

SCMS

March 14-17 BOSTON

2024



Graduate Program in Cinema & Media Studies

Our graduate program provides students with training in a plethora of global and comparative approaches to studying film and media practices across a diversity of traditions. Complementing rigorous scholarly work in the humanities, our program incorporates elements of film programming, audio work, curatorial and immersive media projects.



FACULTY:

JULIA ALEKSEYEVA | ASSISTANT PROFESSOR
graphic memoir | global documentary | Japanese cinema

SCOTT BURKHARD | LECTURER
writing for television | screenwriting

PETER DECHERNEY | PROFESSOR
*documentary film production | virtual reality |
film & media history*

KATHY DEMARCO VAN CLEVE | SENIOR LECTURER
screenwriting | art & business of film

IAN FLEISHMAN | ASSOCIATE PROFESSOR
*queer media | environmental humanities |
European cinema*

SHANNON MATTERN | PROFESSOR
*media archeology | environmental media |
cultural geography*

META MAZAJ | SENIOR LECTURER
*contemporary world cinema | film festivals |
Eastern European cinema*

RAHUL MUKHERJEE | ASSOCIATE PROFESSOR
*digital infrastructures & platforms | global TV |
mobile phone cultures*

KAREN REDROBE | PROFESSOR
*feminist film & media theory | animation |
community media*

CHENSHU ZHOU | ASSISTANT PROFESSOR
East Asian cinema | film exhibition | screen cultures

<https://cinemastudies.sas.upenn.edu>

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Land Acknowledgement

The Society for Cinema and Media Studies acknowledges the land on which we will gather is the territory of the Massachusett, Pawtucket, and their neighbors the Abenaki, Micmac, Maliseet, Narragansett, Nipmuc, Pennacook, Penobscot, and Wampanoag Peoples, who have stewarded this land for hundreds of generations.

We recognize the repeated violations of sovereignty, territory, and water perpetrated by invaders that have impacted the original inhabitants of this land for 400 years. We extend our respect to citizens of these Nations who live there today, and their ancestors who have lived there for over five hundred generations, and to all Indigenous people. We also affirm that this acknowledgment is insufficient. It does not undo the harm that has been done and continues to be perpetrated now against Indigenous people, their land and water.

**We acknowledge the Upstander Project for the guidance in presenting this land acknowledgment.*

Scheduling Note

Unexpected changes of plans sometimes arise between the time of printing and the dates of the conference. Please use the printed program as a general guide and consult the online program PDF for the most up-to-date information. Visit the SCMS website (<https://bit.ly/SCMS24Program>) or use the QR code. Please also be sure to note the list of events on page 9. Additionally, based on the analytics of past users to labor/cost, there will not be a mobile app of the conference program this year. We will re-evaluate the need for this again in 2025.



Skipped Session Numbers

The Sheraton Boston Hotel assigns presentation and meeting rooms based on session numbers throughout the conference. For example, A1 is in the same room as B1, and so on. Due to the use of different spaces each day due to cancellations and the like, there might be some skipped session numbers. Thank you for your understanding.

Letter from the President

Welcome to the 65th annual Society for Cinema and Media Studies conference! This year we return to Boston, a city which, much like SCMS itself, is steeped in history and scholarly excellence while also marked by vibrant artistic and cultural intersections and transformations. Following a successful return to in-person conferencing “out west” in 2023, we are excited to meet again on the U.S.’s east coast. This year’s program offers an exceptional range of panels, workshops, and roundtables, alongside events that allow us to celebrate and reunite.

We hope you are able to arrive in time for our Welcome Reception and Aca-Media After Dark program on Wednesday evening. We also look forward to honoring all of our members who have published new books this year, with our Celebration of Authors on Saturday evening, followed by the annual celebration of all that is tuneful or, at least, courageous, with Karaoke.

Please also support your colleagues and our wonderful exhibitors by checking out the Exhibit Area throughout the conference.

Following the success of our return to in-person conferencing in Denver and based on society member responses, this year’s program schedule retains a dedicated lunch hour and event session each afternoon with a special Global Solidarity Series event on Saturday, “Across Regions, Social Identities, and Academic Ranks.” We look forward to celebrating our annual award winners with our ceremony on Thursday afternoon. This year’s Distinguished Career Achievement Award on Friday afternoon honors Jacqueline Stewart, path-breaking cinema historian, scholar, and mentor, and Director and President of the Academy Museum of Motion Pictures. The DCAA recognizes Dr. Stewart’s profound contributions to the field of cinema and media studies and celebrates her exceptional dedication to advancing film scholarship, education, and cultural preservation. We hope you will attend both of these special awards ceremonies to recognize each of our honorees and to salute the dedication of our awards committees and donors who make such well-earned recognition possible.

This year’s meeting coincides with St. Patrick’s Day in one of the cities best known for celebrating the occasion. As we gather, keep an eye out for festive touches that might add a touch of luck to our time together. If anyone discovers something special, like a pot of gold, we encourage you to consider making a charitable donation to the Society in support of its general fund (which contributes to all aspects of the organization and its operations), support of travel funding for graduate students and precariously employed members, as well as opportunities to support our archive of interviews with pioneers of film and media studies (Fieldnotes), conference registration waivers and membership fee support for Native and Indigenous Media Scholars, support for Awards and/or for SCMS-U. Whether you come across a windfall or are able to give five dollars a couple of times a year, SCMS is deeply grateful for and dependent upon the generosity of its donors. Every contribution, regardless of size, is valuable and appreciated. I wish to thank all who contribute in multiple ways across the year each year and welcome conversations about donor opportunities and estate planning with SCMS in mind.

Beyond this annual opportunity to meet together, catch-up, hear the latest in scholarly interventions, celebrate our shared interests and to discover entirely new ones, SCMS continues to grow and thrive as a year-round membership-driven organization. This year saw exceptional programming through SCMS+ as well as wonderful book talks, roundtables, and professionalization workshops sponsored by SIGs and Caucuses. Standing Committees have taken up several new initiatives that directly address concerns and needs raised by members and anticipate issues critical to the challenges and transformations across academia, internationally. The Board of Directors and SCMS’s officers are also owed tremendous thanks for their dedicated labor, camaraderie, and commitment to the Society and its members throughout the year.

Finally, yet most importantly, I thank this year's Program Chair, Courtney Brannon Donoghue, the 2024 Program Committee, the exceptional SCMS staff of Leslie LeMond, Molly Youngblood, Margot Tievant, Maggie Steinhauer, as well as Del LeMond, and Thomas J. West, with our on-site event staff and crew for all of the planning and realization of our conference.

Most of all, I thank you for your commitment to SCMS and your scholarly and social engagement.

Thank you for joining us in Boston!

Wishing you a wonderful conference,

Victoria E. Johnson
President

Presidents of the Society for Cinema & Media Studies

From the 1959 Society of Cinematologists to the Society for Cinema & Media Studies

1959-1961	Robert Gessner	1993-1995	Virginia Wright Wexman
1961-1963	Gerald Noxon	1995-1996	Dana Polan
1963-1964	Richard Griffith	1996-1999	Janice Welsch
1964-1965	Erik Barnouw	1999-2001	Robert Kolker
1965-1966	Robert Steele	2001-2003	Lucy Fischer
1966-1968	John B. Kuiper	2003-2005	E. Ann Kaplan
1968-1970	George Amberg	2005-2007	Stephen Prince
1970-1972	Jack C. Ellis	2007-2011	Patrice Petro
1972-1974	Raymond Fielding	2009-2011	Anne Friedberg
1974-1975	Donald E. Staples	2011-2013	Chris Holmlund
1975-1977	Howard Suber	2013-2015	Barbara Klinger
1977-1979	Timothy J. Lyons	2015-2017	Steven Cohan
1979-1981	Robert Sklar	2017-2019	Pamela Robertson Wojcik
1981-1983	John L. Fell	2019-2021	Paula J. Massood
1983-1985	William Nichols	2021-2023	Priscilla Peña Ovalle
1985-1987	Vivian Sobchack	2023-2025	Victoria E. Johnson
1987-1989	Richard Abel	2025-2027	Yeidy M. Rivero, <i>President-Elect</i>
1989-1991	Peter Lehman		
1991-1993	Janet Staiger		

Letter from the Program Chair

I am honored and delighted to welcome y'all to Boston for the 65th annual conference. Thank you for your engagement and energy in attending and participating in this gathering—you are a vital part of this vibrant community! We honor your shared commitment to this scholarly organization and celebrate the incredible membership at the heart of SCMS. We hope the in-person conference continues to offer a space to reconnect, reinvigorate, and recharge as well as an opportunity to foster new connections, spark new conversations, and build new community. Beyond the conference, the collaborative creativity and hard work of the caucuses, scholarly interest groups, committees, and task forces continues to expand and strengthen year-round connections with programming, events, mentoring, and so much more.

For the 2024 conference, we received 1215 submissions from graduate students, independent scholars, and faculty across different ranks, diverse institutions, and a wide array of geographical locations and areas of the field. A snapshot of the program includes 186 open call panels, 216 pre-constituted panels, 11 workshops, and 44 roundtables. What began as a modest gathering of the Society of Cinematologists now has a broad global reach, with this year's conference representing 39 countries including Argentina, Australia, Austria, Belgium, Brazil, Canada, China, Czech Republic, Denmark, Finland, France, Germany, Greece, Hong Kong, Hungary, India, Ireland, Israel, Italy, Japan, Kazakhstan, Malaysia, Netherlands, New Zealand, Norway, Philippines, Poland, Portugal, Singapore, Slovenia, South Korea, Spain, Sweden, Switzerland, Taiwan, Turkey, United Kingdom (England, Scotland, Wales and Northern Ireland), United States, and Vietnam.

Thank you to the Program Committee for sharing your invaluable insights and expertise throughout the review process: Aubrey Anable, Sara Bakerman, Stephanie Brown, Keith Corson, Joseph DeLeon, Anne Dymek, Cristina Formenti, Bärbel Göbel-Stolz, Michael Gott, Heather Gumbert, Jennifer Hessler, Kim Hester-Williams, Charlotte Howell, Jennifer Jones, Hieyoon Kim, Jinsook Kim, Carly Kocurek, Andrée Lafontaine, Kayti Lausch, Alice Leppert, Yael Levy, Ta'les Love, Luci Marzola, Ben Mendelsohn, Erin Meyers, Brandy Monk-Payton, Colleen Montgomery, Paul Monticone, Hayley O'Malley, Andrew Owens, Eleni Palis, Karen Petruska, Michael Reinhard, John Roberts, Michelle Robinson, David Roche, Catherine Russell, Priyanjali Sen, Lien Fan Shen, David Sidore, Kyle Stine, Andy Uhrich, Rebecca Williams, Jessica Wolfe, Justin Wyatt. And an extra big thank you to the SCMS board members for offering your time and energy to the Program Committee: Maria Suzanne Boyd, Frances Gateward, Debashree Mukherjee, Jamie Rogers, Yeidy Rivero, Neil Verma, Kristen Warner. Furthermore, I cannot thank Yeidy, Kristen, Vicky Johnson, and Priscilla Peña Ovalle enough for their 11th-hour support and incomparable wisdom.

The SCMS Conference (and Virtual Symposium this past December) would not be possible without the crucial work and experience of the incredible staff members who make up the Home Office. Thank you to our Director of Conferences and Events, Leslie LeMond, and Office Manager, Molly Youngblood, for your organization, persistence, levity, and unflappability that keeps everything (and everyone) on track and moving forward. And a huge thank you to Del LeMond, Margot Tievant, Maggie Steinhauer, and Thomas J. West who bring their unique roles and invaluable contributions to the conference planning and programming process.

Once again, welcome to Boston! We are thrilled to have you here and I hope you have a wonderful and enriching experience at the conference.

Courtney Brannon Donoghue
Program Chair

Society for Cinema and Media Studies

Founded in 1959, the Society for Cinema and Media Studies is the world's largest professional organization of college and university educators, filmmakers, historians, critics, scholars, and others devoted to the scholarly study of film and media. Activities of the Society include an annual conference, *JCMS: Journal of Cinema and Media Studies*, SCMS+, awards for excellence in film and media studies, Fieldnotes, Aca-Media, and various other initiatives related to media research, education, and policy.

SCMS Board of Directors

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Priscilla Peña Ovalle ~ University of Oregon ~ Past President

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Man-Fung Yip ~ University of Oklahoma ~ Home Office Representative

SCMS Social Media



Stay connected with us on Instagram (@scmstudies), Facebook (facebook.com/SCMStudies) and X, formerly Twitter (@SCMStudies).

Share your conference experiences using #SCMS24.

2024 Conference Program Committee

Courtney Brannon Donoghue ~ University of North Texas ~ Chair

Aubrey Anable ~ Carleton University

Sara Bakerman ~ Independent Scholar

Maria Suzanne Boyd ~ Delaware County Community College

Stephanie Brown ~ Washington College

Keith Corson ~ University of Central Arkansas

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Kim Hester-Williams ~ Sonoma State University

Charlotte Howell ~ Boston University

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Jennifer Jones ~ University of Tulsa

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Staff

Leslie LeMond ~ Director of Conferences & Events

Margot Tievant ~ Communications Coordinator

Del LeMond ~ Graphics, Design, Typesetter & Program Designer

Maggie Steinhauer ~ JCMS Administrator & Committee Coordinator

Ginger Leigh ~ Assistant Conference Manager

Thomas J. West III ~ Session Scheduler

Sherrie Reyna ~ Motion Graphics

Robert Derryberry ~ AV Assist

Candice Hickman ~ Registration Assist

Amy Blake ~ Registration Assist

Joel Cameron ~ AV Assist

Schedule of Events at a Glance

Wed, Mar 13	8:00 - 9:00 pm	Welcome Reception
	9:00 - 10:00 pm	Aca-Media After Dark
Thu, Mar 14	9:00 - 10:45 am	Session A
	11:00 am - 12:45 pm	Session B
	1:00 - 2:00 pm	Lunch
	3:15 - 5:00 pm	Session C
	5:15 - 7:00 pm	Session D
	7:00 pm	Graduate Student Reception
Fri, Mar 15	9:00 - 10:45 am	Session E
	11:00 am - 12:45 pm	Session F
	1:00 - 2:00 pm	Lunch
	1:00 - 2:00 pm	PROFESSIONAL DEVELOPMENT COMMITTEE ROUNDTABLE Going Public: Building a Career Within and Beyond the Academy
	2:00 - 3:00 pm	DCAA EVENT
	3:15 - 5:00 pm	Session G
	5:15 - 7:00 pm	Session H
	see Onsite Event Listings	On-site Receptions/Events (universities, publishers)
Sat, Mar 16	10:30 am - 5:00 pm	Exhibit Area open
	9:00 - 10:45 am	Session I
	9:00 - 10:45 am	TEACHING & PEDAGOGY COMMITTEE ROUNDTABLE Teaching Under Conditions of Precarity
	11:00 am - 12:45 pm	Session J
	1:00 - 2:00 pm	Lunch
	1:00 - 2:00 pm	GLOBAL SOLIDARITY TOWN HALL Across Regions, Social Identities, and Academic Ranks
	2:00 - 3:45 pm	Session K
	2:00 - 3:45 pm	JCMS SPONSORED Media Studies Journals Publishing Information Session
	4:00 - 5:45 pm	Session L
	6:00 - 7:45 pm	Session M
	8:00 - 9:00 pm	Evening of Recognition Celebrating Authors & Honoring Excellence and Service
	9:00 pm	Karaoke
Sun, Mar 17	9:00 am - 5:00 pm	Exhibit Area open
	10:15 am - 12:00 pm	Session N
	12:15 - 2:00 pm	Session O
	2:15 - 4:00 pm	Session P
	9:00 am - 12:00 pm	Exhibit Area open

Exhibit Hours

ROOM Constitution Ballroom ~ 2ND FLOOR

Stop by to browse the latest publications, programs, and speak with available editors.

FRIDAY, MARCH 15

10:30 am–5:00 pm

SUNDAY, MARCH 17

9:00 am–12:00 pm

SATURDAY, MARCH 16

9:00 am–5:00 pm

Thank You to Our Exhibitors

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

Academic Studies Press

Amherst College Press

Berghahn Books

Bloomsbury Publishing Inc.

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Duke University Press

Edinburgh University Press

Ideas on Fire

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

Berghahn Books

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Columbia University, School of the Arts

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Georgia State University School of Film, Media
& Theatre

*Global Storytelling: Journal of Digital and
Moving Images*

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Rutgers University Press

SCMS Indigenous Media Caucus

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Department of Communication

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Arts

University of Pennsylvania, Cinema & Media
Studies Department

University of Texas Press

University of Wisconsin Press

Registration Hours

ROOM Grand Ballroom Pre-Function ~ 2ND FLOOR

WEDNESDAY, MARCH 13

7:00 pm–9:00 pm

SATURDAY, MARCH 16

8:00 am–6:00 pm

THURSDAY, MARCH 14

8:00 am–5:30 pm

SUNDAY, MARCH 17

9:00 am–2:30 pm

FRIDAY, MARCH 15

8:00 am–5:30 pm

Replacement badges can only be printed during the registration hours above.

Onsite Registration

Individuals who are not pre-registered may pay conference registration fees at the on-site registration counter.

Badges

Your SCMS 2024 badge is your proof of registration. You are required to wear your name badge for entry to all official SCMS sessions and functions including receptions and the book exhibit. Badge sharing and splitting are prohibited. Badges should be picked up on-site at the conference registration desk. If you need a replacement badge, they are available for \$10 USD.

Program Book

The printed program should be picked up on-site at the conference registration desk. An updated, electronic version of the program book (see page 2, Scheduling Note) will also be available on the SCMS website (<https://bit.ly/SCMS24Program>) Replacement 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, roundtables, workshops, and events will take place at the conference hotel–Sheraton Boston Hotel, 39 Dalton St, Boston, MA 02199 USA.

Travel Grant, Dependent Care, Award Stipend Distribution

For those to whom it is applicable, funds should be collected on-site at conference registration. Individuals collecting these funds are required to present an official government photo ID or student ID.

Academy of Motion Picture Arts and Sciences and SCMS Fieldnotes Collaboration



Since 2020, the Society for Cinema and Media Studies has collaborated with the Oral History Projects (OHP) Department at the Academy of Motion Picture Arts and Sciences. With the donation to the Academy, OHP, along with the Academy Film Archive as the archival repository, is stewarding the Fieldnotes collection and providing cataloging and preservation support. This collaboration represents a new era for the interview project, initiated in 2014 by Haidee Wasson to conduct, circulate, and archive interviews with forerunners in film and media studies.

SCMS would once again like to say a special thanks to Haidee Wasson, Patrice Petro, Barb Klinger, Chris Holmlund, Raphael Raphael, Michael Zryd, and Matthew Ogonoski, as well as our partners at the Academy of Motion Picture Arts and Sciences and its Oral History Projects (OHP) Department.

Visit cmstudies.org/page/fieldnotes

Thank You to Our 2023-2024 Institutional Members

Black Film Center & Archive, Indiana University
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University of Iowa, Department of Cinematic Arts
University of North Texas, Department of
Media Arts
University of Notre Dame, Department of Film,
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Arts
University of Washington, Cinema & Media
Studies
University of Wisconsin-Milwaukee, Media,
Cinema, and Digital Studies, Department of
English

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, pre college teachers, postdocs, and professionals in media and film studies.

Why SCMS?

Our society comprises over 3,000 members, representing more than 500 institutions and 40 nations. We serve as a resource for scholars, teachers, administrators, and the public at large.

Benefits

Benefits Specific to Institutional Membership:

- Feature in the Programs/Schools area of the SCMS website and link to the program's home page
- Unlimited job postings in the SCMS Career Center
- Listing in the Conference Program
- Invitation to Institutional Chair's Meeting

Additional Benefits of SCMS Membership:

- Four issues of the *Journal of Cinema and Media Studies (JCMS, formerly Cinema Journal)* (Fall (No. 1), Winter (No. 2), Spring (No. 3) and Summer (No. 4) per membership year
- Access to members' area of the SCMS website, 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.
- Networking opportunities offered via our virtual symposium, in-person conference, and the SCMS website
- Project Muse access to digital version of *JCMS* (and former issues of *Cinema Journal*)
- Discounted rates on books

Sign Up Today

To enroll your department, program, or office in SCMS institutional membership and guarantee timely access to valuable resources for you and your colleagues, please visit the SCMS website. Navigate to the "Membership" section and select "Institutional Membership."

Thank You to Our 2023-2024 Donors

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Scott Curtis	Yeidy Rivero	Pamela Wojcik
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Sarah Cooper	Charlie Keil	Reut Odinak	Pamela Wojcik
Mary Desjardins	Leslie LeMond	Priscilla Peña Ovalle	

GIVING TUESDAY

(this year, funds collected were allocated to the Precarious Labor Organization Fund)

Christine A Becker	Scott Curtis	Priscilla Peña Ovalle	Neil Verma
Gilberto M. Blasini	Frances Gateward	Costanza Salvi	Laurel Westrup
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James Leo Cahill	Michael Gott	Ho	

SCMS-U FUND

Costanza Salvi

TRAVEL FUND

2023 Karaoke	Alenda Chang	Reem Hilu	Amanda Ann Klein
Attendees	Matt Connolly	Chris Holmlund	Paul M. Monticone
Catherine L. Benamou	Michael D. Dwyer	Dale Hudson	Justin Owen Rawlins
Nicholas Benson	Kristopher D. Fallon	Deborah Jaramillo	Karen Ritzenhoff
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Melanie Ashe	Kareem Estefan	Kanika Josephine	Miriam J. Petty
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Devin Dougherty	Taylor Gates	Alfred Leonard Martin	Jessie Tepper
Sarah Edwards	Helle Kannik Hastrup	David Martinez	Tom Welch
		Kyle Meikle	Molly Youngblood

Understanding Conference Session Formats: Panels, Workshops, and Roundtables

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 dialogic, 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.

Lost and Found

Any belongings inadvertently left in conference areas will be taken to SCMS Registration. Following the conclusion of the conference, any remaining items will be handed over to hotel security.

In Case of Emergency

Pick up any guest room or house phone and ask to be connected with 24-hour Hotel Security.

Conference Format: In-Person & Virtual Perspectives

Although the Society is encouraged by recent innovations in virtual technology and appreciates the many contingencies that may prevent conference attendance, we plan the virtual symposium and in-person conference with active and present participation in mind. We do not accept pre-recorded conference presentations in either the symposium or in-person venues. Although the next few annual conferences are still planned as in-person events, we continue to discuss and consider accommodations for participants with an investment in inclusivity and using any of our available resources to assist members attending the conference to present in person. This year, the Society awarded a record number of travel and dependent care grants. Beyond the symposium and in-person conference, we are also committed to supporting and to capitalizing upon the responsive, engaged year-round opportunities for scholarly and social exchange provided by our online forums and SCMS+ events. To ensure equity, it would be unfair to have registration mandatory for all members and yet allow some participants to pre-record their presentation, putting the onus of the presentation on the Panel Chair to play the recording.

As noted, the Society offers other options for virtual participation and exchange through programs like SCMS+. Although we know there is no immediate comprehensive solution to all of the matters we are trying to address—in terms of accessibility, inclusion, environmental responsibility, and fairness—we seek to continue to work and learn together.

Internet Access/Wi-Fi

Thank you for selecting the Sheraton Boston Hotel for your conference accommodations. If you booked a room under the SCMS room block, whether through online reservation or by phone, your guest room rate covers complimentary Internet access. Upon check-in, the hotel front desk will furnish you with instructions on accessing the Internet in your guest room.

Complimentary Wi-Fi is standard in all meeting spaces at SCMS 2024, including the Exhibit Area and the Lounge. The level of bandwidth may accommodate web browsing and e-mail, but will not support large transfers of data, such as video streaming and downloading. **Please exercise Wi-Fi courtesy.**

Wireless network: **Sheraton Meeting Network**

Access Code: **SCMS2024**

1. Turn on and enable your Wireless LAN (Wi-Fi) adapter on your computer/device.
2. Search and select the wireless network (SSID) labeled "Sheraton Meeting Network." Ensure your wireless adapter shows "Connected."
3. Launch your Internet browser, visit a public Internet page (e.g., Google.com), and you should be redirected to the guest login page.
4. Enter the Access Code **SCMS2024** in the designated field on the login page.
5. Accept the Terms (if applicable) and click the "Connect Now" button to log in.
6. You should be redirected to your home page, indicating a successful Internet connection.

2024 Audio Visual Policy

The following AV equipment will be available in all session (panel/roundtable/workshop) rooms at the conference. Note that AV equipment will not be provided in smaller business meeting rooms:

- LCD/Multimedia Data Projector (with audio capability through the house sound system or a dedicated speaker, dependent on the size of the room)
- HDMI Cable: If your laptop lacks an HDMI port, please borrow or purchase an HDMI connector/adaptor (dongle) to facilitate connection to the projector.
- Mini Audio Jack
- Power strip

Wireless network: **Sheraton Meeting Network**

Access Code: **SCMS2024**

Due to the prohibitive cost of outfitting rooms with computers, we request you bring your own laptop if you intend to use projection. Please ensure to bring your laptop's power cord and any proprietary cords needed for your device. Wireless internet access will be available in the panel/workshop rooms and conference space. We cannot accommodate on-site requests for changes to AV equipment.

Please note that the Society for Cinema and Media Studies does not assume responsibility for the safety and security of attendee computers. We appreciate your understanding.

Assistance with AV during the Conference

For any technical assistance, please contact an Encore technician—(331) 472-6438. State you would like a technician to come to the room and tell them the issue you are experiencing. You may also call if you need an Encore technician to come speak with you if you have extensive questions to ask before your presentation.

Guidelines for Presentation Recordings & Media Usage

Please note that the papers and commentaries presented at this conference are meant exclusively for the audience in attendance. Recording, copying, or reproducing these presentations is prohibited without obtaining advance written consent from the authors. Permission must be secured before recording, not afterward. Unauthorized recording, copying, or reproduction of a paper/presentation may constitute a violation of common law copyright, leading to potential legal consequences for the individual involved. The Society for Cinema and Media Studies retains the right to revoke the registration of anyone found recording sessions without proper permissions.

Exception: Please note the Society for Cinema and Media Studies retains the right to utilize images and recordings of the conference, including attendees, for educational and promotional purposes. By registering, attending, or participating in the conference, individuals are considered to agree to allow SCMS to use their image in photographs, video, audio, and electronic communications and releases.

The Lounge

Equipped with Computers and Printers

ROOM Independence Ballroom, East ~ 2ND FLOOR

Unwind in this space to connect with others, rejuvenate, conduct casual meetings, charge your devices, or get work done on your computer or tablet.

The Lounge also features a dedicated kids' table with art and craft supplies, along with quiet toys like books and puzzles.

For those seeking a quieter environment, the conference has a designated Quiet Room away from traffic and noise on the 5th floor of the Sheraton in Forest Hills. This space is available for any conference attendee in need of a peaceful area to sit, work, rest, and reflect. Although wireless internet is available, please do not conduct meetings, virtual sessions, or personal phone calls in the Quiet room out of respect for the others enjoying this space.

Please note: By using the computers in the Lounge, you agree to do so at your own risk. These are public terminals, and the Society for Cinema and Media Studies cannot be held liable for any consequences arising from their use.

Live Tweeting

The designated hashtag for live tweeting during the SCMS 2024 annual conference is #SCMS24. If there are specific materials in your presentation that you do not want to be shared on social media in real-time, please state this explicitly at the start of your presentation. When live tweeting during sessions, we recommend using the session number indicated in the program for better organization.

We acknowledge that some members have opted not to use X/Twitter anymore, and we respect everyone's preferences. As an organization, our primary communication method with the membership is through email. However, recognizing the diverse preferences within our membership, some have requested we continue using X/Twitter, along with Instagram and Facebook, to share information. Our utilization of these platforms is exclusively for the dissemination of information, rather than promotional purposes for the platform itself.

Indigenous Membership

The Society for Cinema and Media Studies has a membership program for Native and Indigenous media scholars, which includes membership and conference registration waivers. Full details about this program can be found on our website. If you have questions about the Indigenous Membership program, benefits, or waivers, please contact the SCMS Home Office.

Universal Access

The Society for Cinema and Media Studies embraces the goal of universal access and aspires to make inclusion a practical and intellectual priority at our meetings. SCMS asks those groups and organizations that coordinate meetings and receptions to do their due diligence and ensure that access considerations are met wherever they intend to host SCMS members.

If there are additional accommodations that will allow you to participate more fully in our annual conference, please reach out to meetings@scmsconference.com and let us know how we can better assist and support your experience of the annual conference.

Wellness

Fitness Center—Located on the 5th Floor, the Sheraton fitness center features complimentary key card access, 7 days a week, 24 hours a day. The room is equipped with cardiovascular equipment, elliptical machines, exercise bikes, free weights, Peloton bikes, rowing machines, stair climbers, strength equipment, treadmills, weight machines, and lockers.

Heated Pool—Overnight guests enjoy complimentary access to the indoor Pool (with outdoor deck and retractable roof) located on the 5th Floor. Hours of Operation, Daily 5:00 am - 11:00 pm.

Masks—While we won't be implementing a formal mask mandate, the safety of our members remains a top priority. Similar to 2023 in Denver, we will have (K/N95) masks available at the registration desk. We encourage members to consider upgrading or wear a more effective mask for enhanced protection.

Vaccinations—We strongly recommended that all attendees be fully vaccinated for COVID-19. We recommend that if you are not fully vaccinated, you receive the needed booster at least 2 weeks before arriving. It is also suggested that all attendees receive a Influenza vaccination at least 2 weeks before arriving.

COVID Testing—It is strongly recommended that each SCMS attendee brings 1-2 self-administered COVID testing kits. Having these kits on hand enables you to conduct tests privately in your hotel room if you start experiencing potential COVID symptoms. SCMS will provide a limited number of complimentary home tests at conference registration. If you wish to test or begin experiencing symptoms, please contact meetings@scmsconference.com. A test will be delivered outside your Sheraton Boston guest room door upon request.

Fragrance Free Conference Environment—In the interest of supporting our colleagues with sensitivity to alcohol and scent, we ask that attendees refrain from or limit their use of perfumes or fragrances. Perfumes and fragrances (including scented lotions) can negatively affect people with multiple chemical sensitive syndrome (MCS), asthma, and/or autoimmune disorders. For every 100 people in America, there is an average of 10 with asthma, 20 with an autoimmune disorder and/or 12.5 with MCS.

Conference Hotel Air Filtration Information—The hotel utilizes MERV 8 - MERV 13 filters in the HVAC units around the hotel (depending on their location). MERV 13 filters provide better air filtration and can improve indoor air quality by capturing a broader range of contaminants. They are especially beneficial for people with allergies, asthma, or respiratory sensitivities, as they can help reduce the presence of smaller particles that may trigger symptoms.

Hand Sanitizer Dispensers—Dispensers are available throughout the hotel. Attendees may also request an individual bottle from the SCMS registration desk.

SCMS will follow CDC public health recommendations, and federal, state, and local regulations applicable at the time of the annual conference. SCMS may change, update, or add to these requirements at any time as it deems prudent to best protect the health and safety of attendees and others.

Accessibility

The 2024 conference site is ADA compliant and wheelchair accessible. We recognize that this is a fundamental provision rather than a comprehensive solution and seek to work with and learn from advocates, scholars, and SCMS members with disabilities to raise concerns about and offer solutions to access and inclusion. SCMS asks those groups and organizations that coordinate meetings and receptions to do their due diligence and ensure that access considerations are met wherever they intend to host SCMS members.

Boston Convention Visitors Bureau

Boston's CVB has an extremely helpful list of Boston Accessibility Resources at <https://www.meetboston.com/plan/accessibility>.

Sheraton Boston Hotel

For guidance on reserving an accessible hotel room, please check the Accessibility page on the SCMS website.

All conference spaces are wheelchair accessible. Electronic doors are located at the main lobby entrance. The main lobby has a marble floor, and there are no restrictive steps to enter the hotel. Restrooms in lobbies and on meeting room floors are ADA accessible, wheelchair accessible, and have tactile signage. Elevators connect all levels of the property, and each elevator has Braille numerals beside each control button. Valet parking and on-site accessible self-parking is available. 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 accessible rooms with king beds; some of these have roll-in bathrooms. There is an accessible route from the public entrance to accessible guest rooms. Accessible rooms also offer the following: adjustable height hand-held shower wand, bathroom vanity at an appropriate height, grab bars in the bathroom, toilet seat at wheelchair height, doors with lever handles, 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 street level and they are accessible.

Conference Events—All conference events at the Sheraton Boston Hotel are fully accessible by elevator.

On-Site Accessibility Issues—If you are an attendee who has access needs, or you would like more information about the hotel's special services relating to a specific disability, please speak with a Guest Services Representative in the Lobby (either at hotel registration or the concierge desk).

Should you encounter an accessibility issue at SCMS 2024, 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

Traveling and Getting Around Boston

The city's accessibility is good across all areas – in access to public transportation, taxis, sidewalks, attractions and hotels. The City of Boston sets the benchmark for accessibility in the Northeast United States. For information on Equipment and Scooter Rentals, please visit the Accessibility page on the SCMS website.

Public Transportation

Boston's public transportation system is mostly accessible & wheelchair friendly. The subways and bus system serve all points in Boston as well as Boston Logan International Airport. Subway and bus fares are \$2.65 each way, but with a free prepaid CharlieCard, fares are \$2.10. Seniors (ages 65+) and disabled patrons can get a 50% discount by completing a reduced fare permit, available at www.mbta.com (PDF). Commuter rail fares vary but never exceed \$10.00 (full fare) or \$5.00 for the elderly/disabled. More details on Boston's transit systems are available below.

About The RIDE

The RIDE is a door-to-door, shared-ride paratransit service for those unable to use regular public transportation due to disability. Trips are scheduled one to five days in advance, with comparable travel times to fixed-route transit plus an additional 20 minutes. Visit <https://www.mbta.com/accessibility/the-ride> for more info. For alternative transportation options, contact the Mobility Center at 1000 Massachusetts Ave in Boston, accessible at 617-337-2727.

MBTA Subway, "The 'T'"

The Boston "T" is generally wheelchair accessible, but not all stations have elevators to street level. The Green Line has some inaccessible stations due to a large gap between train cars and platforms. However, Green Line trains are equipped with ramps to bridge this gap. Wheelchair users should wait at the front to signal the train operator for assistance. Other lines allow independent boarding/diseMBarking. For details on using the Green Line in a wheelchair, visit www.mbta.com. Check the SCMS website Accessibility page for a list of non-accessible MBTA subway stations and more information.

MBTA Commuter Rail

MBTA commuter rail serves outlying cities like Providence, RI, with all stations being accessible. The maximum fare is \$10.00, or \$5.00 for those with a disability card or noticeable disability, such as wheelchair passengers. This 50% discount is available at MBTA South Station automated kiosks without completing a reduced fare application. For commuter rail information, routes, and fares, visit www.mbta.com.

Accessible Taxi Services

Boston's accessible taxi cabs, referred to as WAVs (Wheelchair Accessible Vehicles), are seamlessly integrated into the city's taxi fleet. WAVs operate at the standard taxi rate, ensuring equitable pricing. For 24-hour dispatch, contact Metro Cab of Boston at (617) 782-5500.

Guidelines for Presenters

(Adapted from North Carolina Office on Disability and Health in collaboration with The Center for Universal Design, "Removing Barriers: Planning Meetings That Are Accessible to All Participants")

1. Before answering any questions, repeat the question.
2. Provide verbal descriptions of any overheads, slides, or charts, reading all text on the visual aids.
3. Face the audience when speaking and keep hands or other objects away from the mouth.
4. Refrain from speaking too quickly.
5. Ensure all visual aids are printed in as large a font as possible and contain fewer than eight lines of text. Make large print hard copies of presentations available for persons with low vision.
6. Present key points in multiple ways, including visual, auditory, and tactile approaches.
7. Limit the number of visual aids and allow sufficient time to read each one.
8. When possible, bring videos with captioning for persons who are deaf or hard of hearing.
9. Encourage seated as well as standing activities.
10. At the beginning of presentations, provide oral descriptions of meeting room layouts, emergency exits, amenities, and O/A procedures.
11. If breaks are included, make sure that you allow adequate time for people with disabilities to reach the new locations and/or complete tasks.
12. Make every effort to keep the meeting room free of extraneous noises.

Providing Readable Materials

It is good practice to routinely bring five copies of written handouts and make digital copies available. Also, a PowerPoint presentation printed with one slide per page qualifies as a large print handout. The following are steps you can take to make materials more readable for everyone.

1. Use black ink on white or off-white paper to maximize contrast.
2. Avoid glossy paper.
3. Use at least 12-point type, but a larger font is often better (14- or 16-point font size).
4. Avoid italics, except when used as proper titles, or other script type; use a plain font like Helvetica or Verdana.
5. Use margins of 1" and ragged right edge.
6. Avoid using all caps.
7. Make sure there is even spacing between letters.
8. Make sure text is not printed over illustrations.

Inclusion

Quiet room—SCMS has provided a Quiet Room removed from traffic and noise for conference attendees in the Sheraton Boston Hotel. The Quiet Room is located in Forest Hills on the 5th Floor of the Sheraton. This room is available for use by any conference attendee in need of a quiet space to sit, rest, and reflect. Although wireless internet is available, please do not conduct meetings, virtual sessions, or personal phone calls in this room out of respect for the others enjoying this space.

Pronouns—As part of SCMS's commitment to diversity and inclusion, pronouns are included on your name badge.

