of Lethbridge*

session

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9:00 AM  
10:45 AM

## S10 EDITing Media Studies

Equity, Diversity, and Inclusive teaching in Media Studies

SEMINAR LEADERS **Miranda J. Banks** ♦ *Emerson College* and **Jennifer Proctor** ♦ *University of Michigan Dearborn*

Open Session—Audience may only observe

### PARTICIPANTS

**Benjamin Aslinger** ♦ *Bentley University*

**David Coon** ♦ *University of Washington Tacoma*

**Laura Felschow** ♦ *SUNY Oneonta*

**Arcelia Gutierrez** ♦ *University of Michigan*

**Hamidreza Nassiri** ♦ *University of Wisconsin-Madison*

**Leah Vonderheide** ♦ *Oberlin College and Conservatory*

**Jacinta Yanders** ♦ *The Ohio State University*

### AUDITORS

**Cynthia Baron** ♦ *Bowling Green State University*

**Jasmine Yu-Hsing Chen** ♦ *Utah State University*

**Zeinabu irene Davis** ♦ *University of California, San Diego*

**Bambi Haggins** ♦ *University of California, Irvine*

**Nicole Hentrich** ♦ *University of Michigan Ann Arbor*

**Anne Pasek** ♦ *New York University*

**Chelsea Wessels** ♦ *East Tennessee State University*

## S11 Multi-Modal Scholarship and the Scholar-Practitioner Today

SEMINAR LEADERS **Charles Musser** ♦ *Yale University* and **Hanna Rose Shell** ♦ *University of Colorado Boulder*

Open Session—Audience may join the discussion

### PARTICIPANTS

**Ellen Chang** ♦ *University of Washington*

**Heidi Cooley** ♦ *University of Texas at Dallas*

**Allain Daigle** ♦ *University of Wisconsin-Milwaukee*

**Katrin Pesch** ♦ *Wofford College*

**Karen Ritzenhoff** ♦ *Central Connecticut State University*

**Nathan Scoll** ♦ *The University of Utah*

**Meshell Sturgis** ♦ *The University of Washington*

**Elizabeth Wijaya** ♦ *University of Minnesota-Twin Cities*

### AUDITORS

**Ashish Chadha** ♦ *University of Rhode Island*

**Samantha Close** ♦ *DePaul University*

**Feng Bao** ♦ *Northeast Normal University and Yale University*

**Sarah O'Brien** ♦ *University of Virginia*

**Joseph Pomp** ♦ *Harvard University*

session

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9:00 AM  
10:45 AM

## S12 Making Up Beauty Culture Studies and Its Relationship to Cinema and Media Studies

SEMINAR LEADER **Michele White** ♦ *Tulane University*

*Closed Session*

### PARTICIPANTS

**Marissa Spada** ♦ *University of Michigan Ann Arbor*

**Ariel Stevenson** ♦ *University of California, Los Angeles*

**Meredith Ward** ♦ *John Hopkins University*

**Mila Zuo** ♦ *Oregon State University*

## S13 Animation as a Mode of Critical Inquiry

SEMINAR LEADERS **Alla Gadassik** ♦ *Emily Carr University of Art + Design* and **Ryan Pierson** ♦ *University of Calgary*

*Open Session—Audience may only observe*

SPONSOR **Animated Media Scholarly Interest Group**

### PARTICIPANTS

**Jonathan Devine** ♦ *University of Pittsburgh*

**Joanna Hearne** ♦ *University of Missouri*

**Eric Herhuth** ♦ *Tulane University*

**Sharon Mee** ♦ *University of New South Wales*

**Patrick Sullivan** ♦ *University of Rochester*

**Lia Turtas** ♦ *Cornell University*

**Linda Zhang** ♦ *University of California, Berkeley*

### AUDITORS

**Tanine Allison** ♦ *Emory University*

**Stephanie Mastrostefano** ♦ *University of Oregon*

**Nicholas Miller** ♦ *Loyola University, Maryland*

session

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9:00 AM  
10:45 AM



## S14 **Assembling Women** Media Figurations of Femininity

SEMINAR LEADERS **Eileen Rositzka** ♦ *Free University Berlin*

*Closed Session*

### PARTICIPANTS

**Sonja Boos** ♦ *University of Oregon*

**Kelsey Cummings** ♦ *University of Pittsburgh*

**Emma Downey** ♦ *Bucknell University*

**Rebecca Peters** ♦ *Florida State University*

**Agnieszka Piotrowska** ♦ *University of  
Bedfordshire*

**Vivienne Tailor** ♦ *Claremont Graduate  
University*

## S15 **Cinema, Media, and Self-Images**

SEMINAR LEADERS **Sarah Keller** ♦ *University of Massachusetts Boston* and **Kate Rennebohm** ♦ *Harvard  
University*

*Closed Session*

### PARTICIPANTS

**Joel Neville Anderson** ♦ *University of  
Rochester*

**Anirban Baishya** ♦ *University of Southern  
California*

**Joseph DeLeon** ♦ *University of Michigan Ann  
Arbor*

**Jenny Gunn** ♦ *Georgia State University*

**Martin Johnson** ♦ *The University of  
North Carolina at Chapel Hill*

**Nicole Morse** ♦ *Florida Atlantic University*

**Ben Pettis** ♦ *Colorado State University*

**Kyle Stevens** ♦ *Appalachian State University*

### AUDITORS

**Morgan Harper** ♦ *University of Toronto*

**Elisabeth Hodges** ♦ *Miami University*

**Todd Jurgess** ♦ *University of South Florida*

session

S

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10:45 AM

## S16 Stuart Hall, Culture, and Media in the Present Conjuncture

SEMINAR LEADER **Brandy Monk-Payton** ♦ *Fordham University*

*Closed Session*

### PARTICIPANTS

**Nicholas Forster** ♦ *Yale University*

**Victoria E. Johnson** ♦ *University of California, Irvine*

**Edward Mendez** ♦ *University of Nevada, Reno*

**Richard Mwakasege-Minaya** ♦ *University of Michigan Ann Arbor*

**Melissa Phruksachart** ♦ *University of Michigan Ann Arbor*

**Mary Schmitt** ♦ *University of California, Irvine*

### AUDITORS

**Michael Dwyer** ♦ *Arcadia University*

**Carole Gerster** ♦ *University of California, Santa Cruz*

## S17 Other Ways of Watching Deformative Approaches to Media Studies

SEMINAR LEADER **Kevin L. Ferguson** ♦ *Queens College, CUNY*

*Open Session—Audience may only observe*

### PARTICIPANTS

**Daniel Grinberg** ♦ *University of Pennsylvania*

**Belinda He** ♦ *University of Washington, Seattle*

**Joseph Henry** ♦ *The Graduate Center, CUNY*

**Kyoung-Lae Kang** ♦ *Seoul National University of Science and Technology*

**Linda Levitt** ♦ *Stephen F. Austin State University*

**Juan Llamas Rodriguez** ♦ *University of Texas at Dallas*

**Shawn Shimpach** ♦ *University of Massachusetts Amherst*

**Leah Steuer** ♦ *University of Wisconsin-Madison*

### AUDITORS

**Elena Gorfinkel** ♦ *King's College London*

**Tanya Shilina-Conte** ♦ *University at Buffalo, SUNY*

**John Stadler** ♦ *Duke University*

**John Winn** ♦ *Duke University*

SPONSOR Digital Humanities and Videographic Criticism Scholarly Interest Group

session

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9:00 AM  
10:45 AM

**S18** **Wigging out with the Americans**  
Cold War Melodrama in the Quality TV Era

SEMINAR LEADERS **Linda M. Mizejewski** ♦ *The Ohio State University* and **Allison M. McCracken** ♦ *DePaul University*

Open Session—Audience may join the discussion

**PARTICIPANTS**

**Ina Hark** ♦ *University of South Carolina*

**Lillian Holman** ♦ *University of Wisconsin-Madison*

**Lisa Jacobson** ♦ *University of California, Berkeley*

**Thais Miller** ♦ *University of California, Santa Cruz*

**Daisy Pignetti** ♦ *University of Wisconsin-Stout*

**Anna Varadi** ♦ *University of Reading*

**Joseph Wlodarz** ♦ *University of Western Ontario*

**AUDITORS**

**Laure Astourian** ♦ *Bentley University*

**Barbara Klinger** ♦ *Indiana University*

**Diane Waldman** ♦ *University of Denver*

**S19** **Toys and Tabletop Games**  
Mediating the Material and Materializing Media

SEMINAR LEADERS **Jonathan Lee** ♦ *Cascadia College* and **Meredith Bak** ♦ *Rutgers University-Camden*

Closed Session

**PARTICIPANTS**

**Ahmed Asi** ♦ *University of California, Santa Barbara*

**Nick Bestor** ♦ *The University of Texas at Austin*

**Sean Duncan** ♦ *University of Virginia*

**Reem Hilu** ♦ *Washington University in St. Louis*

**Zach Horton** ♦ *University of Pittsburgh*

**John Murray** ♦ *University of Central Florida*

**Anastasia Salter** ♦ *University of Central Florida*

**Evan Torner** ♦ *University of Cincinnati*

**AUDITORS**

**Benjamin Woo** ♦ *Carleton University*

session

S

SUNDAY  
MARCH 17  
9:00 AM  
10:45 AM

## S20 Expanding and Reconsidering the City Symphony

SEMINAR LEADERS **Erica Stein** ♦ *Vassar College* and **S. Topiary Landberg** ♦ *University of California, Santa Cruz*  
*Closed Session*

### PARTICIPANTS

**Chris Cagle** ♦ *Temple University*  
**Sabine Haenni** ♦ *Cornell University*  
**Dona Kercher** ♦ *Assumption College*  
**Cecelia Lawless** ♦ *Cornell University*

**Zizi Li** ♦ *University of California, Los Angeles*  
**Yoon Jeong Oh** ♦ *New York University*  
**Anna Sborgi** ♦ *King's College London*  
**Daniel Schwartz** ♦ *McGill University*

### AUDITORS

**Yifen Beus** ♦ *Brigham Young University, Hawaii*  
**Herbert Eagle** ♦ *University of Michigan Ann Arbor*

**Nathan Holmes** ♦ *Purchase College, SUNY*  
**Anthony Kinik** ♦ *Brock University*

## S21 Cinema and Media Studies and the Study of Moving Image Journalism

SEMINAR LEADERS **Ross Melnick** ♦ *University of California, Santa Barbara* and **Mark Williams** ♦ *Dartmouth College*

*Open Session—Audience may join the discussion*

### PARTICIPANTS

**Kate Cronin** ♦ *The University of Texas at Austin*  
**Philip Drake** ♦ *Queen Margaret University, Edinburgh*  
**Finley Freibert** ♦ *University of California, Irvine*

**Tory Jeffay** ♦ *University of California, Berkeley*  
**Derrick Jones** ♦ *Georgia State University*  
**Benjamin Strassfeld** ♦ *Queens College, CUNY*  
**Melissa Zimdars** ♦ *Merrimack College*

### AUDITORS

**Richard Ness** ♦ *Western Illinois University*  
**Rebecca Gordon** ♦ *Northern Arizona University*

session

S

SUNDAY  
MARCH 17  
9:00 AM  
10:45 AM

## S22 21st Century Women Targeted Media

SEMINAR LEADER **Kristen Warner** ♦ *University of Alabama*

*Open Session—Audience may join the discussion*

### PARTICIPANTS

**Morgan Bimm** ♦ *York University*

**Kristina Bruening** ♦ *University of Michigan  
Ann Arbor*

**Megan Connor** ♦ *Indiana University-  
Bloomington*

**Anna Froula** ♦ *East Carolina University*

**Leigh Goldstein** ♦ *Northwestern University*

**Eva Hageman** ♦ *University of Maryland,  
College Park*

**Hayley O'Malley** ♦ *University of Michigan*

**Olivia Riley** ♦ *University of Wisconsin-Madison*

### AUDITORS

**Elizabeth Alsop** ♦ *CUNY School of  
Professional Studies*

**Elizabeth Patton** ♦ *University of Maryland  
Baltimore County*

## S23 The Content Era

SEMINAR LEADER **Jesús Costantino** ♦ *University of New Mexico*

*Open Session—Audience may join the discussion*

### PARTICIPANTS

**Joceline Andersen** ♦ *University of British  
Columbia*

**Cory Barker** ♦ *Bradley University*

**Nicholas Bollinger** ♦ *The Ohio State University*

**Thomas Johnson** ♦ *University of Florida*

**Oscar Moralde** ♦ *University of California,  
Los Angeles*

**Austin Morris** ♦ *University of Wisconsin-  
Madison*

**David Pierson** ♦ *University of Southern Maine*

**Pallavi Rao** ♦ *Indiana University-Bloomington*

### AUDITORS

**Kyle Meikle** ♦ *University of Baltimore*

**Chamara Moore** ♦ *University of Notre Dame*

### SPECIAL EVENT

Sunday, March 17

10:45 AM – 11:30 AM

ROOM METROPOLITAN BALLROOM

PRE-FUNCTION AREA • 3rd Floor

## Coffee Break

session

S

SUNDAY  
MARCH 17

9:00 AM

10:45 AM

session

T

Sunday, March 17  
11:30 AM – 1:15 PM

**T1** **Data Epistemologies**  
Implications for Media Culture

CHAIR **Annemarie Navar-Gill** ♦ *University of Michigan*

CO-CHAIR **Gerald Sim** ♦ *Florida Atlantic University*

**Annemarie Navar-Gill** ♦ *University of Michigan* ♦  
“Data Dreams Deferred: Failures of Big Data Audience Measurement in the American Television Industry”

**Nick Seaver** ♦ *Tufts University* ♦ “Lean forward, lean back: Avidity and Difference in Algorithmic Recommendation”

**Gerald Sim** ♦ *Florida Atlantic University* ♦ “How Can You Not Be Romantic About Baseball? Or How We Are Platonic About Data”

**Shannon Mattern** ♦ *The New School* ♦  
“Algorithmic Fantasies and Operational Facts: Infrastructural Epistemologies”

SPONSOR **Media, Science, and Technology Scholarly Interest Group**

**T2** **Visualizing Networks**

CHAIR **Mark Hayward** ♦ *York University*

**Jungmin Lee** ♦ *Harvard University* ♦ “Nicolas Schöffer’s Cybernetic Sculptural Variations: Networked Technical Objects circa 1960”

**John Roberts** ♦ *Georgia State University* ♦  
“Auerbach to the Future: Figural Interpretation, Cognitive Mapping, and the Aesthetics of Conspiracy”

**Mark Hayward** ♦ *York University* ♦ “La Grande Machine: Technical Documentary as Speculative Method”

**Seung-hoon Jeong** ♦ *New York University Abu Dhabi* ♦ “Network Theory and Narrative: Global Community as Totalized Network”

### T3 Unstable Entities

CHAIR **Randall Hale** ♦ *University of Pittsburgh*

**Matthew Hipps** ♦ *University of Iowa* ♦ “Unstable Optics: Perceptual Exhibitions of Materiality in Alain Resnais’ Early Works”

**Eli Horwatt** ♦ *Colgate University* ♦ “Towards an Aesthetic Lexicon for Film Piracy Studies”

**Randall Halle** ♦ *University of Pittsburgh* ♦ “Cine-cognition/Cine-consciousness: Montage, Collage, the *Kippbild*”

### T4 Sports TV

On Air and On Line

CHAIR **Branden Buehler** ♦ *Seton Hall University*

**Branden Buehler** ♦ *Seton Hall University* ♦ “Ultimate Ideals: Sports Television in the Networked Era”

**Alexander Champlin** ♦ *University of California, Santa Barbara* ♦ “Loss-Leisure: Esports, Post-Network Production, and the Potential of Play”

**Timothy Piper** ♦ *The University of Texas at Austin* ♦ “Seattle’s SuperChannel: Regional Subscription Services and the Value of Linear Sports Content”

**Steven Secular** ♦ *University of California, Santa Barbara* ♦ “Online Sports Statistics, the Dot-com Boom, and the Multiplatform Economy of Numbers”

### T5 Worldly Designs, Hyperbolic Forms

CHAIR **Iggy Cortez** ♦ *Swarthmore College*

CO-CHAIR **Meta Mazaj** ♦ *University of Pennsylvania*

**Meta Mazaj** ♦ *University of Pennsylvania* ♦ “Border Aesthetics and Catachresis in Ali Abbasi’s *Gräns/Border* (2018)”

**Iggy Cortez** ♦ *Swarthmore College* ♦ “Hong Kong, Miami: Connective Networks and the Cinematic Epidermis in Barry Jenkins’ *Moonlight* (2016)”

**Nora Alter** ♦ *Temple University* ♦ “Filming Capital”

### T6 Transnational Media and the Public Sphere

Counterpublics, Enacted Stories, Tragedy, and Surveillance

CHAIR **Grant Wiedenfeld** ♦ *Sam Houston State University*

**Eszter Polonyi** ♦ *Pratt Institute* ♦ “An Atlas of counter-publics: Michael Mandiberg’s *Postmodern Times* (2017)”

**Florian Fuchs** ♦ *Princeton University* ♦ “‘Enacted Stories’: Arendt’s Media of Appearance”

**Kirk Wetters** ♦ *Yale University* ♦ “Affect and Political Resistance in the Tragic View of History: Walter Benjamin, Stefan Zweig, and Popular Narrative”

**Martin Blumenthal-Barby** ♦ *Rice University* ♦ “The Asymmetric Gaze: Cinema and Surveillance”

SPONSOR Central/East/South European Cinemas Scholarly Interest Group

session

T

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11:30 AM  
1:15 PM

## T7 Franchises

CHAIR **Ryan Greene** ♦ *Colorado State University*

**Nicholas Benson** ♦ *University of Wisconsin-Madison* ♦ “The Consolidation of the Apes: Paratextual Creative Labor in the Management of Franchise Universes”

**Rusty Hatchell** ♦ *The University of Texas at Austin* ♦ “Marvel’s Runaways: Localizing Authenticity in Superhero Television”

**Nicholas Bollinger** ♦ *The Ohio State University* ♦ “What Happens When Freddy Dies? Franchise Authorship in Wes Craven’s *New Nightmare*”

**Ryan Greene** ♦ *Colorado State University* ♦ “Stunts, Death and Digital Ghosts in *Logan* (2017)”

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## T8 Redefining Music Video

CHAIR **Laurel Westrup** ♦ *University of California, Los Angeles*

**Paul Reinsch** ♦ *Texas Tech University* ♦ “Reading Music: The Case of the ‘Textual’ Music Video”

**Matthew Tchepikova-Treon** ♦ *University of Minnesota* ♦ “Sonic Excess and Music Video Aesthetics: Remediating Blaxploitation’s Musical Moments”

**Carol Vernallis** ♦ *Stanford University* ♦ “Transmedia Director Joseph Kahn’s Moments of Audiovisual Bliss”

**Laurel Westrup** ♦ *University of California, Los Angeles* ♦ “Music Video’s Audiovisual Resources”

## T9 The Political Economy of Public Broadcasting, Neoliberalism, Digitization

CHAIR **Eleanor Patterson** ♦ *Auburn University*

**Jason Loviglio** ♦ *University of Maryland Baltimore County* ♦ “Planet Money, Public Broadcasting, and the Financialization of Everything”

**Steve Macek** ♦ *North Central College* ♦ “A Tale of Two Stations: WTTW, WYCC and the (Endless) Betrayal of Public Television in Chicago”

**Eleanor Patterson** ♦ *Auburn University* ♦ “PRX, PRI and the Cultural Work of Public Radio Distributors as Cultural Intermediaries”

**Alexander Russo** ♦ *The Catholic University of America* ♦ “Possibility and Peril: Production Cultures of Public and Private Podcasters and Broadcasters”

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## T10 Too Many (Inter)Faces Aesthetics and Politics of Digital Faces

CHAIR **Jihoon Kim** ♦ *Chung-ang University*

**Kriss Ravetto-Biagoli** ♦ *University of California, Davis* ♦ “Becoming the Face: The Politics of Inhabiting Faces”

**Jihoon Kim** ♦ *Chung-ang University* ♦ “Post-Postproduction and Too Many Faces: Liquid Identities and the Post-internet Art of the Moving Image”

**Kristopher Fallon** ♦ *University of California, Davis* ♦ “Deep Fakes and Shallow Truths: Face Swapping as Radical Critique”

**Allan Cameron** ♦ *University of Auckland* ♦ “Dimensions of the Digital Face: Flatness, Contour and the Grid”

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## T11 Comic Temporalities in East Asian Media

CHAIR **David Humphrey** ♦ *Michigan State University*

**Xinyu Dong** ♦ *McGill University* ♦ “A Cacophony of the Great Depression: Sound Gags in *Metropolitan Scenes* (1935)”

**Evelyn Shih** ♦ *University of Colorado Boulder* ♦ “Funny Noises: Cold War (A)synchronies in Taiwanese and South Korean Film”

**Hannah Airriess** ♦ *University of California, Berkeley* ♦ “Laughter Over Tears: White-Collar Labor and Japan’s Postwar Comedy Boom”

**David Humphrey** ♦ *Michigan State University* ♦ “Suspended Futures and Closed Out Possibles: Documenting Laughter at History’s End”

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Scholarly Interest Group

## T12 Art/Cinema Technologies, Techniques, and Tactics

CHAIR **Laura Frahm** ♦ *Harvard University*

**Noriko Morisue** ♦ *Yale University* ♦ “Returning to ‘One Print’: Machine Art, Small-Gauge Technology, and the Film Avant-Garde in 1920s and 1930s Japan”

**Josephine Vandekerckhove** ♦ *Ghent University* ♦ “Ensor in film: Paul Haesaerts’s ‘Cinéma Critique’ in *Masques et Visages de James Ensor* (1952) and *Moi, Ensor* (1973)”

**Kalani Michell** ♦ *Goethe University, Frankfurt* ♦ “Taking Down Pictures: ‘Joseph Beuys – Unpublished Photographs by Manfred Tischer’”

**Laura Frahm** ♦ *Harvard University* ♦ “Woman With a Camera: Female Filmmakers from the Bauhaus”

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## T13 Serial Feminisms Resilience, Race, and Biopolitics in *The Handmaid’s Tale*

CHAIR **Pamela Thoma** ♦ *Washington State University*

**Pamela Thoma** ♦ *Washington State University* ♦ “Regenerative Labor, Reproductive Respectability, and Protected Life in the Bioeconomy of *The Handmaid’s Tale*”

**Sujata Moorti** ♦ *Middlebury College* ♦ “The Racial Gaze: Visualizing Difference in *The Handmaid’s Tale*”

**Kristyn Gorton** ♦ *University of York* ♦ “‘Nolite Te Bastardes Carborundorum;’ Resilience, Women and the case of Hulu’s *The Handmaid’s Tale*”

## T14 Cinematic Scale and Multi-Dimensionality

CHAIR **Belinda Qian He** ♦ *University of Washington, Seattle*

**Ruth Johnston** ♦ *Pace University* ♦ “Aerial vision and the Cinematic Construction of Modern Subjectivities”

**Zach Horton** ♦ *University of Pittsburgh* ♦ “The Recursive Zoom: Trans-Scalar Identity and Surveillance Media”

**Nicholas Fernandes** ♦ *University of Toronto* ♦ “The Pearl and Peril of Vertical Dimensionality in *Skyscraper 3D*”

session

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## T15 TV and New Media

CHAIR **Mike Van Esler** ♦ *University of Wisconsin-Oshkosh*

**Hannah Spaulding** ♦ *Concordia University* ♦  
“Cable TV and Networked Surveillance: Data Collection and Domestic Monitoring in the 1970s–1980s”

**Margaret Steinhauer** ♦ *The University of Texas at Austin* ♦ “Social TV as Flow: Audiences and the ‘(Super)Text’ in the Post-Network Era”

**Mike Van Esler** ♦ *University of Wisconsin-Oshkosh* ♦ “Reproducing Television Canons: Streaming Services and the Legacy of Linear TV”

**Deborah Jaramillo** ♦ *Boston University* ♦  
“Twitter Watchers: The Care and Feeding of MSNBC in the Trump Era”

## T16 Historicizing Digitization Practices, Interfaces, and Peripherals

CHAIR **David Murphy** ♦ *Ryerson University*

**Melanie Swalwell** ♦ *Swinburne University of Technology* ♦ “The Digital Handmade: Forgotten Digital-Analogue Hybrids from 1980s Creative Microcomputing”

**Jacob Gaboury** ♦ *University of California, Berkeley* ♦ “Screens Shot: Mediating the Interactive Interface”

**David Murphy** ♦ *Ryerson University* ♦  
“Firmware and the Forensic Imagination: Inside the PlayStation Portable Homebrew Software Production Scene”

**Stephanie Boluk** ♦ *University of California, Davis* and **Patrick LeMieux** ♦ *University of California, Davis* ♦ “Hands Free: A History of Alternative Videogame Interfaces”

SPONSOR Video Game Studies  
Scholarly Interest Group

## T17 Affective Labor, Sexual Stories, Digital Authenticity, and Queer Media

CHAIR **Nicholas de Villiers** ♦ *University of North Florida*

CO-CHAIR **Daniel Laurin** ♦ *University of Toronto*

**Nicholas de Villiers** ♦ *University of North Florida* ♦  
“Hustlers’ Affective Labor in Male Sex Work Documentaries”

**Daniel Laurin** ♦ *University of Toronto* ♦  
“Emotional Access, Subscription Intimacy: Queer Affective Labor and Authenticity in Online Gay Pornography”

**Austin Morris** ♦ *University of Wisconsin-Madison* ♦ “‘Top or Bottom?’: Performing Gay Sexuality for YouTube Audiences”

**Nicole Morse** ♦ *Florida Atlantic University* ♦  
“‘I Never Cared Until I Met You’: Affective Labor, Transition, and Selfhood on YouTube”

SPONSOR Adult Film History Scholarly Interest Group

## T18 ROUNDTABLE Intersection, Matrix, Algorithm Racialized Gendered Violence in Digital Media

CHAIR **micha cardenas** ♦ *University of California, Santa Cruz*

**Safiya Noble** ♦ *University of Southern California* ♦  
“Algorithms and Intersectionality”

**Sasha Costanza-Chock** ♦ *Massachusetts Institute of Technology* ♦ “Algorithms, Design Justice and Transgender Studies”

**Jessica Johnson** ♦ *Johns Hopkins University* ♦  
“Black Code, Algorithms and Race”

SPONSOR Queer Caucus

session

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## T19 What is Stereoscopic 3D?