All-Gender Restrooms—All-person, all-access restrooms are available at the Sheraton Boston Hotel on the 3rd Floor (around the corner from Fairfax B). All-Gender Restrooms will be clearly marked with signs outside of the restroom entrances and are also designated on the maps on page 31-33. To find other safe restrooms while out and about in Boston, visit Refuge <refugerestrooms.org> or download their app.

Nursing room—You are welcome to nurse wherever you feel comfortable feeding your child. If you are looking for a more private space, will have a room set aside for lactation and other essential personal needs. Please go to the registration desk to request the location. For hours when registration is closed or for other advanced requests, please email meetings@scmsconference.com to make arrangements with the SCMS staff.

Dependent Care Subsidies—The Dependent Care Fund was established to offset the cost of conference-based dependent care expenses to graduate students and contingent faculty. These need-based subsidies provide assistance of up to \$400 for the costs of dependent care at home or at the conference site. A committee established by the Board reviewed applications and allocated funds prior to the conference.

Family Friendly Conference—SCMS 2024 is family friendly. There will be a kids' table in The Lounge, Independence Ballroom East, 2nd Floor with arts and craft supplies as well as some quiet toys (books, puzzles and so on).

Boston stands out as a fantastic destination for families. From charming local parks to engaging attractions like the Boston Children's Museum, the Franklin Park Zoo, and the Museum of Science, there's no shortage of activities for kids. The New England Aquarium, Boston Tea Party Ships & Museum, and the Boston Fire Museum also offer entertaining and educational experiences. Additionally, the Museum of Fine Arts, with free admission for youth under 18, provides an enriching introduction to the diverse realm of art. Each exhibit throughout this renowned museum offers enjoyable and educational opportunities for families to explore together.

Finally, remember that you can connect with other parents with children via our childcare forum (<https://bit.ly/SCMS24Childcare>). Through this forum, families can get to know each other and create connections that may be helpful for setting up conference play dates and shared childcare.

Sustainability

The Society for Cinema and Media Studies is dedicated to fostering a greener and more sustainable future, exemplified by its commitment to implementing sustainability efforts for the SCMS 2024 conference. Recognizing the urgent need for environmental responsibility, the Society aims to reduce its ecological footprint, minimize waste and promote eco-friendly practices.

Here are actions we're prioritizing this year to make progress toward our goals:

Community Impact—This year, we're offering attendees a way to give back to our host city through donations:

ROSIE'S PLACE: Attendees can donate their unopened hotel soaps, shampoos, conditioners, and other toiletry items, unused, that people in need might find useful. Please take your donations to the Registration area and look for the Soap Drive bin. We will donate directly to Rosie's Place in Boston. Rosie's Place offers a safe haven for LGBTQIA+ women and overnight shelter and other services to those in need who self-identify as female.

SPEAK FOR THE TREES, BOSTON: SCMS is partnering with Speak for the Trees, Boston, to offset emissions resulting from travel to SCMS 2024; a non-profit organization based in Boston that undertakes initiatives to promote environmental justice, racial and social equity, public health, and addressing climate change. They advocate for the development of a healthy and fair urban forest in Boston. Every \$100 contributes to a carbon offset of 10,146 lbs CO₂e through Speak for the Tree's tree planting projects. You can offset your travel emission with a small contribution of the average offset cost of \$15.50. SCMS will share with members how to donate directly to Speak for the Trees, Boston.

Signage: We have significantly reduced the amount of signage utilized at our conferences. The selection is based on what we deem essential for maintaining an organized and easily navigable conference experience.

Reusables: We encourage attendees to bring and utilize refillable water bottles throughout the conference. Refillable water bottles will also be available for purchase at the registration desk.

Ways you can make an individual impact:

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. Look for the bins in the Registration area to recycle your name badge and conference program.

Moderate Consumption and Plant-Based Foods—Take only what you need at food functions and choose to eat vegetarian at least one meal per day. This will help reduce carbon emissions associated with food production.

Be Energy Smart—Remember to turn off lights when leaving your hotel room and participate in the hotel's linen reuse program, which will conserve water.

Public Transportation—From Logan, board the T's Blue Line at Airport Station, switch to the Green Line at Government Center, and disembark at Prudential Station. The Logan Express Bus runs a free route from the airport to the Hynes Convention Center, which is next door to the Sheraton Boston. The return fare to Logan is \$3.

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 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.

Code of Conduct

SCMS is committed to creating and maintaining a harassment-free environment for all participants in the society's activities, regardless of their actual or perceived sex, gender, gender expression, gender identity, sexual orientation, marital status, race, ethnicity, nationality, ability, socioeconomic status, veteran status, age, or religion. All members and participants, including employers, contractors, vendors, volunteers and guests, are expected to engage in consensual and respectful behavior and to preserve SCMS' standard of professionalism at all times.

Attire and Weather

Attendees are encouraged to dress in a manner that aligns with their comfort. In March, Boston experiences temperatures ranging from the mid-50s during the day to the low 30s at night. Given potential variations in meeting room temperatures, it is advisable to bring a sweater or jacket for added comfort.

Getting To The Conference Hotel

Airport

Boston is served by Logan International Airport (BOS).

Ground Transportation

The Sheraton Boston is located four miles from Logan International Airport.

Taxi: Approximate fare is \$40 one way, depending on traffic.

Subway: From Logan, board the T's Blue Line at Airport Station, switch to the Green Line at Government Center, and disembark at Prudential Station.

Express Bus: The Logan Express runs a free route from the airport to the Hynes Convention Center, which is next door to the Sheraton Boston. The return fare to Logan is \$3.

Visit <https://www.massport.com/logan-airport/> for additional ground transportation transportation details.

About Boston

From the charming cobblestones of Beacon Hill, to the civic landmarks along the Black Heritage and Freedom trails, to the iconic grounds of Harvard University and Fenway Park, Boston is a treasure trove of Americana and a beautiful city to explore in March.

The Sheraton Boston, our conference headquarters hotel, is centrally located to the city's most popular attractions. Stroll through the Public Garden or along the Charles River, browse the shops and vendors at Faneuil Hall Marketplace, or visit one of Boston's renowned history, science, or art museums. The entertainment options during your free time are endless.

Onsite Events

Wednesday, March 13

8:00 - 9:00 pm

Grand Ballroom Pre-Function ~ 2ND FLOOR

Welcome Reception

Upon your arrival in Boston, take a moment to set down your bags, collect your badge and conference program from the registration desk, and join us for a minute to relax before the conference begins Thursday morning!

Wednesday, March 13

9:00 - 10:00 pm

Exeter ~ 3RD FLOOR

Aca-Media After Dark

The Aca-Media podcast will kick off the conference live from Boston with special SCMS guests and some nocturnal flair.

Thursday, March 14

7:00 - 8:00 pm

Republic A ~ 2ND FLOOR

Graduate Student Reception

Join your fellow graduate students for conversation and drinks.

Friday, March 15

1:00 - 2:00 pm

Republic A ~ 2ND FLOOR

JCMS Masthead Meeting

Closed meeting and lunch for current members of the JCMS masthead.

Friday, March 15

1:00 - 2:00 pm

Gardner A ~ 3RD FLOOR

PROFESSIONAL DEVELOPMENT

COMMITTEE ROUNDTABLE:

Going Public: Building a Career Within and Beyond the Academy

Join the PDC for a roundtable about strategies and tools we can use to build community around our scholarship in the digital and public space at different career stages.

Co-Chairs: Kate Fortmueller and Swapnil Rai

Participants: Pete Kunze, Sarah Hamblin, Swapnil Rai, Victoria Sturtevant, Ross Melnick, Mike Phillips, George Larkin, Kristen Warner, Maggie Hennefeld, Chris Becker

Friday, March 15

2:00 - 3:00 pm

Grand Ballroom ~ 2ND FLOOR

2024 DISTINGUISHED CAREER ACHIEVEMENT AWARD EVENT A Conversation with Jacqueline Stewart,

Director and President of the Academy Museum of Motion Pictures

MODERATOR: **Paula J. Massood**, Professor of Screen Studies ~ Brooklyn College, CUNY

Pay tribute to Jacqueline Stewart, the recipient of the Society for Cinema and Media Studies 2024 Distinguished Career Achievement Award. An esteemed scholar, educator, programmer, author, film archivist, and television host, Stewart has left an indelible mark on the landscape of cinema and media studies. Her extensive research and advocacy for inclusivity in cinema have earned her widespread recognition and acclaim. We will delve into her journey, insights, and transformative impact on the field. Come help us celebrate an inspirational trailblazer renowned for her work in film studies and cultural preservation.

Friday, March 15

3:30 - 4:15 pm

In the Exhibit Area @ University of Illinois Press table

University of Illinois Press Reception

Celebration of *Contemporary Film Directors* book series and introduction of new series editors.

Friday, March 15

8:00 - 11:00 pm

Various Locations, Sheraton Boston

University, Publisher and Program Receptions/SIG Events/Book Launches

See list on page 28 for these events.

Saturday, March 16

9:00 - 10:45 am

Republic A ~ 2ND FLOOR

TEACHING & PEDAGOGY COMMITTEE ROUNDTABLE:

Teaching Under Conditions of Precarity

This roundtable will discuss the various ways in which precarity impacts our teaching practices and offer strategies for responding to or resisting these conditions.

Participants: Anirban Baishya, Hannah Goodwin, Tony Grajeda, Britta Hanson, Hunter Hargraves, Kimberly Hall

Saturday, March 16

1:00 - 2:00 pm

Back Bay A ~ 2ND FLOOR

GLOBAL SOLIDARITY TOWN HALL

Across Regions, Social Identities, and Academic Ranks

Bring your lunch, bring a friend!

This Town Hall continues the conversations begun with the SCMS Global Solidarity Series, including during the Virtual Symposium event "Navigating Secret Syllabi: Eliminating Fabricated Divisions and Fostering Solidarity Among Cinema and Media Scholars" and the SCMS+ event "Global Solidarity in Action." The Town Hall aims to illuminate the shared, sometimes overlooked, interests and struggles that unite film and media scholars working in various parts of the world. This will be a rare opportunity for SCMS members in different stages of their careers to come together to identify shared concerns and build toward concrete actions. Masking is strongly recommend; masks will be available at the door.

Sponsors: Global Solidarity Series

Coordinators: Precarious Labor Organization; Graduate Student Organization; Middle East Caucus; Caucus on Class; Black Caucus; Latinx/a/o Caucus; Asian/Pacific American Caucus; and Disability Caucus

Saturday, March 16

2:00 - 3:45 pm

Republic A ~ 2ND FLOOR

JCMS SPONSORED

Media Studies Journals Publishing Information Session

Learn about opportunities for publishing, get a behind-the-scenes look at journal operations, and meet the editorial teams of various media journals.

Saturday, March 16

8:00 - 9:00 pm

Grand Ballroom ~ 2ND FLOOR

EVENING OF RECOGNITION

Celebrating Authors & Honoring Excellence and Service

Join us to extend gratitude towards all forms of service as we celebrate recipients of Caucus/SIG awards and honor the invaluable contributions of volunteers, committees, incoming and outgoing Board members, and more! We'll also recognize outstanding service and honor the accomplishments of writers who have published works between April 2023 and March 2024.

— Saturday, March 16 —

9:00 pm

Republic A ~ 2ND FLOOR

Karaoke

Karaoke is free and open to all attendees; for those able to contribute, we request a donation to the SCMS Travel Fund with “Karaoke” in the donor comments. Cash bar.

Coordinators: Kevin Ferguson and Melissa Lenos

Friday Night Affiliate Events

The following events will be held at the Sheraton Boston Hotel on Friday, March 15.

— **Reception @ 8:00 pm** —

Back Bay C ~ 2ND FLOOR

NYU Martin Scorsese Department of Cinema Studies

Reception for students, faculty, alumni, and friends of NYU’s Martin Scorsese Department of Cinema Studies.

— **Reception @ 8:00 pm** —

Back Bay A ~ 2ND FLOOR

University of Wisconsin-Madison Department of Communication Arts and Wisconsin Center for Film and Theater Research

A reception for the University of Wisconsin-Madison community at SCMS.

— **Reception @ 8:00 pm** —

Liberty B ~ 2ND FLOOR

Screen Cultures Program, Northwestern University

Reception for students, faculty, alumni, and friends of Northwestern’s PhD program in Screen Cultures.

— **Reception @ 8:00 pm** —

Independence Ballroom West ~ 2ND FLOOR

Canadian Graduate Programs

Concordia University (Montreal), Film and Moving Image Studies ~ McGill University (Montreal), Graduate Program in Communication Studies and Graduate Program in Art History ~ Simon Fraser University (Vancouver), School of Communication ~ University of British Columbia (Vancouver), Cinema and Media Studies ~ University of Toronto, Cinema Studies Institute ~ York University (Toronto), Department of Cinema & Media Arts and Department of Communication & Media Studies

A reception for graduate programs based in Canada.

— **Reception @ 8:00 pm** —

Fairfax B ~ 3RD FLOOR

University of Pennsylvania, Cinema & Media Studies

A festive gathering to celebrate the inauguration of the newly established Department of Cinema & Media Studies at the University of Pennsylvania.

— **Meeting @ 8:00 pm** —

Boston Common ~ 5TH FLOOR

Elaborating on Fair Use Rights

We will elaborate on current fair use practice and rights through diverse, illustrative examples with an invitation to attendees to ask questions and discuss their concerns regarding current fair use.

Coordinators: Diane Carson and Annie Berman

— **Book Series Launch/Party @ 8:00 pm** —

Gardner ~ 3RD FLOOR

Camera Obscura Book Series Party

A celebration of *The Archival Afterlives of Philippine Cinema* by Bliss Cua Lim and other releases in the *Camera Obscura* book series published by Duke University Press.

— **Book Launch @ 8:00 pm** —

Hampton ~ 3RD FLOOR

Black Girl Autopoetics Book Launch Celebration

Come celebrate the publication of *Black Girl Autopoetics: Agency in Everyday Digital Practice* (Duke University Press, 2024) with a reception hosted by author, Ashleigh Greene Wade.

— **SIG Event/Book Launch @ 8:00 pm** —

Exeter ~ 3RD FLOOR

The Fold: From Your Body to the Cosmos by Laura U. Marks

Sponsor: Theory and Philosophy SIG
Coordinator: Laura Marks

Reception @ 9:00 pm

Liberty A ~ 2ND FLOOR

**University of California, Santa Cruz,
Department of Film and Digital Media**

A reception for friends and alumni of
University of California, Santa Cruz's
Department of Film and Digital Media.

SIG Event @ 9:00 pm

Arnold Arboretum ~ 5TH FLOOR

**Fan and Audience Studies SIG
Meeting and Social Event**

Annual meeting of the SIG and
social event for members.

Sponsor: Fan and Audience Studies SIG

Coordinator: Rebecca Williams

Book Launch @ 9:00 pm

Riverway ~ 5TH FLOOR

The Richard Dyer Reader Book Launch

The Richard Dyer Reader was published by BFI/ Bloomsbury in September 2023. Launches have taken place in London, Amsterdam and St. Andrews, but this is the official launch in the United States. Glyn Davis, ed. will be in attendance. A small panel of contributors (including Hannah Hamad, Cardiff University and Lisa Henderson, UMass Amherst), will discuss new content in the *Reader*, and Richard's contributions to fields including film and media studies, cultural studies, and queer studies. The publisher, Bloomsbury/BFI, will provide signed copies of the book for sale.

Coordinator: Glyn Davis

Offsite Events



Thursday, March 14

6:00 - 10:00 pm

Emerson College, Bright Family Screening Room,
Emerson Paramount Center, 559 Washington Street

**Slash/Back screening, Zoom discussion
with filmmaker & reception**

Join us for this big-screen showing of filmmaker Nya Innuksuk's 2022 debut feature, a coming of age, horror/sci-fi action film shot in a remote Arctic community and developed in collaboration with its cast of teenage performers.

Directions: Easily accessible by MBTA Green, Orange, and Red lines or a half-hour walk from the conference hotel.

Cost to Attendees: Free

Sponsors: Co-sponsored by Emerson College Department of Visual and Media Arts, *New Review of Film and Television Studies*, SCMS Gender and Feminisms Caucus, SCMS Indigenous Media Caucus, and SCMS Horror Studies Scholarly Interest Group.

Coordinators: Maria San Filippo, Leah Vonderheide

Thursday, March 14

7:00 - 9:00 pm

A.T. O'Keefe's, 911 Boylston Street

Media & the Environment SIG Meet-Up

A gathering for members of the Media & the Environment SIG and their friends

Directions: Walk 5 minutes from Sheraton via Dalston Street and Boylston Street

Sponsor: SCMS Media & the Environment SIG

Coordinators: Patricia Ciccone &
Jennifer Lynn Peterson

Friday, March 15

5:00 – 7:00 pm

Bar à vin 1885, 259 Newbury Street

**French and Francophone &
Transnational Cinemas SIGs
Happy Hour**

Chat and Mingle with the French and Francophone
and Transnational Cinemas SIGs

Directions: Just an 8 minute walk from the Boston
Sheraton—head northwest on Belvidere Street toward
Dalton Street, Slight right onto Dalton Street, Turn right
onto Boylston Street, Turn left onto Hereford Street,
Turn right onto Newbury Street

Coordinator: Nicole Wallenbrock

Friday, March 15

7:00 – 9:00 pm

Bukowski Tavern, 50 Dalton Street

**Global Solidarity:
Cross-Caucus/SIG Social Gathering
and Fundraiser**

Join us for a gathering of caucuses and SIGs for social-
izing and fundraising. Funds will go to the Precarious
Labor Organization Fund, which supports membership
fees and conference registration fees for precariously
employed, under/unemployed, graduate students
and other members without institutional support.

Directions: On the corner of Cambria
Street and Dalton Street

Cost to Attendees: Donation based. Donations will
cover food at the gathering for those with less discre-
tionary funds. Any donated money beyond the cost of
the event will go to the PLO Fund.

Sponsors: Global Solidarity Series, Precarious Labor
Organization, Graduate Student Organization, Caucus
on Class, Middle East Caucus; Asian/Pacific American
Caucus; Transnational Cinemas SIG; Media & the Envi-
ronment SIG; Transmedia SIG; Latino/a/x Caucus

Coordinators: Jamie Rogers, Yulia Gilichinskaya,
Kristina Brüning, Cynthia Ann Baron

Friday, March 15

7:15 – 9:15 pm

Members of the Central/East/South European
Cinemas SIG, please refer to your email for the event
location details.

**Central/East/South European Cinemas
SIG Meet-Up**

Join us for our annual in-person SIG gathering.

Sponsor: Central/East/South European Cinemas SIG
Coordinators: Eszter Polonyi, Zoran Samardzija

Saturday, March 16

9:00 pm

Harvard CAMlab, 485 Broadway, Cambridge MA

**Breathscapes
Revolutions per Minute Festival**

An artist run festival dedicated to short-form poetic,
personal, cinematic work in experiments, essay film,
animation, documentary, video and audiovisual per-
formance. A few of the other films being shown: Friday,
March 15, 7:00 pm, *Made by Hand: Film Farm* and
Friday, March 15, 9:00 pm, *Philip Hoffman*.

Program details and information about additional
screenings at Revolutions per Minute Festival
between March 14–17 are available at:
<https://revolutionsperminutefest.org>

Directions: Located at 485 Broadway—just outside
Harvard Yard. Accessible by Public Transport.

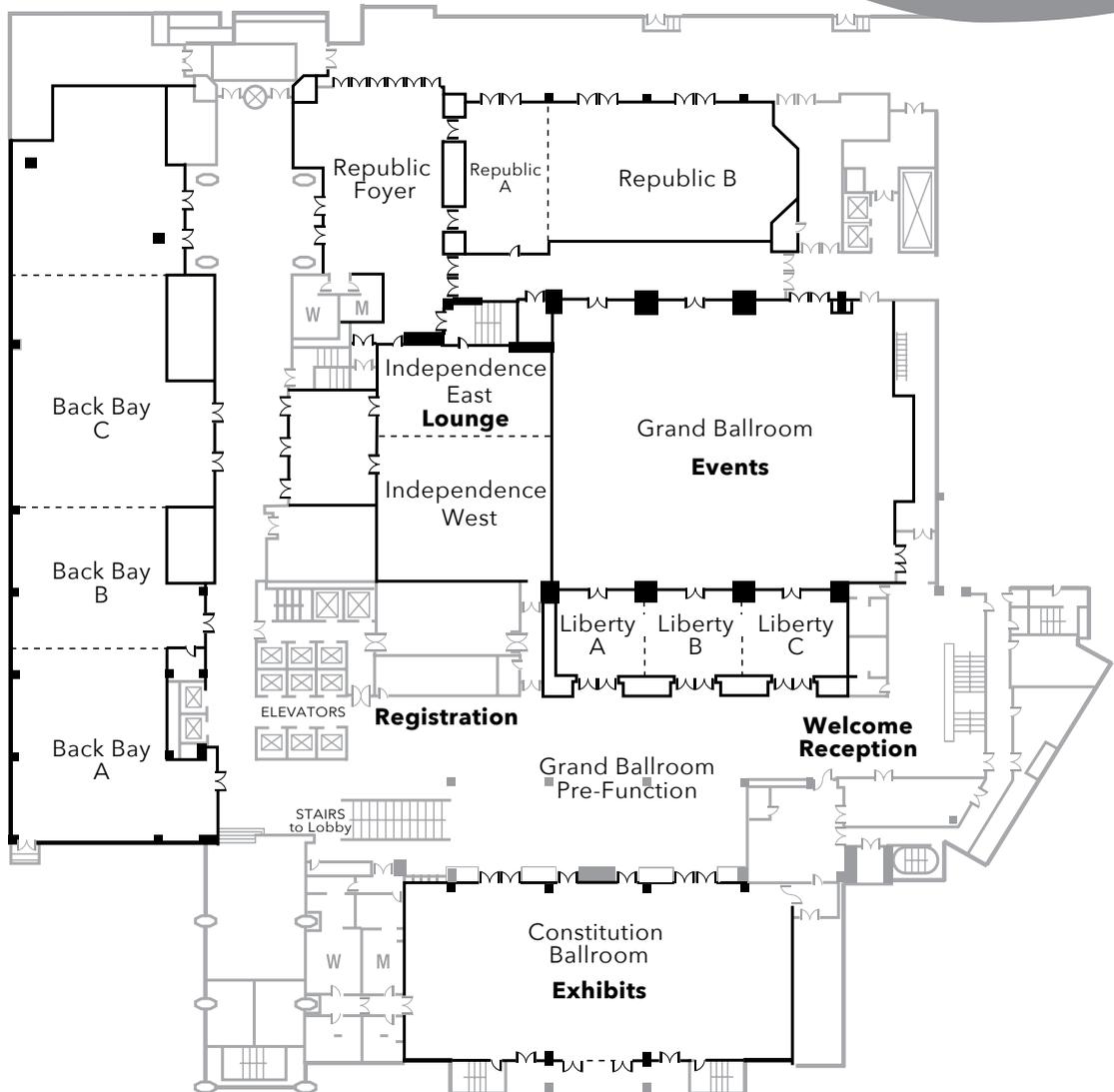
Cost to Attendees: Free

Sponsors: RPM Festival, Harvard FAS CAMlab, Art
and Art History Department & Cinema Studies
Program at University of Massachusetts Boston

Curated by: Kalpana Subramanian with the
support of Erin Espelie and Wenhua Shi

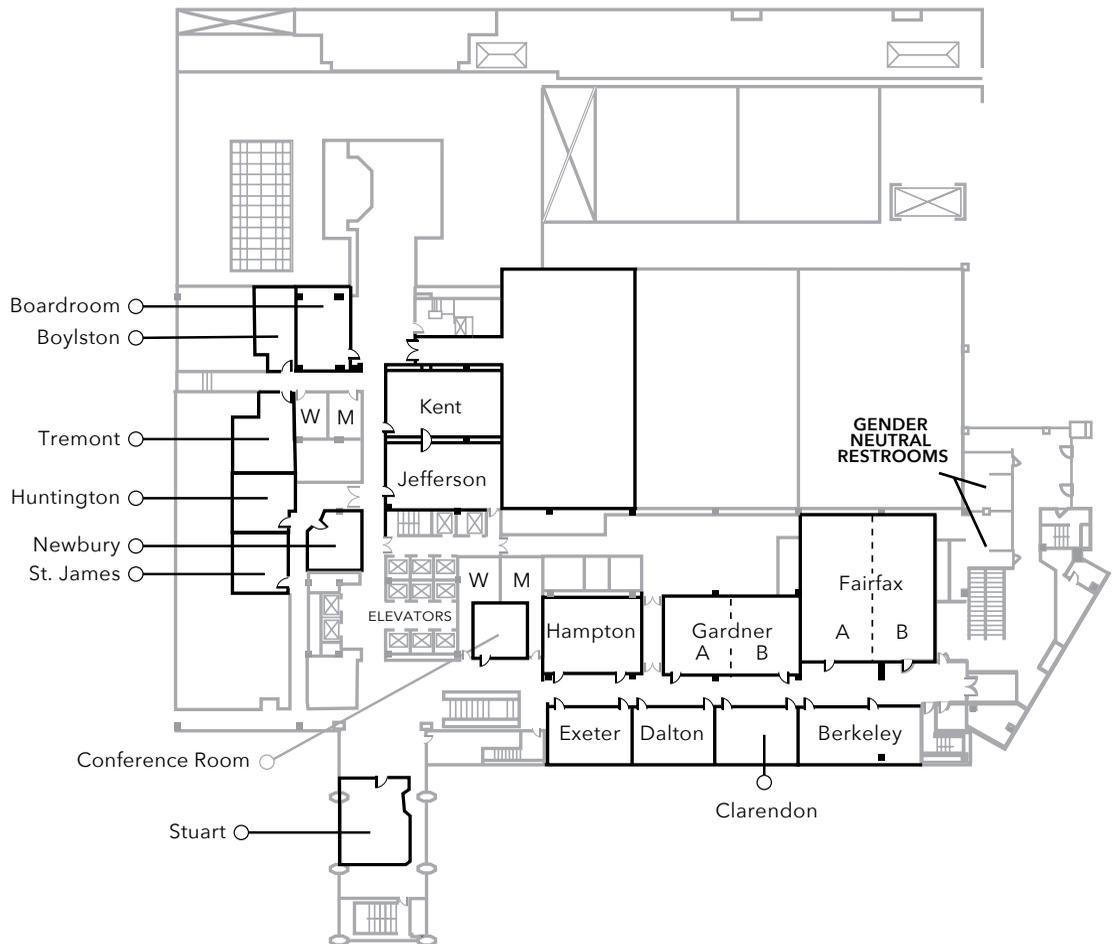
Meeting Space at a Glance

SECOND FLOOR



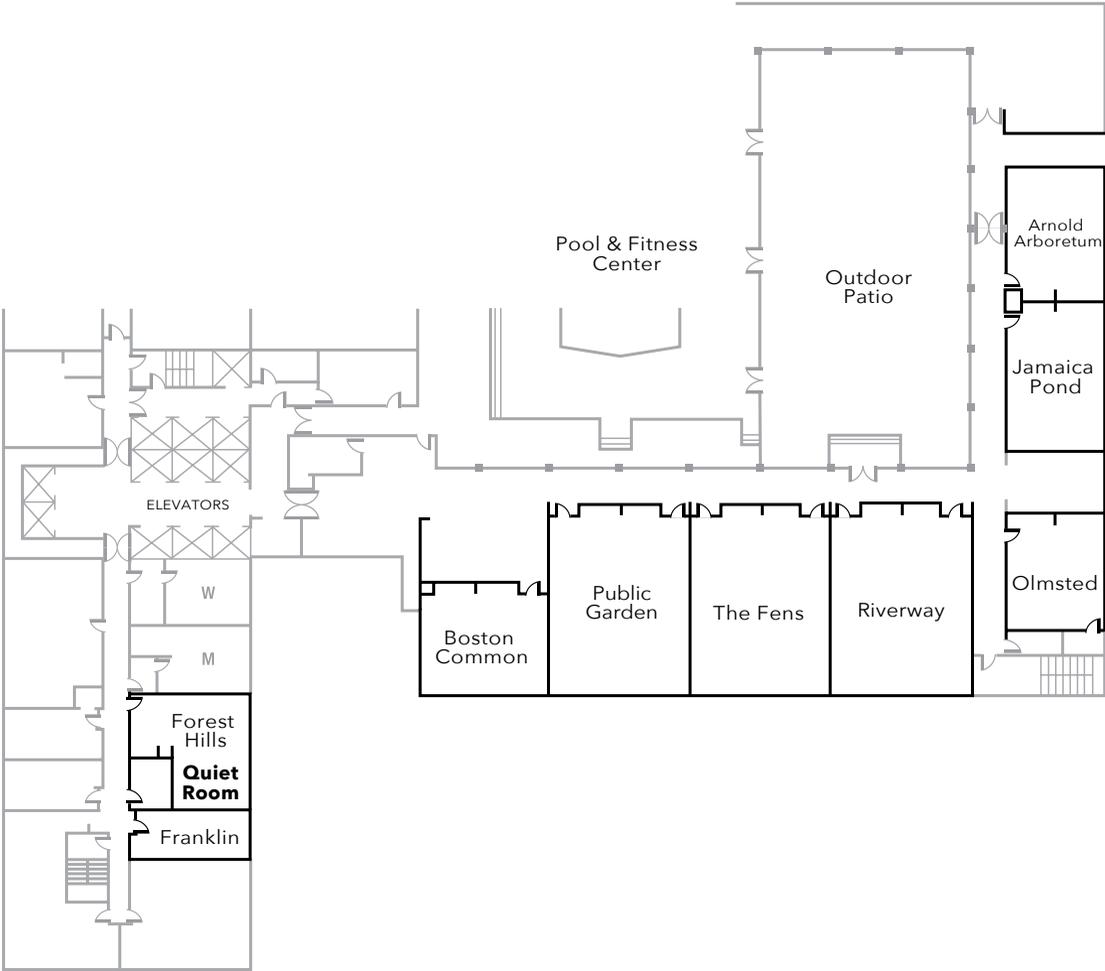
Meeting Space at a Glance

THIRD FLOOR



Meeting Space at a Glance

FIFTH FLOOR



Instructions

for Panel and Workshop Chairs

A decorative graphic consisting of three overlapping, wavy, horizontal bands in shades of gray and white, positioned below the title and above the list of instructions.

1. Presentations should not exceed 90 minutes total, to ensure discussion time.
2. When one panelist goes over time, other panelists or workshop participants are deprived of a fair opportunity to present their research/comments.
3. Audience members are rightfully upset when there is no time to ask questions.
4. Technology problems cut into panel times. Please have panelists check their technology (DVDs, laptops, flash drives) in advance.
5. Please check that all visuals and audio are functional before your session begins.
6. All papers must be presented in person by the author. Zoom or other teleconference presentations are not allowed at SCMS conferences.
7. Chairs should give their panelists signals for 5 minutes left, 2 minutes left, and “please wrap up” at the 20-minute mark.
8. Chairs who are presenting papers should designate one of the panelists to time their paper when they are presenting.
9. Please end your session promptly to allow time for travel between panels and set-up for the next session.

SESSION

A

Thursday, March 14

9:00 – 10:45 am

A4 Environmental Documentary Pedagogy

Media Making and Ecologies of Meaning

ROOM Back Bay A ~ 2ND FLOOR

CHAIR **Adam Diller** ~ University of Wisconsin Oshkosh

Ben Mendelsohn ~ Portland State University ~ Experimental Documentary as Eco-Pedagogy

Katrin Pesch ~ Eckerd College ~ Moving Environments: Teaching Environmental Documentary in the Gulf South

Akintunde Akinleye ~ Carleton University ~ Beyond Illustration: Observational Cinema as a Tool for Studying Ecology of the Spirit

Adam Diller ~ University of Wisconsin Oshkosh ~ Documentary Production as a Foundation for Climate Agency

SPONSORSHIP Critical Media Pedagogies Scholarly Interest Group

A5 Forms of Disability

ROOM Back Bay B ~ 2ND FLOOR

CHAIR **Taryn Ely** ~ University of Rochester

Taryn Ely ~ University of Rochester ~ Ritualizing Pathology: The Filmmaking and Food Diaries of Anne Charlotte Robertson

Celeste Reeb ~ Hendrix College ~ More Than Music Play: A Failure to and by Closed Captioning

Frank Ming ~ University of Chicago ~ Navigating Game Fatigue Through Accessible Difficulty

Kristen Loutensock ~ SUNY Binghamton ~ The Golden Age of Autism Television?: Serial Representations of Neurodiversity

SPONSORSHIP Disability Caucus

SESSION

A

THURSDAY

March 14

A6 Unglamorous Stardoms

Performances of Deglamorized & Maturing Femininity in Hollywood Cinema

ROOM Back Bay C ~ 2ND FLOOR

CHAIR **Milan Hain** ~ Palacky University

CO-CHAIR **Denise Mok** ~ University of Toronto

Christina Lane ~ University of Miami ~ The Oomph Girl Steps Out: The Powerful Streak of Ann Sheridan

Milan Hain ~ Palacky University ~ Attractive but Devoid of Glamour: Dorothy McGuire as David O. Selznick's Contract Star

Denise Mok ~ University of Toronto ~ From Diva to Drab: Bette Davis's Performance of Deglamorized Maturity in *The Catered Affair* (1956)

SPONSORSHIP Performance and Stardom Scholarly Interest Group

A7 Doing the Work

Labor of and in Media Texts

ROOM Republic B ~ 2ND FLOOR

CHAIR **Timothy Piper** ~ Oglethorpe University

Timothy Piper ~ Oglethorpe University ~ Hot Labor Summers of Yore: Basketball's "Super Game" as Media Labor History

Mary Schmitt ~ Quinnipiac University ~ Democratizing the Workplace: Labor and Racial Justice in *Finally Got the News & Sorry to Bother You*

Amanda Landa ~ Rowan University ~ Hirokazu Kore-eda's Feminine Fantasy in *The Makanai: Cooking for Maiko House*

A8 Frictions and Fusions in Cinemas of the Sinosphere

ROOM Jefferson ~ 3RD FLOOR

CHAIR **Wesley Jacks** ~ Lingnan University

CO-CHAIR **Yongli Li** ~ College of the Holy Cross and Heinrich Heine University Düsseldorf

Seio Nakajima ~ Waseda University ~ Chinese Anime as Cinemas of the Sinosphere: A Case Study of *The Legend of Hei*

Dorothee Hou ~ Moravian University ~ The Forgotten Frontier: Inner/Mongolia in Chinese Leitmotif Cinema (1990s-2010s)

Wesley Jacks ~ Lingnan University ~ All Under Heaven?: Cinemas of the Sinosphere in North American Theaters

Yongli Li ~ College of the Holy Cross and Heinrich Heine University Düsseldorf ~ From *Red Sorghum* to Red Main Melody: Contemporary Chinese Film Distribution in Germany

A9 Localizing Transnational Media Distribution

ROOM Kent ~ 3RD FLOOR

CHAIR **Hye Jean Chung** ~ Kyung Hee University

Hye Jean Chung ~ Kyung Hee University ~ Transnational Topographies of Korean Cinema

Tupur Chatterjee ~ University College Dublin ~ Taste, Value, and Creative Media Work in India's Streaming Industries

Wan-Jun Lu ~ University of San Francisco ~ Streaming Cultural Hybridity: Rethinking Transnational Media Distribution in the Digital Age

Yuki Nakayama ~ University of Michigan, Ann Arbor ~ Media Harvesting and Netflix Japan

9:00am

10:45am

A10 Progression and Tension

Chinese-language Television Today

ROOM Tremont ~ 3RD FLOOR

CHAIR **Ying Zhu** ~ Hong Kong Baptist UniversityCO-CHAIR **Shujen Wang** ~ Emerson College**Geng Song** ~ University of Hong Kong ~ Televising Romanticism: Neoliberal Subjectivity and Emerging Patterns of Love**Winnie Yanjing Wu** ~ Hong Kong Metropolitan University ~ "I am Returning to My Country": Shifting Migration Melodramas in Chinese Television**Shuwen Yang** ~ Stanford University ~ Can Netflix Truly Speak Taiwanese? Overview of OTT Platforms in Taiwan through the Lens of *Light the Night* (2021)

SPONSORSHIP Television Studies Scholarly Interest Group

A11 Monstrous Latinas

Deconstructing Mermaids, Wailers, and Punks

ROOM Huntington ~ 3RD FLOOR

CHAIR **Orquidea Morales** ~ University of Arizona**Susana Sepulveda** ~ University of Nevada, Las Vegas ~ Apparitions of Chicana punk in *Huesera: The Bone Woman* (2022)**Audrey Silvestre** ~ Northwestern University ~ Hauntings and Latina punk femininity in Myriam Gurba's *Mean***Marcela Di Blasi** ~ Dartmouth College ~ The Little Mermaid Nightmare**Orquidea Morales** ~ University of Arizona ~ La Llorona: Women Creating Monsters

SPONSORSHIPS Horror Studies Scholarly Interest Group; Latinx/a/o Caucus

A12 War, Violence, and Security

ROOM Newbury ~ 3RD FLOOR

CHAIR **Kanika Lawton** ~ University of Toronto**Michael Anthony Turcios** ~ Northwestern University ~ State Violence in the "Humanitarian" Videos of U.S. Customs and Border Protection**Kanika Lawton** ~ University of Toronto ~ The Other Side of Grief: Tension, Grievance, and the Securitizing Affect of Laura Poitras' *O'Say Can You See***Sena Duran** ~ University of Michigan, Ann Arbor ~ "A Little Taste of the Good 'ol Red White and Blue": Tour of Booty and the War on Terror in Interracial Adult Film**Abigail Shupe** ~ Colorado State University ~ Bombs and Beethoven Over Baghdad: Music, Sound, and Irony in the *Blowback* Podcast

SPONSORSHIP War and Media Studies Scholarly Interest Group

A13 The Rules of the Game

Navigating the How and Why of Content Regulation

ROOM St. James ~ 3RD FLOOR

CHAIR **Jennifer Porst** ~ University of North Texas**Jennifer Porst** ~ University of North Texas ~ Channeling Control: The Reel Reasons Behind Regulating Media**Maureen Mauk** ~ York University ~ Putting Control in the Hands of Parents: V-chip Ratings Regulation and Modern Parental Controls and Responsibility**Deborah Jaramillo** ~ Boston University ~ Good Taste, the Good Death, and the Regulation of Atrocity on Television**Ethan Tussey** ~ Georgia State University ~ "Regulators, Mount Up!": Content Regulation via Union Exceptions During the 2023 Hollywood Strikes

SPONSORSHIP Television Studies Scholarly Interest Group

SESSION

A

THURSDAY

March 14

A14 Simulation and Intensity Across Media

ROOM Stuart ~ 3RD FLOOR

CHAIR **Jonathan Lack** ~ University of Iowa

Jack perse ~ University of Oregon ~ The Hegemonic Aesthetic of Cozy Video Games

Andy Lee ~ University of Toronto ~ It's a bird, it's a plane, it's a . . . videogame? Spatial simulation and verisimilitude in the mil-sim game *ARMA III*

Carol Vernallis ~ University of Minnesota ~ Atmospheres and Neuroscience: New Approaches to Close Readings of Intensified Media

Jonathan Lack ~ University of Iowa ~ Tactility, or Why We Love the Humanity of Hand-Drawn Images

A15 Objects to Hold Onto Caring For Media Archives

ROOM Hampton ~ 3RD FLOOR

CHAIR **Cait McKinney** ~ Simon Fraser University

Cait McKinney ~ Simon Fraser University ~ Ungovernable Media: Holding on to Talking Pee-wee Herman Dolls

Craig Robertson ~ Northeastern University ~ Arranging Memory: Saving the work and history of a card catalog factory

Carrie Rentschler ~ McGill University ~ Write it Down! Transmitting the Feminist Protocols of Social Change

Axelle Demus ~ York University ~ "I often think that I did absolutely nothing": Rescuing Obsolete Media to Mend Our Queer Past

A16 Algorithmic Culture

Streaming Platforms and Enhanced Temporalities of Consumption

ROOM Exeter ~ 3RD FLOOR

CHAIR **Irina Kalinka** ~ Columbia University

Andrew Zolides ~ Xavier University ~ The Streaming Shuffle: Towards a Theory of Random Playback for Visual Media

Irina Kalinka ~ Columbia University ~ Engineering Diversity on Digital Platforms: Exploring the YouTube Recommendation Algorithm and Google Picture Search

Fengyun Zhang ~ University of California Los Angeles ~ Streaming Video Piracy in Transnational Opaque Spaces: A Case Study of dnvod.tv

Cole Armitage ~ University of Toronto ~ The Accelerated Temporality of Virtual YouTuber Circulation and Consumption

A17 Camp Is Dead. Long Live Camp.

Reimagining Camp and Its Histories for Our New Media Age

ROOM Dalton ~ 3RD FLOOR

CHAIR **Barbara Brickman** ~ University of Alabama

[Aviva Dove-Viebahn](#) ~ [Arizona State University](#) ~ [Silly Dystopia, Camp is for Kids!: Combat-Ready Rainbows and Mutant Butterflies in Queer Children's Media](#)

Emma Leigh Waldron ~ Independent Scholar ~ "Some Ghastly Predicament": Negotiating Trauma through Camp in *Search Party*

David Lugowski ~ Manhattanville College ~ Camping Through the Years: Codes, Authors, Readers and Contexts in Whale's *Great Garrick* and Gerwig's *Barbie*

Barbara Brickman ~ University of Alabama ~ Lesbos R We: The Multi-hyphenate Performer as Lesbian Camp Star

9:00am

10:45am

A18 From Steroscopy to Selfies

Technological Mediation in Past and Present

ROOM Gardner A ~ 3RD FLOOR

CHAIR **Jacqueline Land** ~ William Jewell College

Andrea Acosta ~ Pitzer College ~ Digital Passing: Bot Poetics and AI Technology in South Korean Pop Performance

Gabbi Guedes ~ University of Pittsburgh ~ "A Wonderful World for Children": The View-Master's 3-D Fantasies

Jacqueline Land ~ William Jewell College ~ #FinePeopleFromIndigenousLands: Exploring Selfies as Digital Presencing and Disruptive Joy on Native Twitter

Zoe Meng Jiang ~ New York University ~ Media Literacy and Grassroots Visibility: Perspectives from a Case in China

A19 Antisocial Adolescence

ROOM Gardner B ~ 3RD FLOOR

CHAIR **Amanda Greer** ~ University of Toronto

Claire Cao ~ University of British Columbia ~ Adolescent Antisociality as an Aesthetic of Ambivalence

Amanda Greer ~ University of Toronto ~ So Young, So Bad! Antisocial Girlhoods and the Cinematic Curriculum of Reformation

Sam Reimer ~ University of Toronto ~ Glowing Delinquency: Homoeroticism, Whiteness, and the Adolescent Boy

SPONSORSHIP Children's and Youth Media and Culture Scholarly Interest Group

A20 Crime Across Time and Space

Crime Genres Around the World

ROOM Clarendon ~ 3RD FLOOR

CHAIR **B. Geetha** ~ Indian Institute of Technology-Bombay / Michigan State University

Luiz Felipe Rocha Baute ~ University of Campinas ~ An overview of contemporary Brazilian Crime Fiction

B. Geetha ~ Indian Institute of Technology-Bombay / Michigan State University ~ Pathology as Productive: Accidents, Contingency, and Time in *Soodhu Kavvum*

Cheunghsuan Wu ~ University of Southern California ~ Rust-Belt Memoirs: Crime Genre and the Gamified Post-socialist Identity in the Age of Streaming

Mynt Marsellus ~ University of Toronto ~ Scorsese's Gangsters: Returning to Cavell's Genre as Medium

A21 Towards a Film Festival of Inclusion

Places and Spaces of Diversity, Access, and Community

ROOM Fairfax A ~ 3RD FLOOR

CHAIR **Sarah Sinwell** ~ University of Utah

Theresa Heath ~ Loughborough University ~ Modelling Utopia: Imagining accessible worlds at queer film festivals

Sarah Sinwell ~ University of Utah ~ Sundance and the Future of Access and Inclusion on (and off) Screen

Heshen Xie ~ University of Huddersfield ~ Out of Cinema, Screening Queer Shorts in Neighbourhood: Reshaping the Hong Kong Lesbian and Gay Film Festival

Stefanie Van de Peer ~ Queen Margaret University ~ UK Film Festivals and their Funders: Who sets the Agenda on Equality, Diversity and Inclusion?

SPONSORSHIP Film and Media Festivals Scholarly Interest Group

SESSION

A

THURSDAY

March 14

9:00am
10:45am

SESSION

A

THURSDAY

March 14

A22 ROUNDTABLE The Personal Mediascape in the Age of Videographic Heterotopias

ROOM Fairfax B ~ 3RD FLOOR

CHAIR **Allison Cooper** ~ Bowdoin College

CO-CHAIR **Joel Burges** ~ University of Rochester

Allison Cooper ~ Bowdoin College ~ Alterity
Onscreen: A Gen-X Mediascape

Joel Burges ~ University of Rochester ~
Insertions: *Cruising* Unremembered

Viktoria Paranyuk ~ Pace University ~ Weather
in Socialist Cinemas of the 1960s

Catalina Segú ~ University of Rochester ~
Wet Matters: Lucrecia Martel and
Postdictatorship Humidity

SPONSORSHIP Digital Humanities and Videographic
Criticism Scholarly Interest Group

A23 Glitch Insurgence in Palestine

ROOM Berkeley ~ 3RD FLOOR

CHAIR **Roberto Filippello** ~ University of
Amsterdam

Yulia Gilich ~ University of California,
Santa Cruz ~ Glitch Colonialism: The Case
of Palestine

Hadil Abuhmaid ~ University of Oregon ~
Feminist Glitch: A hermeneutically charged
mis/reading of Salon Huda's Nude Scene

Roberto Filippello ~ University of
Amsterdam ~ Stealthy Fashion: A Queer
Style of Fugitivity in Jenin

Laila Shereen Sakr ~ University of California
Santa Barbara ~ Arabic Glitch and Boys on
the Beach: On the Negotiation of Digital
Space for Hegemony and Resistance

SPONSORSHIP Middle East Caucus

A24 Comedy and its (Un)Conventions

ROOM Arnold Arboretum ~ 5TH FLOOR

CHAIR **John Bruns** ~ College of Charleston

Harriet Idle ~ University College Dublin ~
Close Encounters: *My Sassy Girl* (Kwak Jae-
yong, 2001), Public Space, and the Romantic
Comedy Meet Cute

Grégoire Halbout ~ Université de Tours ~
Classical Hollywood comedy vs. censorship:
When studio publicity got things straight!

Maxfield Fulton ~ Boston College ~ Bergman
Burlesque: *Week-end*, *De Dúva*, and the
Emergence of Art Cinema Parody

A25 Global SVOD production networks and local ecosystems

ROOM Jamaica Pond ~ 5TH FLOOR

CHAIR **Petr Szczepanik** ~ Charles University,
Prague

Denise Mann ~ University of California
Los Angeles ~ Netflix's Power Play:
Promoting 'The West and Not the Rest'
Using Social Media Marketing's Bifurcated
Ideologies

Noa Lavie ~ The Academic College of Tel Aviv-
Jaffa ~ Navigating Borders: The Impact
of US-Based SVODs on Israeli Creative
Producers

Petr Szczepanik ~ Charles University, Prague ~
Platformization of Mobile Production:
Prague as a Global Film Set

Sylvia Szostak ~ SWPS University ~ Netflix
Brand in Illiberal Poland: Global values vs.
local sentiments

SPONSORSHIPS Media Industries Scholarly Interest
Group; Central/East/South European Cinemas
Scholarly Interest Group

9:00am

10:45am

A26 Ambiguous Mediation

Locating the Amazon

ROOM Olmstead ~ 5TH FLOOR

CHAIR **Martina Broner** ~ Dartmouth CollegeRESPONDENT **Marina Bedran** ~ Johns Hopkins University

Gustavo Procopio Furtado ~ Duke University ~ From the Immediacy of Forest Immersion to Reflexive Mediation: Rethinking Media Theory through the Amazonian Travel Film

Martina Broner ~ Dartmouth College ~ Disorienting Cinema: Plants as Participants in Amazonia

Amanda Smith ~ University of California, Santa Cruz ~ Listening for Absence: Podcasting More-than-human Conflict in Colombia

SPONSORSHIP Media and the Environment Scholarly Interest Group

A27 Mediating Justice, Carcerality, and Sovereignty

ROOM Riverway ~ 5TH FLOOR

CHAIR **Sarah Lerner** ~ University of California, Santa Barbara

Caitlyn Doyle ~ Massachusetts Institute of Technology ~ Insurgent Worlds: Indigenous Film Beyond Visual Sovereignty

Sarah Lerner ~ University of California, Santa Barbara ~ Mediating Afterlives of Justice: Nominating Justice Ketanji Brown Jackson to the Supreme Court

Benjamin Williams ~ Carnegie Mellon University ~ Documenting Detainment: The Carceral Design of ICE's National Detainee Handbook

SPONSORSHIP Urbanism/Geography/Architecture Scholarly Interest Group

A28 Authorial Misunderstandings

Rethinking National and Transnational Meaning-Making Through Person and Place

ROOM The Fens ~ 5TH FLOOR

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

Andy Räder ~ University of Rostock ~ [The Marginalization of the Other: Fred Kelemen's Transnational Cinema](#)

Stefano Baschiera ~ Queen's University Belfast ~ The house as transcultural territory in European crime cinema

Matt Connolly ~ Minnesota State University, Mankato ~ John Waters, Eulogizer: Death, Mourning, and the Reshaping of Public Identity

A29 ROUNDTABLE**How I Learned to Stop Worrying and Love Classical Hollywood**

ROOM Public Garden ~ 5TH FLOOR

CHAIR **Kristen Hatch** ~ University of California, IrvineRESPONDENT **Luci Marzola** ~ University of Southern California

Leah Aldridge ~ Chapman University ~ Old Films New Fans: CHC as praxis for students

Emily Carman ~ Chapman University ~ Reframing CHC Through Archives and Preservation

Ross Melnick ~ University of California, Santa Barbara ~ CHC, TCM, Social Media, and the Public Humanities

Michael M. Reinhard ~ Emory University ~ Adapting CHC for the Modern Academic Job Market

Sean Griffin ~ Southern Methodist University ~ CHC and . . . continued relevance through various lenses

SPONSORSHIP Classical Hollywood Scholarly Interest Group

SESSION

A

THURSDAY

March 14

A30 Forms of Queer Mediation

ROOM Boston Common ~ 5TH FLOOR

CHAIR **Jiangtao Harry Gu** ~ Hobart and William Smith Colleges

RESPONDENT **Jen Malkowski** ~ Smith College

Robinson Murphy ~ Hobart and William Smith Colleges ~ Channeling Death in Apple TV+'s *Servant* (2019-2023)

Rebecca Burditt ~ Hobart and William Smith Colleges ~ Queer Gag Reels

Jiangtao Harry Gu ~ Hobart and William Smith Colleges ~ Tina Belcher's Wig: The Terms of Asian American Assimilation



Reminder

Don't forget to check the event listings on pages 26-30 every day. You won't want to miss out on anything!

9:00 am

10:45 am

SESSION

B

Thursday, March 14

11:00 am – 12:45 pm

B4 Media Epistemologies of Environmental Sensing

ROOM Back Bay A ~ 2ND FLOOR

CHAIR **Sasha Crawford-Holland** ~ University of Chicago

CO-CHAIR **Jinying Li** ~ Brown University

Yuriko Furuhashi ~ McGill University ~ Fossils Sensing Oil Deposits: The Anthropocene and the Visual Grammar of Petroleum Geology

Lisa Han ~ Arizona State University ~ The Pescopticon: Aquatic Living Sensors, Empire, and the Making of Common Sense

Jinying Li ~ Brown University ~ A Post-Socialist Media Epistemology of Air: Environmental Knowledge and Atmospheric Noir in Northeastern China

Sasha Crawford-Holland ~ University of Chicago ~ Inculpatory Media, or Environmental Justice beyond the Trace

SPONSORSHIP Media, Science and Technology Scholarly Interest Group; Media and the Environment Scholarly Interest Group

B5 Reevaluating Disability in Film and TV

ROOM Back Bay B ~ 2ND FLOOR

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

Sarah Delahousse ~ York College, CUNY ~ Disability and Subversion in Paul Leni's *The Man Who Laughs* (1928)

Olivia Johnston Riley ~ University of Wisconsin-Madison ~ "A special, special agent": Defamiliarized Disability in *World of Giants*

Hyunjin Kim ~ University of Pittsburgh ~ The Transhumanist Subversion between Different Bodies in René Laloux's *Gandahar* (1987)

Cecilia Chen ~ University of Hong Kong and King's College London ~ Virtual Reality Film: New Creative Devices for Exploring Disability Narratives

SPONSORSHIP Disability Caucus

SESSION

B

THURSDAY

March 14

B6 Faith in Fakes

'Smart' Stardom and Immersive Technologies

ROOM Back Bay C ~ 2ND FLOOR

CHAIR **Sarah Thomas** ~ University of Liverpool

Jennifer O'Meara ~ Trinity College Dublin ~ Gaussian girls' enter Hyperreality? Historicizing Augmented Reality Beauty Filters via Analog Filtration Effects

Christopher Holliday ~ King's College London ~ Hollywood's Risky Business: Synthesized Speech Technology and The Digitization of Tom Cruise

Szilvia Ruszev ~ Bournemouth University ~ The Blithesome Other: Virtual Influencers as Transmedia Characters

Sarah Thomas ~ University of Liverpool ~ Trust and the celebrity digital double

SPONSORSHIP Performance and Stardom Scholarly Interest Group

B7 Violence, Crisis, and the Politics of Media Control

ROOM Republic B ~ 2ND FLOOR

CHAIR **Andre Cavalcante** ~ University of Virginia

Andre Cavalcante ~ University of Virginia ~ Polycrisis and the Sensitized Audience

Gerrit Krueper ~ The University of British Columbia ~ The Politics of Live Streaming: The Dialectical Stream of New Media

Ling Lei ~ University of Iowa ~ Analyzing China's 'Clean-up' Campaigns: Social Media Affordances, Online Livability of Fan Communities and Regulations

Olga Zolotareva ~ HSE University ~ Receptions of On-Screen Violence in the Russian Empire During the First World War

B8 A Cinema of Ghosts

Animism and Folklore in and Beyond Horror

ROOM Jefferson ~ 3RD FLOOR

CHAIR **Bliss Cua Lim** ~ University of Toronto

Rosalind Galt ~ King's College, London ~ Ghosts as displaced persons: *Stone Turtle's* animist aesthetics and politics

Bliss Cua Lim ~ University of Toronto ~ The Folklore of Production: Media Legends and Haunted Film Sets in *Joyû-rei*, and *Binhi Stories*

SPONSORSHIP Horror Studies Scholarly Interest Group; Asian/Pacific American Caucus

B9 At A Cinema Near You

Evolving Exhibition Practices and the Creation of New Audience Markets

ROOM Kent ~ 3RD FLOOR

CHAIR **Laura Felschow** ~ SUNY Oneonta

Andre Rui Graca ~ Lusófona University - CICANT ~ Coexistence between American cinema and national cinemas in small European countries: distribution and legislation

Anna Parkhurst ~ University of Washington ~ *Top Gun* in ScreenX: Premium Film Formats under Global Technocapitalism

Adam Hebert ~ University of Pittsburgh ~ Fusion or Fission?: On *Oppenheimer's* Multi-Format Process and the Future of Celluloid Spectacle

Laura Felschow ~ SUNY Oneonta ~ Community Screenings & Box Office Inflation: The Ethics of Group Ticket Sales and Theater Buyouts

11:00am

12:45pm

B10 Politics and Poetics of Obsolescence

Sites of Media Archaeology in China

ROOM Tremont ~ 3RD FLOOR

CHAIR **Ann Lyuwenyu Zhang** ~ New York University

RESPONDENT **Shaowen Zhang** ~ Harvard University

Ann Lyuwenyu Zhang ~ New York University ~ Thinking Out of Sync: Obsolescence and the Chinese Small Gauge Film Projection Technology

Yiyang Hou ~ Lingnan University ~ Celebrity Posters: An Archive of Everyday Life in Post-Mao China

Yilun Li ~ Columbia University ~ Decay, Refuse, Recycling: Politics and Poetics of Obsolescence and Media Geology on the Edge of Beijing

Lynette Qiuyang Shen ~ University of Pennsylvania ~ Revived Negatives: Mining the Impenetrable Past in Chinese Contemporary Photography

B11 From Triangulation to the Transnational

Reconceptualizing Latin American cinema and media in the 1950s-60s

ROOM Huntington ~ 3RD FLOOR

CHAIR **Mónica García Blizzard** ~ University of Illinois Urbana-Champaign

CO-CHAIR **Laura Podalsky** ~ The Ohio State University

Nicolas Poppe ~ Middlebury College ~ On Borders, Triangles, and Cosmopolitanism: Mexican Cinema in 1950s Québec

Mónica García Blizzard ~ University of Illinois Urbana-Champaign ~ Did Neorealism happen in Mexico?

Laura Podalsky ~ The Ohio State University ~ Mobilities and Horizons of Reception: Youth Films in/and Latin America in the 1960s

SPONSORSHIPS Transnational Cinemas Scholarly Interest Group; Latinx/a/o Caucus

B12 War and Media

Perception, Pedagogy, and Propaganda

ROOM Newbury ~ 3RD FLOOR

CHAIR **Noga Stiassny** ~ Hebrew University of Jerusalem

Kelsey Moore ~ University of California, Santa Barbara ~ "Take a Look Around You. It's Still Here.": Stepping into Masaki Fujihata's *BeHere/1942*

Natalie Greenberg ~ Concordia University ~ "Fly—or Die!": American Aircraft Recognition and Aerial Perception During World War II

Cailin Flannery Roles ~ Northeastern University ~ A Comic "For All Of Us": Rewriting the Legacy of Walt Disney Studios through Bennie Nobori's *Jankee Reporter* and *Zootsuo*

Noga Stiassny ~ Hebrew University of Jerusalem ~ From The Nazi Plan Backwards: April 1st Anti-Jewish Boycott as a visual backdrop for communicating multiple perspectives

SPONSORSHIP War and Media Studies Scholarly Interest Group

B13 Grief, Decay, and Futurity

We Need New Ways to Talk about the End of the World

ROOM St. James ~ 3RD FLOOR

CHAIR **Milena Droumeva** ~ Simon Fraser University

RESPONDENT **Amy Corbin** ~ Muhlenberg College

Milena Droumeva ~ Simon Fraser University ~ The End of a Season: the Melancholic Sublime of Recording Extinction

Amy Harris ~ Simon Fraser University ~ Futures Now: Museums on climate change as literacies of the future

Slaveya Minkova ~ University of California Los Angeles ~ Engulfing Decay: The Rural and Urban of Barbarian

SPONSORSHIP Urbanism/Geography/Architecture Scholarly Interest Group

SESSION

B

THURSDAY

March 14

11:00 am
12:45 pm

SESSION

B

THURSDAY

March 14

B14 Digital Self and Subjectivities

ROOM Stuart ~ 3RD FLOOR

CHAIR **Brandon Blackburn** ~ University of California, Irvine

Kimberly Hall ~ Wofford College ~ BeReal and the Banality of Authentic Social Media

Danielle Adair ~ Stanford University ~ Dance - Camera - Protest

Cassandra Dana ~ University of Colorado Boulder ~ Negotiating Transgender Visibility and Digital Privacy in Reality TV: Critiquing MTV's *Catfish*

Brandon Blackburn ~ University of California, Irvine ~ Intimate Refusal: The Erotics of Hardlock in *Unscripted*

B15 Trance, Trauma and Ancestral Echoes, Navigating Delicate Relations in the Archive

ROOM Hampton ~ 3RD FLOOR

CHAIR **Janine Marchessault** ~ York University

Almudena Escobar López ~ Toronto Metropolitan University ~ Ancestralidad y trance: The living archive of Colectivo los Ingrávidos

Janine Marchessault ~ York University ~ Projecting Resurgence: Entangled Histories in Lindsay McIntyre's Performance Archives

Julia Polyck-O'Neill ~ University of Guelph ~ Junk Data: Omitted documentation as lost media in the media artist's archive

MaryElizabeth Luka ~ University of Toronto and **Geneva Gillis** ~ University of Toronto ~ Community Media Archives: Resources and Challenges Today

SPONSORSHIP Libraries and Archives Scholarly Interest Group

11:00am

12:45pm

B16 Datafied Identity

Genre, Advertising, and Algorithms

ROOM Exeter ~ 3RD FLOOR

CHAIR **Joseph Coppola** ~ University of California, Berkeley

Joseph Coppola ~ University of California, Berkeley ~ Big Data's Aesthetics: Hollywood's Data Wars

Tom Welch ~ University of Wisconsin-Madison ~ Work is the Play of Childhood: Immersive Advertising, the Audience Commodity, and the Exploration of Identity on Neopets

Katie Hoovestol ~ Independent Scholar ~ "The New CW for Gen-Z": Shift in Teen Drama Genre as an Industrial Reconfiguration of Audience and Distribution

Mary Michael ~ University of California, Santa Barbara ~ Liveness Confirmed: Platforming Digital and Urban Life in Dubai

B17 Global Color Cinema since the Postwar Era

ROOM Dalton ~ 3RD FLOOR

CHAIR **Joshua Yumibe** ~ Michigan State University

CO-CHAIR **Sarah Street** ~ University of Bristol

Sarah Street ~ University of Bristol ~ British Postwar Criticism in a Global Context

Ranjani Mazumdar ~ Jawaharlal Nehru University ~ The Intermedial Interior of 1960s Bombay Cinema

Elena Past ~ Wayne State University ~ Colonialism, Biodiversity, and Italian Cinema: Ferraniacolor and the Global South

Joshua Yumibe ~ Michigan State University ~ "Black Is Fully Chromatic": Color, Race, and the Moving Image

SPONSORSHIP CinemArts Scholarly Interest Group

B18 Gender and Digital Remediation

ROOM Gardner A ~ 3RD FLOOR

CHAIR **Gabriel Ojeda-Sague** ~ University of Chicago

Gabriel Ojeda-Sague ~ University of Chicago ~ *The Possession of Men: Anti-porn Feminism and the Beginnings of Gay Porn Studies*

Mitch Combs ~ University of South Carolina, Aiken and **Kiah Bennett** ~ Muhlenberg College ~ *Commodifying Primal Masculinity: A Critical Analysis of Liver King and Alpha Male Influencers*

Javier Rivera ~ University of Southern California ~ *Podcasting the Neoliberal Logic of Chingona Feminism*

Sofia Aklog ~ Northwestern University ~ *Sensory Media, Minstrelsy, and Performing Trauma in Zola*

B19 The Wife, The Widow, or the Daughter

Kinship and the Construction of Film History

ROOM Gardner B ~ 3RD FLOOR

CHAIR **Maria Corrigan** ~ Emerson College

RESPONDENT **Patrice Petro** ~ University of California Santa Barbara

Maria Corrigan ~ Emerson College ~ *Widows and Proxies: The Cultural Work of Film Historiography*

Lola Remy ~ McGill University ~ *At the Margins of the North American Avant-Garde: The Affective Labor of Johanna and Sara VanDerBeek*

B20 American Politics of Survival

ROOM Clarendon ~ 3RD FLOOR

CHAIR **Tyson Stewart** ~ Nipissing University

Tyson Stewart ~ Nipissing University ~ *Navajo Rugs, Sweet Meadows, and Wild Indians: Indigenous Survivance in Hollywood Noir*

Joshua Bastian Cole-Kurz ~ Cornell University ~ *Time Traveling While Black (and Trans): Unpacking Time Loops in See You Yesterday*

Jon Kraszewski ~ Seton Hall University ~ *Route 66 and the Professional Politics of 1960s Semi-Anthology Dramas*

Alison Walsh ~ University of Florida ~ *The Roe-Era Road Trip: Possibilities for Teen Movies as Political Activation*

B21 Geopolitics of Care and Networks of Solidarity

ROOM Fairfax A ~ 3RD FLOOR

CHAIR **Rosanna Maule** ~ Concordia University

Cléo Sallis-Parchet ~ York University ~ *Mapping Local and Regional Networks: Feminist Film Festivals and Media Activism in 1970s Ontario and Québec*

Rosanna Maule ~ Concordia University ~ *Women's Film Festivals as Global Feminist Networks: The Barcelona and the Seoul International Women's Film Festivals*

Ylenia Olibet ~ McGill University ~ *Women's Film Festivals and the Geopolitics of Feminisms: Curating Solidarity at the *Rencontres Films Femmes Méditerranée**

Caroline Klimek ~ York University ~ *Circulation of Women's XR Media: Exhibition Pathways and Networks of Care*

SPONSORSHIPS Film and Media Festivals Scholarly Interest Group; Gender and Feminisms Caucus

SESSION

B

THURSDAY

March 14

11:00 am

12:45 pm

SESSION

B

THURSDAY

March 14

B22 Encounters with Hollywood

New Perspectives on Global Runaway Productions

ROOM Fairfax B ~ 3RD FLOOR

CHAIR **Yannis Tzioumakis** ~ University of Liverpool

Llewella Chapman ~ University of East Anglia ~ 'They Wanted a Bigger, More Ambitious Film': Film Finances and the American 'Runaways' that Ran Away in the UK

Yannis Tzioumakis ~ University of Liverpool ~ When Fox Came to Greece, via Italy: *Boy on a Dolphin* and the Emergence of Greece as a Runaway Production Destination

Daniel Gómez Steinhart ~ University of Oregon ~ Transcultural Encounters: Hollywood's Postwar Runaway Productions in Mexico

Jun Fang ~ Colby College ~ Coproduction Culture: Occupational Encounters in China's Engagement with Hollywood

SPONSORSHIP Classical Hollywood Scholarly Interest Group

B23 Contemporary Caribbean Cinema

Confronting Epistemic and Ecological Violence

ROOM Berkeley ~ 3RD FLOOR

CHAIR **Lauren Pena** ~ University of Texas at Austin

CO-CHAIR **Dunja Fehimovic** ~ Newcastle University

Dunja Fehimovic ~ Newcastle University ~ Living in 'Weird' Times: Colonial Ecologies and Temporality in Three Recent Caribbean Films

Juan Carlos Rodriguez ~ Georgia Institute of Technology ~ Waterscapes, Pollution and Biodiversity in Dominican Environmental Documentaries

Justo Planas ~ Le Moyne College ~ Taming the Holy Beasts of Global Voyeurism: Cinematic Parody of Erotic Tourism

Lauren Pena ~ University of Texas at Austin ~ Exploring Black Masculinities: Dislocation, Sacrifice, and Violence in *Cocote* (2018) and *Yuli* (2018)

B24 Visuality in Film and Media

Landscape, Architecture, Space and Place

ROOM Arnold Arboretum ~ 5TH FLOOR

CHAIR **Aviva Briefel** ~ Bowdoin College

Katarzyna Paszkiewicz ~ University of the Balearic Islands ~ Unsettling the Western: De-anthropocentric visuality in Kelly Reichardt's *Meek's Cutoff* and *First Cow*

Marc Olivier ~ Brigham Young University ~ Carnival of Saints: Mormon Hypernormativity and Herk Harvey's *Heterodystopia*

Steve Spence ~ Clayton State University ~ Westerns, Wastelands, and *The Last of Us*

Aviva Briefel ~ Bowdoin College ~ Ambulatory Gothic: House Tours in the Horror Film

11:00am

12:45pm

B25 Uncovering American Television News, 1960s-1970s

Archival Research into the Indispensable Medium

ROOM Jamaica Pond ~ 5TH FLOOR

CHAIR **Aniko Bodroghkozy** ~ University of Virginia

RESPONDENT **Kathryn Cramer Brownell** ~ Purdue University

Aniko Bodroghkozy ~ University of Virginia ~ Broadcasting the Kennedy Assassination: Local and Network Television News in the History of Breaking Crisis Coverage

Sage Goodwin ~ Harvard University ~ Desegregating Network Television News: A Long and Troubled History

Oscar Winberg ~ Åbo Akademi University ~ "The Soft Underbelly": Network Affiliates in the Political Fights over Television News

SPONSORSHIP Television and Radio History Scholarly Interest Group

B26 A Family Affair

Mediating the Myth of Manson in American Cinema

ROOM Olmstead ~ 5TH FLOOR

CHAIR **Kate J. Russell** ~ University of Toronto

RESPONDENT **Jeff Melnick** ~ University of Massachusetts Boston

Timothy Holland ~ Emory University ~ Home is Where You're Happy

Kate J. Russell ~ University of Toronto ~ Family Values: Charles Manson and John Waters's Cult Cinema

Juan Carlos Kase ~ University of North Carolina Wilmington ~ Post-Manson Cinema: Susan Sontag and Leatherface in the Abattoir of Film History

B27 Media Representations of Enslavement, Resistance, and Heartbreak

ROOM Riverway ~ 5TH FLOOR

CHAIR **Sarah Juliet Lauro** ~ University of Tampa

Sarah Juliet Lauro ~ University of Tampa ~ It's time to talk about *Xica*: Sex as a Work of Enslaved Resistance

Delia Malia Konzett ~ University of New Hampshire ~ Slavery on Film: Hollywood's Problem

Brianna Eaton ~ Brown University ~ The Act of Seeing *THEM*: Reality, Fantasy, and History in *The Underground Railroad*

Dahlia Li ~ University of Pennsylvania ~ *Small Axe*, Cinematic Tremor: Steve McQueen's "Lovers Rock" (2020), Heartbreak Forms and Cinematic Grip

B28 Genre in Transnational Contexts

ROOM The Fens ~ 5TH FLOOR

CHAIR **Adam Knee** ~ LASALLE College of the Arts

Seda Oz ~ University of Delaware ~ Adaptations as Survival Tools Under Political Orthodoxies: Metin Erksan's Auteur Cinema

Cüneyt Çakırlar ~ Nottingham Trent University ~ Curating Folk Horror: Anti-Canonisation, Critical Transnationalism, and Cross-Over Festival Programming

Adam Knee ~ LASALLE College of the Arts ~ The Nature of Horror's New Return in Indonesia and Malaysia

Chun-Chi Wang ~ Taipei National University of Arts ~ Unloading Melodrama Through the Case of Taiwan-language Cinema

SESSION

B

THURSDAY

March 14

B29 ROUNDTABLE
Latin American Transgressions

The Baroque, the Gothic, the Monstrous

ROOM Public Garden ~ 5TH FLOOR

CHAIR **Fabio Andrade** ~ New York University

CO-CHAIR **Juana Suárez** ~ New York University

Luiz Carlos Oliveira Jr. ~ Universidade Federal de Juiz de Fora ~ Bye Bye Baroque: Contemporary Brazilian Cinema

Karen Sztajnberg ~ Amsterdam School for Cultural Analysis ~ The Politics of Perception Deconstruction

Juana Suárez ~ New York University ~ Tropical to Popular Gothic in Colombian Cinema

Fabio Andrade ~ New York University ~ Brazilian Documentary as Hybrid Monstrosity

SPONSORSHIP Latinx/a/o Caucus

B30 **Remediating Queer History Today**

ROOM Boston Common ~ 5TH FLOOR

CHAIR **Jed Samer** ~ Clark University

Li Cornfeld ~ Mount Holyoke College ~ Stashed in the Closet: Looking for Instant Photography's Queer Histories

Raffi Sarkissian ~ Christopher Newport University ~ A Neoliberal Education: Streaming Queer History as Corporate Pride

Rachel Corbman ~ University of Toronto ~ Dykes, Witches, and Cults: Mass Cultural Representations of Women's Studies After the Rise of the Far Right

Slava Greenberg ~ University of Amsterdam ~ Trans Media Archeology



Join Us

Thursday at 2:00 pm
for the Awards Ceremony

Grand Ballroom ~ 2ND FLOOR

11:00am

12:45pm

SESSION

C

Thursday, March 14

3:15 – 5:00 pm

C4 Natural Security

Militarized Landscapes in Environmental Media

ROOM Back Bay A ~ 2ND FLOOR

CHAIR **Thomas Patrick Pringle** ~ University of Southern California

CO-CHAIR **Eszter Zimanyi** ~ University of Pennsylvania

Thomas Patrick Pringle ~ University of Southern California ~ Resource Defense: The Image Economy of U.S. Landscape Restoration

Tony Cho ~ University of California, San Diego ~ Suspended Spaces in Militarized Landscapes: Land-use as a medium for military occupation

Eszter Zimanyi ~ University of Pennsylvania ~ Remote Control: Living Waste Management at the Border

Zenia Kish ~ Ontario Tech University ~ Remediating Chornozem: Soil as Visual and Elemental Media in the Russo-Ukrainian War

SPONSORSHIP War and Media Studies Scholarly Interest Group; Media and the Environment Scholarly Interest Group

C5 Disability Onscreen

ROOM Back Bay B ~ 2ND FLOOR

CHAIR **Nadine Boljkovac** ~ University of Colorado Colorado Springs

Lennard Davis ~ University of Illinois at Chicago ~ A Coda for CODA by a Coda

Lisa Cartwright ~ University of California San Diego ~ Autoimmunity and Artificial Intelligence

[Alyson Patsavas](#) ~ [University of Illinois-Chicago](#) ~ [Crippling Dopesick and the Problem of Pain Measurement in Opioid Discourses](#)

Nadine Boljkovac ~ University of Colorado Colorado Springs ~ Disabled (Self) Portraits and the Moving Image

SPONSORSHIP Disability Caucus

C6 Scandal, Speculation, and Stardom from the Archives

ROOM Back Bay C ~ 2ND FLOOR

CHAIR **Mark Lynn Anderson** ~ University of Pittsburgh

David Lipson ~ Université de Strasbourg ~ Gender roles in talk TV in the 1950s: the case of Faye Emerson

Kallan Benjamin ~ University of Wisconsin-Madison ~ *Working Girls* / Working Girls: A Speculative Feminist Reading in Context

Jade Evans ~ Queen Mary University of London / BFI ~ Uncovering Hidden Stardom in the BFI National Archive: Exporting Jessie Matthews, Britain's Dancing Divinity, in the 1930s

Mark Lynn Anderson ~ University of Pittsburgh ~ The Uses and Abuses of Impropriety: Scandal and Women's Voice in the Jazz Age

SPONSORSHIPS Performance and Stardom Scholarly Interest Group; Libraries and Archives Scholarly Interest Group

C7 The Look of the Film The Invisibility of Creative Labor

ROOM Republic B ~ 2ND FLOOR

CHAIR **Aaron Hunter** ~ Trinity College Dublin

Conn Holohan ~ University of Galway ~ "The Rainbow's Only Rival": Joseph Urban at Fox

Aaron Hunter ~ Trinity College Dublin ~ Film, Light, Design: The (In)Visible Collaborations of Polly Platt and László Kovács