CHAIR **Kristen Whissel** ♦ *University of California, Berkeley*

**Daniel Morgan** ♦ *University of Chicago* ♦  
“Montage between the Eyes: Godard on 3D”

**Kristen Whissel** ♦ *University of California, Berkeley* ♦ “The Uncanny Spaces of Postwar 3D Cinema”

**Brooke Belisle** ♦ *Stony Brook University* ♦  
“Digitizing Depth and *Invisible Images*”

**Leon Gurevitch** ♦ *Victoria University of Wellington* ♦ “Complexities and Emergent Visual Grammars of 3D Space across Media”

## T20 Pros and Cons Fandom and Industry Promotion at San Diego Comic-Con

CHAIR **Melanie Kohnen** ♦ *Lewis & Clark College*

**Anne Gilbert** ♦ *University of Georgia* ♦  
“Building Brand Con: San Diego Comic-Con as Promotional Intermediary and Geek Brand Manager”

**Melanie Kohnen** ♦ *Lewis & Clark College* ♦ “The Experience Economy of TV Promotion at San Diego Comic-Con”

**Suzanne Scott** ♦ *The University of Texas at Austin* ♦ “Not All Fanboys: Comic-Con 2018’s #MeToo Moment and the Structuring Absence of Chris Hardwick”

**Aaron Trammell** ♦ *University of California, Irvine* ♦ “Self-Care and Self-Surveillance at Comic-Con”

SPONSOR Comics Studies Scholarly Interest Group

### MEETING

Sunday, March 17

11:30 AM – 1:15 PM

ROOM BALLARD • 3rd Floor

## Media Industries Scholarly Interest Group

### MEETING

Sunday, March 17

11:30 AM – 1:15 PM

ROOM CHELAN • 1st Floor

## Media and the Environment Scholarly Interest Group

*We invite all current and interested members to join us. We will present the new coordinators and news about new journals, and discuss upcoming elections and sponsored sessions for 2020.*



## Soap Drive Contribute to the 2019 SCMS Soap Drive

As an organization, we are collecting used & unused/opened & unopened hotel soaps, shampoos, conditioners, and other toiletry items that people in need might find useful. Please take your donations to the Registration area and look for the soap drive bin.

session

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# session

# U

Sunday, March 17  
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## U1 Bridging the 'Who' and the 'Where' of Big Data

CHAIR **Anne Pasek** ♦ *New York University*

CO-CHAIR **Patrick Brodie** ♦ *Concordia University*

**Patrick Brodie** ♦ *Concordia University* ♦ "Stuck in the Mud in the Fields of Athenry: Apple, Territory, and Civil Society"

**Alix Johnson** ♦ *Queens University* ♦ "The Wild Green Yonder: Imagining Iceland as Digital Data's 'Natural' Home"

**Anne Pasek** ♦ *New York University* ♦ "Placing Carbon in a Carbon Neutral Cloud: Space, Accounting, and Microsoft's Carbon Fee"

**Mél Hogan** ♦ *University of Calgary* ♦ "Genomic Gold in the Cloud"

SPONSORS Media and the Environment Scholarly Interest Group, Media Industries Scholarly Interest Group and Media, Science, and Technology Scholarly Interest Group

## U2 Listening for New Voices Podcasting's Promises and What Remains Inaudible

CHAIR **Jeremy Morris** ♦ *University of Wisconsin-Madison*

**Jeremy Morris** ♦ *University of Wisconsin-Madison* ♦ "The Spotifocation of Podcasting"

**Jennifer Wang** ♦ *University of Wisconsin-Madison* ♦ "The Sounds of Motherhood: Mediating Maternity in Podcasting's Golden Age"

**Lia Wolock** ♦ *University of Wisconsin-Milwaukee* ♦ "Sound Geographies: Podcasting Profession, Identity, and Place During the Mumbai Terrorist Attacks"

**Anjuli Brekke** ♦ *University of Washington* ♦ "Resisting Podcasting's Sonic Whiteness: The Sound of 'Yellow Rain'"

SPONSOR Radio Studies Scholarly Interest Group

### U3 Media Industries Text and Paratext

- CHAIR **Alyxandra Vesey** ♦ *University of Alabama*  
**Viviane Saglier** ♦ *Concordia University* ♦ “Gaza and the Humanitarian Space of Cinema”  
**James Steenland** ♦ *University of California, Santa Barbara* ♦ “City and Cynicism: *Detroit's* Paratext and Detroit's Past (and Future)”  
**Dora Valkanova** ♦ *University of Illinois at Urbana-Champaign* ♦ “Branding the Authentic Art House: U.S. Indie Programming at Member-Driven, Community-Based Cinemas”  
**Alyxandra Vesey** ♦ *University of Alabama* ♦ “I Can't Get Enough of Myself': Music Merchandising and the Ambivalent Feminism of Extending Play”

### U4 Immersion and Surveillance in New Screen Modalities

- CHAIR **Fareed Ben-Youssef** ♦ *New York University Shanghai*  
**Tory Jeffay** ♦ *University of California, Berkeley* ♦ “Body/Camera: Viewing Raw Footage of Policing through the Lens of Early Film”  
**Fareed Ben-Youssef** ♦ *New York University Shanghai* ♦ “I Saw Him Die!': Kim Nguyen's *Eye on Juliet* and the Uncanny Intimacy of the Humanitarian Drone”  
**Maria Soledad Altrudi** ♦ *University of Southern California* ♦ “Us and Them: A Critical Reading of *Spy in the Wild*”  
**Beth Bird** ♦ *Independent Scholar* ♦ “*Carne y Arena*: Immersive Post Cinematic Realism”

### U5 Remakes and Remediations, Experimental and Impossible, in Theory and Praxis

- CHAIR **Susan Felleman** ♦ *University of South Carolina*  
**Jessica Ruffin** ♦ *University of California Berkeley* ♦ “Folding Back History: Myth, Replication, and *The Sneeze*”  
**Grahame Weinbren** ♦ *School of Visual Arts* ♦ “Méliès Multiplied: Remaking *One Man Orchestra* and Other Works”  
**Rachel Stevens** ♦ *Hunter College, CUNY* ♦ “Beyond Database Cinema: Crowd-Sourcing and Recasting the Modern Masses, Post-Internet”  
**Susan Felleman** ♦ *University of South Carolina* ♦ “A Tale of Love and Entropy: Evan Meaney Remediate Hollis Frampton”  
SPONSOR Experimental Film and Media  
Scholarly Interest Group

### U6 Revolutionizing Cuban Media

- CHAIR **Ruth Goldberg** ♦ *Empire State College*  
CO-CHAIR **Laura-Zoe Humphreys** ♦ *Tulane University*  
RESPONDENT **Susan Lord** ♦ *Queens University*  
**Ruth Goldberg** ♦ *Empire State College* ♦ “Seeing the Light in *Santa y Andrés*: Metaphor, Myth and Historical Ambivalence”  
**Margaret Frohlich** ♦ *Dickinson College* ♦ “A Lighthouse Behind Closed Doors: Cuba's *Cardumen* Orients New Media”  
**Laura-Zoe Humphreys** ♦ *Tulane University* ♦ “Fan/atrics: The South Korean Wave in Cuba”

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## U7 Gender and Industry

CHAIR **Alicia Kozma** ♦ *Washington College*

**Alicia Kozma** ♦ *Washington College* ♦ “The Precarity of Independence: Women’s Labor in the Neo-Art House Industry”

**Stephanie Brown** ♦ *Saint Louis University* ♦ “Open Mic? Gender, Gatekeeping and Labor in Local Stand-Up Comedy Production”

**Mel Stanfill** ♦ *University of Central Florida* ♦ “Open to Whom? A Feminist Production Studies Approach to Open Source”

**Caroline Leader** ♦ *Defiance College* ♦ “Princess Jedi: How Disney Teaches Families to Consume”

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## U8 The Bachelor

CHAIR **Katherine Lonsdale Waller** ♦ *Independent Scholar*

**Lauren Wilks** ♦ *The University of Texas at Austin* ♦ “One Nation, Under Chris Harrison: *The Bachelor*’s Relationship with Blackness”

**Katherine Lonsdale Waller** ♦ *Independent Scholar* ♦ “Roses and Rosé: The Intoxicating Power of *The Bachelor*”

## U9 Global Trash

### Fantasizing Redemption in the Racial Transnational

CHAIR **Celine Shimizu** ♦ *San Francisco State University*

**Linh Nguyen** ♦ *University of Washington* ♦ “Saving the Children: Asylum Seekers, Sentimental Ties and the Citizen Humanitarian”

**Richard Rodriguez** ♦ *University of California, Riverside* ♦ “Dream Lovers: White Pathology and the Fantasy of the Elusive Latino”

**Celine Shimizu** ♦ *San Francisco State University* ♦ “Subject-Object Relations: Trans Women, Transnational Sex and Cinema as Technology of Care”

## U10 Inside Hollywood 2

### Technologies of Production

CHAIR **Neal King** ♦ *Virginia Tech University*

**Dillon Hawkins** ♦ *Oklahoma State University* ♦ “The Post-Fordist Film School”

**Li Cornfeld** ♦ *Amherst College* ♦ “Pitch Contests: Promotional Cultures of Medial Emergence”

**Neal King** ♦ *Virginia Tech University* ♦ “Opening long-closed doors in Hollywood: Technologies of production/distribution vs. political movements”

**Hiaw Khim Tan** ♦ *University of Chicago* ♦ “Between Registration and Depiction: André Bazin’s Responses to Studio Filmmaking Technology”

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## U11 Cinematic Border Crossings

CHAIR **Sangjoon Lee** ♦ *Nanyang Technological University*

**Xin Peng** ♦ *University of Washington* ♦ “The Uncanny (Yellow)Voice: Cross-Racial/Ethnic Performances in the Early U.S Sound Horror *Daughter of the Dragon* (1931)”

**Christina Chen Wang** ♦ *Lingnan University* ♦ “Screening the Text: A Study on Intertitles in the 1920s Chinese Cinema”

**Woojeong Joo** ♦ *Nagoya University* ♦ “Sound Cinema as Discourse: A Case of Film Criticism in Colonial Korea”

**Sangjoon Lee** ♦ *Nanyang Technological University* ♦ “San Francisco, New York, and Honolulu: Projecting Chinese-language Cinema to the World”

## U12 Streaming Japan

CHAIR **Colleen Laird** ♦ *Western Washington University*

**Colleen Laird** ♦ *Western Washington University* ♦ “Made In Japan: Netflix Original Content and Mobile Transnationalism”

**Lindsay Nelson** ♦ *Meiji University* ♦ “‘That’s Not Very Manly’: Debating Japanese Masculinity for an International Audience on *Terrace House*”

**Lucy Glasspool** ♦ *Nagoya University* ♦ “Amateurs Anonymous: Sexual Expression, Gender, and Modes of Engagement in Japanese Streaming Audio Porn”

**Gavin Furukawa** ♦ *Sophia University* ♦ “‘She was Captain Judy-Pants’: Transnational identity and expertise on YouTube videos about Japan”

SPONSOR Asian/Pacific American Caucus

## U13 Intersections of Race and Class in Contemporary Media

CHAIR **Benjamin Han** ♦ *Tulane University*

CO-CHAIR **Chera Kee** ♦ *Wayne State University*

**Matt Linton** ♦ *Wayne State University* ♦ “Cash Is Green: Examining the Intersection of Race and Class in *Sorry to Bother You*”

**Matthew A. Cicci** ♦ *Alma College* ♦ “Working Class Heroes? Examining the Racial Politics of Marvel’s Street-Level Supers”

**Chera Kee** ♦ *Wayne State University* ♦ “We’ll Just Take It Like It Comes: *One Day at a Time* and the ‘Real’ American Working Class”

**Benjamin Han** ♦ *Tulane University* ♦ “Millennials as Working Class: El Rey Network and Pan-Latino Audience”

## U14 Mediating Opacity in Visual Culture

CHAIR **Asbjorn Skarsvag Gronstad** ♦ *University of Bergen*

**Henrik Gustafsson** ♦ *University of Tromsø* ♦ “Archaeologies of the Off-Screen: Harun Farocki and Trevor Paglen”

**Oyvind Vagnes** ♦ *University of Bergen* ♦ “Seeing as a Form of Action: Tomas van Houtryve’s Shadow Imaginaries”

**Asbjorn Skarsvag Gronstad** ♦ *University of Bergen* ♦ “Mediation, Ethics, and Opacity”

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session

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**U15 Global China**  
Production and Distribution

CHAIR **Wesley Jacks** ♦ *University of California, Santa Barbara*

**Heshen Xie** ♦ *University of Nottingham* ♦  
“Hegemony in Programming: The Hong Kong Lesbian and Gay Film Festival in the Global Festival Circuit”

**Wesley Jacks** ♦ *University of California, Santa Barbara* ♦ “The Shops Around the Corner: Pirate Disc Retailers in Urban China”

**Fengyun Zhang** ♦ *University of California, Los Angeles* ♦ “Mapping and Contextualizing it: A New Geography of the Theatrical Distribution for Chinese-language Films in America”

**U16 Historicizing Global Hollywood**

CHAIR **Daniel Gómez Steinhart** ♦ *University of Oregon*

**Katharina Loew** ♦ *University of Massachusetts Boston* ♦ “‘German camera angles’ and 1920s Hollywood”

**Daniel Gómez Steinhart** ♦ *University of Oregon* ♦  
“Cross-border Hollywood: The Geopolitics of 1950s Runaway Productions in Mexico”

**Kaveh Askari** ♦ *Michigan State University* ♦  
“Collage Scores: Found Hollywood Sound as Industrial Practice in Midcentury Iran”

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Scholarly Interest Group

**U17 WORKSHOP**  
**Teaching 360° Spherical**  
**Video Production**  
Film Theory, Practice, and  
Ethics Without a Frame

CHAIR **Andrew Gay** ♦ *Southern Oregon University*

PARTICIPANT  
**Precious Yamaguchi** ♦ *Southern Oregon University*

**U18 Community Rules and**  
**Everyday Fannish Decorums in**  
**Intercultural Chinese Fandoms**

CHAIR **Xiqing Zheng** ♦ *Chinese Academy of Social Sciences*

**Yiyi Yin** ♦ *The Chinese University of Hong Kong* ♦  
“Speech Code as Fan-norm: An Ethnography of Communication of Chinese Idol-fan Community on Social Media”

**Meijiadai Bai** ♦ *Sun Yat-sen University* ♦  
“Do Chinese Audiences’ Votes Count? A Contemporary History of the Voting Mechanism for Idol/Singer Production Shows”

**Yang Lai** ♦ *Ohio University* ♦ “Zero-Tolerance towards Plagiarism: The Code of Conduct for China’s Fan Community”

**Xiqing Zheng** ♦ *Chinese Academy of Social Sciences* ♦ “The Establishment of Community Rules in Early Online Media Fandoms in China”

SPONSOR Fan and Audience Studies  
Scholarly Interest Group

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## U19 New Thoughts on Old Genres

CHAIR **Megan Minarich** ♦ *Vanderbilt University*

**Gordon Sullivan** ♦ *Independent Scholar* ♦  
“The Ancient Ones See Everything”  
Post-Surveillance Horror”

**Megan Minarich** ♦ *Vanderbilt University* ♦  
“It’s not gonna be the worst Valentine’s Day  
I’ve ever had’: Aborting the Romcom and  
Recovering Choice in *Obvious Child*”

**Genevieve M. Ruzicka** ♦ *Independent Scholar* ♦  
“From San Andreas to New Orleans: Hurricane  
Katrina and the Changing Racial Politics of  
Natural Disaster Films”

**Farbod Honaripisheh** ♦ *University of Pittsburgh* ♦  
“Objects in Vitrines, Objects in Motion: On the  
‘Museum Films’ of Ebrahim Golestan and Alain  
Resnais”

## U20 Cinematic Experiences On Screen, In the Theatre

CHAIR **Matthew Noble-Olson** ♦ *University of  
Michigan*

**Matthew Noble-Olson** ♦ *University of Michigan* ♦  
“Cinematic Autonomy: Considering the  
Examples of Badiou and Adorno”

**Nadege Lourme** ♦ *Norwegian University of  
Science and Technology* ♦ “Between Faces:  
How to Embody Ethics with Son of Saul”

**Orna Raviv** ♦ *Haifa University, Shenkar College* ♦  
“Responsibility with Screen Characters:  
Embodiment and Cinematic Experience”

**Zeke Saber** ♦ *University of Southern California* ♦  
“The Emergency Exit Sign in Plato’s Cave”

### MEETING

Sunday, March 17

1:30 PM – 3:15 PM

ROOM BALLARD • 3rd Floor

### Classical Hollywood Scholarly Interest Group

*A discussion of upcoming events and plans.*



## Join Us Next Year

Denver, Colorado

April 1–5, 2020

Sheraton Denver Downtown Hotel

session

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Beisel Hollenbach, Katie  
**O11**  
Belisle, Brooke **T19**  
Bell-Metereau, Rebecca **F3**  
Bell, John **P12**  
Bell, Tim **A10**  
Belodubrovskaya, Maria  
**E10**  
Beltrán, Mary **M4**  
Ben Ayoun, Emma **G4**  
Ben-Youssef, Fareed **U4**  
Benamou, Catherine **E6**  
Bennett, Brooke **R4**  
Bennett, Kiah **I7**  
Benshoff, Harry **Q7**  
Benson-Allott, Caetlin **N16**  
Benson, Nicholas **T7**  
Bergstrom, Kelly **J20**  
Berliner, Lauren S. **M8**  
Bernards, Brian **N2**  
Bernsmeier, Jordan **S2**  
Bernstein, Matthew **Q18**  
Bersch, JJ **Q9**  
Bestor, Nick **F2, S19**  
Beus, Yifen **D5, S20**  
Bevan, Alex **H7**

Bey-Rozet, Maxime **B8**  
Bezerra, Julio **D7**  
Bhalla, Simran **O13**  
Bickoff, Kyle **S4**  
Bimm, Morgan **O11, S22**  
Bingham, Christopher **B13**  
Bird, Beth **U4**  
Bird, Katie **I17, S8**  
Birdsall, Carolyn **G9**  
Birdsall, Heather **C12**  
Birdwise, Scott **I4**  
Birks, Chelsea **D7**  
Black, Michael **D14**  
Blasini, Gilberto **I11**  
Blaylock, Jennifer **N20, S1**  
Bloom, Peter **J11**  
Blumenthal-Barby, Martin  
**T6**  
Boddy, William **C18**  
Bodroghkozy, Aniko **N7**  
Bohlinger, Vincent M. **E10**  
Bohrod, Jacob **Q2**  
Bollinger, Nicholas **S23, T7**  
Bollmer, Grant **F10, S4**  
Boluk, Stephanie **T16**  
Boman, Stephan **D7**  
Bonner, Hannah **P7**

Boonin-Vail, Eli J. **K11**  
Boos, Sonja **S14**  
Booth, Paul J. **F2**  
Bouaziz, Gaelle **C20**  
Bouchard, Danielle **O16**  
Bouchard, Vincent **D19**  
Boumaroun, Lauren **B2**  
Boumlik, Habiba **P11**  
Bowles Eagle, Ryan **K2**  
Boyd, Megan **H11**  
Bozelka, Kevin John **A8**  
Bradbury-Rance, Clara  
**Q1, S2**  
Braester, Yomi **P3**  
Braithwaite, Andrea **A8**  
Brame, Patrick **A20**  
Branfman, Jonathan **S3**  
Brannon Donoghue,  
Courtney **S8**  
Brasch, Ilka **B6**  
Brassard, Jeffrey **H7**  
Bratslavsky, Lauren **G5**  
Bregent-Heald, Dominique  
**J13**  
Brekke, Anjuli **U2**  
Brickman, Barbara **P16**  
Briefel, Aviva **D8**

Brodie, Patrick **S8, U1**  
Bronstein, Phoebe **J7**  
Brown, Matthew **N10**  
Brown, Stephanie **U7**  
Bruder, Johannes **P9**  
Bruening, Kristina **S22**  
Brunazzo, Alessandro **R18**  
Bruns, John **R9**  
Buehler, Branden **T4**  
Buhler, James **J14**  
Bulatova, Asiya **O13**  
Bunch, Ryan **Q16**  
Burditt, Rebecca **I3**  
Burgchardt, Carl **G19**  
Burgess, Diane **C16**  
Burgoyne, Robert **O15**  
Burnett, Colin **E16**  
Burnham III, Dave **E4**  
Burns, Gust **N10**  
Burnstine, Adam **S5**  
Burris, Greg **N3**  
Bursun, Harry **E3**  
Burton, Nsenga **N19**  
Bury, Rhiannon **G6**  
Buse, Katherine **L9**  
Bush, Alexandra **Q8**

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Cacace, Katharine **P19**  
Cagle, Chris **R5, S20**  
Cahill, James **Q8**  
Cambier, Vanessa **H11**  
Cameron, Allan **T10**  
Campana, Andrew **K9**  
Campanioni, Chris **D9**  
Campbell, Donna **B6**  
Cannon, Jonathan **O11**  
cardenas, micha **T18**  
Carman, Emily **Q18, S3**  
Carney, Josh **P4**  
Carnicke, Sharon Marie **F17**  
Carpio, Glenda **O5**  
Carroll, William **B11**  
Carter, Gabriel **H19**  
Carter, Jacob **M1**  
Carter, Oliver **K8**  
Cartier, Nina **O8**  
Cartwright, Lisa **Q8**  
Casey, Lara **E19**  
Cavalcante, Andre **F19**  
Cazenave, Jennifer **F11, S1**  
Ceia, Vanessa **G11**  
Celik Rappas, İpek **F15**

Cenciarelli, Carlo **C9**  
Chabot, Kevin **A4**  
Chadha, Ashish **R18, S11**  
Chakravorty, Swagato  
**L12, S4**  
Champlin, Alexander **T4**  
Chan, Ka Lok Sobel **C15**  
Chan, Melissa **G15**  
Chan, Nadine **H20**  
Chandler, M.M. **B18**  
Chang, Alenda **J16**  
Chang, Edmond **J20**  
Chang, Ellen **A15, S11**  
Chao, Shi-Yan **S2**  
Charbonneau, Stephen **L2**  
Chatman, Dayna **L19**  
Chaudhary, Nabeeha **J18**  
Chavez, Marisela **D3**  
Cheever, Abigail **H6**  
Chefranova, Oksana **O2**  
Chen, Hongwei **I4, S5**  
Chen, I-Hsiao **O3**  
Chen, Jasmine Yu-Hsing  
**O3, S10**  
Chen, Jian **B17**

Chen, Michelle **S6**  
Chen, Ying-Fen **O3**  
Chirumamilla, Padma **H15**  
Cho, Alexander **A1**  
Cho, Michelle **F15**  
Choi, Stephanie **R12**  
Chong, Sylvia **E18**  
Christian, Aymar Jean **Q5**  
Christoforo, Larissa **H8, S6**  
Chun, Wendy **H12**  
Chung, Ai-Ting **F1**  
Chung, Christina Yuen Zi  
**A15**  
Chung, Hye Jean **G10**  
Chung, Hye Seung **D11**  
Chung, Peichi **Q3**  
Chunsaengchan, Palita **O13**  
Church Gibson, Pamela **R8**  
Church, David **N16**  
Cicci, Matthew A. **U13**  
Cicoski, Jonathan **D1**  
Ciecko, Anne **P4**  
Cifor, Markia **A1**  
Çimencioğlu, Esra **N10**  
Clark, Jennifer **B6**

Clarke, Christopher **K10**  
Clarke, Liz **K3**  
Clarke, MJ **C18**  
Close, Samantha **O1, S11**  
Coates, Jennifer **A11**  
Cobb, Shelley **O19**  
Cohan, Steven **K6, S3**  
Cohn, Jonathan **I16**  
Coladonato, Valerio **P18**  
Coleman, Rebecca **Q19**  
Collier, Delinda **N20**  
Comella, Lynn **E8**  
Comiskey, Andrea **N7**  
Conley, Miyoko **J18**  
Connolly, Matthew **J1**  
Connor, Megan **Q12, S22**  
Conrich, Ian **D5**  
Conway, Kelley **J10**  
Cooley, Claire **I10**  
Cooley, Heidi Rae **R13, S11**  
Coon, David **O1, S10**  
Cooper, Anna R. **J5**  
Cooper, Mark G. **N8**  
Copeland, Stacey **S2**  
Coppola, Joseph **F19**

Corbin, Amy **E18**  
Corfield, Christina **N14**  
Corneil, Marit **G4**  
Cornfeld, Li **U10**  
Corrigan, Maria **N15**  
Cortez, Iggy **T5**  
Corzo-Duchardt, Beth **E3**

Cosentino, Olivia **H16**  
Costantino, Jesús **B12, S23**  
Costanza-Chock, Sasha **T18**  
Cote, Amanda **H11**  
Cottrel, Adam **K12**  
Couret, Nilo **H16**  
Covey, William **F16**

Coyne, Kelly M. **H19**  
Cramer, Lauren M. **G8**  
Crawford-Holland, Sasha **P2**  
Crey, Karrmen **B5**  
Crisp, Virginia **M15**  
Cronin, Kate **C14, S21**  
Crylen, Jon **G20**

Culhane, Sarah **M20**  
Cummings, Kelsey **S14**  
Cump, Sarolta **G20**  
Curtis, Rhyse **M15**  
Curtis, Scott **N14**  
Cwynar, Christopher **B9, S6**  
Czach, Liz **K15**