Maria Pramaggiore ~ Appalachian State University ~ Invisible Labor, Animal Training, and Equine Hollywood

C8 Nuclear Spectres of the Past and New Horror

ROOM Jefferson ~ 3RD FLOOR

CHAIR **Alex Svensson** ~ Emerson College / Massachusetts Institute of Technology

Jason Q Han ~ University of Wisconsin-Madison ~ You Saw Nothing in Hiroshima: Hauntology and *Hiroshima mon amour*

James Bogdanski ~ Long Beach City College ~ Nightmares of Belonging in 21st Century European Horror

Alex Svensson ~ Emerson College / Massachusetts Institute of Technology ~ Digital Monsters and Indifferent Victims: 3D Horror Billboards and Failed Promises of Immersive Spectacle

C9 Frictions of Distribution New Industrial and Nontheatrical Histories

ROOM Kent ~ 3RD FLOOR

CHAIR **Rielle Navitski** ~ University of Georgia

Derek Long ~ University of Illinois Urbana-Champaign ~ The Studios vs. the Film Theft Rings: How NAMPI and the MPPDA "Cleaned Up" American Film Distribution, 1918-1924

Laura Isabel Serna ~ University of Southern California ~ "The Distributor Becomes the Monopoly": Distribution and the Fate of the Mexican Film Industry after World War II

Rielle Navitski ~ University of Georgia ~ Commercial Distribution as Cultural Diplomacy: COFRAM and French Film in Postwar Latin America

Tanya Goldman ~ Hunter College ~ Surviving Disruptions: Technological Change, Nontheatrical Distribution, and the Evolution of Swank Motion Pictures

SPONSORSHIPS Media Industries Scholarly Interest Group; Nontheatrical Film and Media Scholarly Interest Group

C10 Representation and Reception in the Asian Diaspora

ROOM Tremont ~ 3RD FLOOR

CHAIR **Tony Tran** ~ Boston College

Jaclyn Zhou ~ University of California, Berkeley ~ *Travels in Subtle Asian Space: Anime Fan Tourism, Asian Diasporic Fans, and Racial Affect*

Chantaele Moffett ~ University of Wisconsin-Madison ~ *Misidentification: Representational Affirmation and the Racialization of Asian Americans in Mainstream Media*

Jinsook Kim ~ Emory University ~ *What Does 'K' Mean to Korean Eldest Daughters? An Analysis of the K-Jangnyeong Narratives in YouTube Videos*

Hengqing Pan ~ University of Wisconsin-Madison and **Lori Kido Lopez** ~ University of Wisconsin-Madison ~ *Watching Turning Red: Asian American Audiences, Racialized Affect, and Intergenerational Communication*

C11 Activism and Education in Mid-Century Film Practice

ROOM Huntington ~ 3RD FLOOR

CHAIR **Charles Musser** ~ Yale University

Charles Musser ~ Yale University ~ *Michael Martini and the Rise and Fall of Radical Filmmaking at the United Auto Workers, 1936-1946*

Krystal Ledesma ~ University of California Los Angeles ~ *Why Not "Pachucos"? Mexican Americans and an Apprehensive Hollywood During WWII*

Paul Dobryden ~ University of Virginia ~ *Casualties Fight Back: Left Disability Activism and Film Production in Germany, 1929-1932*

Jonathan MacDonald ~ Brown University ~ *Psychologizing Driving in the 1950s: "Highway Hypnosis," Billboards, and Driver Safety Films*

SPONSORSHIP Activist and Revolutionary Film and Media Scholarly Interest Group

C12 Dangerously Near

Reinventing the War Documentary at Europe's Edge

ROOM Newbury ~ 3RD FLOOR

CHAIR **Michael Cramer** ~ Sarah Lawrence College

Masha Shpolberg ~ Bard College ~ *From the Frontlines to the Screen: Reinventing the War Documentary in Ukraine*

Anastasia Kostina ~ Yale University ~ *Regarding the Pain of Brothers: Ethics and Aesthetics in Russian Documentary about Ukraine*

Aida Vidan ~ Tufts University ~ *South Slavic War Documentaries by Female Filmmakers: Twenty Five Years After*

Srdan Keča ~ Stanford University ~ *Generation Loss: Production and Reproduction of Videos of the Srebrenica Genocide*

SPONSORSHIPS War and Media Studies Scholarly Interest Group; Central/East/South European Cinemas Scholarly Interest Group; Documentary Studies Scholarly Interest Group

C13 Resistant Media Practices

Craft, Critique, and Curation

ROOM St. James ~ 3RD FLOOR

CHAIR **Ellen Scott** ~ University of California, Los Angeles

Joseph DeLeon ~ Grand Valley State University ~ *Participatory Enlightenment: Chicago's ThingZine Network*

Ellen Scott ~ University of California Los Angeles ~ *"Crying for the Oppressor?": "Critique" and the Invention of Black Women's Cinema in the 1970s*

Rachel Fabian ~ Purchase College SUNY ~ *"To Strengthen and Survive": Feminist Internationalisms and Film Programming during the 1980 World Conference on Women*

Chen Jin ~ City University of Hong Kong ~ *Producing Southwest in Cinema: Huang Hou and the Production of Datong Film Company in the 1930s*

3:15 pm

5:00 pm

C14 Days of Future Past

The 1990s, Media Technologies,
and Futurism

ROOM Stuart ~ 3RD FLOOR

CHAIR **Shira Chess** ~ University of Georgia

Amber Davisson ~ Keene State College ~
Pornography, Privacy, and the First Viral
Video

Kyra Hunting ~ University of Kentucky ~ Press
Start not Play: How 1990s Video Games
Paved the Way for Today's Interactive
Children's Brands

Shira Chess ~ University of Georgia ~ Making
a Magical Internet: The 1990s, Futurism, and
the Techno-Occult

C15 Media on the Periphery

Art, Archives, and Community

ROOM Hampton ~ 3RD FLOOR

CHAIR **Livia Perez** ~ University of California,
Santa Cruz

Theo Xenophontos ~ York University ~
Remediating the Past: Film, Community
Archives, and the Cypriot Diaspora

Livia Perez ~ University of California,
Santa Cruz ~ Research and film-essay as
strategies for approaching, preserving and
disseminating the work of Norma Bahia
Pontes

Patrícia Mourão de Andrade ~ Unicamp (State
University of Campinas) ~ Emergence of
Brazilian Video Art: Cultural Dependence
and Periphery Dynamics

Madison Brown ~ Northwestern University ~
When does an archive end?: An elegy for
analog amateur media

SPONSORSHIPS Latinx/a/o Caucus; Libraries and Archives
Scholarly Interest Group

C16 Elemental Ontologies

Processes and Paradigms for Experimental
Cinema

ROOM Exeter ~ 3RD FLOOR

CHAIR **Salomé Lopes Coelho** ~ ICNOVA -
NOVA University of Lisbon

CO-CHAIR **Oksana Chefranova** ~ Yale University

Andi Gilker ~ University of Toronto ~
"Sounding Silence": Considering Crip Time,
Experimental Sonic Affect, & Altered Sound
States After John Cage

Kalpna Subramanian ~ University at Buffalo ~
Breath as Praxis: A Critical Framework for
Experimental Film

Salomé Lopes Coelho ~ ICNOVA - NOVA
University of Lisbon ~ Inorganic Intimacies
and Geological Imaginaries in Latin
American Experimental Cinema

Kevin McKenna ~ University of Florida ~ "A kind
of giving in to the whole": Seeing Deleuze's
"Plane of Immanence" in James Benning's
Ten Skies

SPONSORSHIP Experimental Film and Media Scholarly
Interest Group

C17 Global Television Industries

ROOM Dalton ~ 3RD FLOOR

CHAIR **Laurel Rogers** ~ University of Texas at
Austin

Theresa Trimmel ~ University of Bristol ~
Women Vulnerability Behind the Scenes of
British Broadcasting Television

Anushka Kartha ~ University of Southern
California ~ Stars in Sports, Access and
Liveness: Diving Inside the Logics of Live
Sports through the Indian Premier League

Maximilian Berwald ~ University of Southern
California ~ Dangerous Straits: Simulating a
PRC Invasion of Taiwan on NBC News

3:15 pm

5:00 pm

C18 Textures and Textiles

Design Aesthetics and the Politics of Mediation

ROOM Gardner A ~ 3RD FLOOR

CHAIR **Ariel Rogers** ~ Northwestern University

CO-CHAIR **Weihong Bao** ~ University of California, Berkeley

Weihong Bao ~ University of California, Berkeley ~ The Double Logic of Design, Trans-Oceanically

Annie Felix ~ University of California, Berkeley ~ Decoration in Parallax: The Belgian Congo in Stereoscopic Photographs and Art Nouveau Architecture

Laura Frahm ~ Harvard University ~ *Reel Time: Textile Practices and Feminist Filmmaking*

Ariel Rogers ~ Northwestern University ~ Woman at the Window: Surface and Frame in Todd Haynes's *Mildred Pierce*

C19 Insiders and Outsiders

Identity in Film

ROOM Gardner B ~ 3RD FLOOR

CHAIR **Daniel Humphrey** ~ Texas A&M University

Emily Collins ~ York University ~ Divergent Listening: Intimate and Otherwise Sonic Social Relations

Daniel Humphrey ~ Texas A&M University ~ Cinecittà, Texas: Lone Star Utopias and Art-Cinema Imaginaries

Jay Lowe ~ University of Wisconsin-Madison ~ U.S. and Them: Bare Life and Justified Violence in Jordan Peele's *Us*

Oscar Zapata García ~ University of Pittsburgh ~ Transpacific connections in contemporary Mexican cinema. Diasporas and racial violence in the road movie *Sonora*

C20 States of Absorption

The Aesthetics and Politics of Engulfment

ROOM Clarendon ~ 3RD FLOOR

CHAIR **Iggy Cortez** ~ University of California Berkeley

CO-CHAIR **Kartik Nair** ~ Temple University

Erika Balsom ~ King's College London ~ Feminist Observation: The Distances and Proximities of *Processo per stupro (A Trial for Rape, 1979)*

Iggy Cortez ~ University of California, Berkeley ~ Rapt in Languor: Atmospheric Absorption as Racialized Attunement

Karl Schoonover ~ University of Warwick ~ Smog's Unruly Precincts: cinematic fumes, pollution overspill, and segregation

Kartik Nair ~ Temple University ~ Dust: Particle, Pixel, Performance

SPONSORSHIP Film Philosophy Scholarly Interest Group

C21 The (A)Politics of Anti-Establishment

Alternative Community Discourse and Practices

ROOM Fairfax A ~ 3RD FLOOR

CHAIR **Hannah Wold** ~ University of Texas at Austin

William Boddy ~ Baruch College, CUNY ~ Contradictions of Care in the Rhetoric of US Broadcast Reform: Radical Critiques of the 1960s

William Quade ~ University of Wisconsin-Madison ~ Smells Like Team Spirit: Modern Christian Sports Films in Hollywood and Beyond

Hannah Wold ~ University of Texas at Austin ~ The Localized Global: Mapping the Field of Regional American Film Nonprofits

Fatima Bahja ~ University of Texas at Austin ~ *Selling Authenticity: Lebanon's Podcasts and the Production of "Ordinary" Citizens*

SESSION

THURSDAY

March 14

3:15 pm

5:00 pm

C22 Branding Affect

Media Marketing and the Transformation of Values

ROOM Fairfax B ~ 3RD FLOOR

CHAIR **Claudia Garcia Mendoza** ~ College of William and Mary

Dennis Lo ~ James Madison University ~ Virtualizing the Nation Brand: Spaces and Ecologies of Soft Power in Taiwanese VR Cinema

Brian Fauteux ~ University of Alberta ~ Songs in Orbit: Outer Space, Popular Music, and Satellite Radio

Daniel Zweifach ~ University of Rhode Island ~ The Hidden Whiteness of Social Media Film Marketing

Claudia Garcia Mendoza ~ College of William and Mary ~ The Tech Business of Emotion Extraction

C23 Influencing Experimental Filmmakers

ROOM Berkeley ~ 3RD FLOOR

CHAIR **Sarah Keller** ~ University of Massachusetts Boston

Josh Guilford ~ Amherst College ~ The Anti-Worldly Choreography of Shirley Clarke's *The Cool World*

Sarah Keller ~ University of Massachusetts Boston ~ Caught Between Practice and Theory: Feminist Thought in 1970s-1980s Experimental Film

Ryan Williams ~ University of Southern California ~ Decaying Memory in the Personal Archive: Home Movies, Found Footage, and the Avant Garde

Anna Tropnikova ~ Yale University ~ Inheriting Ukrainian Avant-Gardes: Kira Muratova's *Sentimental Policeman* (1992) and Abram Room's *A Strict Youth* (1936)

SPONSORSHIP Experimental Film and Media Scholarly Interest Group

C24 Charting the Self

the Pleasures and Potentials of Astrological Media

ROOM Arnold Arboretum ~ 5TH FLOOR

CHAIR **Hunter Hargraves** ~ California State University, Fullerton

Nick Salvato ~ Cornell University ~ The Gestalt in Our Stars: Astrology, Celebrity, and Media

Michelle Cho ~ University of Toronto ~ K-Pop's Fan and Idol Typologies

Hunter Hargraves ~ California State University, Fullerton ~ Cosmic Compatibility and Character Plotting in the Reality Dating Program

Julie Russo ~ Evergreen State College ~ Classroom Inclusivity for Every Sign: Social Media Astrology as Pedagogical Lens

C25 Indigenous Cinema's Temporalities

Embodying Inter- and Intragenerational Kinship

ROOM Jamaica Pond ~ 5TH FLOOR

CHAIR **Joanna Hearne** ~ University of Oklahoma

CO-CHAIR **Salma Monani** ~ Gettysburg College

Salma Monani ~ Gettysburg College ~ Kinship Time Telling in the "Darkest of Times": Danis Goulet's *Night Raiders*

Jennifer Gómez Menjívar ~ University of North Texas ~ Coming Home: Mixtec Kinship, Temporalities, and Tempos in *Nudo Mixteco*

Joanna Hearne ~ University of Oklahoma ~ Strategies of Indigenous Reprise in Sterlin Harjo's *Reservation Dogs*

C26 The Politics of Restoration, Preservation, and Historiography

ROOM Olmstead ~ 5TH FLOOR

CHAIR **Mark Williams** ~ Dartmouth College

Amrita Biswas ~ Goethe Universität Frankfurt ~ Saving Satyajit Ray's *Jalsaghar/The Music Room*: The Geo-Cultural Politics of Film Restoration

Dimitrios Latsis ~ University of Alabama ~ Before the Academy Museum: Exhibits of Cinema History in Silent-era Hollywood

Jasmijn Van Gorp ~ Utrecht University ~ AI and the Television Archive: Exploring Local Traces in ASR-Transcripts of Archived Television

Mark Williams ~ Dartmouth College ~ Making DH More International: Recent Developments of The Media Ecology Project (MEP)

SPONSORSHIPS Silent Cinema Scholarly Interest Group; Libraries and Archives Scholarly Interest Group

C27 Performance and Experience On Non-Professional Acting

ROOM Riverway ~ 5TH FLOOR

CHAIR **Catherine Russell** ~ Concordia University

Miguel Gaggiotti ~ University of Bristol ~ Adapting Gestures: Non-professional Performance and Repetition in *Mouchette*

Catherine Russell ~ Concordia University ~ Violence, Performance, and Situation in *Lord of the Flies*

Catherine O'Rawe ~ University of Bristol ~ The Boy Non-Actor of Documentary and Realism: a 'Material Rethinking'

Ivone Margulies ~ Hunter College ~ The Share of Non-actors in *Dry Ground Burning's* Proactive Realism

SPONSORSHIP Performance and Stardom Scholarly Interest Group

C28 The Avant-Garde and the Mainstream

ROOM The Fens ~ 5TH FLOOR

CHAIR **Justin Remes** ~ Iowa State University

Scott MacDonald ~ Hamilton College ~ The Video Essay and the American Avant-Garde, or What I learned from Chloé Galibert-Lainé

Zachary Zahos ~ University of Wisconsin-Madison ~ Stranger Memes: Comedy in the Vernacular Avant-Garde

Justin Remes ~ Iowa State University ~ Midnight in Andalusia: The Irrational in the Films of Luis Buñuel and Woody Allen

SPONSORSHIPS Comedy and Humor Studies Scholarly Interest Group; CinemArts Scholarly Interest Group; Experimental Film and Media Scholarly Interest Group

C29 ROUNDTABLE Critical Making With/Against AI

ROOM Public Garden ~ 5TH FLOOR

CHAIR **John Murray** ~ University of Central Florida

Sarah Laiola ~ Coastal Carolina University ~ #NoFilter but Natural Language

Jack Murray ~ University of Texas at Dallas ~ Exploring Human and AI Authorship through Twine

John Murray ~ University of Central Florida ~ (En)coding Media Programming Literacy with P5.js

Daniel Cox ~ University of Central Florida ~ Separate Development, Unity with AI

SESSION

C

THURSDAY

March 14

C30 Queer Powers

Traumatizing, Actualizing, Romanticizing

ROOM Boston Common ~ 5TH FLOOR

CHAIR **Devi Lir** ~ Brooklyn College [Julia Rose Camus](#) ~ [University of Southern California](#)

Heidi Ka-Sin Lee ~ Waseda University ~ When the Star, the Lesbian and the Close-Up Align: Character and Spectatorial Reciprocation in the "Sapphic *Dispositif*"

Devi Lir ~ Brooklyn College ~ *A Snake of June* and Sexual Boundary-Blurring's Self-Actualizing Potential

[Julia Rose Camus](#) ~ [University of Southern California](#) ~ [Towards a Digital Queer Ecology: Barbara Hammer and TikTok Cottagecore Lesbians](#)



Name Badge

if you need a replacement badge,
they are available at Registration for \$10 USD.

Replacement badges will only be printed
during registration hours (see page 10).

3:15 pm

5:00 pm

SESSION

D

Thursday, March 14

5:15 – 7:00 pm

D4 Environmental and Non-Human Subjects in Film

ROOM Back Bay A ~ 2ND FLOOR

CHAIR **Weixian Pan** ~ Queen's University

Kylie Walters ~ Northwestern University ~
Correct Total Statement: Oil's Architectural Discontents

Joshua Baldelomar ~ University of California, Santa Barbara ~ The Ethics of Emulsion in Guillaume Cailleau's *LABORAT*

Glyn Davis ~ University of St Andrews ~ Zheng Bo's Vegetal Intimacies

Weixian Pan ~ Queen's University ~ A Socialist Vision of the Earth: Constructing China's Geological and Resource Frontiers in the 1950s

D5 Industrial Borderlands

Exploring the Nexus of Technology, Finance, and Media Industries

ROOM Back Bay B ~ 2ND FLOOR

CHAIR **Peter Arne Johnson** ~ University of Texas at Austin

Lesley Willard ~ Emerson College ~ Labor, Layoffs, and Loot: The Human Cost of Cross-Industrial M & As in Video Games

Rahul Mukherjee ~ University of Pennsylvania ~ Predatory and Participatory Inclusions: Streaming and Fintech Practices Targeting Neomobiles in Digital India

Branden Buehler ~ Seton Hall University ~ Pay to (Press) Play: Streaming Services amid the Financialization of Youth Sport

Peter Arne Johnson ~ University of Texas at Austin ~ The Meeting of Californian Ideologies: Corporate Management in Hollywood & Silicon Valley

SPONSORSHIP Media Industries Scholarly Interest Group

D6 Beyond Passive Viewing

Television, Empowerment, and Interactivity

ROOM Back Bay C ~ 2ND FLOOR

CHAIR **Karrmen Crey** ~ Simon Fraser University**Patrick Sullivan** ~ Texas A&M University ~
Television Interactivity Before Video Games**Şebnem Baran** ~ Smith College ~ The Many
Lives of *Behzat Ç.*: Turkish Political Quality
in the Age of Transnational Streaming
Platforms**Sarah Christina Ganzon** ~ Simon Fraser
University ~ Rebranding Maria Clara:
Maria Clara at Ibarra as Postfeminist Filipino
Television**Karrmen Crey** ~ Simon Fraser University ~
Persistence of Vision: The Pocahontas
Perplex in *Yellowstone* (2018-present)**D7 Technologies of (Dis)Continuity**Instruments, Labor, and Sounded
Reproduction

ROOM Republic B ~ 2ND FLOOR

CHAIR **Catherine Provenzano** ~ University of
California Los Angeles**Fanny Gribenski** ~ New York University ~
The Organ as Colonial Infrastructure:
Instruments, Empire, Maintenance**Catherine Provenzano** ~ University of California
Los Angeles ~ Easy-Playing Instruments,
Gender, and Classes of Musical Participation**María Zuazu** ~ Independent Scholar ~ To Find
a Live Bugler**Clara Latham** ~ The New School ~ Musical
labor in the home and in the factory: Early
Electronic Musical Production in the United
StatesSPONSORSHIP: Sound and Music Studies Scholarly Interest
Group

5:15 pm

7:00 pm

D8 Horror and the Body

Voice, Blood, and Identity

ROOM Jefferson ~ 3RD FLOOR

CHAIR **Sam Carter** ~ Middlebury College**Sandra Costello** ~ University College Cork ~
Challenging the National Narrative: Ireland's
Magdalene Laundries and Found Footage
Horror**Drishadwati Bargi** ~ University of Minnesota ~
By way of menstrual horror: Indian Feminist
media-activism encounters caste-violence**Sam Carter** ~ Middlebury College ~ Dubbing,
Doubling, and Troubling the Voice in *El
prófugo***GG Dascal** ~ University of Manitoba ~
Cinematic Horror and the Aesthetic
Experience: The "Auratic Motus" in
Midsommar and *Her Name Was Torment II:
Agony***D9 AI Voices, Human Identities**

ROOM Kent ~ 3RD FLOOR

CHAIR **Hadar Levy-Landesberg** ~ Yale
UniversityCO-CHAIR **Ido Ramati** ~ The Hebrew University of
Jerusalem**Ido Ramati** ~ The Hebrew University of
Jerusalem ~ Humans of AI voices**Alex Borkowski** ~ York University ~ Vanishing
mediators and vocal uniqueness: listening
ventriloquially to Alexa**Stephen J. Neville** ~ York University ~ Vocal
remediation: A sound-walkthrough of the
Human Voiceome Study**Hadar Levy-Landesberg** ~ Yale University ~
Voice Unlocked: Critical Analysis of Voice
Biometric AuthenticationSPONSORSHIPS: Radio, Audio Media, and Podcasting
Scholarly Interest Group; Sound and Music
Studies Scholarly Interest Group; Media,
Science and Technology Scholarly Interest
Group

D10 Moving Bodies

Gender and Asian Identities

ROOM Tremont ~ 3RD FLOOR

CHAIR **Pragya Ghosh** ~ Indiana University
Bloomington**Pragya Ghosh** ~ Indiana University
Bloomington ~ The crisis with Indian
masculinity: Ayushmann Khurrana and the
emergence of soft Indian masculinity**Tien-Tien Jong** ~ University of Chicago ~
Posthuman, Post-Asian: The Body Worlds of
After Yang (Kogonada, 2021)**Jennifer McClearn** ~ University of Texas at
Austin ~ Choreographing Resistance:
Defying Racism and Convention through
Martial Arts in Warrior**Finley Freibert** ~ Southern Illinois University
Carbondale ~ Feminist Necropoetics in
Contemporary Philippine Cinema: Political
Aesthetics of the Female Corpse in *Oda Sa
Wala* (2018)**D11 Cinema Migrations
and Colonizations**

ROOM Huntington ~ 3RD FLOOR

CHAIR **Jennifer Blaylock** ~ Rowan University**Jennifer Blaylock** ~ Rowan University ~
Postcolonial Marginalia: Writing Cold War
Television History from the Postcolony**Grazia Ingravalle** ~ Queen Mary University
of London ~ *Polish Settlements in
Brazilian Wilderness* (1933): Theorizing the
Postcolonial Audiovisual Archive**Lisa Dombrowski** ~ Wesleyan University ~
Cinema and Moviegoing in North American
Chinatown: A Comparative Analysis of
Boston and Metropolitan Washington, D.C.**D12 Global Prizes, Politics, and Power**Transnational Awards Cultures in the
Media Industries

ROOM Newbury ~ 3RD FLOOR

CHAIR **Monica Sandler** ~ Emory University
CO-CHAIR **Elizabeth (Betsy) Walters** ~ Boston
University**Monica Sandler** ~ Emory University ~ The
National and International in Global Awards
Systems**Elizabeth (Betsy) Walters** ~ Boston
University ~ Ready for Primetime: The
Primetime/International Emmys in the Era of
Global Streaming Platforms**Helle Kannik Hastrup** ~ University of
Copenhagen ~ The Oscar Show and
the Online Cultural Forum: The Case of
*Everything Everywhere All at Once*SPONSORSHIPS Media Industries Scholarly Interest Group;
Transnational Cinemas Scholarly Interest Group**D13 Affective Economies
and Economic Affectations**

ROOM St. James ~ 3RD FLOOR

CHAIR **Anna Siomopoulos** ~ Bentley
University**Anna Siomopoulos** ~ Bentley University ~
Femme Fatale or Femme Economique?
Double-Crossing the "Couple Contract" in
40s Noir**Jeff Smith** ~ University of Wisconsin-Madison ~
Too Many Cookes in the Kitchen:
Representing Entrepreneurship and
Ownership in *One Night in Miami***Kyle Stine** ~ Johns Hopkins University ~ "This
Is Real!": Money in *Trouble in Paradise*
(1932)**Lauren Treihaft** ~ New York University ~
Unarisatache seppellirà Roma: Paolo
Sorrentino's Deadpan Pathos

5:15 pm

7:00 pm

SESSION

D

THURSDAY

March 14

D14 WORKSHOP Ethical Re-Embodiments of the Videographic Archive

ROOM Stuart ~ 3RD FLOOR

CHAIR **Kevin Lee** ~ Università della Svizzera italiana

Amanda Doxtater ~ University of Washington

Dayna McLeod ~ Social Sciences and Humanities Research Council of Canada (SSHRC)

May Santiago ~ George Mason University

SPONSORSHIP Digital Humanities and Videographic Criticism Scholarly Interest Group

D15 ROUNDTABLE Curating Feminist Film Archives

ROOM Hampton ~ 3RD FLOOR

CHAIR **Laura Horak** ~ Carleton University

Claire Cooley ~ Tufts University ~ "Gathering Despite Scattering" as Curation

Marisa Hicks-Alcaraz ~ University of Illinois, Urbana-Champaign ~ Remixing the Home Video Archive

Gabriela Yepes-Rossel ~ University of Wisconsin-Madison ~ Curating Disruption: Reflections from Peru on feminist film archiving

Hieyoon Kim ~ University of Wisconsin-Madison ~ Precarity and Possibility in Feminist Curation

Tamara de Szegheo Lang ~ Queen's University ~ The Living Archive of 1990s Canadian Lesbian Film

SPONSORSHIPS CinemArts Scholarly Interest Group; Libraries and Archives Scholarly Interest Group

D16 ROUNDTABLE Live Streaming Culture

ROOM Exeter ~ 3RD FLOOR

CHAIR **Bo Ruberg** ~ University of California, Irvine

Johanna Brewer ~ Smith College ~ Reprogramming the Panopticon with the Comfy Code

Robyn Hope ~ North Carolina State University ~ Games Done Quick and Speedrunner Identities

Arun Jacob ~ University of Toronto ~ The Zoom Where It Happens: a Media Genealogical Intervention

Bo Ruberg ~ University of California, Irvine ~ Live Streaming Sex: An Alternate History

Christine Tran ~ University of Toronto ~ Wet Work: Platform Governance from the Bathroom of Live Streaming

SPONSORSHIP Video Game Studies Scholarly Interest Group

D17 Media Platforms and Nationalism

ROOM Dalton ~ 3RD FLOOR

CHAIR **Anirban Baishya** ~ University of Wisconsin-Madison

Raz Yosef ~ Tel Aviv University ~ Welcome to the Middle East: Homonationalism, Ethnicity and Disidentification in Israeli Queer Film and Video

Xianwei Wu ~ University of Toronto ~ The Stranded Rare Wave: When Chinese Governmentality Meets Economic Anxiety

Anirban Baishya ~ University of Wisconsin-Madison ~ Viral Nationalism: *The Kashmir Files* and the Aesthetics of Distributed Participation

Andrew Wilson ~ University of Oregon ~ "God Bless the South, Brother": A Paratextual Analysis of *War of Rights* Steam Reviews

5:15 pm

7:00 pm

D18 Exploring the Hidden Engines of Digital Mediation

New Methods in Environmental Media Infrastructures

ROOM Gardner A ~ 3RD FLOOR

CHAIR **Hunter Vaughan** ~ University of Cambridge

CO-CHAIR **Nicole Starosielski** ~ University of California, Berkeley

Nicole Starosielski ~ University of California, Berkeley ~ Environmental Media Infrastructure Practice: Bridging Production Cultures and Coastal Community Needs

George Ramirez ~ New York University and
Iago Bojczuk ~ University of Cambridge ~ Tracking Butterfly Effects: Singapore's Data Center Moratorium and Media Infrastructures in Southeast Asia

Patrick Brodie ~ University College Dublin ~ Decarbonising a Dirty Cloud: Making Community Interventions at the Data/Energy Nexus

Allison Schifani ~ University of Miami ~ Lumpy Infrastructures, Smooth Infrastructures: 3D Possibilities for Climate Action

SPONSORSHIP Media and the Environment Scholarly Interest Group

D19 Homage, Genealogy, and Masculinity

Inheritance, Influence, and Mainstream Men

ROOM Gardner B ~ 3RD FLOOR

CHAIR **Fareed Ben-Youssef** ~ Texas Tech University

Miles Taylor ~ University of California, Berkeley ~ Godard's Southern Son: Political Modernism, Homage, and Pastiche in Wes Anderson's *Asteroid City* (2023)

Fareed Ben-Youssef ~ Texas Tech University ~ The Story of a Robbery? Quentin Tarantino's *Reservoir Dogs*, Ringo Lam's *City on Fire*, and the Problem of Homage

Jessica Hoover ~ University of Wisconsin-Milwaukee ~ The Shakiest Man in the Movies: Don Knotts and Fraudulent Masculinity

D20 Crime, Community and Controversy in the Search for Justice

ROOM Clarendon ~ 3RD FLOOR

CHAIR **Bethan Jones** ~ University of York

Julia Sirmons ~ Columbia University ~ Outrage as Affect in Wrongful Conviction Narratives

Mark McKenna ~ Staffordshire University ~ Murder in an Attention Economy: Social Media, Celebrity and the Prosecution of Luka Magnotta

Bethan Jones ~ University of York ~ From Proxy Witness to Proximate Witness: Inserting the Self into The True Crime Metanarrative

SESSION

D

THURSDAY

March 14

D21 Questions of Containment

Media Infrastructures and Environments

ROOM Fairfax A ~ 3RD FLOOR

CHAIR **Lauren Bridges** ~ Harvard University

Lauren Bridges ~ Harvard University ~ Digital Discards: An Elemental Taxonomy of Amazon's Digital Waste

Ella Klik ~ Bar-Ilan University ~ Cosmic Data and the Future of Storage

Eleanor Ford ~ Independent Scholar ~ Stochastic Ecologies: Radiation Measurement and The Mediation of Risk

Soha Saghazadeh ~ University of California, Santa Barbara ~ Parasitic Signals: Pathologies of Satellite Television and Its Infrastructure in Iran

D22 Home Movies, Eco Docs, and Vérité

ROOM Fairfax B ~ 3RD FLOOR

CHAIR **Pedro Noel Doreste** ~ Michigan State University

Christie Milliken ~ Brock University ~ Portrait of a Girl on Fire: Greta Thunberg, Eco-celebrity, and teen girl activism in *I Am Greta* (Goodman, 2020)

Ian Fleishman ~ University of Pennsylvania ~ Softcore Eco-Propaganda: The Pornographic Bodies of Roosevelt's Civilian Conservation Corps

Cinta Pelejà ~ University of Chicago ~ Group Reassembling: The Home Movie Experience in *Twenty Years is Nothing*

Pedro Noel Doreste ~ Michigan State University ~ The Other Chronicle of a Summer: Caribbean Layovers of Transatlantic Vérité

SPONSORSHIP Nordic Studies Scholarly Interest Group

D23 Reclaiming Lost Histories Through Nontheatrical Media

ROOM Berkeley ~ 3RD FLOOR

CHAIR **Rebecca Gordon** ~ Vulnerable Media Lab

Rebecca Gordon ~ Vulnerable Media Lab ~ Indigenous Spaces and National Parks Media: Documenting Interpretive Change

Simran Bhalla ~ University of Southern California ~ Drawing Up Plans: Animation and Development in Postcolonial India

Allison Farrell ~ University of Wisconsin-Milwaukee ~ The Story Began Long Ago: Matrilineal Historiography Through *History and Memory: For Akiko and Takashige* (Tajiri, 1991)

Rachel Pittman ~ Northwestern University ~ There's No Place Like the Nightclub: Recuperating the Figure of the Girl Punk Via the Videos of Emily Armstrong and Pat Ivers

SPONSORSHIP Nontheatrical Film and Media Scholarly Interest Group

5:15 pm

7:00 pm

D24 Gross me out!

Frameworks for Medical Knowledge Across Media

ROOM Arnold Arboretum ~ 5TH FLOOR

CHAIR **Sean Purcell** ~ Indiana University

Carolyn Condon Jacobs ~ Central Connecticut State University ~ "A Sinister Listenability:" Hearing Polio in March of Dimes Radio Broadcasts, 1938-1955

Elyse Singer ~ The Graduate Center, CUNY ~ "Invisible Hands: Bodily Spectres and Medical Capital in the 1905 Craig Colony Epilepsy Films"

Sean Purcell ~ Indiana University ~ Seeing Disease in Methyl Violet: Histochemistry and the Understanding of Tuberculosis (1882-1926)

Outi Hakola ~ University of Eastern Finland ~ Medical Documentaries and Politics of Increasing Subjectivity

SPONSORSHIPS Nontheatrical Film and Media Scholarly Interest Group; Disability Caucus

D25 (Im)possible Endings in Film

ROOM Jamaica Pond ~ 5TH FLOOR

CHAIR **Rose Bridges** ~ University of Florida

[Aaron Dowdy](#) ~ Duke University ~ [A Cinema of Disquiet, or The Unfinishable Film](#)

Michael DeAngelis ~ DePaul University ~ "Death, Closure, and Repetition in Epilogues of the Biopic"

Rose Bridges ~ University of Florida ~ Anime's B-Sides: The History and Artistry of the Ending Theme (ED) in Japanese Animation

D26 Sound, Archive, Memory

ROOM Olmstead ~ 5TH FLOOR

CHAIR **Patricia Ciccone** ~ University of Southern California

Raha Shojaei ~ San Jose State University ~ Female Subjects and Passing Voices

Nessa Johnston ~ University of Liverpool ~ Library Music in Film and Television: anonymous sounds and ubiquitous sleaze

Patricia Ciccone ~ University of Southern California ~ Maintenance as a sonic atmosphere: media, sounds and the politics of social repair

Seth Mulliken ~ Northeastern University ~ "I don't know what's going to happen": The Ambience of White Supremacy in the Sound of the Jan. 6 Capitol Insurrection

D27 Media Care

ROOM Riverway ~ 5TH FLOOR

CHAIR **Brian Goldfarb** ~ University of California, San Diego

Lauren Berliner ~ University of Washington, Bothell ~ Care/Work on Screen, Or how Covid-19 Lockdowns Transformed Home Representation

Brian Goldfarb ~ University of California, San Diego and **Judith Faifman** ~ Universidad Nacional de General Sarmiento ~ Media, Care, and Translation in Times of Existential Crisis

Wentao Ma ~ University of California, San Diego ~ On Media Susceptibility: Coercive Care & Virtual Indifference in Diagnosia (Mengtai Zhang, 2022)

Claudia Sicondolfo ~ York University ~ Film Festivals as Care(ful) Producers

SPONSORSHIPS Film and Media Festivals Scholarly Interest Group; Disability Caucus

SESSION

D

THURSDAY

March 14

D28 WGBH and the Artworld

ROOM The Fens ~ 5TH FLOOR

CHAIR **Jeff Menne** ~ Oklahoma State University

Ina Blom ~ University of Oslo and University of Chicago ~ Television Against Electromagnetism: Aldo Tambellini's Black TV

Jared Ashburn ~ Oklahoma State University ~ Freeing the Beam: Raster Manipulation and Scan Processing as Precursors to Three-Dimensional Imaging Techniques

Jeff Menne ~ Oklahoma State University ~ Allan Kaprow and the Televised Happening

Liz Heise-Glass ~ Ohio State University ~ Music/Television: Experiments in Sound and Image in the 1980s

SPONSORSHIP Experimental Film and Media Scholarly Interest Group

D29 ROUNDTABLE

Futures of Feminist Media Histories

FMH@10

ROOM Public Garden ~ 5TH FLOOR

CHAIR **Jennifer Bean** ~ University of Washington-Seattle

Shelley Stamp ~ University of California-Santa Cruz ~ *Feminist Media Histories*: Where it all began

Allyson Nadia Field ~ University of Chicago ~ Speculative Approaches to Media Histories

Xin Peng ~ University of Cambridge ~ Decolonial feminisms and antiracist strategies

Katherine Groo ~ Lafayette College ~ Metahistories and Historiographies of/for FMH

Jennifer Bean ~ University of Washington-Seattle ~ Audiovisual essays and feminisms' many publics

5:15 pm

7:00 pm

D30 The Programs Got Small

Questions of Scale in Queer TV Analysis

ROOM Boston Common ~ 5TH FLOOR

CHAIR **Julia Himberg** ~ Arizona State University

RESPONDENT **Lynne Joyrich** ~ Brown University

Hollis Griffin ~ University of Michigan, Ann Arbor ~ What Can Textual Analysis Tell Us?: Studying Sexual Diversity on Streaming Television

Ron Becker ~ Miami University ~ The Legacy of the Discourse about TV and the Mainstream

Páraic Kerrigan ~ University College Dublin ~ Programming Queer Diversity on a Large Scale? Streaming and Discourses of Corporate Performativity on Queer Television

Julia Himberg ~ Arizona State University ~ Queering Hallmark: A Case Study in LGBTQ+ Media Production

SPONSORSHIP Queer and Trans Caucus

SESSION

E

Friday, March 15

9:00 – 10:45 am

E4 Placing Virtual Reality

ROOM Back Bay A ~ 2ND FLOOR

CHAIR **Da Ye Kim** ~ New York University

CO-CHAIR **Paul Roquet** ~ Massachusetts Institute of Technology

Paul Roquet ~ Massachusetts Institute of Technology ~ Photogrammetry and the Puzzle of Spatial Context

Alison Griffiths ~ Baruch College, CUNY ~ Extended Reality and Indigeneity: Sámi Sovereignty at the Biennale de Venezia

Da Ye Kim ~ New York University ~ DMZ VR and the Emergence of Ecological Hope Beyond the Human

Philippe Bédard ~ McGill University ~ Designing VR exhibits with Care

E5 Archiving and Performing Queer and Trans Lives

ROOM Back Bay B ~ 2ND FLOOR

CHAIR **Laura Stamm** ~ University of Rochester

Raymond Kyooyung Ra ~ University of Southern California ~ Queerly Across the Dance Floor: Waack as Transpacific Archive

Laura Stamm ~ University of Rochester ~ *Salacia*: Curating Trans Archives

Jacob Carter ~ University of Rochester ~ Placing Simone's Counter: Documentary Reenactments as Queer Archives

SPONSORSHIP Libraries and Archives Scholarly Interest Group

SESSION

E

FRIDAY

March 15

E6 Film Societies, Media Collectives and the Intersecting Histories of Experimental Film, Documentary, and Community Media

ROOM Back Bay C ~ 2ND FLOOR

CHAIR **Noelle Griffis** ~ Marymount Manhattan College

Ken Eisenstein ~ Bucknell University ~ Crossing Cambridge, Mass: The MIT and Harvard-Epworth Church "Film Societies"

Henning Engelke ~ University of Arts Linz ~ Reframing Experimental Film and the Politics of Programming: Cecile Starr and Amos Vogel in the 1970s

Noelle Griffis ~ Marymount Manhattan College ~ Organizing Women's Independent Cinema: Collective Oral History as Feminist Practice

Alice Apley ~ Documentary Educational Resources ~ Locating Documentary Educational Resources (DER) in the Cambridge/Boston Non-fiction Film Community

SPONSORSHIPS Documentary Studies Scholarly Interest Group; Experimental Film and Media Scholarly Interest Group

E7 Documentary Politics, Theory, and History

ROOM Republic B ~ 2ND FLOOR

CHAIR **Andrea Oranday** ~ University of Chicago

Michael Samuel ~ University of Bristol ~ Heritage, Stillness and Commemoration on Television: UK News Coverage of the Death of Queen Elizabeth II

Lawrence Garcia ~ University of Toronto, Cinema Studies Institute ~ Documentary Semantics: For an Inferentialist Model of Non-Fiction Cinema

Andrea Oranday ~ University of Chicago ~ Documentary Under Censorship

Barry Spence ~ University of Massachusetts Amherst ~ Time and the Interval in the City Symphony

E8 ROUNDTABLE Reworlding Cinema & Media Studies I Remapping Methods

ROOM Jefferson ~ 3RD FLOOR

CHAIR **Manishita Dass** ~ Royal Holloway, University of London

CO-CHAIR **Linnéa Hussein** ~ New York University

Manishita Dass ~ Royal Holloway, University of London ~ Decentering Core Concepts

Linnéa Hussein ~ New York University ~ Foregrounding Ways of Knowing in the Liberal Arts

David Bering-Porter ~ The New School ~ Afrosurrealism as Method

Robert Stam ~ New York University ~ The Decolonial Turn and "Uncomfortable" Pedagogy

SPONSORSHIP Transnational Cinemas Scholarly Interest Group

9:00 am

10:45 am

E9 Care-ful Encounters

Intimate Relations in and around Gaming

ROOM Kent ~ 3RD FLOOR

CHAIR **Amanda Phillips** ~ Georgetown University

CO-CHAIR **Josef Nguyen** ~ University of Texas at Dallas

Amanda Phillips ~ Georgetown University ~ Animated Violence and Feminist Academic Praxis: To Look, To Show, To Care?

Huan He ~ Vanderbilt University ~ The Racial Logics of the NPC

Hibby Thach ~ University of Michigan, Ann Arbor ~ Playing to the Chat: Relational Labor, Content Moderation, and Systems of Care in Becoming a Twitch Streamer

Josef Nguyen ~ University of Texas at Dallas ~ Pregames, Preconditions, and Other Mediations before Consensual Play

E10 Ordinary Media

ROOM Tremont ~ 3RD FLOOR

CHAIR **Jacob Gaboury** ~ University of California, Berkeley

Jacob Gaboury ~ University of California, Berkeley ~ Deep Fried: Screenshot Methods for Online Cultures

E. Rae Bruml Norton ~ New York University ~ If You Give a Mouse Gilbert Simondon

James Hodge ~ Northwestern University ~ Ordinary Lessons in Boundedness: Self-Care in Spike Jonze's *Her*

Christine Goding-Doty ~ The New School ~ Now I Know What's Real and What Is Cake

SPONSORSHIP Media, Science and Technology Scholarly Interest Group

E11 Feminist Horror, Horrific Feminisms

ROOM Huntington ~ 3RD FLOOR

CHAIR **Stacy Rusnak** ~ Georgia Gwinnett College

Stacy Rusnak ~ Georgia Gwinnett College ~ Disidentification & Counterpublic Spheres: The Queering of Space and Time in Alexis Langlois' Horror Films

Chi-Tsung Chang ~ University of Pittsburgh ~ Women Prestige Biopic as Postfeminist Body Genre

Rose Steptoe ~ University of North Carolina at Chapel Hill ~ Refusing to Tone it Down: *Titane*, Body Horror, and a Punk Feminist Sensibility

Han Geng ~ University of Southampton ~ 'We will stay together forever': an analysis of the representation of the ghost bride in *The Bride* (2015)

E12 Production Cultures of Comedy

ROOM Newbury ~ 3RD FLOOR

CHAIR **Peter Kunze** ~ Tulane University

Isabel Martinez ~ Northeastern University ~ In Plain Sight: 50-ish Years of Latinx Stand-Up Comedy in New York City

Rebecca Krefting ~ Skidmore College ~ When Comedy Kills: Racialized Violence in the Wake of Laughter

Peter Kunze ~ Tulane University ~ Appropriate Blackness: Standards & Practices, Creative Collaboration, and *In Living Color*

J Finley ~ Pomona College ~ "I got titties too!": Butch Body Politics in the Public Sphere

SPONSORSHIP Comedy and Humor Studies Scholarly Interest Group

SESSION

E

FRIDAY

March 15

9:00 am

10:45 am

SESSION

E

FRIDAY

March 15

E13 Streaming Platforms in Transnational Contexts

ROOM St. James ~ 3RD FLOOR

CHAIR **Tania Sarfraz** ~ University of Southern California

Jiwon Park ~ University of Southern California ~ Aiding and Abetting in the Name of Truth: Streaming South Korean True Crime

Stefania Marghitu ~ University of Alabama ~ The False Promise of HBO Max in Romania: The Case of *Ruxx*

Se Young Kim ~ Colby College ~ *Beef*, the Cooption of South Korean Vengeance, and the Remasculinization of Asian American Media

E14 Media Inside and Outside the Museum

ROOM Stuart ~ 3RD FLOOR

CHAIR **Zachary Vanes** ~ University of Iowa

CO-CHAIR **Dalina Perdomo Álvarez** ~ Michigan State University

RESPONDENT **Travis Vogan** ~ University of Iowa

Alex Denison ~ Boston University ~ The Digital Artifact: Obsidian Mirrors, Museum Glass, and Smart Screens in Erin Espelie's *The Lanthanide Series*

Dalina Perdomo Álvarez ~ Michigan State University ~ Rewind, Rewind: Historicizing Video Art in the Caribbean Through Exhibition

Zachary Vanes ~ University of Iowa ~ Over the Garden Wall: Feminist Film Interventions in Monet's Garden at Giverny

SPONSORSHIP CinemArts Scholarly Interest Group; Experimental Film and Media Scholarly Interest Group

E15 Animating East Asia

Transmedia Approaches in a Transnational Ecology

ROOM Hampton ~ 3RD FLOOR

CHAIR **K. T. Wong** ~ Cornell University

Lien Fan Shen ~ University of Utah ~ *The Brave Animated Series*: Transnational Animation Production in Taiwan

K. T. Wong ~ Cornell University ~ Selling Chinese Esports Culture via Animation: Tencent's Marketing Strategies for *The King's Avatar*

J.S. Wu ~ University of Pennsylvania ~ Anime without Japan: The Legacies of Avatar Studios and Studio Mir

Jingyi Zhang ~ University of Georgia ~ *The Legend of Heian* and *The Song of Sword*: Wuxia Animation in 21st century

SPONSORSHIP Animated Media Scholarly Interest Group; Asian/Pacific American Caucus

E16 Spoiled Ballots

The Cultural Politics of Contemporary American Horror

ROOM Exeter ~ 3RD FLOOR

CHAIR **Craig Ian Mann** ~ Sheffield Hallam University

Craig Ian Mann ~ Sheffield Hallam University ~ Hard Knocks: The Anti-Capitalist Evolution of the American Home Invasion Film

Alice Haylett Bryan ~ Queen Mary University of London ~ Like Pearl, I Want More: US Horror Cinema in 2022 and the Erosion of Sexual Rights

Kendall R. Phillips ~ Syracuse University ~ The Enemy is Us: Populist Horror in the 21st Century

Stacey Abbott ~ Northumbria University ~ This is Your Emergency Broadcast System: *The Purge*, TV Horror, and the Politics of Violence

9:00 am

10:45 am

E17 New Topics in Video Game Studies

ROOM Dalton ~ 3RD FLOOR

CHAIR **Alexandra Petrus** ~ University of Southern California

Laura Broman ~ University of Wisconsin-Madison ~ "The Way We'll Live Next": Simulation Games, Urban Development, and Virtual Utopias

Alexandra Petrus ~ University of Southern California ~ Cozy Games as Artifact of Precarious Labor and Unwellness

Justin Keever ~ University of California, Irvine ~ Bullets from Nowhere: *Amnesia: The Bunker* and the Horror of War Without Targets

Byron Fong ~ University of Rochester ~ Text Boxes Black & Blue: How JRPG Battles Turned Menus into Play

SPONSORSHIP Video Game Studies Scholarly Interest Group

E18 ROUNDTABLE Race, Gender, and Media Studies

A Roundtable on New Books and New Directions

ROOM Gardner A ~ 3RD FLOOR

CHAIR **Allison Page** ~ Rutgers University, Camden

Lyndsey Beutin ~ McMaster University ~ Modern-day slavery, racial justice, media culture

Jasmine Mitchell ~ Brooklyn College, CUNY ~ Transnational race, popular culture, gender

Kelli Moore ~ New York University ~ Media and technology, race, feminist jurisprudence

E19 Now, Melodrama

Medium, Materiality, Morality

ROOM Gardner B ~ 3RD FLOOR

CHAIR **Rachel Schaff** ~ Mercer University

RESPONDENT **Jason McGrath** ~ University of Minnesota

Rachel Schaff ~ Mercer University ~ Against "Relatability": Melodrama and the Holocaust

Koel Banerjee ~ Carnegie Mellon University ~ Rethinking Excess: Melodrama in the Age of Hyper-nationalism

E. Deidre Pribram ~ Molloy University ~ MELODRAMA NOW

E20 WORKSHOP The Enduring Ephemeral

Media Studies and the Death of the Humanities

ROOM Clarendon ~ 3RD FLOOR

CHAIR **Shannon Mattern** ~ University of Pennsylvania

CO-CHAIR **Roopika Risam** ~ Dartmouth College

Chris Gilliard ~ Macomb Community College

E21 New Currents in Aesthetics and Philosophy

ROOM Fairfax A ~ 3RD FLOOR

CHAIR **Adrian Ivakhiv** ~ University of Vermont

Catherine A. McCormick ~ Pennsylvania State University ~ Sound Methods/Sound Pedagogy using Visual Studies as a Template

Jocelyn E. Marshall ~ Emerson College ~ Boundary Ma(r)king: Memoir Across Poetry and New Media

Steven Doles ~ Syracuse University ~ A "Significant" Film: Cavell, Problem Films, and the Space of Reasons.

SESSION

E

FRIDAY

March 15

9:00am
10:45am

E22 Sutures and Ruptures in Theory When Is Image?

ROOM Fairfax B ~ 3RD FLOOR

CHAIR **Navid Darvishzadeh** ~ Georgia State University

Sara Ghazi Asadollahi ~ Georgia State University ~ Unfolding the Formalist's Forgotten Z-axis in *Killer of Sheep*: A Deleuzian Exploration

Adam DeCaulp ~ Pennsylvania State University ~ Brutish and Prolonged: The Perpetual Present, Violence, and A New Ethics in Two Films by Kim Jee-woon

Navid Darvishzadeh ~ Georgia State University ~ Chronotope of the Collective Past: Deleuzian Crystal Image and Iranian Modern Cinema

Todd Jurgess ~ University of South Florida ~ Between Language and Fact: Bazinian Errata, Realist Aesthetics, and *Paisà*

SPONSORSHIP CinemArts Scholarly Interest Group

E23 Mediating Backlash Contesting Conservative Movements through Representation Then and Now

ROOM Berkeley ~ 3RD FLOOR

CHAIR **Lauren Herold** ~ Kenyon College

CO-CHAIR **Nicole Morse** ~ Florida Atlantic University

Lauren Herold ~ Kenyon College ~ Gay Liberation to Backlash: Mediating Pride and LGBTQ Activism on *The Emerald City*

Ericque Zhang ~ Northwestern University ~ "I Feel Them Following Me, Watching My Every Move": the Politics of Surveillance and Visibility in *Lingua Franca*

Alexandra Juhasz ~ Brooklyn College, CUNY ~ We Need Gentle Truths for Now

Nicole Morse ~ Florida Atlantic University ~ "Who Are These People?" Solidarity and Abolitionist Media Activism

SPONSORSHIPS Activist and Revolutionary Film and Media Scholarly Interest Group; Queer and Trans Caucus

E24 Desire and Politics in Platform Studies

ROOM Arnold Arboretum ~ 5TH FLOOR

CHAIR **Jake Pitre** ~ Concordia University

Alex Bevan ~ University of Queensland ~ Besting the Platform: Dating App "Success" and the Specter of Harm

Kata Kyrola ~ University College London ~ Affective contagions of 'cancel culture' and politics of vulnerability in queer/trans online spaces

Sam Hunter ~ University of California, Los Angeles ~ Desiring Networks: Queer Relations and Capitalist Accumulation on PlanetOut.com

SESSION

E

FRIDAY

March 15

9:00 am

10:45 am

E25 Branching Out

Film and Critical Plant Studies

ROOM Jamaica Pond ~ 5TH FLOOR

CHAIR **Graig Uhlin** ~ Oklahoma State University

CO-CHAIR **Matthew Thompson** ~ York University

Sarah Cooper ~ King's College London ~ Flowers of Folk Horror and the Times of *Enys Men* (Mark Jenkin, 2022)

Teresa Castro ~ Université Sorbonne Nouvelle ~ Wired Plants and Cybernetics

Matthew Thompson ~ York University ~ "Black Orchid": Stevie Wonder's Plant Music and Environmental Justice

Graig Uhlin ~ Oklahoma State University ~ Greenswork and the Living Prop: Plants and Production Design

SPONSORSHIP Media and the Environment Scholarly Interest Group

E26 Children and Teens in Television and Film

ROOM Olmstead ~ 5TH FLOOR

CHAIR **Alison Trope** ~ University of Southern California

Mei-Hsuan Chiang ~ Taipei National University of the Arts ~ Youth on Screen: Reassessing 1980s Taiwan Teen Films

Joseph V. Giunta ~ Rutgers University-Camden ~ The Cinematic Child of Climate Salvation: *Fast Color* and Figurations of Onscreen Childhood in Climate Fiction Film

Jessica Balanzategui ~ RMIT University and **Djoyimi Baker** ~ RMIT University ~ Troublesome Tweens: *Crazy Fun Park*, Genre, and Demographic Challenges in Children's Television

Alison Trope ~ University of Southern California ~ Reel to Real: Critical Media Literacy for Youth

SPONSORSHIP Children's and Youth Media and Culture Scholarly Interest Group

E27 Hollywood Pressbooks Reconsidered

ROOM Riverway ~ 5TH FLOOR

CHAIR **Eric Hoyt** ~ University of Wisconsin-Madison

Eric Hoyt ~ University of Wisconsin-Madison ~ Measuring Studio PR with DH Methods: Repetition and Variation across 1,000 Warner Bros. Pressbooks

Rochelle Sara Miller ~ New York University ~ "Those Evils as I See Them:" Exhibitors Debate the Utility and Quality of Studio Pressbooks (1934-35)

Jessica Leonora Whitehead ~ Cape Breton University ~ Hollywood Pressbooks and Local Exhibition Practices in Canada, 1930-1975

Paul Moore ~ Toronto Metropolitan University ~ TV Trailers in Pressbooks: Hollywood's Turn to National Broadcast TV Ad Campaigns

SPONSORSHIP Classical Hollywood Scholarly Interest Group

E28 Researching Digital Platforms in the Realm of Culture

The Case of Music

ROOM The Fens ~ 5TH FLOOR

CHAIR **David Hesmondhalgh** ~ University of Leeds

Zhongwei Li ~ University of Leeds ~ From P2P to the Cloud: Music, Platformisation, and Infrastructural Change in China

David Hesmondhalgh ~ University of Leeds ~ Critically Analysing Platform Interfaces: How Music Streaming Platforms Frame Musical Experience

Olivia Sadler ~ University of Illinois, Chicago ~ "It's Like A Co-dependent Discovery": Personalized Algorithmic Playlists, Folk Theories and Musical Taste

Pranathi Diwakar ~ University of Chicago ~ Keep the Vibe Going: Synchronous Listening and Virtual Communities on JOBX

SESSION

E

FRIDAY

March 15

9:00am
10:45am

SESSION

E

FRIDAY

March 15

E29 ROUNDTABLE
Global Reach, Local Impact

The Double-Edged Effects of Streaming
Platforms on South Korean Cinema

ROOM Public Garden ~ 5TH FLOOR

CHAIR **Nam Lee** ~ Chapman University

Nam Lee ~ Chapman University ~ Global
Exposure vs. Local Revenues

Sanghyo Yook ~ Inha University ~ For
Filmmakers: Adaptive Currents or Stormy
Seas?

Young-joon Cho ~ Hongik University ~ Global
Streaming Audience and South Korean
Horror

Hyangjin Lee ~ Rikkyo University ~ Audience,
Film Class, and the Transnational

Jiwon Ahn ~ Keen State University ~ Beyond
Streaming Futurism: Korean Cinema in Flux

E30 **From the Old Hollywood to the
New Hollywood**

Four Case Studies

ROOM Boston Common ~ 5TH FLOOR

CHAIR **Thomas Doherty** ~ Brandeis University

Cynthia Lucia ~ Rider University ~ *Love With
the Proper Stranger* (1963): New Hollywood
in Transition

Laura Browder ~ University of Richmond ~
Valley of the Dolls (1967) or Happy Valley:
Tranquilizing a Gender Critique

Heather Hendershot ~ Northwestern
University ~ "All the World is Taking Sides,
It Don't Worry Me": *Nashville* (1975) and the
Politics of Discontent



Explore ...

the SCMS Exhibit Area

Constitution Ballroom ~ 2ND FLOOR

see page 9 for Exhibit Hours

9:00 am

10:45 am

SESSION

F

Friday, March 15

11:00 am – 12:45 pm

F4 Netflix Beyond Film and Television

Video Games, Virtual Reality, and Merchandising

ROOM Back Bay A ~ 2ND FLOOR

CHAIR **James Fleury** ~ Washington University in St. Louis

CO-CHAIR **Emmelle Israel** ~ University of California, Los Angeles

RESPONDENT **Greg Steirer** ~ Dickinson College

James Fleury ~ Washington University in St. Louis ~ Pre-Gaming: How Licensed Tie-Ins Led to Netflix Games

Anne Major ~ Texas Christian University ~ Playing it Safe: Netflix Games and Streaming's Uncertain Futures

Emmelle Israel ~ University of California, Los Angeles ~ Video Game Labor in the Upside Down: Indie Game Development for Netflix

Avi Santo ~ University of North Carolina at Chapel Hill ~ Netflix and Shop: Rebranding Netflix as a Lifestyle through Merchandise

SPONSORSHIP Media Industries Scholarly Interest Group

F5 Sex and Sexualities on Screen

ROOM Back Bay B ~ 2ND FLOOR

CHAIR **Maryam Zehtabi** ~ University of Virginia

Maryam Zehtabi ~ University of Virginia ~ Transgressive Tales: Portraying Prostitution in *Tehran Taboo* (2017) and *Holy Spider* (2022)

Samar Abdel-Rahman ~ University of Liverpool ~ Screening Sex and Sexuality in Popular Egyptian Culture: *Hammam al-Mataitili* (1973)

Richard Thomson ~ Cornell University ~ Collectives, Sex, Syntax: Modernist Literature in New Queer Cinema

SPONSORSHIP Middle East Caucus

SESSION

F

FRIDAY

March 15

F6 Film's Technological Objects

ROOM Back Bay C ~ 2ND FLOOR

CHAIR **Ido Lewit** ~ Tel Aviv University

Tom Gunning ~ University of Chicago ~ Cinema's Camera Obscuras: Images Cast in Darkness

Mary Hennessy ~ University of Wisconsin-Madison ~ Female Spies as 'Disruptive Thirds' in Fritz Lang's *Spione* (1928)

Brigitte Peucker ~ Yale University ~ Coppola's *Bram Stoker's Dracula*

Ido Lewit ~ Tel Aviv University ~ *Firtzcarraldo*: 1900, the Gramophone, and the Emergence of a New Mediascape

F7 (Dis)Locations of Self and Other in Documentary Cinema and Beyond

ROOM Republic B ~ 2ND FLOOR

CHAIR **Suchen Ding** ~ University of California, Irvine

Suchen Ding ~ University of California, Irvine ~ Mediated Self-Representation in the Digital Era: Short Videos of Chinese Rural-Urban Migrant Workers

Amy Murphy ~ University of Southern California ~ On Location: Documentary, Distance, and the Divided City

Aaron Katzeman ~ University of California, Irvine ~ Cinema of Evictions: Documenting Kanaka Maoli Resistance Since the 1980s

Hoor ElShafei ~ Boston University ~ From Protest to Production: Mise-en-Scène and Realist Aesthetics in Post-2011 Egyptian Cinema

F8 Cinematic Approaches to Aesthetics and Formality

ROOM Jefferson ~ 3RD FLOOR

CHAIR **Tanya Shilina-Conte** ~ University at Buffalo, SUNY

Matthew Cooper ~ University of Wisconsin-Milwaukee ~ Pandora at 48 FPS: Aesthetics of Immersion and the Cultural Capital of New Movie Technology in *Avatar: The Way of Water*

Tanya Shilina-Conte ~ University at Buffalo, SUNY ~ How to Disappear and Not Be Seen: Black Screen Technology as a Strategy of Resistance in Early Cinema

Marie Martraire ~ Concordia University ~ Shapeshifters: Aesthetics and politics of video/art in the age of streaming, a case-study approach

F9 Performing Desire in Global Asian Cinemas

ROOM Kent ~ 3RD FLOOR

CHAIR **Xueli Wang** ~ Yale University

CO-CHAIR **Caitlin Casiello** ~ Harvard University

Xueli Wang ~ Yale University ~ Maggie Cheung's Queer Disappearances

Caitlin Casiello ~ Harvard University ~ The Look of the Pearl Queen: Maeda Michiko and the Japanese Nude in 1950s Shin-Tōhō Films

Sunhay You ~ Rhode Island School of Design ~ Ending States of Complicity: the Queer Negativity of Women's Vengeful Desires in Kim Jee-woon's *A Tale of Two Sisters*

Mari Kishi ~ Harvard University ~ Toyomaru's Gluttony for Sex!: Performances of Bodily Excess in Japanese Pornography During the Bubble Economy

11:00am

12:45pm

F10 The Non-Human Turn in Classic Hollywood

ROOM Tremont ~ 3RD FLOOR

CHAIR **Donna Campbell** ~ Washington State University

Kwynn Perry ~ Independent Scholar and Screenwriter ~ *Flickers of Black: Boundary Crossing in Classical Hollywood—When Cab Calloway Jumped into the Fleischer’s Inkwell*

Donna Campbell ~ Washington State University ~ *Shedding Whiteness: Barbara Stanwyck, The Bitter Tea of General Yen, and Transracial Desire*

Julia Stern ~ Northwestern University ~ *Species Specificity and the Limits of Romance in Dark Victory*

SPONSORSHIP Classical Hollywood Scholarly Interest Group; Oscar Micheaux Society

F11 Identity, Subjectivity and Horror

ROOM Huntington ~ 3RD FLOOR

CHAIR **Isabel Pinedo** ~ Hunter College, CUNY

David Martínez ~ University of Colorado Boulder ~ *The Roots of Rootlessness: Tracing the Romani in Horror Film*

Isabel Pinedo ~ Hunter College, CUNY ~ *Henry: Portrait of a Serial Killer* and *Silence of the Lambs* in the Context of 1983-85 and 1990-92 Serial Killer Panics

Katherine Guerra ~ California State University Long Beach ~ *“I Want Those Things You See Through”*: Transracial Identification and Black Subjectivity in New Black Horror

Mary Arnatt ~ York University ~ *Producing Fright, Producing Herself: Investigating Debra Hill’s films and legacy*

F12 Hidden Histories of Stand-Up Comedy

ROOM Newbury ~ 3RD FLOOR

CHAIR **Adrien Sebro** ~ University of Texas at Austin

Adrien Sebro ~ University of Texas at Austin ~ *The Negotiated Crossover of Black Women in Comedy: Shirley Hemphill and Marsha Warfield*

Samantha Silver ~ George Washington University ~ *Under the Counter: Drag Queen LPs and Queering Gender in Comedy*

Kriszta Pozsonyi ~ Cornell University ~ *Vivian Harris, the “Voice of the Apollo”: Invisible Labor, Voice, and Race in Early Stand-Up Comedy*

SPONSORSHIP Comedy and Humor Studies Scholarly Interest Group

F13 Ways of World-Making

Materialities in Media-Archaeology

ROOM St. James ~ 3RD FLOOR

CHAIR **Trevor Redd Smith** ~ University of California, Irvine

Andrea Schuster ~ University of Iowa ~ *Emulsion as Flesh: Embodied Decay in J.J. Murphy’s Print Generation*

Sarah Sachar ~ Northwestern University ~ *Signals Not Found: Error & Absent Traces in Glitch Art from Analog Broadcasting to NFTs*

Trevor Redd Smith ~ University of California, Irvine ~ *AI Aesthetics and Hylics*

SESSION

F

FRIDAY

March 15

11:00 am

12:45 pm

SESSION

F

FRIDAY

March 15

F14 WORKSHOP Cruel Productivity? Navigating the Neoliberal Academy

ROOM Stuart ~ 3RD FLOOR

CHAIR **Kristina Brüning** ~ University of Texas at Austin

CO-CHAIR **Andy Fischer Wright** ~ University of Texas at Austin

Kristina Brüning ~ University of Texas at Austin

Andy Fischer Wright ~ University of Texas at Austin

Joseph Roskos ~ Indiana University

Genevieve Newman ~ University of Pittsburgh

Edoardo Pelligra ~ University of California Los Angeles

Lesley Stevenson ~ University of Wisconsin-Madison

SPONSORSHIP Disability Caucus

F15 Knowledge and Spectacle Animation and Popular Science Media

ROOM Hampton ~ 3RD FLOOR

CHAIR **Scott Curtis** ~ Northwestern University

Linda Zhang ~ Fulbright University Vietnam ~ "The Little Movies": Mobilizing, Visualizing, and Animating the Socialist Chinese Child

Scott Curtis ~ Northwestern University ~ The Limits of Animation: The Strange Case of the Bell System Science Series

Hannah Goodwin ~ Mount Holyoke College ~ Simulating Apocalypse: The Visual Appeal of Obliteration

SPONSORSHIPS Nontheatrical Film and Media Scholarly Interest Group; Animated Media Scholarly Interest Group

F16 Horror's Queers/Queers' Horror Queer Figures and New Queer Modes of Viewing

ROOM Exeter ~ 3RD FLOOR

CHAIR **Brecken Hunter Wellborn** ~ University of Texas at Dallas

CO-CHAIR **Cain Miller** ~ University of Washington

Brecken Hunter Wellborn ~ University of Texas at Dallas ~ The Slasher Gaze: Queering the Slasher Beyond the Representation of the Final Girl

Cain Miller ~ University of Washington ~ "In This House . . .": Queer Temporalities and Post-Cinema in *Skinamarink* (2022)

Kevin Chabot ~ Dalhousie University ~ Queer Spectrality and the Erotics of Pulsation in Robert Wise's *The Haunting* (1963)

Shaylynn Lynch Lesinski ~ University of Colorado Boulder ~ Horror's Queer Births: The Abject and Anxiety of Queer Corporeal Experience

F17 The World of Video Games Archeology, Affect and Prestige

ROOM Dalton ~ 3RD FLOOR

CHAIR **Allison Ross** ~ Loyola Marymount University

Evan Jules Maier-Zucchino ~ Concordia University and **Justin Roberts** ~ Concordia University and **Ali-Usama Zreik** ~ Concordia University and **Mia Consalvo** ~ Concordia University ~ Cult-Like: Exploring Cult Conceptions Through Play

~~Allison Ross ~ Loyola Marymount University ~ Life is Strange: True Colors: Backward Feelings and Emergent Futures~~

A.P. Pettinelli ~ University of Chicago ~ The End(lessness) of Work: Working and Worlding in Total Refusal's *Hardly Working*

Andrei Zanescu ~ Concordia University ~ The Game Awards: Prestige and (Re) Territorializing Success in Video Games

11:00am

12:45pm

F18 ROUNDTABLE Transforming Narratives of Gun Violence

ROOM Gardner A ~ 3RD FLOOR

CHAIR **Eric Gordon** ~ Emerson College

CO-CHAIR **Matt DelSesto** ~ Emerson College

Eric Gordon ~ Emerson College ~ Teaching critical making

Matt DelSesto ~ Emerson College ~ Evaluating learning in community engaged projects

SPONSORSHIP Critical Media Pedagogies Scholarly Interest Group

F19 Hollywood Performers in the Studio Era Historical Evaluation, Gender Politics, and Aesthetic Value

ROOM Gardner B ~ 3RD FLOOR

CHAIR **Steven Cohan** ~ Syracuse University

RESPONDENT **Mary Desjardins** ~ Dartmouth College

Karen McNally ~ London Metropolitan University ~ A Talent of 'rare artistry': Revisiting Lana Turner as Actress

Adrienne L. McLean ~ University of Texas at Dallas ~ Not Just Femme Astaires: Reclaiming Hollywood's Women Dancing Stars of the 1930s

Steven Cohan ~ Syracuse University ~ A Good or Bad Actor? Alan Ladd, Deadpan Acting, and Film Noir

SPONSORSHIP Classical Hollywood Scholarly Interest Group; Performance and Stardom Scholarly Interest Group

F20 WORKSHOP The Anime Machine New Orientations

ROOM Clarendon ~ 3RD FLOOR

CHAIR **Jacqueline Ristola** ~ University of Bristol

CO-CHAIR **Chris Taylor** ~ Johns Hopkins University

Edmond "Edo" Ernest dit Alban ~ Tulane University

Grace Han ~ Stanford University

Chris Taylor ~ Johns Hopkins University

Jacqueline Ristola ~ University of Bristol

SPONSORSHIP Animated Media Scholarly Interest Group

F21 Complicating Histories of Vision and the Hegemonic Gaze

ROOM Fairfax A ~ 3RD FLOOR

CHAIR **Victoria E. Pihl Sørensen** ~ Cornell University

Kien Le ~ University of California, Irvine ~ Minor Infrastructure: Lai Xa Village and the Birth of Photography in Colonial Vietnam (1883-1954)

Melis Umut ~ Stony Brook University ~ Vehbi's Telescope and the Emergence of the "Pornographic Gaze": An Analysis of Class and Sexuality in *Five Chicks One Hen*

Lawrence Alexander ~ University of Oxford ~ Doppelgänger *Travestis*, Stereoscopic Vision: Making Up Trans of Color Performance in Wagner and de Burca's *Faz que Vai*

Victoria E. Pihl Sørensen ~ Cornell University ~ Anomalies: Danish Eugenics on Screen

SPONSORSHIP Nordic Studies Scholarly Interest Group

SESSION

F

FRIDAY

March 15

11:00 am

12:45 pm

SESSION

F

FRIDAY

March 15

F22 Modernism/Postmodernism/ Metamodernism

ROOM Fairfax B ~ 3RD FLOOR

CHAIR **Michael Sooriyakumaran** ~ University of Toronto

Kim Wilkins ~ University of Oslo and **Timotheus Vermeulen** ~ University of Oslo / Harvard University ~ Metamodern Pastiche and *Community*

Michael Sooriyakumaran ~ University of Toronto ~ Melodrama and Meaninglessness: Emotion, Estrangement, and Self-Reflexivity in Mark Rappaport's *The Scenic Route*

Grant Wiedendorf ~ Sam Houston State University ~ Vertov's Ukrainian Interval: The Vernacular Modernism of *Man with a Movie Camera* (1929)

Rowena Chodkowski ~ Concordia University ~ Memetic Internet Aesthetics, Vaporwave, and Weirdcore: Postmodern Malaise and Contemporary Grief across Fractal Time

F23 Cold War Futures

Recursive Tropes, Outdated Technologies, and Alternative Geopolitical Visions

ROOM Berkeley ~ 3RD FLOOR

CHAIR **Julia Koblinska** ~ The Ohio State University

Dawid Głowina ~ University of Wrocław ~ Soviet Secret Weapons, Sleeper Agents and Highly-Trained Soldiers after the Fall of the USSR in American Comics

Lisa Jacobson ~ Georgia Institute of Technology ~ Slough-ing Down: *Slow Horses* ' Analog Methodologies for a Digital World

Julia Koblinska ~ The Ohio State University ~ A Chinese Future Haunted by the Cold War: Old Technologies and New Apocalypses in the *Three-Body Universe*

Wojciech Lewandowski ~ University of Warsaw ~ Was There a Real Alternative? Dystopian Reimagination of the Cold War in the Netflix Series *1983*

SPONSORSHIPS War and Media Studies Scholarly Interest Group; Central/East/South European Cinemas Scholarly Interest Group



Speak for the Trees, Boston

You can help offset your travel emissions with a small contribution. For more info, see page 23. Check SCMS social media for information on how to donate directly.