## D

D'Amore, Daniel **C12**  
d'Harcourt, Ashlynn **D3**  
Dabashi, Pardis **P4**  
Dadawala, Vikrant **K16**  
Daigle, Allain **E3, S11**  
Damiens, Antoine **M13**  
Damluji, Mona **F18**  
Dan, Anat **F4**  
Danilovic, Sandra **O9**  
Danylevich, Theodora **O16**  
Das Mollick, Subha **Q7**  
Dass, Manishita **H15**  
Davis, Nick **H14**  
Davis, Zeinabu irene **Q13, S10**  
Dawson-Andoh, Amy **E2**  
Day, Thomas **F12**

De Kosnik, Abigail **I6**  
de Luca, Tiago **E20**  
de Villiers, Nicholas **T17**  
DeAngelis, Michael **K19**  
DeBoer, Stephanie **R13**  
Decker, Lindsey **R7, S9**  
Dejmanee, Tisha **O17**  
del Rio, Elena **B7**  
Delahousse, Sarah **F16**  
DeLeon, Joseph **I15, S15**  
Deleyto, Celestino **L18**  
Denison, Rayna **A17**  
DePrest, Jessica **K13**  
Deshpande, Shekhar **G19**  
Desilets, Sean **F10**  
Desjardins, Mary **O12, S8**  
Devine, Jonathan **D1, S13**

deWaard, Andrew **B9**  
DeWinter, Jennifer **H2**  
Dhaliwal, Ranjodh **P9**  
Diaz Pino, Camilo **G2**  
Dickason, Cara **N12**  
Dickey, Selena **H7**  
Dienstfrey, Eric **H3**  
Diller, Adam **G20**  
Dismuke, Brett **N19**  
Dixon Anthony, Aimee **C6**  
Doane, Mary Ann **F20**  
Dollman, Melissa **M18**  
Dombrowski, Lisa **H17**  
Dong, Xinyu **T11**  
Donovan, Mary Kate **G13**  
Dootson, Kirsty S. **J7**  
Douglass, Jason **F1**

Dove-Viebahn, Aviva **H9**  
Dowell, Kristin **B5**  
Downey, Emma **P17, S14**  
Doxtater, Amanda **B1**  
Doyle, Caitlyn **N3**  
Drake, Philip **H13, S21**  
Druick, Zoe **E20**  
Dubowsky, Jack **Curtis Q9, S9**  
Dullisch, Stefanie **R4**  
Duncan, Pansy **B18**  
Duncan, Phillip **I3**  
Duncan, Sean **C17, S19**  
Duong, Lan **G16**  
Dutta, Debjani **S1**  
Dwyer, Michael **N17, S16**

## E

Eagle, Herbert **O13, S20**  
Eagle, Jonna **O15**  
Efrat, Liron **Q2**  
Eisenstein, Ken **M11**  
Ekanayake, Aruna **C4**  
El-Hibri, Hatim **F4**

Ellis, Matthew **S6**  
Ely, Taryn **C4**  
Elza, Cary **Q16**  
Embree, Desirae **O14, S2**  
Emmett, Ilana **E11**  
Eng-Wilmot, Graham **H11**

Engelke, Henning **M11**  
Erhart, Julia **J6**  
Ernest, Marcella **M14**  
Ernst, Christopher **A7**  
Escobar López, Almudena **D18**

Espelie, Erin **D18**  
Etem, Julide **E12**  
Evans, Elizabeth **G6**  
Everett, Anna **E5**  
Ewen, Neil **O19**

## F

Fabian, Rachel **C6**  
Fairfax, Daniel **K17, S7**  
Faith, Ian **I3**  
Falicov, Tamara **L14**  
Fallon, Kristopher **T10**  
Fan, Victor **I19**  
Fariello, Megan **P15**  
Farman, Jason **Q19**  
Farrell, Michelle **P13**  
Faucette, Michael **I20**  
Fauteux, Brian **B9**  
Fay, Jennifer **N18**  
Fazekas, Angie **Q11**  
Fee, Annie **C2**  
Feil, Ken **N7**  
Felando, Cynthia L. **R20**  
Feldman, Seth **M12**

Felleman, Susan **U5**  
Felschow, Laura **S10**  
Feng, Peter **G16**  
Fenner, Angelica **M17**  
Ferguson, Kevin L. **P12, S17**  
Fernandes, Nicholas **T14**  
Ferrante, Patricia **G6**  
Ferreira, Rodrigo **K2**  
Feyersinger, Erwin **G1**  
Fibla-Gutierrez, Enrique **O18**  
Field, Allyson Nadia **O5**  
Fileri, Paul **R10**  
Fish, Laura **A20**  
Flaxman, Gregory **B7**  
Fleury, James B. **A17, S5**  
Florini, Sarah **P19**

Floyd, Jacob **K2**  
Flueckiger, Barbara **P12**  
Fong, Byron **S4**  
Fong, Siao Yuong **C15**  
Forcier, Kaitlin **C12**  
Formenti, Cristina **E1**  
Fornoff, Carolyn **N4**  
Forrest, Jennifer **F9**  
Forster, Nicholas **G14, S16**  
Forthun, Eric **A19**  
Fortmueller, Kate **O12, S8**  
Frahm, Laura **T12**  
Francis, Terri **F6**  
Frank, Kathryn **Q5**  
Fratini, Dawn **J17, S8**  
Freda, Isabelle **Q4**  
Freibert, Finley **O14, S21**

French, Lisa **I12**  
Fresko, David **K18**  
Frick, Caroline **G9**  
Friedman, Seth A. **A7**  
Frohlich, Margaret **U6**  
Froula, Anna **S22**  
Frymus, Agata **M20**  
Fu, Shanchao **O9**  
Fuchs, Florian **T6**  
Fuery, Kelli **F10**  
Fuller-Seeley, Kathy **C2**  
Fulton, Maxfield **G19**  
Fung, Catherine **N2**  
Furuhata, Yuriko **F20**  
Furukawa, Gavin **U12**

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- Gaafar, Rania **F4**  
 Gabara, Rachel **D19**  
 Gabbard, Krin **K14**  
 Gaboury, Jacob **T16**  
 Gadassik, Alla **S13**  
 Gaines, Jane **O18**  
 Galili, Doron **I9**  
 Gallagher, Mark **O20**  
 Galpin, Shelley A. **O11**  
 Galt, Rosalind **E15**  
 Gao, Yuan **C1**  
 Garcia Blizzard, Monica **G13**  
 Garcia Leon, Javier **M6**  
 García-López, Sonia **O18**  
 García, Daniel **D10**  
 Garcia, Desiree J. **K6**  
 Garda, Maria **M9**  
 Gates, Philippa **J18, S3**  
 Gates, Racquel **O5**  
 Gay, Andrew **U17**  
 Geier, Theodore **G18**  
 Geller, Theresa L. **O16**  
 Gentry, Charles **Q9**  
 Gerhardt, Christina **S1**  
 Gerrits, Jeroen **S7**  
 Gershon, Daphne **D3**  
 Gerster, Carole **S16**  
 Ghanoui, Saniya Lee **K8**  
 Gharabaghi, Hadi **E12**  
 Ghosh, Bishnupriya **B14**  
 Giggey, Lindsay **C20**  
 Gilbert, Anne **T20**  
 Gill, Anila **R10**  
 Gillan, Jennifer L. **A17**  
 Gillespie, Michael Boyce **O5**  
 Ginsberg, Terri **Q4**  
 Girgus, Sam **E19**  
 Glasspool, Lucy **U12**  
 Gleesing, Elizabeth **F18**  
 Gleich, Joshua **Q18, S8**  
 Glenn, Colleen **E19**  
 Glick, Joshua **R5**  
 Glushneva, Iuliia **B20**  
 Göbel-Stolz, Bärbel **E13**  
 Godfrey, Nicholas **H6**  
 Goff, Loretta **A12**  
 Golcheski, Amelia K. **M8**  
 Goldberg, Ruth **U6**  
 Goldman, Tanya **S5**  
 Goldschmitt, K.E. **J14**  
 Goldsmith, Leo **D18**  
 Goldstein, Leigh **J19, S22**  
 González-Cuesta, Begoña **N3**  
 González-López, Irene **A11**  
 Goodwin, Hannah **N15**  
 Gopal, Sangita **E15**  
 Gordon, Marsha **K15**  
 Gordon, Rebecca **S21**  
 Gorfinkel, Elena **R19, S17**  
 Gorton, Kristyn **T13**  
 Gosse, Johanna **S4**  
 Graefe, Sophia **M11**  
 Graves, Eve **N19**  
 Gray, David **K4**  
 Gray, Jaime **C13**  
 Green, Brandon **D2**  
 Greenberg, Slava **N1**  
 Greene, Jane **G19**  
 Greene, Liz **H3**  
 Greene, Ryan **T7**  
 Greenwood, Steven **O1**  
 Gregg, Ronald **K1**  
 Griffin, Sean P. **K6**  
 Griffiths, Noelle **K18**  
 Griffiths, Alison **K13**  
 Grinberg, Daniel **Q15, S17**  
 Groening, Stephen **A18**  
 Groo, Katherine **P9**  
 Grossman, Julie **G17**  
 Grube, Katherine **A15**  
 Grundmann, Roy **O6**  
 Grusin, Richard **Q19**  
 Guan, Cassandra **I1**  
 Guerra, Katherine **O7**  
 Guilbert, Georges-Claude **M1**  
 Guinness, Katherine **P2, S4**  
 Gunn, Jenny **N5, S15**  
 Gunning, Tom **F12**  
 Guo, Yizhou **C1**  
 Gurevitch, Leon **T19**  
 Gurney, David **P17**  
 Gustafsson, Henrik **U14**  
 Gustafsson, Tommy **P20**  
 Guthrie, Caroline **P15**  
 Gutiérrez, Arcelia **M4, S10**  
 Gutierrez, Nicholas **S4**  
 Gutmann-Gonzalez, Mandy **P7**

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- Haastруп, Helle Kannik **H11**  
 Haddad, Alia **F18**  
 Haenni, Sabine **S20**  
 Hageman, Eva **S22**  
 Haggins, Bambi **P19, S10**  
 Hagin, Boaz **D1**  
 Hagood, Mack **E11**  
 Hahn, Eric **P18**  
 Halegoua, Germaine **F18**  
 Hall, Barbara **M3**  
 Hall, Dawn **J6**  
 Halle, Randall **T3**  
 Hallett, Hilary **I9**  
 Hamblin, Sarah **C4**  
 Hamblin, Sarah **S1**  
 Hamilton, Jack **H13**  
 Han, Benjamin **U13**  
 Han, Lisa **G20**  
 Hanich, Julian **K17**  
 Hanna, Erin **L13**  
 Hannibal, Carmen **G1**  
 Hanson, Britta **S8**  
 Hanson, Christopher **H2**  
 Hanstein, Ulrike **N3**  
 Harewood, Susan **I8**  
 Hargraves, Hunter **R2**  
 Hark, Ina **S18**  
 Harmon, Bradley **O10**  
 Harper, Morgan **C9, S15**  
 Harrington, Erin **A6, S9**  
 Harrison, Rebecca **L3**  
 Harrod, Mary **J6**  
 Hart, Phoebe **N1**  
 Hartono, Marie **P3**  
 Hartzheim, Bryan H. **A17**  
 Hassoun, Dan **A3**  
 Hastie, Amelie **C6**  
 Hatch, Kristen **R11, S3**  
 Hatchell, Rusty **S6, T7**  
 Hauser, Brian **S9**  
 Havens, Tim **Q5**  
 Hawkins, Dillon **U10**  
 Hawkins, Joan **C8**  
 Hayes, Joy **A9**  
 Hayward, Joni **C10**  
 Hayward, Mark **T2**  
 He, Belinda Qian **S17, T14**  
 Hearne, Joanna **K15, S13**  
 Heck, Kalling **L10**  
 Heffernan, Kevin **K8**  
 Hegarty, Kerry **L18**  
 Heinzl, Jeff **C18**  
 Heller, Dana **Q1**  
 Hemmann, Kathryn **K9**  
 Hendershot, Heather **F7**  
 Henderson, Lisa **I8**  
 Heneghan, Nathaniel **C15**  
 Henkel, Brook **C4**  
 Hennefeld, Maggie **L15**  
 Henry, Joseph P. **I1, S17**  
 Hentrich, Nicole **M10, S10**  
 Heo, Chul **C15**  
 Herbert, Daniel **F9**  
 Herhuth, Eric **G1, S13**  
 Hermida Lu, Megan **J18**  
 Herold, Samantha **B20**  
 Herold, Lauren **E7**  
 Herzog, Amy **Q17**  
 Hessler, Jennifer **G12**  
 Hilderbrand, Lucas **H5**  
 Hill, Erin **J17, S8**  
 Hills, Matt **B2**  
 Hilu, Reem **J19, S19**  
 Himberg, Julia **M10**  
 Hipps, Matthew **T3**  
 Hodge, Amber P. **D5**  
 Hodge, James **E9**  
 Hodges, Elisabeth **K5, S15**  
 Hoek, Lotte **P6**  
 Hoetger, Megan **H18**  
 Hofmann, Maria **I8**  
 Hogan, Mél **U1**  
 Hole, Kristin Lené **F14**  
 Holliday, Christopher **E1**  
 Holman, Lillian **A14, S18**  
 Holmes, Nathan **S20**  
 Holmlund, Chris **O20**  
 Holohan, Conn **A6**  
 Holt, Jennifer **G12**  
 Holt, Rebecca **E8**  
 Holtmeier, Matthew **C14, S1**  
 Honarpisheh, Farbod **U19**  
 Hook, Jamie **B1**  
 Hoover, Jessica **L20**  
 Horak, Laura **M6**  
 Hornsby, Elizabeth **D12**  
 Horton, Zach **S19, T14**  
 Horwatt, Eli **T3**  
 Hou, Yushi **A12**  
 Howard, Douglas L. **R3**

Howell, Charlotte **H7**  
Howlett, Anna **P7**  
Howley, Kevin **J3**  
Hoyes, Melanie **L3**

Hoyt, Eric **I5**  
Hu, Brian **Q3**  
Huang, Gejun **Q3**  
Hubbell, Matthew **L10**

Hubbert, Julie **H3**  
Hudson, Jazmine **M19**  
Hughes, Kit **C19**  
Hui, Alexandra **J16**

Humphrey, Daniel **O6**  
Humphrey, David **T11**  
Humphreys, Laura-Zoe **U6**  
Hunting, Kyra **P14**

Iddins, Annemarie **D16**  
Imre, Aniko **S6**

Ingle, Zachary **L6**  
Iversen, Gunnar **M6**

Iyer, Usha **P6**

Jacks, Wesley **U15**  
Jackson, Josh **L16**  
Jackson, Maghan **P11**  
Jacob, Clarissa **M13**  
Jacobs, Jason J. **R3**  
Jacobs, Lea **I17**  
Jacobson, Brian **H20, S1**  
Jacobson, Lisa **L20, S18**  
Jaikumar, Priya **P6**  
Jain, Anuja **H15**  
Jaramillo, Deborah **T15**  
Jaramillo, Laura **L4**  
Jayemanne, Darshana **I2**

Jeffay, Tory **S21, U4**  
Jeffers McDonald, Tamar **F13**  
Jelaca, Dijana **F14**  
Jelusic, Jelena **F7**  
Jenkins, Jennifer **K15**  
Jennings, Morgan **J8**  
Jennings, Stephanie **I2**  
Jeong, Seung-hoon **S7, T2**  
Jo, Ennuri **D20**  
Jochum, Elisa **B12**  
Jodell, Jennifer **K11**  
Johnson, Alix **U1**

Johnson, Catherine **E13**  
Johnson, Jacqueline **I7**  
Johnson, Jessica **T18**  
Johnson, Martin **K19, S15**  
Johnson, Poe **K11**  
Johnson, Thomas **S23**  
Johnson, Victoria E. **L7, S16**  
Johnston, Andrew **Q9**  
Johnston, Jessica **Q12**  
Johnston, Nessa **R9**  
Johnston, Ruth **T14**  
Jones, Derrick **S21**  
Jones, Jimi Lee **G5**

Jones, Timothy **B12**  
Jong, Tien-Tien **N3, S3**  
Joo, Woojeong **U11**  
Joseph, Ralina **L19**  
Joseph, Robert **H18**  
Joyrich, Lynne R. **O16**  
Juhasz, Alexandra **I4**  
Jung, Grace **L20**  
Jung, Seungyeon Gabrielle **D15**  
Jurca, Catherine **E5**  
Jurgess, Todd **N5, S15**

Kackman, Michael **L20**  
Kafer, Gary **D2**  
Kaffen, Philip **C11**  
Kaganovsky, Lilya **E10**  
Kaminishi, Yuta **B11**  
Kane, Carolyn **A18**  
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Karppi, Tero **Q19**  
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Kaufman, Dafna **M19**  
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Kavka, Misha **L16**  
Kayhan, Sezen **H18**  
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Keating, Nicole **I18**  
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Kee, Chera **U13**  
Keegan, Cael **E16**  
Keeler, Amanda **G3**  
Keeling, Kara **H12**  
Keever, Justin **J9**  
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Keller, Sarah **K1, S15**  
Kelley, Andrea **I13**  
Kennedy, Helen **A2**  
Kent, Laurence **A5**  
Keogh, Brendan **M9**  
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Kessler, Kelly **A3**  
Kessler, Sarah **N6**  
Khan, Sabiha **Q7**  
Kidman, Shawna **I17**  
Kies, Bridget **M7**  
Kiley, Aleah **L13**  
Kim, Dong Hoon **D11**  
Kim, Gloria **M5**  
Kim, Hyo Jung **B13**  
Kim, Jihoon **T10**  
Kim, Jinsook **P8**  
Kim, L.S. **I11**

Kim, Se Young **D15**  
Kim, Ungsan **S2**  
Kimball, Danny **D16**  
King, Dewitt **K11**  
King, Homay **N6**  
King, Neal **U10**  
King, Robert **R19**  
Kinik, Anthony **K14, S20**  
Kinney, Katherine **F17**  
Kirch, Kerli **F19**  
Kirkpatrick, Bill **E11**  
Kirsch, Corinna **H13**  
Kish, Zenia **P18**  
Kissinger, Dani **I15**  
Kitamura, Hiroshi **A11**  
Klein, Amanda Ann **H9**  
Klinger, Barbara **K19, S18**  
Knapp, Jonathan L. **O12, S8**  
Knee, Adam **E15**  
Kneese, Tamara **B16**  
  
Knouf, N. Adriana **J16**  
Knutson, Matt **J9**  
Kocurek, Carly **H2**

Kohnen, Melanie **T20**  
Kokas, Aynne **Q3**  
Kompere, Derek **M10, S5**  
Konkle, Amanda **R4**  
Korola, Katerina **I1**  
Kovacs, Peter **Q14**  
Kozma, Alicia **U7**  
Kraut, Anthea **D4, S3**  
Krayenbuhl, Pamela **J11**  
Kredell, Brendan **F19**  
Krenek, Jessica **I20**  
Kressbach, Mikki **A16**  
Kreutzer, Evelyn **F8**  
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Kunigami, Andre **N15**  
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Kupfer, Alex **C19**  
Kutnicki, Saul D. **G5**  
Kwon, Jungmin **R12**  
Kyrola, Katariina **C5**

Labuza, Peter **L5, S5**  
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Lagerwey, Jorie **R2**

Lai, Yang **U18**  
Laiola, Sarah **A16**  
Laird, Colleen **U12**

Lamarre, Thomas **I19**  
Land, Jacqueline **M14**

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Landesman, Ohad **F11**

Landry, Olivia **J2**  
LaRocco, Michael **Q2**  
Larsen, Mads **S6**  
Larsson, Mariah **K8**  
Latsis, Dimitrios S. **J13, S4**  
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Lauro, Sarah Juliet **G18**  
Lausch, Kayti **M7**  
Lavelle, Julie **L5**  
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Lawlor, Shannon **E2**  
Lawrence, Michael **Q17**  
Lawson, Thomas **D7**  
Leader, Caroline **U7**  
Leadston, Mackenzie **J10**  
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Lee, Hyangjin **B15**  
Lee, JeongHyun **B4**  
Lee, Jonathan **S19**  
Lee, Joo Yun **N9**  
Lee, Jungmin **T2**  
Lee, Nam **B15**  
Lee, Regina **F15**

Lee, Sangjoon **U11**  
Lee, So-Rim **R12**  
Lee, Sungjae **I13**  
Leeder, Murray **A4**  
Leigh, Michele **R11**  
LeMenager, Stephanie **O17**  
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Lenos, Melissa **R7**  
Leonard, Suzanne **H5**  
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Leppert, Alice **P16**  
Lerner, Sarah **C13**  
Lesinski, Shaylynn **P14**  
Lesnik, Peter **L17**  
Lévesque, Marc-Antoine **H8**  
Levin, Erica **S4**  
Levina, Marina **D13**  
Levine, Elana **I6**  
Levitt, Deborah **I19**  
Levitt, Linda **S17**  
Lewis, Hannah **K14**  
Lewis, Jon **E5**  
Leyda, Julia **O17**

Li, Dixon **F8**  
Li, Jinying **E4**  
Li, Yi **B1**  
Li, Zizi **A16, S20**  
Liao, Sara **P8**  
Lim, Bliss **E15**  
Lim, Yeon Kyoung **B10**  
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Lippit, Akira **G18**  
Lison, Andrew **D14**  
Little, Nicolette **A16**  
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Lohmeyer, Edwin **J9**  
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Loock, Kathleen **F9**  
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Lord, Susan **U6**  
Loss, Jacqueline **L4**  
Lourme, Nadege **U20**  
Loveday, Kiki **M15**  
Loveday, Kiki **S2**  
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Loviglio, Jason **T9**  
Lowe, JSA **Q11**  
Lowenstein, Adam **D8**  
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Lucia, Cynthia **E19**  
Lockett, Josslyn **C5**  
Lugowski, David **Q7**  
Lukinbeal, Chris **E18**  
Lunden, Elizabeth C. **C2**  
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Manning, Sam **M20**  
Marchessault, Janine **E20**  
Marchetti, Gina F. **I13**  
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Marinos, Martin **F7**  
Marks, Laura Helen **O14**  
Marks, Laura **O6**  
Marsh, Leslie **G14**  
Marshall, Owen **J16**  
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Martin-Marquez, Susan **R15**  
Martin, Alfred **Q5**  
Martin, Catherine **G3**  
Martin, Minda **Q13**  
Martin, Nina **C8**

Marx, Nick **C3**  
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Mastrostefano, Stephanie **D13, S13**  
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Mattern, Shannon **T1**  
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McGillicuddy, Brendan **E14**  
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McKinney, Cait **A1**  
McLaughlin, Andrew **F7**  
McLean, Adrienne L. **J11**  
McPherson, Tara **H12**  
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Morales, Taylor **Q6**  
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Mowchun, Trevor **I14**  
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Murphy, David **T16**  
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Murray, Soraya **J20**  
Murray, Susan **J7**  
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Navarro, Vinicius **M2**  
Ndounou, Monica White **N19**  
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Negra, Diane **O17**  
Nekola, Anna **N11**  
Nelson, Lindsay **U12**  
Ness, Richard **S21**  
Nestingén, Andrew **O20**  
Neuberger, Joan **E10**

Neupert, Richard **J10**  
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Newman, Kathleen **R6**  
Ng, Eve **C1**  
Nguyen, Hoang Tan **I8**  
Nguyen, Josef **L1**  
Nguyen, Linh **U9**  
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Nichols-Pethick, Jonathan **M10**  
Nieland, Justus **B19**

Nielsen, Elizabeth **C17**  
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Nielsen, Sarah **J13**  
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Oh, Yoon Jeong **S20**  
Ohmer, Susan **F1, S5**

Oliver, Stephanie **Q16**  
Olivier, Marc **A8**  
Olivieri, Domitilla **G16**  
Omer, Ayesha **R15**  
Oren, Tasha **I11**

Osborne-Thompson, Heather **A6**  
Ovalle, Priscilla **H5**  
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Padva, Gilad **J8**  
Pai, Gaurav **L2**  
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Palis, Eleni **G8**  
Palmer, Lindsay **Q15**  
Palmer, Lucia **P17**  
Pande, Rukmini **Q11**  
Panuska, Sarah **G19**  
Park, David **L6**  
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Parker, Felan **L13**  
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Parks, Lisa **G12**  
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Paszkiwicz, Katarzyna **J6**  
Patra, Parichay **E16**  
Patterson, Eleanor **T9**  
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Patton, Elizabeth A. **L11, S22**  
Paul, Drew **Q1**  
Paveck, Hannah **K5**  
Pavsek, Christopher **J2**  
Payne, Matthew **J20**  
Payton, Philana **K19**  
Peberdy, Donna **J8**  
Peirano, Maria Paz **L14**  
Pember, Alice **D1**  
Peña, Lauren **J4**  
Penabella, Miguel **O2**  
Peng, Xin **U11**

Perdomo Álvarez, Dalina **R10**  
Perez Limon, Lilia A. **N4**  
Perez, Oscar A. **J4**  
Perlman, Allison **I5**  
Perren, Alisa **M10, S8**  
Perron, Bernard **O9**  
Pesch, Katrin **S11**  
Peters, Ian **B13**  
Peters, Rebecca **S14**  
Petersen, Christina **A20**  
Peterson, Elizabeth **N8**  
Peterson, Jennifer **K13, S5**  
Petro, Patrice **L15**  
Petruska, Karen **M10**  
Pettis, Ben **M16, S15**  
Petty, Miriam **J19**  
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Phillips, Wyatt **N7**  
Phipps, E. Brooke **B13**  
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Piper, Timothy **T4**  
Plaice, Mark **D11**  
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Pomerance, Murray **F3**  
Pomp, Joseph **Q20, S11**  
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Porst, Jennifer **I16**  
Porter, Pete **H19**  
Potter, Susan **Q1**  
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Pow, Kadian **Q11**  
Pow, Whitney **M9**  
Powell, Ryan **L8**  
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Prager, Brad **J2**  
Pramaggiore, Maria **I8**  
Pranolo, Jennifer **K5**  
Pravadelli, Veronica **R11**  
Prettyman, Michele **R20**  
Price, Brian **N18**  
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Pringle, Thomas Patrick **F20**  
Proctor, Jennifer **S10**  
Projansky, Sarah **L8**  
Provencher, Ken **D15**  
Pruett, Jessica **Q1**  
Przybylski, Liz **M14**  
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Quearry, Jayson **A13**