11:00am

12:45pm

F24 Industrial Practice in Cultural Context

ROOM Arnold Arboretum ~ 5TH FLOOR

CHAIR **Patrick Terry** ~ Portland State University

Nick Davis ~ Northwestern University ~ 20th Century Women: A Revealing Case Study in Box-Office Failure and 21st Century Crisis

Dana Och ~ University of Pittsburgh ~ Irish Media and the Banality of Disability

Patrick Terry ~ Portland State University ~ Industry Studies through the Auteur: Morita Yoshimitsu and Japanese Bubble Economy Cinema

Wyatt Phillips ~ Texas Tech University ~ "Micro-budget" filmmaking as business model: a case study of InDigEnt (Independent Digital Entertainment, 1999-2007)

F25 Speaking for the Trees Ecomedia Tactics in Forest Politics

ROOM Jamaica Pond ~ 5TH FLOOR

CHAIR **Megan Wiessner** ~ New York University

CO-CHAIR **Padmapriya Vidhya-Govindarajan** ~ New York University

RESPONDENT **Alenda Chang** ~ University of California, Santa Barbara

Padmapriya Vidhya-Govindarajan ~ New York University ~ Memorializing Mangroves: A Comparative Media Politics of Institutional and Community-led Afforestation

Megan Wiessner ~ New York University ~ Ground Truthing Activism and the Affective Politics of Environmental Data

Malcolm Sanger ~ McGill University ~ Trees & Revenge in the Rhineland

SPONSORSHIP Media and the Environment Scholarly Interest Group

F26 Picturing Abortion

ROOM Olmstead ~ 5TH FLOOR

CHAIR **Rose Rowson** ~ Brown University

Nicole Wallenbrock ~ City University of New York ~ *La Maman et la putain* (*The Mother and the whore*) and the 70s abortion debate in France

Rose Rowson ~ Brown University ~ Cell Formation, Disinformation: MYAbortion Network and the Politics of Fetal Imaging

Reut Odinak ~ Boston University ~ Pregnancy and Power: Post-Roe Television Representations of Reproduction

F27 Rethinking the Rust Belt

ROOM Riverway ~ 5TH FLOOR

CHAIR **Cortland Rankin** ~ Bowling Green State University

Michael Dwyer ~ Arcadia University ~ Flooding the Zone: Looking at Johnstown through 1980s Hollywood

Cortland Rankin ~ Bowling Green State University ~ "World Famous" for "Being Nowhere at All": Erasing and Rewriting the Image of Toledo in Film and Television

Robert Joseph ~ University of Dayton ~ The Protean Rust Belt: The Two Dayton of *Deadbeat at Dawn* and *Emma & Elvis*

Annie Sullivan ~ Oakland University ~ The Racial Politics of Rust: The Detroit Narrative Agency and Black Media Activism

SPONSORSHIP Urbanism/Geography/Architecture Scholarly Interest Group; Caucus on Class

SESSION

F

FRIDAY

March 15

11:00 am

12:45 pm

F28 Alternative Epistemologies of Evidential Media

ROOM The Fens ~ 5TH FLOOR

CHAIR **Tory Jeffay** ~ Dartmouth College

Patrick Brian Smith ~ University of Salford ~ Indigenous Sous-Evidence and the New Red Order

Tory Jeffay ~ Dartmouth College ~ Squinters, Tweakers, and Very Very Very Faint Lines: How Home Pregnancy Tests Reveal the Logic of Media Conspiracy

Ryan Watson ~ Misericordia University ~ The Visual Signatures of Sound: Forensic Architecture's Uses of Sonic Evidence and Sound Analysis

Julia Huggins ~ Brown University ~ An Elementary Medium: Dust and the Making of a Forensic Paradigm

F29 ROUNDTABLE Hollywood on Strike

Rethinking Crises in the Media Industries after the WGA and SAG-AFTRA Walkouts

ROOM Public Garden ~ 5TH FLOOR

CHAIR **Miranda Banks** ~ Loyola Marymount University

CO-CHAIR **Kate Fortmueller** ~ Georgia State University

Miranda Banks ~ Loyola Marymount University and **Kate Fortmueller** ~ Georgia State University ~ State of the Unions: Solidarity & Hollywood Labor

Andrew deWaard ~ University of California, San Diego ~ Financial Structures & Trends Shaping the Strike

Suzanne Scott ~ University of Texas at Austin ~ Debates Around Fan Labor and Cosplay as "Scabbing"

Peter Labuza ~ International Cinematographers Guild, IATSE Local 600 ~ The State of IATSE and the 2024 Basic Agreement

SPONSORSHIP Activist and Revolutionary Film and Media Scholarly Interest Group

F30 Entertaining the Culture Wars Reconfiguring Conservatism in the Era of Peak TV

ROOM Boston Common ~ 5TH FLOOR

CHAIR **Eleanor Patterson** ~ Auburn University

Bridget Kies ~ Oakland University ~ Murder, She Solved: Feminist and Conservative Configurations of Hallmark's Cozy Mysteries

Benjamin Kruger-Robbins ~ Weber State University ~ Riding the Range: Hallmark's Gay Cowboys and Ride TV's Republican Makeover

Kayti Lausch ~ Coe College ~ The War for Christmas: Great American Family and the Battle for Contemporary Conservative Entertainment

SPONSORSHIP Television Studies Scholarly Interest Group

1:00 - 2:00 pm

PROFESSIONAL DEVELOPMENT
COMMITTEE ROUNDTABLE

Going Public

Building a Career Within and Beyond the Academy

ROOM Gardner A ~ 3RD FLOOR

Join the PDC for a roundtable about strategies and tools we can use to build community around our scholarship in the digital and public space at different career stages.

CO-CHAIR **Kate Fortmueller** ~ Georgia State University

CO-CHAIR **Swapnil Rai** ~ University of Michigan, Ann Arbor

PARTICIPANTS:

Peter Kunze ~ Tulane University

Sarah Hamblin ~ University of Massachusetts Boston

Victoria Sturtevant ~ University of Oklahoma
Ross Melnick ~ University of California, Santa Barbara

Mike Phillips ~ Southern Illinois University Carbondale

George Larkin ~ Woodbury University

Kristen Warner ~ Cornell University

Maggie Henefeld ~ University of Minnesota

Chris Becker ~ University of Notre Dame

SESSION

F

FRIDAY

March 15

11:00am

12:45pm

SESSION

G

Friday, March 15

3:15 – 5:00 pm

G4 Virtual Renderings

The Pre-History and Afterlife of Visual Effect Technologies

ROOM Back Bay A ~ 2ND FLOOR

CHAIR **Hannah Schallert** ~ Concordia University

Cooper Long ~ University of Chicago ~ LED Wall Cinematography and the History of Rear Projection on Television

Eric Hahn ~ Carthage College ~ To the Moon in Theseus's Ship: Color Management and Digital Image Generation, Restoration, and Preservation

Hannah Schallert ~ Concordia University ~ Scoring the Shot: Previsualization, Compositing, and the Pipeline in 1980s and 1990s Special Effects

David Jackson ~ Wilfrid Laurier University ~ The 1990s VR Sublime: World-Building, Badness, Digital Un-Representability

G5 (Un)doing Global Queer Media Studies

Adaptation, Inter-Asia, History, and Cultural Translation

ROOM Back Bay B ~ 2ND FLOOR

CHAIR **Jamie J. Zhao** ~ City University of Hong Kong

CO-CHAIR **Eve Ng** ~ Ohio University

Eve Ng ~ Ohio University ~ "That sounds like some hetero nonsense": Queering and Racebending Austen in *Fire Island* (2022)

Jamie J. Zhao ~ City University of Hong Kong ~ The Queer Convergence of Global TV, Transnational Feminism, and Inter-Asian Girl Group Idol Cultures in Post-2020 China

Sabrina Mittermeier ~ University of Kassel ~ Transnational Entanglements—Unmade Queer TV in West Germany and the US

Temmuz Süreyya Gürbüz ~ University College Dublin ~ Butlerian Egalitarianism, "Global Politics" and the Production of Anti-LGBTQIA+ Discourse in Turkish Media

SESSION

G

FRIDAY

March 15

G6 Creativity and Authorship in the Era of Artificial Intelligence

ROOM Back Bay C ~ 2ND FLOOR

CHAIR **Jeremy Morris** ~ University of Wisconsin-Madison

Diana Kamin ~ Fordham University ~ Creativity, Commodification, Disruption: An Historical Appraisal of Stock Photography in the Age of AI

Jeremy Morris ~ University of Wisconsin-Madison ~ Fake Artists, Fake Listeners: AI and the Music Industries

Carina Albrecht ~ Simon Fraser University ~ From radio to AI: The unfolding history of the Like button

G7 ROUNDTABLE Media, Technics, and the Social

ROOM Republic B ~ 2ND FLOOR

CHAIR **Lisa Parks** ~ University of California at Santa Barbara

Wendy Chun ~ Simon Fraser University ~ History, sentiment analysis, worker surveillance

Kara Keeling ~ University of Southern California ~ Transindividuation, race, gender, technics, and AI

Lisa Nakamura ~ University of Michigan, Ann Arbor ~ nostalgia, Asian American social media, history

Tara McPherson ~ University of Southern California ~ Anti-fascism, social media content, masculinity

Lisa Parks ~ University of California, Santa Barbara ~ Satellite constellations, SpaceX, social relations

G8 Narrative and Aesthetic Theory Form, Perception, and Affect

ROOM Jefferson ~ 3RD FLOOR

CHAIR **James MacDowell** ~ University of Warwick

Jenny Gunn ~ Georgia State University ~ Post-Continuity and the Free-Indirect: Fiction as Problem in the Twenty-First Century

Aaron Kerner ~ San Francisco State University ~ An Experimental Approach to Measuring the Affective Experience

James MacDowell ~ University of Warwick ~ Self-Performance as Autofiction in the YouTube Video Essay

Niusha Hatefinia ~ Simon Fraser University ~ Manifestation of the Imaginal Realm in Cinematic Aesthetics: Exploring Mystical Perception in Cinema

SPONSORSHIP Film Philosophy Scholarly Interest Group

3:15 pm

5:00 pm

G9 Streaming Race

Asian Americans and the Politics of Representation in Contemporary Media Industries

ROOM Kent ~ 3RD FLOOR

CHAIR **Lia Wolock** ~ University of Wisconsin-Milwaukee

Lia Wolock ~ University of Wisconsin-Milwaukee ~ Shining Examples: #NetflixGolden and the Race for Representation

Radhika Parameswaran ~ Indiana University Bloomington and **Pallavi Rao** ~ University of Virginia ~ Assembling the Ingredients of Culinary Celebrity: Padma Lakshmi and the Multi-Platform Food Industrial Imaginary

Madhavi Reddi ~ York College of Pennsylvania ~ Second Generation Media: Examining 'Progress' in South Asian American Media Representation

Madhavi Mallapragada ~ University of Texas at Austin ~ Indian Americans on TV: Mindy Kaling, *Never Have I Ever* and Emergent Discourses of 'Diversity' in US Media

SPONSORSHIP Asian/Pacific American Caucus

G10 Film's Radical Potential

ROOM Tremont ~ 3RD FLOOR

CHAIR **Sara Joan MacLean** ~ University of Toronto

Peter Tarjanyi ~ Middlebury College ~ Synesthetics: Sound and Touch in French AIDS Cinema

Sara Joan MacLean ~ University of Toronto ~ Pedagogies beyond discipline: Reconsidering University of California Los Angeles and the L.A. Rebellion

Nildeep Paul ~ Concordia University and **Madhubanti De** ~ Concordia University ~ Dancing with the Gods: Radical Dalit Subjectivity in Mari Selvaraj's *Karnan* (2021)

Kam Copeland ~ Emory University ~ Islam, Revolutionary Nationalism, and the L.A. Rebellion

G11 Intersectional Trauma in Women Directed Folk Horror

ROOM Huntington ~ 3RD FLOOR

CHAIR **Nina Martin** ~ Connecticut College

RESPONDENT **Kristopher Woofert** ~ Dawson College

Valeria Villegas Lindvall ~ Institutionen för Kulturvetenskap, Göteborgs Universitet ~ *No me gusta la domesticación*: Punk, feminist folk horror and the subversion of epistemic racism in *Huesera* (2022)

Dawn Keetley ~ Lehigh University ~ Witchcraft and 'Racecraft': Folk Horror in Mariama Diallo's *Master*

Nina Martin ~ Connecticut College ~ The Earth Rises as the Ashes Fall: Intergenerational Trauma, Femininity, and Rage in *She Will* (2021)

SPONSORSHIPS Horror Studies Scholarly Interest Group; Gender and Feminisms Caucus

G12 Cinema Beyond Reason

Monsters, Madness, and Temporal Disjuncture

ROOM Newbury ~ 3RD FLOOR

CHAIR **McNeil Taylor** ~ University of Oxford

McNeil Taylor ~ University of Cambridge ~ Terribly Human Monsters: Chimerical Relationality in *Saint Omer*

Valentina Rosales ~ University of Maryland, College Park ~ Modern Giants and Clairvoyants: The Fantastic Projectionists of Fissured Time in David Lynch's *Twin Peaks: The Return*

Arzu Karaduman ~ Marist College ~ *Burning Days* as a Cinematic Act of Deconstruction

SESSION

G

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March 15

3:15pm

5:00pm

SESSION

G

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March 15

G13 Within and Beyond the Blacklist

Communism and Anti-Communism in
Midcentury US Broadcasting

ROOM St. James ~ 3RD FLOOR

CHAIR **Elana Levine** ~ University of
Wisconsin-Milwaukee

Elana Levine ~ University of Wisconsin-
Milwaukee ~ From "Red" Academia to
Hollywood: The Soapy Backstory of Writers
Frank and Doris Hursley

Carol Stabile ~ University of Oregon ~ "A
Typically Communist Resolution Regarding
Racial Discrimination": The FBI's Postwar
Crusade Against Broadcast Radicals

Molly Schneider ~ Columbia College
Chicago ~ "Those Days of Fear":
Midcentury Television Anthology Dramas
and the Blacklist

SPONSORSHIP Television and Radio History Scholarly
Interest Group

G14 Material Apertures for the Immaterial

Towards a New (Media) Ontology

ROOM Stuart ~ 3RD FLOOR

CHAIR **Alessandra Santos** ~ University of
British Columbia

[Hsin-Yuan Peng](#) ~ University of Chicago ~
[Animating Data, Documenting Light:
Mid-Century Visualization of the Earth's
Atmosphere](#)

Anastasiia Gushchina ~ University of Calgary ~
Animating Real Space: Material-Based
Animated Documentary and Historical
Environment

Jonah Corne ~ University of Manitoba and
Monika Vrečar ~ Independent Scholar ~
Holey Visions: Apertures, Shadow Play, and
the Female Mystic in *The Juniper Tree*

Alessandra Santos ~ University of British
Columbia ~ Doors, Dust, Digital: Invisible
Materialities in Brazilian Cinema and Media
Art

G15 Animation as Persuasion

Using Animated Films to Teach and Sell

ROOM Hampton ~ 3RD FLOOR

CHAIR **Kirsten Moana Thompson** ~ Seattle
University

Kirsten Moana Thompson ~ Seattle
University ~ Drawn to Life: Intermedial
Promotion and the Commodification of
Animation History in Disney and Cirque du
Soleil

Ann Laudick ~ University of Texas at Austin ~
Closed Cel: Celluloid Animation and
Intimacy in Media Production

Leah Li ~ University of Chicago ~ The Early
Design in Making Sense of "Life"—Molecular
Animations in 1980s Chinese Scientific
Educational Films

SPONSORSHIPS Nontheatrical Film and Media Scholarly
Interest Group; Animated Media Scholarly
Interest Group

G16 Paranormal Activity in Film and Television

ROOM Exeter ~ 3RD FLOOR

CHAIR **Kelly Ferguson** ~ Miami University

Marena Fleites Lear ~ University of Oregon ~
Envisioning Vengeance: "Monstrous"
Indigeneity, Gender, and Genre in Jayro
Bustamante's *La Llorona* (2019)

Kelly Ferguson ~ Miami University ~ The
Monstrous Madonna and the Horror of
Identity Loss in *La huesera* (2022)

Dani Kissinger ~ Northwestern University ~
Ghost Hunting and the Technologies of
Mediated Belief

[Hunter Tuinstra](#) ~ Wayne State University ~
[Queer Kin and the Ghosts of Global
Capitalism: Alternative Kinship Relationships
in His House and The Babadook](#)

3:15 pm

5:00 pm

G17 The Unplayable Past

Video Games and the Struggle over
Historical Authenticity

ROOM Dalton ~ 3RD FLOOR

CHAIR **Matthew Payne** ~ University of Notre
Dame

Ryan Banfi ~ New York University ~
Unplayable Militainment: Unethical Military
Violence in Historical Video Games

Soraya Murray ~ University of California at
Santa Cruz ~ Playing the Clancy Man:
On Political Affect, Fear, and the Gamic
Technothriller

Matthew Payne ~ University of Notre Dame ~
The Oregon Trail and Branded Game
Heritage

Esther Wright ~ Cardiff University ~ Layering
“authenticity” in and around *Pentiment*

SPONSORSHIP Video Game Studies Scholarly Interest
Group

G18 ROUNDTABLE

The Woman at the Keyhole

Judith Mayne and Feminist Film Theory

ROOM Gardner A ~ 3RD FLOOR

CHAIR **Linda Mizejewski** ~ Ohio State
University

Kiki Loveday ~ Smith College ~ Lesbian
Detection: A Parallax Film History

Diane Waldman ~ University of Denver ~
National Cinemas and the Woman Question

Linda Mizejewski ~ Ohio State University ~
Star Gazing, Spectators, and Ways of Seeing

Amelie Hastie ~ University of Massachusetts
Amherst ~ Across History & Theory: Judith
Mayne's Authorship

G19 Scandals, Scripts, and Stenographers

Classical Hollywood Histories

ROOM Gardner B ~ 3RD FLOOR

CHAIR **Rob King** ~ Columbia University

Rob King ~ Columbia University ~ “A Story
That Actually Happened”: King Vidor’s
The Actor and the Case of the “Ordinary”
Scandal

Erica Moulton ~ University of Wisconsin-
Whitewater ~ Adapting the Femme Fatale:
Lenore Coffee’s Scripts for *Beyond the
Forest* (1949)

George Larkin ~ Woodbury University ~ ~~The
Secretarial Pool and Stenographers—Entry-
Level Positions for Women in Silent Film~~

April Miller ~ Arizona State University ~ ~~Mother-
of-an-Industry: Motherhood and Domesticity
Behind the Camera in Early Hollywood~~

SPONSORSHIPS Classical Hollywood Scholarly Interest
Group; Silent Cinema Scholarly Interest Group

G20 Tensions in Generations of Global Film

ROOM Clarendon ~ 3RD FLOOR

CHAIR **Laure Astourian** ~ Bentley University

Qianyu Zhang ~ Shanghai Jiao Tong
University ~ Transmedial Memory Dynamics
in Traditional Chinese Folklore: A Case Study
of “Yao-Chinese Folktales”

Yasheng She ~ University of California,
Santa Cruz ~ Understanding Post-postwar
Japan through the Giant Woman at the End
of the World

Yacine Chemssi ~ University of Pittsburgh ~
Deconstructing “homeland”, reconstructing
“home-land”: narratives of return and
identity in Franco-Maghrebi cinema

SESSION

G

FRIDAY

March 15

3:15pm

5:00pm

SESSION

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G21 Educational Media and Institutional Authority

Revisiting 20th century Media Epistemologies

ROOM Fairfax A ~ 3RD FLOOR

CHAIR **Mark Hayward** ~ York University

Zoë Druick ~ Simon Fraser University ~ Mental Illness and Emotional citizenship in mid-20th century Educational films

Mark Hayward ~ York University and **Alonso Melgar** ~ Simon Fraser University ~ Almost Friendly: Institutional Legitimacy and Debates about Media Production in the US Consumer Banking

Ira Wagman ~ Carleton University ~ Educating Audiences One Parish at a Time: The Roman Catholic Church and the Arrival of Television in Quebec, 1952-60

SPONSORSHIP Nontheatrical Film and Media Scholarly Interest Group

G22 ROUNDTABLE Mastering the Job We Were All Unprepared For

a Roundtable on Academic Service

ROOM Fairfax B ~ 3RD FLOOR

CHAIR **Melisa Lenos** ~ University of Pittsburgh

Suzanne Leonard ~ Simmons University ~ Dos & Don'ts of Serving Feminist Organizations

Briana Martino ~ Simmons University ~ Service Out of Time

Joseph Roskos ~ Indiana University Bloomington ~ Help! I'm Drowning in Service Opportunities!

Kirsten Strayer ~ SCREENSHOT: Asia Film Festival (University of Pittsburgh) ~ Imagining Public Humanities through Programming

3:15 pm

5:00 pm

G23 Alt-Right "Whites" and the Manosphere

ROOM Berkeley ~ 3RD FLOOR

CHAIR **Penelope Ingram** ~ University of Texas at Arlington

CO-CHAIR **Russell Meeuf** ~ University of Idaho

Casey Ryan Kelly ~ University of Nebraska-Lincoln ~ Swoll: The Muscular Rhetoric of Alt-Right Fitness Influencers

Penelope Ingram ~ University of Texas at Arlington ~ Performing White with the Alt-Right: The Digital Materiality of Race and the Political Color of Whiteness

Russell Meeuf ~ University of Idaho ~ Ammon Bundy and the Right-Wing Provocateur

A.J. Bauer ~ University of Alabama ~ The Bro Science of Ball Tanning: Conservative Camp in Tucker Carlson's *End of Men*

G24 Resisting Platformization

User Communities Working Within and Against Platform Constraints

ROOM Arnold Arboretum ~ 5TH FLOOR

CHAIR **Ben Pettis** ~ University of Wisconsin-Madison

RESPONDENT **Nancy Baym** ~ Microsoft Research, New England

Sarah Edwards ~ University of Wisconsin-Madison ~ Professionalizing and Collectivizing: Examining the Emergence of Trade Associations in the Influencer Industry

Zoë Glatt ~ Microsoft Research, New England ~ The intimacy triple bind: Structural inequalities and relational labour in the influencer industry

Kira Marshall-McKelvey ~ Syracuse University ~ #Deinfluencing: Branded Refusal on TikTok

Ben Pettis ~ University of Wisconsin-Madison ~ The Reddit Blackout: Digital Feudalism and User Protest in Online Spaces

SPONSORSHIPS Fan and Audience Studies Scholarly Interest Group; Media, Science and Technology Scholarly Interest Group

G25 Ecologies of History, Memory, and Violence

ROOM Jamaica Pond ~ 5TH FLOOR

CHAIR **Carl Reinecke** ~ University of Warwick and Monash University

Scott Birdwise ~ Yorkville University ~ All Things Breathing: Animating Indigenous Ecologies in the Music Videos of Tanya Tagaq

Carl Reinecke ~ University of Warwick and Monash University ~ Theorising the unrepresentable in First Nations Australian cinema through Warwick Thornton's *Sweet Country* (2017)

Agustin Rugiero Bader ~ Concordia University ~ Dream of Others' Lives: Sleepwalking beyond the Living Present in Apichatpong Weerasethakul's Cinema

Zama Dube ~ University of California, Los Angeles ~ Visualizing the Wake: Sarah Maldoror as Cinematic Griot and Decolonial Archivist

G26 Abortion on Screens

Making meaning of Abortion on Film, Television, and Online

ROOM Olmstead ~ 5TH FLOOR

CHAIR **Stephanie Herold** ~ University of California, San Francisco

Stephanie Herold ~ University of California, San Francisco ~ "Women's lives are on the line, and our hands are tied." How Television Reckoned with a Post-Dobbs America

Sarah Combellick ~ University of California, Davis ~ "My Baby Went Straight to Heaven": Morality Work in Abortion Online Storytelling

Zoe Pleasure ~ University of Washington ~ A Content Analysis of the Most Liked TikToks About Abortion Three Months After the Dobbs Decision

SPONSORSHIP Gender and Feminisms Caucus

G27 Revisiting Exploitation in Contemporary Film and Media

ROOM Riverway ~ 5TH FLOOR

CHAIR **Jordan Brower** ~ University of Kentucky

CO-CHAIR **Katherine Fusco** ~ University of Nevada, Reno

John Paul Stadler ~ North Carolina State University ~ Ellipsis and Aporia in Arthur Bressan's "Abuse": Navigating the Queer Groomer Stereotype

Eleni Palis ~ University of Tennessee, Knoxville ~ Exploitation vs. Reparation: Extractive Logics in Live-Action Remakes

Katherine Fusco ~ University of Nevada, Reno ~ The Risk of the Gimmick: Labeling Anna Biller's Cinema

Jordan Brower ~ University of Kentucky ~ Margot's Meta-exploitation; or, *I, Tonya*, #MeToo

G28 New Views on Hollywood Luminaries

ROOM The Fens ~ 5TH FLOOR

CHAIR **Pauline Lampert** ~ University of Wisconsin-Madison

Chris O'Rourke ~ University of Warwick ~ Queer Encounters in Sebastian's Studio: Oliver Messel's Set Designs for *Suddenly, Last Summer*

Sam Smucker ~ Indiana University ~ Melvin Van Peebles at the Cinémathèque Algerienne: Transnational Cinema and International Solidarity

Paul Monticone ~ Rowan University ~ The "Aristocracy of Business Civilization" and "Hollywood's Magic Mountain": Fortune Magazine and the Studio System

Pauline Lampert ~ University of Wisconsin-Madison ~ The Actor, the Artist and the Production Company: Harry Belafonte's Civil Rights Activism and the Creation of Harbel.

SESSION

G

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March 15

3:15 pm

5:00 pm

G29 ROUNDTABLE
Experimental Film & Media
State of the Field Roundtable

ROOM Public Garden ~ 5TH FLOOR

CHAIR **Michael Zryd** ~ York University

CO-CHAIR **Erica Levin** ~ Ohio State University

Jonathan Walley ~ Denison University ~
Lessons: Palgrave Handbook of
Experimental Cinema

Rebecca Sheehan ~ California State University,
Fullerton ~ Gender-troubled histories/
funding & access to ExFM

Erica Stein ~ Vassar College ~ Engaging with
urban theory and sociology in ExFM

Genevieve Yue ~ The New School ~ Film
writing, programming, and scholarship in
ExFM

Tess Takahashi ~ Independent Scholar ~
Race, authorship, and experimental film &
media

SPONSORSHIP Experimental Film and Media Scholarly
Interest Group

G30 **It Must Have Been Love . . .**
Contemporary Remediations of Romance
and Sex

ROOM Boston Common ~ 5TH FLOOR

CHAIR **Mary Harrod** ~ University of Warwick

~~**Carolina Bandinelli** ~ University of Warwick ~
Towards Risk-free Romance: Love in the
Time of Dating Apps~~

Bish Sen ~ University of Oregon ~ Beyond
Romance: Love and Marriage in Reality
Television

Mary Harrod ~ University of Warwick ~ Sex,
Lies, and Video-on-Demand

Matthew Hilborn ~ King's College London ~
Tough Love: The Role of Violence in Recent
Spanish Romcom

SESSION

G

FRIDAY

March 15



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photos with #SCMS24

3:15 pm
5:00 pm

SESSION

H

Friday, March 15

5:15 – 7:00 pm

H4 Ephemeral Phenomenologies

Questioning Truth, Causality, Reality

ROOM Back Bay A ~ 2ND FLOOR

CHAIR **Laurel Ahnert** ~ Northeastern University

Clare Ostroski ~ Northwestern University ~
Landscape Screens: Ambiently Mediated
Nature in Theme Parks, Museums, and City
Streets

Mason Dickerson ~ Chapman University ~
Models of Induction and Found Footage

Tara Lenertz ~ Oklahoma State University ~ An
Emulsified Reality: From *Cigarette Burns* to
Emerging Technology

Laurel Ahnert ~ Northeastern University ~
Post-Truth Documentary: The Absence of
Proof and Affective Truth in *Sasquatch* (2021)

H5 Mexican Media Crossovers

Indigeneity, Sound, Stardom, &
Queerness, 1980s-2020s

ROOM Back Bay B ~ 2ND FLOOR

CHAIR **Olivia Cosentino** ~ Tulane University

Tiffany Creegan Miller ~ Colby College ~
Remediating Maya Modalities of Ts'íib:
Mobilizing Mesoamerican Bookmaking and
Tsotsil Digital Media in Taller Leñateros

Camila Torres Castro ~ Baruch College,
CUNY ~ “¡Qué lindo soy, qué bonito soy,
cómo me quiero!”: Paco Stanley and The
Sonic Imaginary of Early Neoliberal Mexico

Olivia Cosentino ~ Tulane University ~ The
Starscape: Unpacking Cross-Media Stardom
and Modernity through 1980s Youth Star
Lucerito

Paul Julian Smith ~ The Graduate Center,
CUNY ~ Emerging Queer Culture in
Mexico: Comparative Analysis of Feature
Film *Sueño en otro idioma* and YouTube's
“Pepe y Teo”

SPONSORSHIP Latinx/a/o Caucus

SESSION

H

FRIDAY

March 15

H6 Revisiting and Rethinking Cultural Producers and Content Creators

ROOM Back Bay C ~ 2ND FLOOR

CHAIR **Glen Wood** ~ The Citadel

- Clare O'Gara** ~ University of Wisconsin-Madison ~ Excavating JenniCam: Recovering the Technical Prowess of the First Microcelebrity
- Lauren Savit** ~ Wellesley College ~ Where Are They Now? In the Director's Chair! Why TGIF Stars of the '90s are TV Directors Today
- Glen Wood** ~ The Citadel ~ Subcultures as Media Industries: Cultural Production and Conformity
- Ryan Briggs** ~ University of Texas at Austin ~ Circulating *Bamboozled*: Repertory Cinema Culture and the Creation of Value

H7 Technologico-Visual Codes of Political Discourse

ROOM Republic B ~ 2ND FLOOR

CHAIR **Luca Barattoni** ~ Clemson University

- Luca Barattoni** ~ Clemson University ~ Shakhnazarov, Balabanov, Loznitsa: Genealogizing/Legitimizing Power in Soviet-Russian Cinema
- Ennuri Jo** ~ Loyola Marymount University ~ Sense, Sensations, and Meaning in *Decision To Leave* (2022)
- Machunwangliu Kamei** ~ Usha Pravin Gandhi College ~ Subaltern identity and film code in cinema from the South of India
- Ian Lehine** ~ New York University ~ Split-Seen: Visualizing Polish Histories in *Demon* and *The Medium*

H8 Reframing the Movie Poster

ROOM Jefferson ~ 3RD FLOOR

CHAIR **Iain Robert Smith** ~ King's College London

- Gary D. Rhodes** ~ Oklahoma Baptist University ~ Lurid Disgrace or Artful Advertising?: The American Movie Poster, 1930-1934
- Beth Corzo-Duchardt** ~ Independent Scholar ~ Local Histories of Movie Poster Lithographers, 1850-1920
- Stephen Istvan Dragos** ~ King's College London ~ The Aesthetic of Angst: Andrzej Pągowski and the Polish School of Poster Art during the 1980s
- Iain Robert Smith** ~ King's College London ~ Towards a Comparative Global History of the Hollywood Film Poster

H9 Politics, Nationalism, and Media

ROOM Kent ~ 3RD FLOOR

CHAIR **Chuck Tryon** ~ Fayetteville State University

- Asli Tunc** ~ Istanbul Bilgi University ~ Representation of Dichotomy of Secular and Conservative Identities on Turkish TV Series, *Cranberry Sorbet*
- Cale Epps** ~ University of Southern California ~ Streaming the Nation: Commercial Nationalism and the Global TV Auteur
- Sarah Hamblin** ~ University of Massachusetts Boston ~ Sonic Revolutions; Berlin, Krautrock, and Trans-European Radicalism in *Radio On*
- Chuck Tryon** ~ Fayetteville State University ~ Mediating National Crisis: Cable News Representations of Trump's Post-Presidency

5:15 pm

7:00 pm

H10 Revolutionary Film Movements and Cinematic Techniques

ROOM Tremont ~ 3RD FLOOR

CHAIR **Sima Kokotovic** ~ Concordia University

Skyler Osburn ~ University of Southern California ~ FESPACO's Future and the Dialectical Mandate of Slow Cinema in *This is Not a Burial, It's a Resurrection*

Edward Mendez ~ University of California Irvine ~ "Like a Monster in My Hometown!": Blindspotting, Black Radical Politics, and Bay Area Black Film

Sima Kokotovic ~ University College Dublin ~ Toward Cinema of the Post-Yugoslav New Left: Filmmakers' Commitment to Political Organizing

Patrick Marshall ~ University of Toronto ~ How to Negate the Negation: Labour, Sabotage, and the Cinema of Property Destruction

SPONSORSHIP Activist and Revolutionary Film and Media Scholarly Interest Group

H11 Posthumanist Horror Film

Revaluing Violence, Desire, and the End of the World

ROOM Huntington ~ 3RD FLOOR

CHAIR **Russell Kilbourn** ~ Wilfrid Laurier University

Gregory Brophy ~ Bishops University ~ Made in the Harming: Animal Montage in Julia Ducournau's *Raw*

Missy Molloy ~ Victoria University of Wellington ~ The Indigenous Feminist Genre Experiments of Lisa Jackson and Elle-Máíjá Tailfeathers

Russell Kilbourn ~ Wilfrid Laurier University ~ The Horror, the Horror!: *American Psycho*, *Tár*, and Feminist Posthumanist Horror Cinema

William Brown ~ University of British Columbia ~ *Stellar* and Radical Homelessness

H12 Mediatized Architectures and Cinematic Spaces

ROOM Newbury ~ 3RD FLOOR

CHAIR **Helen Morgan Parmett** ~ University of Vermont

Seth Rose ~ The Graduate Center, CUNY ~ The Garden in the Dead Machine: *Bull Durham* and the Geography of Baseball Mythology

Helen Morgan Parmett ~ University of Vermont ~ The Mediatized Stadium & and White Space in Minneapolis

Jiyoung Kim ~ University of Nottingham ~ From Architecture to Character: The Role of the Triple-Decker in Shaping Boston's Cinematic Narrative.

Suvadip Sinha ~ University of Minnesota ~ Cinema Crossing Boundaries: Race, Class, and Animality in *Wolfen* and *Eeb Allay Ooo!*

SPONSORSHIP Urbanism/Geography/Architecture Scholarly Interest Group

H13 Teaching Cinematography in Research-Intensive, Liberal Arts, and Applied Public Universities

ROOM St. James ~ 3RD FLOOR

CHAIR **Ari Purnama** ~ University of Oregon

Yu-Lun (Luc) Sung ~ London South Bank University ~ Decolonising and Engaging: A Contemporary Cinematography Pedagogy

Christopher Lucas ~ Southern Oregon University ~ "There's No Eye in Camera": Developing and Interrogating Collaborative Skills in Cinematography Instruction

Alex Nevill ~ University of Edinburgh ~ Understanding Light: Beyond a Practice/Theory Divide in Cinematography Studies

Ari Purnama ~ University of Oregon ~ Camera Movement in the Classroom: A Constructively Aligned Cinematography Pedagogy in a Research-Intensive University

SPONSORSHIP Critical Media Pedagogies Scholarly Interest Group

SESSION

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5:15 pm

7:00 pm

SESSION

H

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H14 Cinematic Mechanisms, Aesthetics and Spectacle in the Digital Age

ROOM Stuart ~ 3RD FLOOR

CHAIR **Christina Petersen** ~ Eckerd College

- Will Riley** ~ The University of British Columbia ~ Autuer as Oracle: Steven Soderbergh's Premonitory Digital Cinema
- Christina Petersen** ~ Eckerd College ~ Rise of the Revert: Metamodernist Aesthetics and Narrative in the Films of Quentin Tarantino and David Fincher
- Diana Funez** ~ Northwestern University ~ Whirring of Internal Mechanisms: Video Revelations in *Stories We Tell* and *Aftersun*
- Amy Monaghan** ~ Clemson University ~ Mark Wahlberg, Stochastic Terrorist: *Patriots Day's* Mean Images of the 2013 Boston Marathon Bombing

H15 The Politics of Metadata

ROOM Hampton ~ 3RD FLOOR

CHAIR **Kyle Parry** ~ University of California, Santa Cruz

- Daphne Gershon** ~ University of Wisconsin-Madison ~ Under the Cover of Blackness: The Racialized Dimensions of Netflix's Personalized Cover Art
- Mallika Khanna** ~ Indiana University Bloomington ~ #IntergenerationalTrauma as Narrative Capture on Instagram: Exploring Racialized Subjectivities in Circulation
- Kyle Parry** ~ University of California, Santa Cruz ~ Metadata as Media
- Dan Bustillo** ~ University of California, Riverside ~ A Trans Read of a Database: Mediating Gender Against Carceral and Logistical Imaginaries

H16 Reception

Love, Sex, and Fear

ROOM Exeter ~ 3RD FLOOR

CHAIR **Mel Monier** ~ University of Michigan, Ann Arbor

- Mel Monier** ~ University of Michigan, Ann Arbor ~ "Ooh girl, everyone's reacting!": Black Women and Femme's Horror Spectatorship
- Brandon Arroyo** ~ Queens College, CUNY ~ Every Day's a Good Day to do Porn!: Ethan Hethcote's Transition from YouTube Ingenu to OnlyFans Harlot
- Stephanie Oliver** ~ University of Texas at Dallas ~ *Basic Instinct* (1992) in the 2020s: Examining the Film's Reception After Thirty Years
- Iftin Abshir** ~ University of California Los Angeles ~ Will You Accept This Rose? Fan Engagement and Narrative Viewing Pleasure in Spoiling *The Bachelor*

H17 Video Games and Trans Childhood

ROOM Dalton ~ 3RD FLOOR

CHAIR **Teddy Pozo** ~ Occidental College
CO-CHAIR **Whit Pow** ~ New York University
RESPONDENT **mattie brice** ~ University of California Santa Cruz

- Teddy Pozo** ~ Occidental College ~ Unmediating Childhood and Nostalgia in Trans Retro Games
- Whit Pow** ~ New York University ~ Emotion Engines: Danielle Bunten Berry, Trans Childhood, and the Games for Girls Movement
- Cáel Keegan** ~ Concordia University ~ Nopamine: On Gaming and the Agony of Trans Survival

SPONSORSHIPS Children's and Youth Media and Culture Scholarly Interest Group; Gender and Feminisms Caucus; Video Game Studies Scholarly Interest Group; Queer and Trans Caucus

5:15 pm
7:00 pm

H18 ROUNDTABLE Graphic Sensibilities

Cartoonish Communities 1970s–1990s

ROOM Gardner A ~ 3RD FLOOR

CHAIR **Jared Gardner** ~ Ohio State University

Hillary Chute ~ Northeastern University ~
Comics & Punk

Margaret Galvan ~ University of Florida ~
Comics as Lesbian-Feminist Media

Nicolas Sammond ~ University of Toronto ~
Haring, Basquiat, Wojnarowicz

Jared Gardner ~ Ohio State University ~
Comics & Radical Environmentalism in the
80s & 90s

SPONSORSHIP Comics Studies Scholarly Interest Group

H19 Aesthetics of Landscape

ROOM Gardner B ~ 3RD FLOOR

CHAIR **Maria Poulaki** ~ Aristotle University of
Thessaloniki

Maria Poulaki ~ Aristotle University of
Thessaloniki ~ Foggy passages: Mediating
cinematic atmosphere

Zoë Laks ~ Concordia University ~
Sleepwalking Through Climate Crisis: The
Poetics of Sleepwalking in *Annihilation* and
Through the Woods

Panagnimba Bonkoungou ~ Campbellsville
University ~ The poetics of landscapes in *Le
cri du cœur* (1994) and *Buud Yam* (1997).