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Rakin, Jelena **B4**  
Rand, Erica **N1**  
Rangan, Pooja **G4**  
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Ravetto-Biagoli, Kriss **T10**  
Raviv, Orna **U20**  
Rawlins, Justin **S8**  
Ray, Mary Beth **M16**  
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Real, Brian **E12**  
Reddell, Trace **N9**  
Reeb, Celeste **I7**  
Reese, Carolyn **J12**  
Regester, Charlene **G17**  
Reich, Elizabeth **E9**  
Reighard, Dane **A12**  
Reilly, Megan **I7**  
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Reinhard, Michael **F5**  
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Remes, Justin **F12**  
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Rennett, Michael **A3**  
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Reynolds, Daniel **N5**  
Ribera, Rob **S3**  
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Rich, Aaron **J17**  
Richardson, Michael D. **J2**  
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Roberts, Mark **C11**

Roberts, Martin **A9**  
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Roche, David **J14**  
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Rositzka, Eileen **S14**  
Roskos, Joseph **R14**  
Ross, Allison **J1**  
Rossi, Nathan **G7**  
Rossman, Margaret **L16**  
Rowson, Rose **R14**

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Ruberg, Bonnie **L1**  
Rubin, Joe **O14**  
Rueda, Carolina **Q10**  
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Ruetalo, Victoria **H16**  
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Ruiz, Diana **L12**  
Russell, Catherine **G9, S3**  
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Russo, Alexander **T9**  
Russworm, TreaAndrea **J20**  
Rust, Amy **S1**  
Rustad, Gry **B16**  
Rustamova, Zaya **K20**  
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Saidel, Emily **C3**  
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Salem, Bernadette **R14**  
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Sammond, Nicholas **Q8**  
Sampson, Benjamin **M18**  
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Sandler, Monica **F5**  
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Sanson, Kevin **R17**  
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Sborgi, Anna **N17, S20**  
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Schultz-Figueroa, Benjamin **N14**  
Schumacher, Laura **L16**  
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Sebro, Adrien **H13**  
Secular, Steven **T4**  
Sędzielarz, Aleksander **F16**  
Segal, Shira **K18**  
Sen, Meheli **R18**

Sender, Katherine **L16**  
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Sergeant, Alexander **E1**  
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We ask that you tell your undergraduate students about the conference. As mentioned, this year it will be held at Muhlenberg College, April 11-13, 2019. The deadline for submitting to this year's conference has passed but members are encouraged to think about the 2020 conference. More information about next year's conference will be available on the SCMS website in the fall.

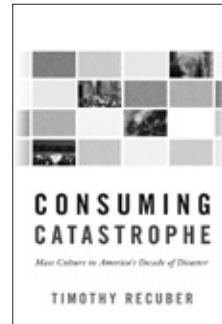
Questions about the 2019 conference should be directed to Dr. Elizabeth Nathanson (enathanson@muhlenberg.edu) or Dr. Amy Corbin (amycorbin@muhlenberg.edu).

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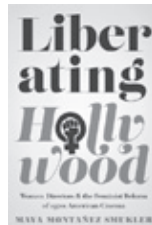
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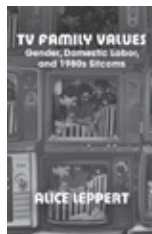
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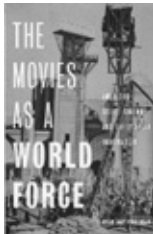
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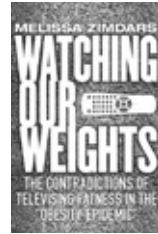
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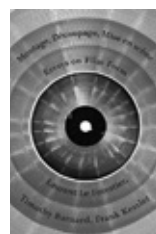
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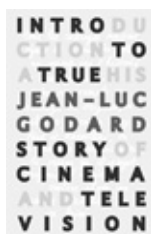
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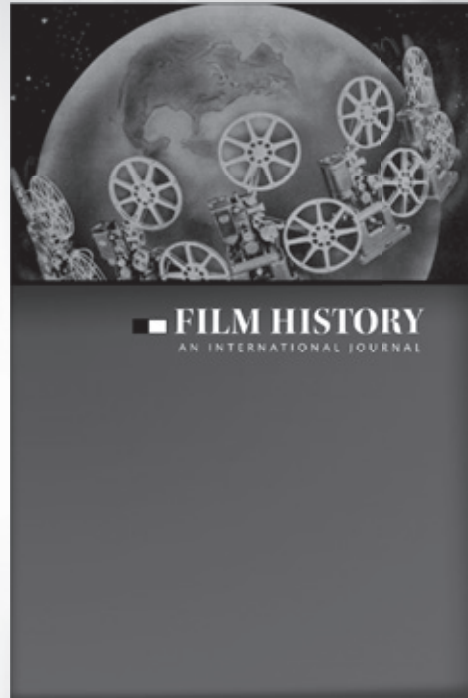
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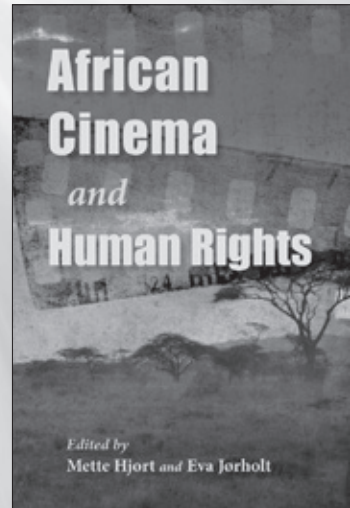
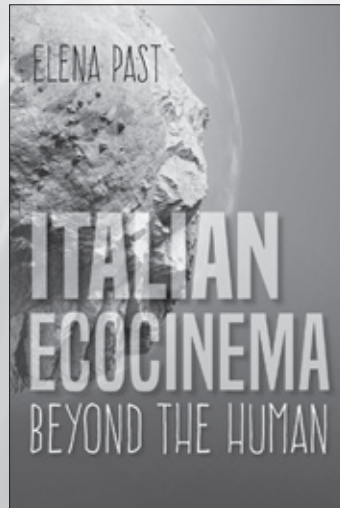
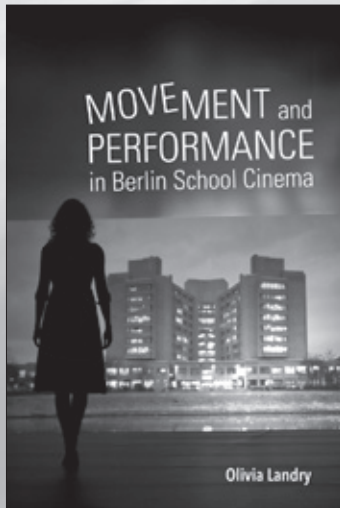
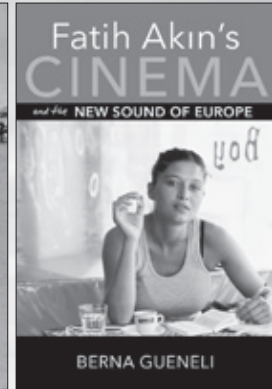
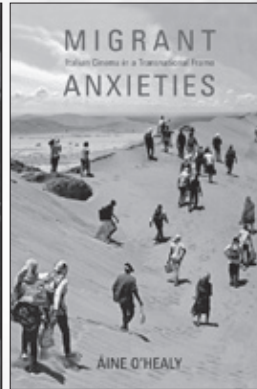
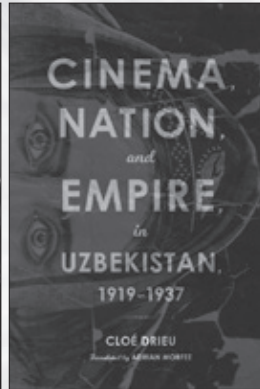
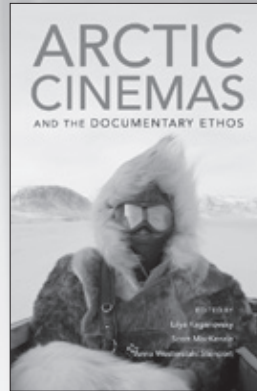
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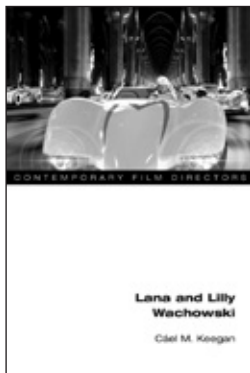
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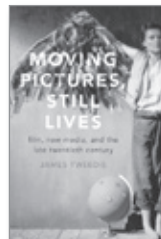
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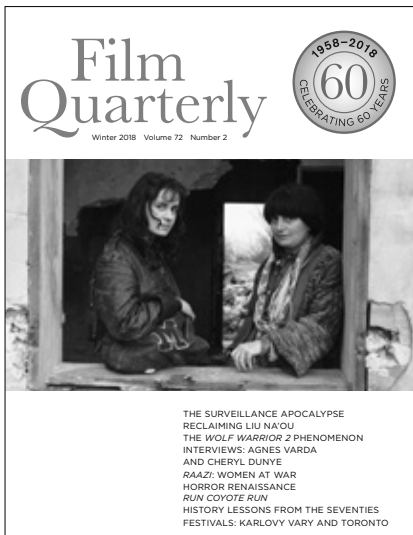