H20 Complicating Borders, Creating Community

Methods in Media Industries Studies

ROOM Clarendon ~ 3RD FLOOR

CHAIR **Carol Chih-Ju Lin** ~ Indiana University
Bloomington

Sebastian Wurzainer ~ University of Southern
California ~ *Reservation Dogs* and
Indigenous Relationality: Theorizing Media
Beyond the Settler State

Carol Chih-Ju Lin ~ Indiana University
Bloomington ~ Dreaming the World
Differently: the Cultural Politics of the Silk
Road International Film Festival in China

Richard Ardila ~ University of Texas at
Austin ~ Screening Indigeneity in Spain:
Neocolonialism and Representation on the
Small Screen

Luis Rivera-Figueroa ~ University of Texas at
Austin ~ Bad Bunny on the Global Stage:
Streaming Services, the Latin Music Industry,
and Transnational Stardom

H21 Atmospheres and the Cinematic From Aesthetics to Critique

ROOM Fairfax A ~ 3RD FLOOR

CHAIR **Steffen Hven** ~ Film University
Babelsberg Konrad Wolf

Inga Pollmann ~ University of North
Carolina at Chapel Hill ~ Film Aesthetics,
Environmentality, and Critique

Steffen Hven ~ Film University Babelsberg
Konrad Wolf ~ Sh*thole Color Grading
and the Critique of Cinema's Atmospheric
Operations

Antonio Somaini ~ Université Sorbonne
Nouvelle ~ Prompt-Generated Cinematic
Atmospheres: A Critical Perspective

Francesco Casetti ~ Yale University ~ Fear,
Threats, and Protection: An Archaeology of
Atmospheric Media

SESSION

H

FRIDAY

March 15

5:15 pm

7:00 pm

SESSION

H

FRIDAY

March 15

H22 ROUNDTABLE Cinematic Thinking

Essay Film, Video Essay and the Presence
of the Maker

ROOM Fairfax B ~ 3RD FLOOR

CHAIR **Sadia Shepard** ~ Wesleyan University

Sadia Quraeshi Shepard ~ Wesleyan
University ~ Embodied Presence in the
Essay Film/Video Essay

John Gibbs ~ University of Reading ~
Experiential Methods for Film History and
Analysis

Jeffrey Romero Middents ~ American
University ~ Author, Spectator, Critic, Actor:
On subjectivity

Daniel Pope ~ University of Massachusetts
Amherst ~ Haptic Fire: Memory and the
Video Essay

Pablo Torres ~ University of Oregon ~ Queer
Agency Through the Videographic Essay

SPONSORSHIP Digital Humanities and Videographic
Criticism Scholarly Interest Group

H23 ROUNDTABLE Historiographies of US Television and its Publics

ROOM Berkeley ~ 3RD FLOOR

CHAIR **Michael Kackman** ~ University of
Notre Dame

Claudia Calhoun ~ Hunter College, CUNY ~
Prime Time Pedagogy: Civic Education
through Genre

Allison Perlman ~ University of California,
Irvine ~ The Many Publics of Public
Television

Alison Kibler ~ Franklin & Marshall College ~
In Her Own Right: Feminist TV Activism in
the '70s

Kelly Kessler ~ DePaul University ~
Reactionary Public: The Parents Television
Council

Candace Moore ~ Carleton College ~ On TV's
Valleys and Voids, Zaps and Pickets

SPONSORSHIP Television and Radio History Scholarly
Interest Group

H24 Audiovisuality in Twenty-First-Century Platforms

ROOM Arnold Arboretum ~ 5TH FLOOR

CHAIR **Paula Harper** ~ University of Chicago

Kaleb Goldschmitt ~ Wellesley College ~
Prince, Beyoncé, and the Crip Aesthetics of
Lyric Videos

Lauron Kehrer ~ Western Michigan University ~
Queer Ludonarrativity in Lil Nas X's "Late To
Da Party (F*CK BET)"

Paula Harper ~ University of Chicago ~ TikTok
Formulas, Industry Plants, and Audiobait:
Music Industry Strategizing on Short-Form
Video Platforms

Ravi Krishnaswami ~ Brown University ~
Emotions on Demand: How AI Music
Scoring Interfaces Combine Game Engines,
Music Data, and Machine Listening

SPONSORSHIP Sound and Music Studies Scholarly Interest
Group

5:15 pm

7:00 pm

H25 Eco poetics in Film and Media

ROOM Jamaica Pond ~ 5TH FLOOR

CHAIR **Damien Pollard** ~ Northumbria University

Damien Pollard ~ Northumbria University ~
The Acoustic *Umwelt*: Foley Sound, Animal
Life and Ethics

Stephan Boman ~ University of California,
Berkeley ~ Life Flesh: Art, Evolution, and the
Cinema of Organismic Decay

Sangyoung Nam ~ Stony Brook University ~
On Cinema of Garbage: Takahiko iimura's
Kuzu (1962)

Pauline Shongov ~ Harvard University ~ Post-
Atomic Visuality: Mediating Environment at
Orford Ness

H26 Powerful Instruments

Contemporary Tools for Women's
Musicianship

ROOM Olmstead ~ 5TH FLOOR

CHAIR **Alyxandra Vesey** ~ University of
Alabama at Tuscaloosa

RESPONDENT **Katherine Spring** ~ Wilfred Laurier
University

Alyxandra Vesey ~ University of Alabama at
Tuscaloosa ~ I Hold You Like a Weapon: St.
Vincent's Virtuoso Self-Branding

Kate Galloway ~ Rensselaer Polytechnic
Institute ~ Piano Rewilded: Animate
Instrumentality and the Mediated Natures of
Taylor Swift

Amy Skjerseth ~ University of Liverpool ~
RAYE's Album Art and the Feminist Wall of
Sound

SPONSORSHIPS: Sound and Music Studies Scholarly
Interest Group; Gender and Feminisms Caucus

H27 Genre, Audience and Celebrity

ROOM Riverway ~ 5TH FLOOR

CHAIR **Stephanie Perez** ~ University of Illinois
at Urbana-Champaign

Nan Zhou ~ University of Southampton ~
Exploring Kicking Targets in 'Girls with
Guns': Michelle Yeoh and Cynthia Rothrock's
Debut in *Yes, Madam* (1985)

Farrah Hersh ~ Coastal Carolina University ~
Barbara Stanwyck: Gender, Genre, and the
Marketing of the Mature Woman

Kimberly Jenerette ~ Texas Tech University ~
Aliens on Stage: How Wes Anderson's
Science Fiction Informs Reflexive Meta-
Textual Genre Reading

Rocio Leon ~ University of Southern
California ~ Death of the Cardinal:
Narconovelas and the Morality of Latinx
Audiences

H28 Cultural Shifts in Mid-Century Broadcast Industries

ROOM The Fens ~ 5TH FLOOR

CHAIR **Alexander Russo** ~ The Catholic
University of America

Thamyris Almeida ~ Swarthmore College ~
Making the Brazilian Home: Idealized
Domesticity on Women's Daytime Programs,
1950-1970

Laura Brown ~ University of Texas at Austin ~
From Golden Age to Gold Rush: Exploring
the Shifting Power Dynamics of the 1960s
American Television Industry

Alexander Russo ~ The Catholic University of
America ~ The Origins of the NPR "Sound:"
From Educational to Public Radio in the late
1960s

Nicholas Levesque ~ University of Southern
California ~ Turned Off by *Turn On* (1969):
The AI Dystopia of ABC's Infamous Flop

SPONSORSHIP Television and Radio History Scholarly
Interest Group

SESSION

H

FRIDAY

March 15

5:15 pm

7:00 pm

H29 WORKSHOP
Restoring Faith in Fair Use
Theory and Practice

ROOM Public Garden ~ 5TH FLOOR

CHAIR **Diane Carson** ~ St. Louis Community College

CO-CHAIR **Jenni Matz** ~ Television Academy Foundation

Annie Berman ~ Fish in the Hand Productions

Diane Carson ~ St. Louis Community College

Jenni Matz ~ Television Academy Foundation

SESSION

H

FRIDAY

March 15

H30 **Branding and Re-Branding**
Hallmark Media

ROOM Boston Common ~ 5TH FLOOR

CHAIR **Andrea Braithwaite** ~ Ontario Tech University

Andrea Braithwaite ~ Ontario Tech University ~ Happily Ever After and After and After: Hallmark Movie Sequels and Threequels

Barbara Selznick ~ University of Arizona ~ The Heart of TV: The Hallmark Brand and the Great Recession

Amy Weiss ~ University of Hartford ~ Jewish Mothers and Indian Matchmakers: Representation and Religion in Hallmark Media's "June Weddings"

Mimi White ~ Northwestern University ~ The Lesbian Encounter: Resolving Heteronormative Misery in the Hallmark Channel's *A Mrs. Miracle Christmas*

SPONSORSHIP Television Studies Scholarly Interest Group



Reminder

Take a moment to revisit the event listings on pages 26-30 to plan your activities after today's sessions conclude!

5:15 pm

7:00 pm

SESSION



Saturday, March 16

9:00 – 10:45 am



1 Surface Images

Queer and Trans Artifice and Asian
Diasporic Corporeality

ROOM Liberty A ~ 2ND FLOOR

CHAIR **Erin Nunoda** ~ University of Toronto

CO-CHAIR **Jessie Taieun Yoon** ~ Cornell
University

Erin Nunoda ~ University of Toronto ~ The
Loneliest Aesthetic: Vaporwave and
Japanese Surfaces

Jessie Taieun Yoon ~ Cornell University ~
Non-binary Storytelling Meets 'Yellow
Womanhood': Ornamentally Embodying
Trans/Asian Artifice

Janet Louie ~ Harvard University ~ Femme
and Angry: Documenting Transpacific Punk
Lives

Ekalan Hou ~ Yale University ~ [Surface Play
and Synthetic Attachments in Chinese
Reverse Mirror Paintings](#)

SPONSORSHIPS: Queer and Trans Caucus; Asian/Pacific
American Caucus

2 Spectators and Connectivity of Online Social Media

ROOM Liberty B ~ 2ND FLOOR

CHAIR **Cary Elza** ~ University of Wisconsin-
Stevens Point

Aparna Shastri ~ George Mason University ~
WhatsApp Spectatorship: Studying
Engagement of 'User-Spectators' with
WhatsApp and its Political Potential in India

Cary Elza ~ University of Wisconsin-Stevens
Point ~ Recursive Promotion Practices,
Meme Cultures, and Advertising as
Narrative: Meta-Marketing the Hollywood
Blockbuster

Andy Wright ~ University of Texas at Austin ~
Duly Noted: How push notifications are
represented in media produced by Apple
Inc.

Dora Valkanova ~ University of Texas at
Dallas ~ Mapping the Contours of
Networked Individualism Within the Online
Astrology Framework

3 New Perspectives in Horror Studies

ROOM Liberty C ~ 2ND FLOOR

CHAIR **Charlotte Scurlock** ~ University of Pittsburgh

Rachel Catlett ~ University of Texas at Dallas ~ Embodied Stories: Rethinking Feminist Authorship through *In My Skin* (2002) and *Prevenge* (2017)

Johnny Walker ~ Northumbria University ~ English Werewolves in America: Horror Franchises, the *Howling* series, and British cinema of the 1980s and 1990s

Lucia Gil Martin ~ Georgia State University ~ Rebranding Horror: The Case of A24

Erica Tortolani ~ Independent Scholar/ University of Massachusetts Amherst ~ "They Hear 'Em, but They Can't See 'Em:" Uncovering the Hidden Monstrosities of Colonialism in Tracey Moffatt's *beDevil*

SPONSORSHIP Horror Studies Scholarly Interest Group

4 Archives and Silent Film Unknown Histories

ROOM Back Bay A ~ 2ND FLOOR

CHAIR **Kathy Fuller-Seeley** ~ University of Texas at Austin

Kathy Fuller-Seeley ~ University of Texas at Austin ~ Rediscovering a proto-horror silent thriller: Francis Ford's *The Craving* (1919)

Aurore Spiers ~ University of Chicago ~ Sortie d'Archive: French Women Movie Workers in the "Forgotten" Archives of the Cinémathèque française

Megan Boyd ~ University of Cincinnati ~ "Clean Comedy for Colored People": Black Spectators and 'Respectable' Feature Comedies

SPONSORSHIP Silent Cinema Scholarly Interest Group; Oscar Micheaux Society

5 Playing (With) Sexy Beasts

Transgression and Monstrosity in Popular Culture

ROOM Back Bay B ~ 2ND FLOOR

CHAIR **Jean Ketterling** ~ Mount Allison University

CO-CHAIR **Adrianna Burton** ~ University of California, Irvine

Percival Hornak ~ Independent Scholar ~ Gaming from the WTF: Trans Monstrosity in *Lichcraft*

Adrianna Burton ~ University of California, Irvine and **Isabelle Williams** ~ University of California, Irvine ~ *Scarlet Maiden's* NSFW Monster Menagerie: How Sex Games Can Reshape Toxic Gaming Culture

Jean Ketterling ~ Mount Allison University ~ Men and Monsters: An Abolitionist Feminist Reading of Rape in *The Witcher*

Maggie MacDonald ~ University of Toronto ~ Monstrous Moderation: Pornhub Protocols for Non-Human Animated Content

SPONSORSHIPS Adult Film & Media Scholarly Interest Group; Video Game Studies Scholarly Interest Group

6 Documentary Visions

ROOM Back Bay C ~ 2ND FLOOR

CHAIR **Diana Ruiz** ~ University of Washington, Seattle

Nils Longueira Borrego ~ Yale University ~ Framing a Modern Brazil: Factories as Monuments in São Paulo's Early Cinema

Diana Ruiz ~ University of Washington, Seattle ~ Militarized Documentary Aesthetics: Co-opting Novel Approaches to Seeing and Sensing the US-Mexico Border

Brian Plungis ~ New York University ~ Engineering Oil Fairy Tales: Corporate Periodicals, Documentary Film, and the Invention of Iranian Oil Modernity

SESSION

SATURDAY

March 16

9:00 am

10:45 am

17 Disability and/as Method in the Study of Media Technologies

ROOM Republic B ~ 2ND FLOOR

CHAIR **Elizabeth Ellcessor** ~ University of Virginia

Crystal Lee ~ Massachusetts Institute of Technology ~ Who is the Human in Human-Computer Interaction?

Meryl Alper ~ Northeastern University ~ "Absolutely No Way is He Going to School to Watch Paw Patrol": Autistic Children's Learning with Media and Technology

Jess Rauchberg ~ Seton Hall University ~ Is another platform possible? Crip data as dismediation

Elizabeth Ellcessor ~ University of Virginia ~ Disabling Smart Homes and Security Systems

SPONSORSHIP Media, Science and Technology Scholarly Interest Group; Disability Caucus

18 ROUNDTABLE Creative Teaching with Technology

ROOM Jefferson ~ 3RD FLOOR

CHAIR **Matthew Solomon** ~ University of Michigan, Ann Arbor

CO-CHAIR **Charlie Keil** ~ University of Toronto

Vincent Longo ~ University of Michigan, Ann Arbor ~ Using VR to Teach Media Production and Studies

Virginia Kuhn ~ University of Southern California ~ Is Digital Argument AI-Proof?

Jennifer Proctor ~ University of Michigan-Dearborn ~ Making Film History: Studies through Production

Colin Williamson ~ University of Oregon ~ Animation, Innovation, and Learning with Old Media

SPONSORSHIP Critical Media Pedagogies Scholarly Interest Group; Animated Media Scholarly Interest Group

19 Subversive Adaptations

ROOM Kent ~ 3RD FLOOR

CHAIR **Alyssa Lopez** ~ Providence College

RESPONDENT **Paula Massood** ~ Brooklyn College, CUNY & The Graduate Center, CUNY

Pardis Dabashi ~ Bryn Mawr College ~ Adaptation as Resonant Universe

Alyssa Lopez ~ Providence College ~ Whose *Birthright?*: Oscar Micheaux, T.S. Stripling, and the Cultural Politics of Adaptation

Hayley O'Malley ~ University of Iowa ~ Speculative Adaptation: June Jordan's Radical Reframing of *The Cool World*

SPONSORSHIP CinemArts Scholarly Interest Group; Oscar Micheaux Society

110 Playful Records

Video Game Histories

ROOM Tremont ~ 3RD FLOOR

CHAIR **Marina Fontolan** ~ University of Texas at Austin

Matt Knutson ~ University of North Dakota ~ Accessible Sport and "Wheelchair Romance": Gaming and Disability in a 1980 Documentary

Andrew Bailey ~ York University ~ Playful Records: Videogames as Playable Archives and Public History

Mirek Stolee ~ University of Central Florida ~ An Etymological Approach to Escape Game History

Ben Latini ~ University of Massachusetts Amherst ~ Say Uncle: Avuncular Masculinities, Whiteness, and the Identities of Early Video Game Technologies

SESSION

SATURDAY

March 16

9:00am

10:45am

11 Big Data and Generative AI

ROOM Huntington ~ 3RD FLOOR

CHAIR **Jane Shattuc** ~ Emerson College

Jane Shattuc ~ Emerson College ~ "What is a Chat GPT4 Television Script, anyway?"

Gerald Sim ~ Florida Atlantic University ~ Proof without Concept: Netflix Research Beyond Recommendations

Eric Freedman ~ Truman State University ~ Generative Environments and Vehicular Media

12 Obayashi Nobuhiko Across Media and Eras

ROOM Newbury ~ 3RD FLOOR

CHAIR **Aaron Gerow** ~ Yale University

William Carroll ~ University of Alberta ~ Obayashi Nobuhiko and Cinephilia in Japan's Post-Studio Era

Jeff DuBois ~ College of St. Benedict and St. John's University ~ Transfer Students and Transformations—Remade identities and the self-remake of Obayashi Nobuhiko's *Tenkōsei*

Hiroshi Kitamura ~ College of William and Mary ~ Countering Growth: Obayashi Nobuhiko's Nostalgic Imaginaries during the 1980s and 1990s

13 Cross-Media Aesthetics

Operating Different Methodologies

ROOM St. James ~ 3RD FLOOR

CHAIR **Lisa Akervall** ~ University of Gothenburg

Gianni Barchiesi ~ Brooklyn College / New York University ~ "Just get up and act!" Mapping the intuitions and shortcomings of the *Co-Star* series (1958-1994)

Inna Arzumanova ~ University of San Francisco ~ The Athlete as Media Style Star: Racial Negotiations and Aesthetic Possibilities

Fiona Boyd ~ University of Chicago ~ Performing Intimacy: NPR Tiny Desk Concerts and the "Live Session" Music Video Format

Lisa Akervall ~ University of Gothenburg ~ Rihanna After Art: Operational Media Aesthetics

14 Cinematic Bodies/Videographic Forms

ROOM Stuart ~ 3RD FLOOR

CHAIR **Desirée de Jesús** ~ York University

Desirée de Jesús ~ York University ~ Shaping Experience, Showing Seeing: Videographic Practice and the Cinesthetic Black Subject

Javier Ramirez ~ Lee College ~ Monstrous Embodiment in *La Llorona* (2019) and *Candyman* (2021)

Pavitra Sundar ~ Hamilton College ~ Hearing Bodies in *The Lunchbox* (2013) and *Sound of Metal* (2019)

Steven Sehman ~ Western Washington University ~ The Sound of Liberation

SESSION

SATURDAY

March 16

9:00 am

10:45 am

15 The Culture of Generative AI

ROOM Hampton ~ 3RD FLOOR

CHAIR **Sonja Bertucci** ~ University of Richmond

Leif Weatherby ~ New York University ~ LLM
Stands for Large Literary Machine

Sonja Bertucci ~ University of Richmond ~
Everything Counts: Oulipo, Combinatory
Aesthetics and the Ghostly Image

Gabriel Trop ~ University of North Carolina at
Chapel Hill ~ Digital Madness and Artificial
Intelligence

Doug Stark ~ University of North Carolina at
Chapel Hill ~ AI Aesthetics, Generator
Technics, and Time to Revisit Stiegler

SPONSORSHIP Film Philosophy Scholarly Interest Group

16 Film Scores and Soundscapes

ROOM Exeter ~ 3RD FLOOR

CHAIR **Carolyn Bailey** ~ Harvard University

Maria Belodubrovskaya ~ University of
Chicago ~ Soviet Film Song and the
Ideological State Apparatus

Yujin Jang ~ University of Pittsburgh ~
Cinematic Soundscapes and the Politics of
Colonialism in Lisa Jackson's *Intemperance*
(2014)

James Knippling ~ University of Cincinnati ~
The Deepest Bounce: Wryness and
Heterodoxy in New Hollywood Film Scoring

Z Evan Long ~ Chapman University ~
Revisiting the Forgotten Soul Boys:
Intersectionality and Black Queer
Counterculture in Isaac Julien's *Young Soul
Rebels*

17 ROUNDTABLE

The Future of Audience Analytics

ROOM Dalton ~ 3RD FLOOR

CHAIR **Alisa Perren** ~ University of Texas at
Austin

Jennifer Hessler ~ North Carolina State
University ~ Nielsen, linear television, and
ratings panels

Mike Wayne ~ Erasmus University Rotterdam ~
The impact of streamers' anti-transparent
data

Lee McGuigan ~ University of North Carolina
at Chapel Hill ~ Advances in adtech and
audience addressability

Aymar Jean Christian ~ Northwestern
University ~ Reparative analytics and
community-based insights

Timothy Havens ~ University of Iowa ~
Streaming, algorithmic tracking, and
programming

SPONSORSHIPS Fan and Audience Studies Scholarly
Interest Group; Media Industries Scholarly
Interest Group

18 New Approaches to Indigenous Media and the Environment

ROOM Gardner A ~ 3RD FLOOR

CHAIR **Leah Vonderheide** ~ Emerson
College

Minji Kim ~ University of Southern California ~
Filming Indigeneity through Water:
Ethnographical Use of Underwater
Environment

Leah Vonderheide ~ Emerson College ~
The power of women, the power of the
image, and the power of the canoe: Māori
filmmaker Merata Mita's *Mana Waka* (1990)

May Chew ~ Concordia University ~
Reimagining Immersion through Decolonial
Aesthetics and Praxis

SESSION

SATURDAY

March 16

9:00am

10:45am

119 **Gendered Vision(s)**
Indian Cinema, Post-1980

ROOM Gardner B ~ 3RD FLOOR

CHAIR **Ryan D'Souza** ~ Chatham University

Manjima Tarafdar ~ Chapman University ~
Subverting "Divine" Bengali Motherhood in
Rituporno Ghosh's film *Titli* (2002)

Somdatta Halder ~ West Bengal State
University ~ Eroticizing and the Feminine
Subject: A Study of the *Tawaif* Figure in
Shyam Benegal's *Mandi*

Ani Maitra ~ Colgate University ~
Documenting the Unnameable: Queer
Subalternity in Priya Sen's *Yeh Freedom Life*

120 **Exploring and Containing
Women in Media**

ROOM Clarendon ~ 3RD FLOOR

CHAIR **Sarah Banet-Weiser** ~ University of
Pennsylvania

Donna Peberdy ~ Southampton Solent
University ~ Exploring, Emoting and
Educating about Sexual Violence through
Short Film: 16Days16Films and Activism in
the #MeToo Era

Sarah Banet-Weiser ~ University of Pennsylvania
and **Kathryn Claire Higgins** ~ Goldsmiths,
University of London ~ Liars, Scammers
and Cheats: Con(fident) Women and Post-
Authentic Femininities on Television

Yoav Arbel ~ Tel Aviv University ~ The
Hollywood Thriller of the Unknowable
Woman: Skepticism and the Male Auteur
after #MeToo

Laurel Westrup ~ University of California,
Los Angeles ~ The Aging Pop Star in the
Present Tense: *Grace Jones: Bloodlight and
Bami*

121 **ROUNDTABLE**
Vertov-Fest

100 Years of the Kino-Eye

ROOM Fairfax A ~ 3RD FLOOR

CHAIR **Daniel Schwartz** ~ McGill University

CO-CHAIR **Julia Alekseyeva** ~ University of
Pennsylvania

Joshua Malitsky ~ Indiana University ~ Vertov
and Zilnik

Lilya Kaganovsky ~ University of California,
Los Angeles ~ Kino-Eye to Glass-Eye: Dziga
Vertov and Lilya Brik

Julia Alekseyeva ~ University of Pennsylvania ~
Vertov's Cinema-Truth and its Discontents

Daniel Schwartz ~ McGill University ~ Sounding
the Inaudible: Vertov's Sonic Legacy

Devin Fore ~ Princeton University ~ The
Analytics of Time

SPONSORSHIP Activist and Revolutionary Film and Media
Scholarly Interest Group

SESSION

SATURDAY

March 16

9:00 am

10:45 am

22 Reckoning with Representation

Blackness, Mediated Spaces and the Making of Self

ROOM Fairfax B ~ 3RD FLOOR

CHAIR **Lauren Wilks** ~ Trinity University

CO-CHAIR **Daelena Tinnin-Gadson** ~ University of North Carolina at Chapel Hill

Lauren Wilks ~ Trinity University ~ Reclaiming Self-Definition through Pause: Expanding the Postracial Resistance Toolbox through Rest and Refusal

Dewitt King ~ University of California, Irvine ~ Wrestling with Ownership: From Names, Images, and Likeness to Next In Line

Jacqueline Johnson ~ University of Southern California ~ 'She Looked at Me and She Called Me Tracey': Direct Address, Television Authorship, and the Fictions of Disclosure

Daelena Tinnin-Gadson ~ University of North Carolina at Chapel Hill ~ "Down to the Pynk": Haunting, Excess Flesh, and the Construction of Black Female Spectacle in Katori Hall's *P-Valley*

SPONSORSHIP Black Caucus

23 Around the World with Netflix

ROOM Berkeley ~ 3RD FLOOR

CHAIR **Benjamin Pearson** ~ Tulane University

Benjamin Pearson ~ Tulane University ~ "Africa: A Netflix Original": Streaming Platforms and the Business of Global Diversity

Claire Hoenecke ~ University of Wisconsin-Milwaukee ~ Adapting *The Witcher*: How Netflix Turned a Polish Icon into a Streaming Franchise

Casey Coffee ~ University of California, Santa Barbara ~ Affordances in the Platform Mesh: Online Reflections and Exchanges between K-Drama Fans and Netflix's *The Swoon*

Mike Van Esler ~ University of Wisconsin-Oshkosh ~ Deep Structures of Streaming: An Ecomaterialist Approach

24 Women In Action On and Off Global Screens

ROOM Arnold Arboretum ~ 5TH FLOOR

CHAIR **Chris Holmlund** ~ University of Tennessee

Chris Holmlund ~ University of Tennessee ~ Action as Mode: The General Case, the Nordic Caution

Yvonne Tasker ~ University of Leeds ~ Lost in Action? Women, Agency and Action Variants

Kathleen McHugh ~ University of California, Los Angeles ~ A la Action-mode: Women De(con)struct Rape-Revenge

Lindsay Steenberg ~ Oxford Brookes University ~ The Game Is Afoot: Screen Combat, Women and British Action

SPONSORSHIP Nordic Studies Scholarly Interest Group

25 Japan's Cinematic Serial Culture from Prewar to Present

ROOM Jamaica Pond ~ 5TH FLOOR

CHAIR **Hannah Airriess** ~ Indiana University

Hannah Airriess ~ Indiana University Bloomington ~ White-Collar Comedy and the Series Film in Japanese Postwar Cinema

Shweta Arora ~ National University of Singapore ~ Seriality and the Cross-Cultural Appeal of Indian Films in Japan

Rea Amit ~ University of Oklahoma ~ The Wizard of Oz(u): Serial Reproduction in Shochiku's Auteur

SESSION

SATURDAY

March 16

9:00 am

10:45 am

26 No Small Parts

Character Actors of the Stage and Screen

ROOM Olmstead ~ 5TH FLOOR

CHAIR **Will Scheibel** ~ Syracuse University

Justin Rawlins ~ University of Tulsa ~ *Listening Through the Walls: Reconstituting Rose McClendon and Her Method*

Julie Grossman ~ Le Moyne College ~ *Theresa Harris's Noir Provocations*

Will Scheibel ~ Syracuse University ~ *Female Monsters and Super Creeps: Gale Sondergaard, Rondo Hatton, and Universal's Late Horror Films*

Steven Rybin ~ Minnesota State University, Mankato ~ *Parker Posey in Hollywood*

SPONSORSHIP Performance and Stardom Scholarly Interest Group

27 A Language Not Their Own

Transnational Production in "Foreign" Dialogue

ROOM Riverway ~ 5TH FLOOR

CHAIR **Hannah Holtzman** ~ University of San Diego

Gemma King ~ Australian National University ~ *Lost Without Translation: Non-Signing Hearing Directors and Sign Language Cinemas*

Hannah Holtzman ~ University of San Diego ~ *Nation Branding Abroad: Language, Authenticity, and Nation in Kore-eda Hirokazu's *La Vérité* (2019)*

Becca Voelcker ~ University of London ~ *Insider/ Outsider: Arlene Bowman's *Navajo Talking Picture* (1986)*

Michael Gott ~ University of Cincinnati ~ *From the *Tower of Babel* to *Greek Salad*: Language and the economics of European Series Production*

SPONSORSHIP French/Francophone Scholarly Interest Group; Transnational Cinemas Scholarly Interest Group

28 Public Media/Media Publics

ROOM The Fens ~ 5TH FLOOR

CHAIR **Katie Kirkland** ~ Yale University

CO-CHAIR **Olivia Crough** ~ Harvard University

Katie Kirkland ~ Yale ~ *Staging Precarious Publics: The Work of Emily Jacir*

Olivia Crough ~ Harvard University ~ *For Whom the Air Waves: Shu Lea Cheang and Public-Access Television*

Emily Ruth Capper ~ University of Minnesota ~ *The Avant-Garde Lecture as Public Medium at Midcentury: Ambivalence and Critique*

Tim Ridlen ~ University of Tampa ~ *Art on Public Television: The Document and Intermedia Aesthetics*

SPONSORSHIP Documentary Studies Scholarly Interest Group

29 Contemporary Ukrainian Cinema

Industry and Culture Since Russia's Invasion in 2014

ROOM Public Garden

CHAIR **Vincent Bohlinger** ~ Rhode Island College

CO-CHAIR **Yuliya Ladygina** ~ Pennsylvania State University

Olga Blackledge ~ University of Pittsburgh ~ *Ukrainian Animation: The New Wave*

Olha Voznyuk ~ Linz University of Art and Design ~ *Habsburg Galician Nostalgia in Contemporary Ukrainian Films*

Yuliya V. Ladygina ~ Pennsylvania State University ~ *Hauntology, Ruins, the Macabre & the Promise of a Brighter Future in Valentyn Vasyanovych's *Atlantis**

SESSION

SATURDAY
March 16

9:00 am

10:45 am

130 Defying the "Old Medium" Myth
Radio's Poetics, Politics, and
ResilientResonance

ROOM Boston Common ~ 5TH FLOOR

CHAIR **Ling Zhang** ~ SUNY Purchase

CO-CHAIR **Neil Verma** ~ Northwestern University

Catherine Martin ~ Independent Scholar ~
Imagining Radio into the Home:
Representations of Radio in US Film,
1920-1939

Ling Zhang ~ State University of New York,
Purchase College ~ Specter of Acoustic
Internationalism: "Voice of Malayan
Revolution" in China, 1969-1981

Jason Loviglio ~ University of Maryland,
Baltimore County ~ Spinning the Dial:
Poetry as Radio/Radio as Poet

Neil Verma ~ Northwestern University ~ Ghost
in the Line: Radiophonic Unconscious in the
Age of Podcasting

SPONSORSHIPS: Radio, Audio Media, and Podcasting
Scholarly Interest Group; Sound and Music
Studies Scholarly Interest Group

9:00 - 10:45 am

TEACHING & PEDAGOGY
COMMITTEE ROUNDTABLE

**Teaching Under Conditions
of Precarity**

ROOM Republic A ~ 2ND FLOOR

This roundtable will discuss the various
ways in which precarity impacts our
teaching practices and offer strategies
for responding to or resisting these
conditions.

PARTICIPANTS:

Anirban Baishya ~ University of Wisconsin-
Madison

Hannah Goodwin ~ Mount Holyoke College

Tony Grajeda ~ University of Central Florida

Britta Hanson ~ Southern Methodist
University

Hunter Hargraves ~ California State
University, Fullerton

Kimberly Hall ~ Wofford College

SESSION

SATURDAY

March 16



Reminder

Don't forget to check the event listings
on pages 26-30 every day. You won't
want to miss out on anything!