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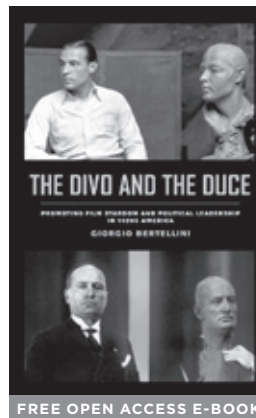
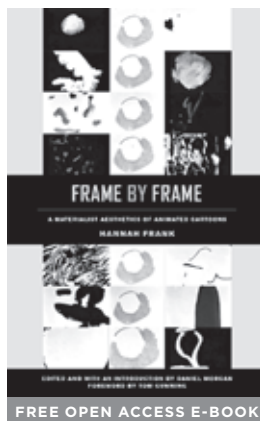
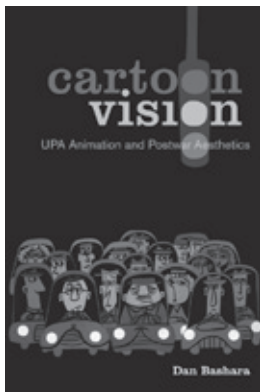
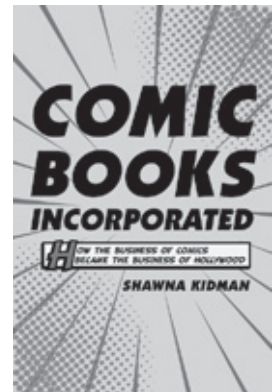
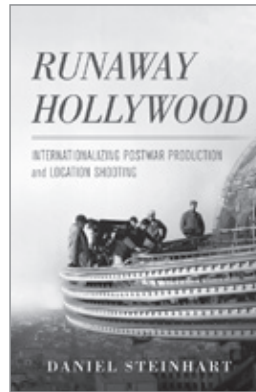
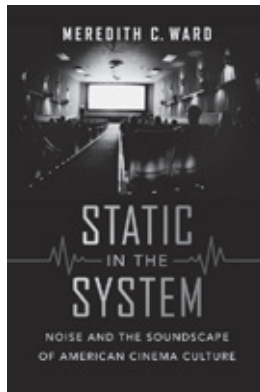
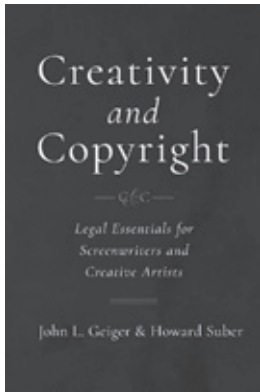
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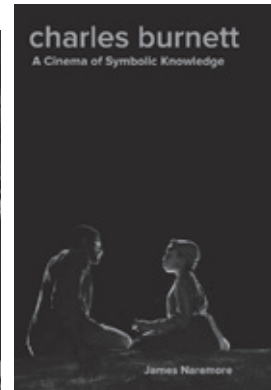
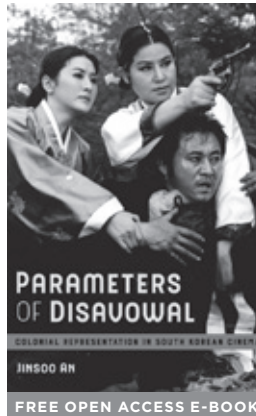
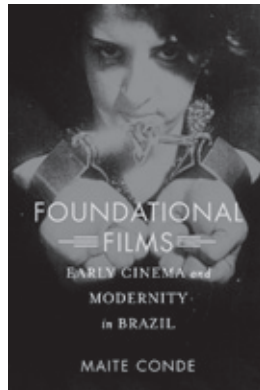
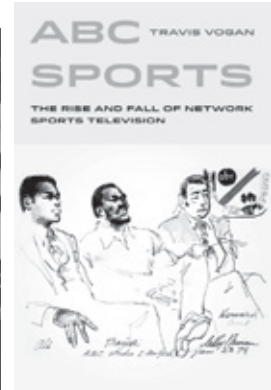
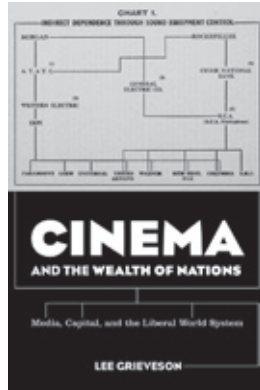
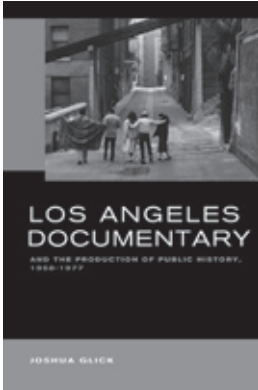
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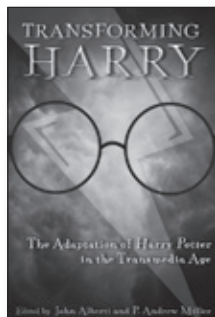
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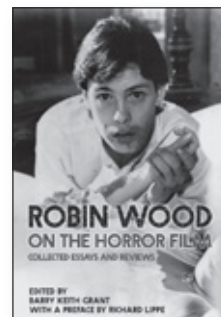
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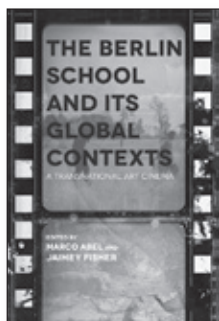
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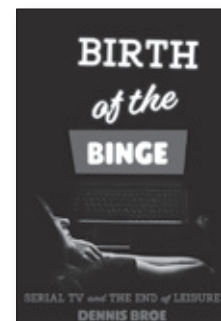
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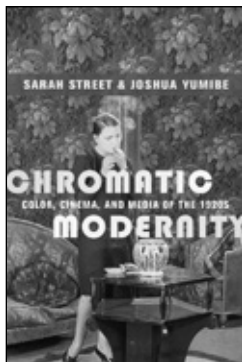
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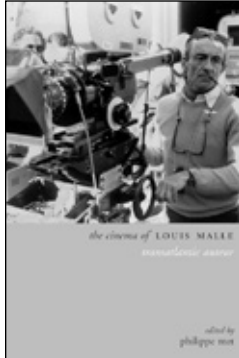
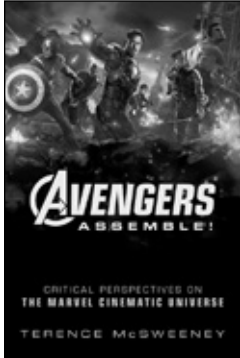
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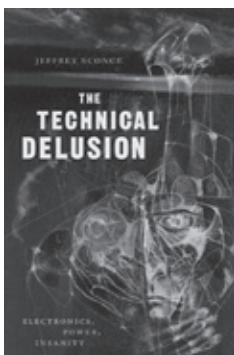
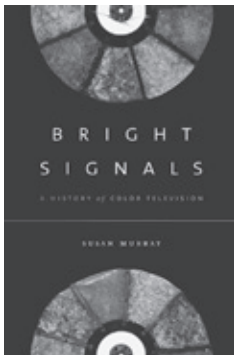
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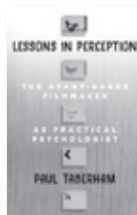
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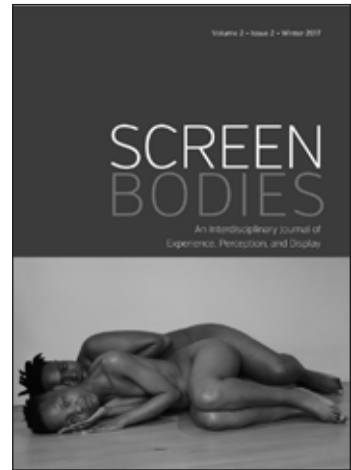
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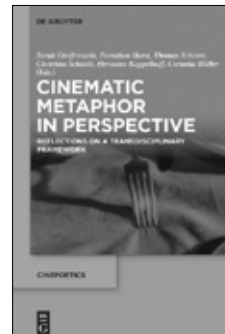
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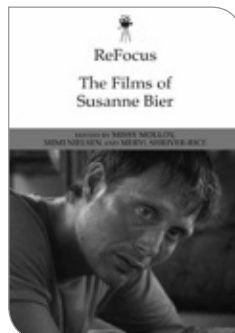
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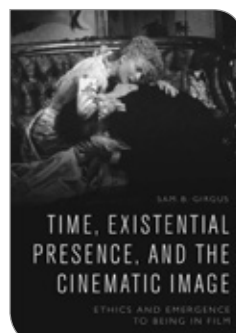
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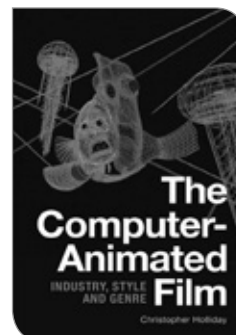
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AND ANDRÉ GIDE

In 1925, Marc Allégret accompanied André Gide on a journey to French Equatorial Africa as his secretary, and novice filmmaker. Filming only three years after *Nanook of the North*, Allégret's goal was to immerse viewers "as we ourselves had been, in the atmosphere of this mysterious country."

They carried out most of their journey on foot. Despite the extreme heat and humidity, the nitrate footage survived and in 2018, *TRAVELS IN THE CONGO* was restored; this version also includes a new instrumental soundtrack.

Unusual for its time, this is a largely observational documentary showing aspects of the lives, culture, and built environments of diverse groups in the region, amongst them the Baya, Sara and Fula peoples, without trying to shoehorn them into a dramatic narrative.

*"The film is first and foremost witness to the customs of the people living in Congo, with surprising and moving images."*

—La Cinémathèque française

*"A singular account of the complex and uneasy power dynamics inherent in erotic exchange."*

—Light Industry

117 minutes / B&W / 1927 (Released 2018)

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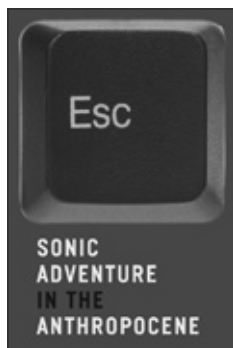
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# *The* UNIVERSITY *of* OKLAHOMA

## FILM & MEDIA STUDIES

The Department of Film and Media Studies is an interdisciplinary undergraduate program at the University of Oklahoma designed to give students a broad understanding of film and media history, theory, and criticism. OU Film and Media Studies, in the OU College of Arts and Sciences, is proud to be the institutional home of the SCMS Office and staff.

Established in 1890, the University of Oklahoma is a doctoral degree-granting university and leader in research, healthcare, and academic activity impacting the state of Oklahoma and global community. The Norman campus enrolls more than 28,000 undergraduate and graduate students, the Health Sciences Center in Oklahoma City enrolls more than 3,000 students and the OU-Tulsa campus enrolls more than 1,000. Of the 4,385 incoming freshmen in 2018, the average ACT score is 26.2 and this class is one of the most diverse and inclusive groups of incoming students in university history.

[ou.edu/cas/fms](http://ou.edu/cas/fms)



# *In Memoriam*

*We lost leaders in film and media this past year.*



**Thomas Cripps**  
1932–2018

Photo Credit: Algerina Perna/The Baltimore Sun



**Raymond E. Fielding**  
1931–2018

Photo Credit: Culley's MeadowWood Funeral Home



**Annette Michelson**  
1922–2018

Photo Credit: Still from *Noviciat* (1965)



**Nwachucku Frank Ukadike**  
1950–2018

Photo Credit: Tulane University School of Liberal Arts Website

# DENVER 2020

CALL FOR

## Paper, Panel, Workshop and Roundtable Proposals

The Society for Cinema and Media Studies announces  
its call for proposals for the 2020 conference.

Please join us Wednesday, April 1-Sunday, April 5, 2020  
at the Sheraton Denver Downtown Hotel.

The Denver metro area is home to a number of institutions of higher learning. Located in downtown Denver, the Auraria campus houses the University of Colorado Denver, Metropolitan State University of Denver, and the Community College of Denver. Regis University and the University of Denver are also within Denver proper, and just thirty minutes away, at the base of the foothills, lies the University of Colorado Boulder campus. With a vibrant arts scene, Denver boasts such venues as the Sie FilmCenter, the Ellie Caulkins Opera House, the Daniel Libeskind-designed Denver Art Museum, and the Museum of Contemporary Art.

The 2020 SCMS Conference Program Committee welcomes quality paper, panel, workshop, and roundtable proposals on any topic related to cinema and media studies. Proposal submission forms will be available through the SCMS website on July 1, 2019. The deadline for proposals is Friday, August 30, 2019 (5:00 pm, Central Time).





WEDNESDAY, APRIL 1 - SUNDAY, APRIL 5

# DENVER 2020

Sheraton Denver Downtown Hotel  
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# LAND ACKNOWLEDGMENT

## INDIGENOUS HISTORY OF THE SEATTLE AREA

As you explore Seattle, you'll see numerous monuments and civic gestures to the city's Native heritage. While these rightfully implicate tremendous Indigenous influence in the early days of colonization—a recognition that comes on the heel of decades of Native activism—they also co-exist with violent marginalization.

Prior to the arrival of settler colonists, the area currently called Seattle was known as Sdzidzilitch (Little Crossing-Over-Place). Members of Coast Salish nations began witnessing the arrival of whites interested in land and wealth in the mid-nineteenth century. The emergence of Seattle unfolded slowly through a series of encounters and exchanges between settlers and Indigenous people, whose knowledge and labor shaped Seattle from its “village period” through the 1870s. By the late nineteenth century, those same encounters were marked by widespread disease and wrenching transformations to the landscape. During the Progressive Era, a contingent of Indigenous peoples resisted federal attempts at relocation and, despite enduring oppressive socioeconomic policies, some remained in Seattle. Native migrants also came to the city for seasonal employment and contributed to a brimming Indigenous urban community. Many Indigenous residents who remained moved within Seattle's underclass, living in working-class neighborhoods and frequenting social institutions on Skid Road.

Beginning in the postwar decades, organizations such as the American Indian Service League and community leaders like Ella Aquino and Bernie Whitebear led calls for better living conditions for Indigenous residents of Seattle—both new and old. Native activism centered on socioeconomic issues and the multiethnic Indian community's place in the city. The fish-ins of the 1970s, for example, were a means of regaining Indigenous rights to Seattle's fisheries and waterways. Many of these groups continue to exert authority over Indigenous rights in the city and undermine colonial narratives of Seattle's founding. Across the past century, white residents pushed Indigenous peoples to the hinterlands at the same time as they appropriated native cultures, traditions, and wares as status symbols. But these and other broader civic gestures to Indigenous heritage, manufactured and marketed largely in favor of an imperial narrative of extinction, obscure a longer, entangled history of presence.

Credit: History of Science Society Committee for Land Acknowledgement

Marissa Petrou (Louisiana State University), Elaine LaFay (University of Pennsylvania), Felicia Garcia (Santa Ynez Band of Chumash Indians, School for Advanced Research), Rosanna Dent (New Jersey Institute of Technology), and Khyati Nagar (York University)

### Why do we recognize the land?

To recognize the land is an expression of gratitude and appreciation to those whose territory you reside on, and a way of honoring the Indigenous people who have been living and working on the land from time immemorial. It is important to understand the longstanding history that has brought you to reside on the land, and to seek to understand your place within that history. Land acknowledgments do not exist in a past tense, or outside historical context: colonialism is an ongoing process, and we need to build our mindfulness of our present participation. It is also worth noting that acknowledging the land is Indigenous protocol. <http://www.lsping.org/knowtheland>

### **SCMS ASKS ALL PANEL CHAIRS TO PLEASE READ THIS STATEMENT ALOUD AT THE BEGINNING OF EACH SESSION:**

To begin, we respectfully acknowledge that our event today is taking place on the ancestral territory of the Duwamish, Muckleshoot, Snohomish, Snoqualmie, Suquamish, and Tulalip peoples. We pay respect to their Elders past and present and extend that respect to their descendants and to all Indigenous people. To acknowledge this land is to recognize its longer history and our place in that history; it is to recognize these lands and waters and their significance for the peoples who lived and continue to live in this region, whose practices and spiritualities were and are tied to the land and the water, and whose lives continue to enrich and develop in relationship to the land, waters and other inhabitants today.