9:00 am
10:45 am

SESSION

Saturday, March 16

11:00 am – 12:45 pm

J

J1 On Cinematic Friendships Queer Arab Cinema, Archival Practices, and Small Files

ROOM Liberty A ~ 2ND FLOOR

CHAIR **Raed El Rafei** ~ University of
Pittsburgh/ University of California, Davis

Raed El Rafei ~ University of Pittsburgh/
University of California, Davis ~ The Queer
Cinematic Friendships of Arab Cinema

Peter Limbrick ~ University of California,
Santa Cruz ~ Cine-filia, Cine-phia, and the
Reconstitution of a Moroccan Archive of
Creative Practice

Laura U. Marks ~ Simon Fraser University ~
Small-File Perturbations for Cinematic
Friendships

SPONSORSHIP Middle East Caucus

J2 Theorizing Information, AI, and the Computation of Everything

ROOM Liberty B ~ 2ND FLOOR

CHAIR **Heather Warren-Crow** ~ Texas Tech
University

Jihoon Kim ~ Chung-ang University ~ The
Mathemagical Media: Thinking Generative
AI as 'Mediation' and 'Media'

Heather Warren-Crow ~ Texas Tech
University ~ On the Problem of Nonhuman
Writing, or DNA as Media Technic

James Brennan ~ University of Colorado,
Boulder ~ Crypto-Culture: The Strategy and
Tactics of Hyper-financialization in Memes

Jeff Nagy ~ DISCO Network, University of
Michigan ~ Autism in the "Automatic
Environment": Disability, Laboratory Media,
and Data Behaviorism at Mid-Century

J3 Religion, Metaphysics and Film

ROOM Liberty C ~ 2ND FLOOR

CHAIR **Mohammad Mehdi Kimiagari** ~
Brown University

Mohammad Mehdi Kimiagari ~ Brown University ~ Affective (Dis)Enchantments: The Cinematic Screen and the Immanent Frame

Boaz Hagin ~ Tel Aviv University ~ "The great rebellion of Israel against Jehovah": The Ban on Graven Images in Early Israeli Film Discourse

Lexi Turner ~ Cornell University ~ Formless and Alone: Ritual and Reception Between *Begotten* and *You With Your Memory are Dead*

Konstantinos Kouras ~ Mount Allison University ~ The Ecstasy of Montage: Speculative Idealism in Eisenstein's Mature Theory

J4 The Sensuous Experience of History

ROOM Back Bay A ~ 2ND FLOOR

CHAIR **John Trafton** ~ Occidental College

Robert Burgoyne ~ University of St. Andrews ~ Embedded Histories: Landscape and The Cloud-Alien in Jordan Peele's *Nope*

Kim Nelson ~ University of Windsor ~ Farce All the Way Down: The Implications of Satire as a Register for the Past in Moving Histories

John Trafton ~ Occidental College ~ Acoustic Shadows: A Sonic Cartography of 1960s Los Angeles in *Once Upon a Time in Hollywood*

Alison Landsberg ~ George Mason University ~ From Impossibility to Historical Reality: Defamiliarization, Alienization, and Astonishment in *Lovecraft Country*

SPONSORSHIP CinemArts Scholarly Interest Group

J5 Teens on Screens in the 21st Century

ROOM Back Bay B ~ 2ND FLOOR

CHAIR **Timothy Shary** ~ Eastern Florida State College

CO-CHAIR **Elissa Nelson** ~ Bronx Community College, CUNY

Vivien Nara ~ University of Sydney ~ I Like You, but Please Study: The Chinese Campus Romance Film

Andre Regan ~ Georgia State University ~ Performing from the Bedroom: *Euphoria* Fandom on Tik Tok

Helena Donato-Sapp ~ Vistamar School ~ How the Outsider Archetype in TV Helped Me Negotiate Years of Bullying: A Teen Tribute to Friends from *Stranger Things*

Emily Ryalls ~ California Polytechnic State University ~ The Post-Queer Context of Netflix's Girl Centered Series

SPONSORSHIP Children's and Youth Media and Culture Scholarly Interest Group

J6 Global Documentary Studies

ROOM Back Bay C ~ 2ND FLOOR

CHAIR **Paul Fileri** ~ American University

David Pettersen ~ University of Pittsburgh ~ Claire Simon's *The Competition*: Access and Education in France's Elite Film School

Ailin Zhou ~ University of California, Santa Cruz ~ "The Real China" Behind the Bamboo Curtain: Felix Greene's *China!* (1965) and its reception among the Chinese Diasporas

Jing Wang ~ Emory University ~ Dis-intermediation in Question: Circulating Independent Chinese Documentary in the Age of Digital Distribution

SESSION

J

SATURDAY

March 16

11:00 am

12:45 pm

J7 Remaking and remediating Gen-X celebrity in the twenty-first century

ROOM Republic B ~ 2ND FLOOR

CHAIR **Shelley Cobb** ~ University of Southampton

Alice Leppert ~ Ursinus College ~ Welcome to *Riverdale*, Where Gen X Goes to Parent: Aging Icons on Contemporary Teen TV

Hannah Hamad ~ Cardiff University ~ "I heard you might be Lebanese": Celebrity, Generationality and the Queer TV Persona of Rosie O'Donnell

Neil Ewen ~ University of Exeter ~ Eric Cantona and the Ambivalence of Gen-X Identity

Shelley Cobb ~ University of Southampton ~ Ethan Hawke's perpetual goatee and the gendered politics of enduring Gen-X celebrity

J8 ROUNDTABLE Reworlding Cinema & Media Studies II Remapping Areas

ROOM Jefferson ~ 3RD FLOOR

CHAIR **Chenshu Zhou** ~ University of Pennsylvania

CO-CHAIR **Usha Iyer** ~ Stanford University

Jean Ma ~ University of Hong Kong ~ Productive Frictions between Cinema & Area Studies

Amalia Cordova ~ Smithsonian Institution ~ Indigeneity and the Limits of National Cinema

Chenshu Zhou ~ University of Pennsylvania ~ Multiple Geographies: The Case of China

Qui-Ha Hoang Nguyen ~ University of North Carolina, Wilmington ~ Positioning Vietnam in World Cinema

Usha Iyer ~ Stanford University ~ Media Intimacies between India and the Caribbean

Masha Salazkina ~ Concordia University ~ The Practice and Theory of Inter-referencing

SPONSORSHIP Transnational Cinemas Scholarly Interest Group

J9 Labors of Love

ROOM Kent ~ 3RD FLOOR

CHAIR **Toby Lee** ~ New York University

Laliv Melamed ~ University of Groningen ~ A Labor of Love? A history, a method

Shilyh Warren ~ University of Texas, Dallas ~ Making Love from the Archive: Courtney Stephen's *Terra Femme*

Sophie Holzberger ~ New York University ~ Cinema and Care: Collective Filmmaking and Reproductive Feminism

Toby Lee ~ New York University ~ "Something new in the name of againness": Copying, Repetition, and Recitation in Feminist Documentary Practice

SPONSORSHIP Documentary Studies Scholarly Interest Group

J10 Playing with Power Borders, Binaries, and Memory in *Cyberpunk 2077* and *Baldur's Gate 3*

ROOM Tremont ~ 3RD FLOOR

CHAIR **Samuel Santiago** ~ Syracuse University

Samuel Santiago ~ Syracuse University ~ Investigating Memory: Cognitive Surveillance in Cyberpunk Video Games

Luke Hernandez ~ University of Texas at Dallas ~ Complicating Latinx Futures in *Cyberpunk 2077* (2020) and Dystopia

SESSION

J

SATURDAY

March 16

11:00am

12:45pm

J11 WORKSHOP ChatGPT Pedagogy in the Media Studies Classroom

ROOM Huntington ~ 3RD FLOOR

CHAIR **Anna Froula** ~ East Carolina University

Anna Froula ~ East Carolina University
Mel Stanfill ~ University of Central Florida
Elizabeth Losh ~ William & Mary
Alison (Ali) Patterson ~ University of Pittsburgh

SPONSORSHIP Critical Media Pedagogies Scholarly Interest Group

J12 Kon Ichikawa Authorship, Adaptation, and Animation in Japanese Cinema

ROOM Newbury ~ 3RD FLOOR

CHAIR **Kyle Barrowman** ~ DePaul University

Maureen Turim ~ University of Florida ~ The Architectonics of Voyeurism and Familial Interactions in *Odd Obsession* and *The Makioka Sisters*
Erica Poon ~ University London ~ The Bitterness of Youth: *Punishment Room* and the Sun Tribe Films in Postwar Japan
Naoki Yamamoto ~ University of California, Santa Barbara ~ Ichikawa Kon's Animetism
Kyle Barrowman ~ DePaul University ~ Isolating Ichikawa: Auteurism between Form and Content

SPONSORSHIPS CinemArts Scholarly Interest Group; Animated Media Scholarly Interest Group

J13 WORKSHOP Cinema Studies in the Online Classroom

ROOM St. James ~ 3RD FLOOR

CHAIR **Andre Callot** ~ University of New Mexico

J14 Worlds in Pieces Building and Unbuilding Media Worlds

ROOM Stuart ~ 3RD FLOOR

CHAIR **Kate Rennebohm** ~ Lawrence University

CO-CHAIR **Mal Ahern** ~ University of Washington

Kate Rennebohm ~ Lawrence University ~ World Un-Building: Cavell's Partial, Mediated Worlds

Mal Ahern ~ University of Washington ~ It Was a World: Error and the Recording of Class Conflict

J.D. Connor ~ University of Southern California ~ The Organization of Visualization: World3 and its Limits

Cassandra Guan ~ Massachusetts Institute of Technology ~ A Cold New World: Geopolitical Emergence in the Main-Melody Film

SPONSORSHIP Film Philosophy Scholarly Interest Group

J15 ROUNDTABLE The Risks & Rewards of Collaborative Projects in Videographic Criticism and Pedagogy

ROOM Hampton ~ 3RD FLOOR

~~CHAIR **Neepa Majumdar** ~ University of Pittsburgh~~

CHAIR **Alan O'Leary** ~ Aarhus University

~~**Neepa Majumdar** ~ University of Pittsburgh ~ Cinephiliac Ethics and Power in Collective Making~~

Alan O'Leary ~ Aarhus University ~ Constraint and Obstruction in Collaborative Video

Maria Hofmann ~ University of Minnesota ~ There's no I in Collaborative Video Essay Projects

Susan Harewood ~ University of Washington Bothell ~ Let Go and Let God(complex)

Kathleen Loock ~ Leibniz University Hannover ~ But Is It Scholarship?

SPONSORSHIP Critical Media Pedagogies Scholarly Interest Group; Digital Humanities and Videographic Criticism Scholarly Interest Group

SESSION

SATURDAY

March 16

11:00 am

12:45 pm

J16 WORKSHOP
**Artists as Knowledge-makers
and Scholars as Artists**

ROOM Exeter ~ 3RD FLOOR

CHAIR **Cara Caddoo** ~ Indiana University
Bloomington

Cara Caddoo ~ Indiana University Bloomington

Terri Francis ~ University of Miami

Claudrena Harold ~ University of Virginia

Kevin Jerome Everson ~ University of Virginia

Elena Herminia Guzman ~ Indiana University
Bloomington

Eva Hageman ~ University of Maryland College
Park

SPONSORSHIP Oscar Micheaux Society

J18 **Reassessing Post-WWII
French Film Culture
and 'Quality' Cinema**

ROOM Gardner A ~ 3RD FLOOR

CHAIR **Kelley Conway** ~ University of
Wisconsin-Madison

Kelley Conway ~ University of Wisconsin-
Madison ~ French Quality and Comedy:
Fernandel and the *Don Camillo* Films

Sarah Leahy ~ Newcastle University ~ *Scripting
Marriage and Modernity in 1950s French
Sex Comedies: Boisrond and Wademant,
Bardot and Vidal*

Richard Neupert ~ University of Georgia ~
Tradition of Quality Meets National Interest:
Battle of the Heavy Water

Barry Nevin ~ Technological University
Dublin ~ 'The ultimate French non-*auteur*
director' (?): Christian-Jaque, 1950s Europe
and *Si tous les gars du monde* (1956)"

SPONSORSHIP French/Francophone Scholarly Interest
Group

J19 **Place-ing Media**
Atmospherics & Imaginaries

ROOM Gardner B ~ 3RD FLOOR

CHAIR **Maggie Steinhauer** ~ University of
Texas at Austin

Maggie Steinhauer ~ University of Texas at
Austin ~ "Freak Conditions" and other
Atmospheric Phenomena: Surveying
Broadcasting's Natural Boundaries, 1920-
1927

Irit Gazit ~ Tel Aviv University ~ Friends
and Enemies in Israeli TV Serial Drama:
Hospitality Dynamics in *Our Boys*

Cristina Pujol Ozonas ~ Universitat Oberta
de Catalunya ~ Imaginaries of Benidorm:
playing hide and seek with the welfare

Andrew Lison ~ University at Buffalo, SUNY ~
Revisiting Cybernetics through Detroit
Techno: Cybotron's Ambivalent Futurism

SESSION

J

SATURDAY

March 16

J17 ROUNDTABLE
**New Approaches to Bridging
Film Festivals and Academia**

ROOM Dalton ~ 3RD FLOOR

CHAIR **Brendan Kredell** ~ Oakland University

CO-CHAIR **Matt St. John** ~ Wisconsin Center for
Film and Theater Research

Gray Rodriguez ~ Film Festival Alliance ~
Collaborating with scholars as a practitioner

Tamara Falicov ~ University of Missouri-Kansas
City ~ Collaborating with practitioners as a
scholar

Anna Feder ~ Bright Lights Cinema Series,
Emerson College ~ Collaborating with
scholars as a practitioner

Susan Chinsen ~ Boston Asian American Film
Festival ~ Collaborating with scholars as a
practitioner

SPONSORSHIP Film and Media Festivals Scholarly Interest
Group

11:00 am

12:45 pm

J20 Uneasy Riders, Raging Bitches

Women's Authorship and New
Hollywood's "Female-Driven" Productions,
Models and Histories

ROOM Clarendon ~ 3RD FLOOR

CHAIR **Erin T. Hill** ~ University of California,
San Diego

Maria San Filippo ~ Emerson College ~
"Writing Like a Man": Leigh Brackett and the
Gendered (Re)Vision of New Hollywood

Erin T. Hill ~ University of California,
San Diego ~ "Kill the Bitch with Extreme
Prejudice": Women Executive/Producers'
Passion Projects as Emic Self-Portraits

Courtney Brannon Donoghue ~ University of
North Texas ~ Little Women in a League
of Their Own: Female-Driven, Mid-budget
Movies in Early Conglomerate Hollywood

Mirasol Enriquez ~ University of Texas at
Austin ~ Latina Filmmakers Taking Big Steps
through Small Screens and Streams

J21 ROUNDTABLE Videographic Star Studies

The Screen Stars Dictionary

ROOM Fairfax A ~ 3RD FLOOR

CHAIR **Ariel Avissar** ~ Tel Aviv University
CO-CHAIR **Colleen Laird** ~ The University of
British Columbia

Ariel Avissar ~ Tel Aviv University ~ Tom
Cruise: Mask

Colleen Laird ~ The University of British
Columbia ~ Yakusho Kōji: Character

Jiří Anger ~ Queen Mary University of London
and **Veronika Hanáková** ~ Charles University
in Prague ~ Natalia Oreiro: Transfer

Jemma Saunders ~ University of Birmingham ~
Julie Andrews: Voice

Charlotte Crofts ~ University of the West of
England Bristol ~ Cary Grant: Charm

SPONSORSHIP Digital Humanities and Videographic
Criticism Scholarly Interest Group

J22 Rolling

Blackness, Media, and Comedy

ROOM Fairfax B ~ 3RD FLOOR

CHAIR **Alfred Martin** ~ University of Miami

Phillip Cunningham ~ Wake Forest
University ~ "What Can We Do That No One
Else Can Do?": On *Key & Peele*, Comedy,
and Performing Race

Ellen Cleghorne ~ The New School ~
Geraldine and Me: Flip Wilson's Legacy and
This Black Female Sketch Comedy Artist

Felicia D. Henderson ~ [Northwestern
University](#) ~ From Network Comedy to
Streaming Dramey: How *The Game*
Challenged the Boundaries Placed on Black-
Themed Sitcoms

Ken Feil ~ Emerson College and **Alfred
Martin** ~ University of Miami ~ "Look
at Me!": *Jackie's Back*, Lifetime, and the
Production of Black Camp

SPONSORSHIPS Comedy and Humor Studies Scholarly
Interest Group; Black Caucus

J23 (Streaming) Technology, Media Labor, and Re/Stylizing History from Disney to Netflix

ROOM Berkeley ~ 3RD FLOOR

CHAIR **Colleen Montgomery** ~ Rowan
University

Colleen Montgomery ~ Rowan University ~
Lady and the Lawsuit: Scarlett Johansson's
and Peggy Lee's Labour Disputes with Disney

Brent Cowley ~ Brigham Young University-
Hawaii ~ Remediating the Mouse: The
Economics and Uncertainties of Disney+
and Remediated Digital Environments

Pamela Weidman ~ [University of California,
Berkeley](#) ~ [Animation and WWII
Propaganda: Abstracting Character in
Norman McLaren's Hen Hop and Disney's
Der Fuehrer's Face](#)

Kevin McDonald ~ California State University,
Northridge ~ Running Up that Hill:
Netflix, Nostalgia, and Remediation in the
Streaming Era

SESSION

SATURDAY

March 16

11:00 am

12:45 pm

J24 The Action Body in Popular Screen Culture

ROOM Arnold Arboretum ~ 5TH FLOOR

CHAIR **Drew Ayers** ~ Eastern Washington University

Nathan Blake ~ Northeastern University ~
From Rowdy Men to Proud Boys: Conspiracy and Clownish Violence in John Carpenter's *They Live* (1988)

Mark Gallagher ~ Parallax Corporation ~ Idris Elba in Action, in Transit, in a Catsuit

Tanine Allison ~ Emory University ~ The (De-) Aged Action Body

Drew Ayers ~ Eastern Washington University ~
Cultured Meat and the Animal Action Body

SPONSORSHIP Performance and Stardom Scholarly Interest Group

J25 Japanese Amateur Media in the World

ROOM Jamaica Pond ~ 5TH FLOOR

CHAIR **Denise Khor** ~ Northeastern University

CO-CHAIR **Diane Wei Lewis** ~ Washington University in Saint Louis

RESPONDENT **Liz Czach** ~ University of Alberta

Denise Khor ~ Northeastern University ~ "A Club for Everybody": Amateur Camera Clubs and Small-Gauge Filmmaking by Japanese Americans in the 1930s

Diane Wei Lewis ~ Washington University at St. Louis ~ 1970s-80s Cable Experiments and Amateur Women Media-Makers in Japan

Alexander Zahlten ~ Harvard University ~ Institutionalization of Amateur Cinema Networks in 1970s Japan: A Media-historical View

SPONSORSHIP Asian/Pacific American Caucus

J26 Italian Genre Films on the Small Screen

ROOM Olmstead ~ 5TH FLOOR

CHAIR **Tamao Nakahara** ~ Independent Scholar

CO-CHAIR **Austin Fisher** ~ Bournemouth University

RESPONDENT **Aine O'Healy** ~ Loyola Marymount University

Tamao Nakahara ~ Independent Scholar ~
Gender to Genderqueer in Italian Sex Comedies' Shift from Big to Small Screens

Giulio Olesen ~ Bournemouth University ~
Crashing the nightmare: filone directors and made-for-television horrors in the 1980s

Austin Fisher ~ Bournemouth University ~
Curating Italian horror films in the streaming era

J27 (Re)Contextualizing Play

Time, Space, and Place in Mobile Game Design

ROOM Riverway ~ 5TH FLOOR

CHAIR **Logan Brown** ~ Indiana University

Adriana de Souza e Silva ~ North Carolina State University ~ Playing with Place: How location-based mobile games can help us solve future crisis

Christopher A. Paul ~ Seattle University ~ The Brilliance of a Short Game: *Marvel Snap*, Brevity, and Toxicity

Donna Kim ~ University of Illinois at Chicago ~ Free-to-play Nostalgia: Platformized nostalgia in Korean neo-retro casual mobile game *MinigameHeaven* (2023)

Logan Brown ~ Indiana University ~
Distraction vs. Immersion: Vernacular Platform Theory and the Origins of American Mobile Game Design

SPONSORSHIP Video Game Studies Scholarly Interest Group

SESSION

SATURDAY

March 16

11:00 am

12:45 pm

J28 Embarrassing and Embarrassed

The Politics and Poetics of Media Embarrassment

ROOM The Fens ~ 5TH FLOOR

CHAIR **Daniel Morgan** ~ University of Chicago

Claire Sisco King ~ Vanderbilt University ~ Here's my little world: Embarrassment and Precarity in *Marwencol*

Kyle Stevens ~ Appalachian State University ~ Camp's Embarrassment of Riches

Jennifer Fay ~ Vanderbilt University ~ The Discrete Embarrassment of the Neo-Bourgeoisie

Daniel Morgan ~ University of Chicago ~ Regarding the Embarrassment of Others

SPONSORSHIP Film Philosophy Scholarly Interest Group

J29 Fandom as Feminism

Women Audiences, Political Negotiation, and Popular Culture

ROOM Public Garden ~ 5TH FLOOR

CHAIR **Brienne Adams** ~ Georgetown University

Emily Coccia ~ University of Michigan, Ann Arbor ~ Hot Cops and Toxic Bosses: Ideologically Ambivalent Erotics in Femslash Fandom

Matt Griffin ~ University of Iowa ~ Hollow, Corporate, Plastic: Fans Negotiating Feminism in Marvel's Brand

Brienne Adams ~ Georgetown University ~ Writing Love Letters to Black Women: Black Feminist Fandom and Anti-Fandom Acts of Love

Cara Dickason ~ Goucher College ~ "Sickening" Sexualization: *Euphoria*, Gen-Z, and Social Media Critique of the Male Gaze

SPONSORSHIP Fan and Audience Studies Scholarly Interest Group

J30 Dancing Communities on Screen

ROOM Boston Common ~ 5TH FLOOR

CHAIR **Pamela Krayenbuhl** ~ University of Washington Tacoma

CO-CHAIR **Jenny Oyallon-Koloski** ~ University of Illinois at Urbana-Champaign

Jenny Oyallon-Koloski ~ University of Illinois at Urbana-Champaign ~ "I think I love you. Shall we dance?": Court Dancing and Melodrama on Screen

Serouj Aprahamian ~ University of Illinois at Urbana-Champaign ~ Studios Meet the Streets: Depictions of Hip-Hop Dance in Hollywood

Pamela Krayenbuhl ~ University of Washington Tacoma ~ 'I am just like you': Ensemble Dances and Collectivity in Western Music Video

1:00 – 2:00 pm

GLOBAL SOLIDARITY TOWN HALL

Across Regions, Social Identities, and Academic Ranks

Bring your lunch, bring a friend!

ROOM Grand Ballroom ~ 2ND FLOOR

This Town Hall continues the conversations begun with the SCMS Global Solidarity Series. It provides a rare opportunity for SCMS members in different stages of their careers to come together to identify shared concerns and build toward concrete actions. Masking is strongly recommend; masks will be available at the door.

SPONSORS Global Solidarity Series

COORDINATORS Precarious Labor Organization; Graduate Student Organization; Middle East Caucus; Caucus on Class; Black Caucus; Latinx/a/o Caucus; Asian/Pacific American Caucus; and Disability Caucus

SESSION

SATURDAY

March 16

11:00 am

12:45 pm

SESSION

Saturday, March 16

2:00 – 3:45 pm

K

K1 Politics and Aesthetics of Gendered Bodily Transformations

ROOM Liberty A ~ 2ND FLOOR

CHAIR **James Lyons** ~ University of Exeter

- James Lyons** ~ University of Exeter ~
Girlhood, performance and risk: *Learning to skateboard in a war zone (if you're a girl)* and action sports documentaries
- Yunjia Liu** ~ University of Edinburgh ~ Queer Girlhood in Contemporary Cinema: Bodily Transgression in *Water Lilies* (2007) and *Pariah* (2011)
- Joo Yun Lee** ~ Maryland Institute College of Art ~ The Ocean's Memories of the COVID-19 Pandemic and Climate Change
- Madison Barnes-Nelson** ~ University of Wisconsin-Madison ~ Coming of Middle Age: Traumed in *Life & Beth* and *Somebody Somewhere*

K2 Scales of Surveillance

ROOM Liberty B ~ 2ND FLOOR

CHAIR **Gary Kafer** ~ University of Chicago

- Kriss Ravetto-Biagioli** ~ University of California, Los Angeles ~ The Metrics of the Face
- Kris Fallon** ~ University of California, Davis ~ Skin in the Game: Nextdoor and the History of Racialized Self-Surveillance
- Gary Kafer** ~ University of Chicago ~ Suspended Sensing: On the Aerosol Technics of Smart Dust
- Andrea Miller** ~ Pennsylvania State University ~ Tic-Tac-Toe: Mediating (Extraterrestrial) National Security
- SPONSORSHIP Media, Science and Technology Scholarly Interest Group

K3 Theorizing Stephen King

Adaptation, Genre, and the Multiverse

ROOM Liberty C ~ 2ND FLOOR

CHAIR **Chelsea Wessels** ~ East Tennessee State University

CO-CHAIR **Michael Blouin** ~ Milligan University

Michael Blouin ~ Milligan University ~
Andy Muschietti's *IT* and the Trouble with
Poststructuralism

Chelsea Wessels ~ East Tennessee State
University ~ Invitation for Infection: genre
goes viral in Stephen King

Matthew Holtmeier ~ East Tennessee State
University ~ "There are other worlds than
these": Bergson, Deleuze, Stephen King

K4 Movement, Play, & Design

ROOM Back Bay A ~ 2ND FLOOR

CHAIR **Bryan Sebok** ~ Lewis & Clark College

Kyla Yein ~ University of California
Los Angeles ~ Every Move Counts:
Nintendo Switch Fitness Games and
Grading Systems

Bryan Sebok ~ Lewis & Clark College ~
Designing *Cascadia 9.0*: Fun, Function, and
Fidelity in Serious Game Design

Siheng Zhu ~ University of Rochester ~ Pay-
to-Win to Pay-for-Love: How ACG Games
Influenced Affective Spending Designs in
Free to Play Mobile Games in China

Daniel Reynolds ~ Emory University ~
Platforms of Power: Landscape and
Embodiment in *Death Stranding*

K5 Subversive Sexuality

ROOM Back Bay B ~ 2ND FLOOR

CHAIR **Yi Li** ~ Savannah College of Art and
Design

Federico Zecca ~ University of Bari Aldo Moro
and **Giovanna Maina** ~ University of Turin ~
"The True King of Hardcore": Investigating
Rocco Siffredi as an Ob/scene and On/
scene Celebrity

Dominic Clarke ~ New York University ~
Exploring Queer Attraction via the Essay-
Film

Kevin Hagopian ~ Pennsylvania State
University ~ *The Woman They Almost
Lynched*: Transgendered Subversion and
Containment in the Post-War Protofeminist
Western

Yi Li ~ Savannah College of Art and Design ~
New British Realism: Queer Masculinity,
Liminality, and Imagined Homeland in Hong
Khaou's Interracial Narratives

K6 Global Perspectives on Documentary History

ROOM Back Bay C ~ 2ND FLOOR

CHAIR **David Fresko** ~ Rutgers University-
New Brunswick

David Fresko ~ Rutgers University-New
Brunswick ~ Cinematic Movements:
Transnational Itineraries of U.S. Political
Documentaries of the 1960s and 1970s

Raisa Sidenova ~ Newcastle University ~
Hidden Histories of Soviet Documentary:
Kyrgyz Documentary in the 1960s

Joshua Glick ~ Bard College ~ Indie
Hollywood and the Incorporation of
Documentary

Anat Dan ~ University of Pennsylvania ~
Humanism by Other Means: Global
Documentary, Film Festivals and
Posthumanism

SPONSORSHIP: Documentary Studies Scholarly Interest
Group

SESSION

K

SATURDAY

March 16

2:00 pm

3:45 pm

K7 Rethinking Film Authorship in Context

ROOM Republic B ~ 2ND FLOOR

CHAIR **Robert Silberman** ~ University of Minnesota

Sally Shafto ~ Framingham State University ~ Chris Marker as Film Critic

Nicolas Rueda ~ University of Chicago ~ Wiseman's Spatial Trilogy (1977-1979)

Chloe Kwiatkowski ~ University of Wisconsin-Milwaukee ~ Film as Remedy: Terrence Malick's *Pharmacia*

Michael Walsh ~ University of Hartford ~ Steve McQueen's Hunger Strikers

K8 War-torn, Spooky, Anti-Semitic, Vampire-y, Authoritarian Europe

Fantasies of Europeaness in American Prestige TV

ROOM Jefferson ~ 3RD FLOOR

CHAIR **Júlia Havas** ~ University of York

CO-CHAIR **Victoria K. Pistivsek** ~ King's College London

RESPONDENT **Diane Negra** ~ University College Dublin

Júlia Havas ~ University of York ~ "Love the Cold War Aesthetic": Constructions of 1980s Eastern Europe in American Nostalgia Television

David Levente Palatinus ~ Technical University of Liberec ~ The Liminal Space of Espionage Drama in a European Context: *Berlin Station*

Victoria K. Pistivsek ~ King's College London ~ "Let's Bleed the Swede!": Alexander Skarsgård, Nordic Masculinity, and American Hegemony in HBO's *Succession*

SPONSORSHIP Nordic Studies Scholarly Interest Group

K9 Production Studies

Empirical Approaches to the Question of Representation

ROOM Kent ~ 3RD FLOOR

CHAIR **Avery Page** ~ Western University

Avery Page ~ Western University ~ Producing TV Feminism and Jewish Women in American Sitcoms: Rhoda Morgenstern, Re-Visited

Zeynep Sertbulut ~ Haverford College ~ Contentious Stories of Culture: Censorship in the Turkish Dizi Industry

Eren Odabasi ~ Western Washington University ~ Cinema of Tomorrow: Project Development and Talent Training at the Cannes Film Festival

Concepción Cascajosa-Virino ~ Carlos III University of Madrid ~ The glass ceiling in streaming times. Women creators of fiction series in Spain (2017-2022)

SPONSORSHIP Film and Media Festivals Scholarly Interest Group

K10 Ways of Gaming

Aesthetics and Subjectivity in Games

ROOM Tremont ~ 3RD FLOOR

CHAIR **Cameron Kunzelman** ~ Mercer University

RESPONDENT **Michael Lutz** ~ Massachusetts Institute of Technology

Christine Prevas ~ Columbia University ~ Embodied Knowledge and Disembodied Subjectivity in Kitty Horrorshow's *Anatomy*

John Roberts ~ University of Colorado Boulder ~ Puzzling Evidence: Conspiracy and Archival Performance in *Watergate* and *A Hand with Many Fingers*

Cameron Kunzelman ~ Mercer University ~ Thousands Of Years Ago . . . : Precursor Civilizations as Coherence Machines in the *Assassin's Creed* Franchise

SPONSORSHIP Video Game Studies Scholarly Interest Group

SESSION

K

SATURDAY

March 16

2:00 pm

3:45 pm

K11 Generative AI and Humor in Marginalized and Minority Communities

Potentials, Fails and Ethical Issues

ROOM Huntington ~ 3RD FLOOR

CHAIR **Nathaniel Laywine** ~ York University

CO-CHAIR **Victoria Simon** ~ Felician University

RESPONDENT **Aram Sinnreich** ~ American University

Victoria Simon ~ Felician University and
Nathaniel Laywine ~ York University and
Aram Sinnreich ~ American University ~
Golems Can't Laugh: Generative AI and the
Erasure of Jewish Humor and Identity

Harlo Holmes ~ Freedom of the Press
Foundation ~ "Miss Me With Those Robots!"

Lonny Brooks ~ California State University,
East Bay and **Ahmed Best** ~ University
of Southern California ~ Signaling Black
Futures with Mothership AI Prophetic Humor

SPONSORSHIP Comedy and Humor Studies Scholarly
Interest Group

K12 Situating Gender & Sexuality on Screen

ROOM Newbury ~ 3RD FLOOR

CHAIR **Jun Okada** ~ Emerson College

Michela Russo ~ University of Michigan, Ann
Arbor ~ Through the Mirrors: Representing
the Queer Gaze in *Bad Hair*, *Don't Call Me
Son*, and *A Fantastic Woman*:

Rebecca Bell-Metereau ~ Texas State
University ~ "They're Turning the Friggin'
Frogs Gay!": Media Distractions on Climate
Change, Transgender Hysteria, and Despair

Ina Hark ~ University of South Carolina ~
Intertextual, Intersectional, Interplanetary:
For All Mankind Reflects on *Star Trek's*
Gender Politics

Mike Phillips ~ Southern Illinois University,
Carbondale ~ Transmedia Franchises,
Slasher Sequels, and Queer Narrative
Theory

K13 Journey into Conglomeration

Transmedia Trials and Tribulations in
Disney's Theme Parks

ROOM St. James ~ 3RD FLOOR

CHAIR **Nicholas Benson** ~ SUNY Oneonta

CO-CHAIR **Myles McNutt** ~ Old Dominion
University

Nicholas Benson ~ SUNY Oneonta ~ When in
The Universe Are We? The Management of
Narrative Temporality in Immersive Theme
Park Experiences

Ross Garner ~ Cardiff University ~ Failures,
Adjuncts, Absences, and Outsourcing:
Attitudes towards VR within Disney Parks

Rebecca Williams ~ University of South
Wales ~ Spatial Transmedia, IP 'Overlays'
and Brand Reassurance: *Tim Burton's
Nightmare Before Christmas* in Disney
Theme Parks

Myles McNutt ~ Old Dominion University ~
Franchising Fantasy: World of *Frozen* and
Licensed Immersion in the Disney Parks

SPONSORSHIP Urbanism/Geography/Architecture
Scholarly Interest Group

K14 Experimental Bodies & Borders Across the Globe

ROOM Stuart ~ 3RD FLOOR

CHAIR **Olivier Tchouaffe** ~ Southwestern
University

Laura McMahon ~ University of Cambridge ~
Dissident gestures: Black feminist
historiographies in British experimental
cinema

Vuk Vuković ~ University of Pittsburgh ~ Art
Beyond Borders: The Satellite Projects of
Nam June Paik (1984-1988)

Edson Costa Júnior ~ Unicamp / Duke
University ~ An Aesthetic of Indeterminacy
in Contemporary Black Brazilian Cinema

SESSION

K

SATURDAY

March 16

2:00pm

3:45pm

K15 National and Transnational Cinematic Imaginaries

ROOM Hampton ~ 3RD FLOOR

CHAIR **Parisa Vaziri** ~ Cornell University

- Tanya Desai** ~ University of Chicago ~ Songs from Unknown Women: Failed Duets in Guru Dutt's *Pyasa* (1957)
- Parisa Vaziri** ~ Cornell University ~ Iranian Cinematic Realism and Indian Ocean Slavery
- Fabrizio Torero** ~ University of Southern California ~ Cosmic Circles: Collective Movement in *Tequila*
- Tanushree Sharma** ~ University of Southern California ~ Kinetic Cartographies: Mapping Transnational Space in Contemporary Bombay Action Cinema

K16 Beyond Entertainment

Exploring Corporate Cinema's Economic, Cultural and Political Influence

ROOM Exeter ~ 3RD FLOOR

CHAIR **Elizabeth Lundén** ~ University of Southern California

- Jim Carter** ~ Boston University ~ The Caretaker Company in Olivetti Cinema
- Ole Johnny Fossås** ~ Stockholm University ~ PR by Proxy: Negotiating Exploitative Sápmi Land Use in Industrial Films on Early Swedish Television
- James Deutsch** ~ Smithsonian Institution ~ Hidden Hunger, Hidden Agendas, Henwar Rodakiewicz, and Swift
- Elizabeth Lundén** ~ University of Southern California ~ The Film Industry Project: Hollywood's Public Relations Campaign to Palliate the Postwar Crisis

SPONSORSHIP Nordic Studies Scholarly Interest Group

K17 From Creation to Destruction

Barbenheimer

ROOM Dalton ~ 3RD FLOOR

CHAIR **Kathleen McClancy** ~ Texas State University

- John Alberti** ~ Northern Kentucky University ~ "What Was I Made For": Barbenheimer, Metamodernism, and Why *Barbie* Works Better Than *Oppenheimer*
- Victoria L. Smith** ~ Texas State University ~ Cognitive Dissonance: The Patriarchy, *Barbie*, and Critical Reception
- Kathleen McClancy** ~ Texas State University ~ "A Chain Reaction That Would Destroy the Entire World": Blowing Up Patriarchal Capitalism in *Barbie* and *Oppenheimer*
- Colleen Glenn** ~ College of Charleston ~ "Anywhere Else I'd Be a Ten:" Casting, Ken's Crisis, and the Realities of Kendom in *Barbie*

SPONSORSHIP Comedy and Humor Studies Scholarly Interest Group; War and Media Studies Scholarly Interest Group

K18 Against Interpretation' at 60

Susan Sontag and Questions of Postcritique in Contemporary Film and Media Studies

ROOM Gardner A ~ 3RD FLOOR

CHAIR **Colin Burnett** ~ Washington University in St. Louis

- Colin Burnett** ~ Washington University in St. Louis ~ Asserting the Rights of Intensity: Sontag's 'Against Interpretation' for the Era of Cultural Studies
- Eugenie Brinkema** ~ Massachusetts Institute of Technology ~ Impoverished Vocabularies: On Form, the Long Take, and *Tár*
- James Cahill** ~ University of Toronto ~ "Stupid Together:" Susan Sontag's "Interpretation," *Cats*, and the WTF Effect
- Rebecca Wanzo** ~ Washington University in St. Louis ~ (Partially) Against Sontag: Aesthetics and the Slavery Film

SESSION

K

SATURDAY

March 16

2:00 pm

3:45 pm

K19 Escaping the Script

Fans, Cosplayers, and Monsters Remaking Immersive Media Experiences

ROOM Gardner B ~ 3RD FLOOR

CHAIR **Carly A. Kocurek** ~ Illinois Institute of Technology

- Carly A. Kocurek** ~ Illinois Institute of Technology ~ Eight Ways of Looking at a Galactic Starcruiser
- Anastasia Salter** ~ University of Central Florida ~ Adventure is In Here: Fan Days as Resistance in Disney Parks
- Riana Slyter** ~ Colorado State University ~ Embracing the Monster: Reimagining Horror Narratives in Haunted Attractions
- Bridget Blodgett** ~ University of Baltimore and **Greg Walsh** ~ University of Baltimore ~ Retro Walt Disney World and Making a Modern History and Place of Park Attractions

K20 (In)Visibility

Case Studies in Transmedia Documentary and Film

ROOM Clarendon ~ 3RD FLOOR

CHAIR **Lindsey Lodhie** ~ Colgate University

- Kaixuan Yao** ~ University of Minnesota, Twin Cities ~ From *Nüxia* to *Kunsheng*: Women's Cross-dressing as Transmedial Practices in Republican Shanghai
- Haneul Lee** ~ New York University ~ Documentary for radical care for migrant bodies and affects in crisis: *Overseas* and *Lumapit Sa Akin, Paraiso!*
- Nicholas Orlando** ~ University of Florida ~ Imagining Computers in *Nineteen Eighty-Four*, *The Terminator*, and *BloodSimple: Technologies of Violence*

K21 ROUNDTABLE Visualizing Rage through the Video Essay

Intersectional Explorations of Women's Anger in Contemporary Media

ROOM Fairfax A ~ 3RD FLOOR

CHAIR **Barbara Zecchi** ~ University of Massachusetts Amherst

- Barbara Zecchi** ~ University of Massachusetts Amherst ~ Visualizing Rage through the Video Essay
- Elizabeth Alsop** ~ School of Professional Studies, CUNY & the Graduate Center, CUNY ~ When the Woman Snaps: Televising Female Rage
- Anupama Prabhala** ~ Loyola Marymount University ~ Screening Rage in the Cinemas of the Global South
- Nilanjana Bhattacharjya** ~ Arizona State University ~ Maternal Rage and Agency in Hindi miniseries
- Celia Sainz** ~ University of Massachusetts Amherst ~ Climate Rage: visualizing ecological degradation
- Lisa DiGiovanni** ~ Keene State College ~ Fascist Spain's Rage in current cinema
- SPONSORSHIP Digital Humanities and Videographic Criticism Scholarly Interest Group

SESSION

K

SATURDAY

March 16

2:00 pm

3:45 pm

K22 Creating the Sounds of Black America

ROOM Fairfax B ~ 3RD FLOOR

CHAIR **Anthony Kinik** ~ Brock University

Kristen Leer ~ University of Michigan, Ann Arbor ~ Black Horror Radio Archives: Attempting to Historicize Black Horror Podcasting

Anna Stamm ~ Indiana University Bloomington ~ Black Panthers, Black Power, Black Radio: Making Space in a Midwestern City

Anthony Kinik ~ Brock University ~ Secret Histories of the 1969 Harlem Cultural Festival: *Summer of Soul*, the Staple Singers, and the Rockumentary Genre

Landon Palmer ~ University of Alabama ~ Ragtime Revival: 1970s American Cinema's Historiography of Scott Joplin

SPONSORSHIP Radio, Audio Media, and Podcasting Scholarly Interest Group

K23 New Directions in US TV Industry History and Genre

ROOM Berkeley ~ 3RD FLOOR

CHAIR **Alex Remington** ~ University of Texas at Austin

CO-CHAIR **Casey Walker** ~ University of Texas at Austin

Casey Walker ~ University of Texas at Austin ~ Shooting for the Box: The Film Noir Genre as Stylistic Shorthand for Early Television Police Procedurals

Alex Remington ~ University of Texas at Austin ~ Defining Classic Television Horror: The Munsters as Evolving Universal Strategy and Generic Memory

Karen Petruska ~ Gonzaga University ~ From Empty Signifier to Expansive Utility: The Employment of Genre within Regulatory Discourses about Children and Media

Phil Oppenheim ~ Chicken Soup for the Soul Entertainment ~ Commodify Your Disgust: Cultivating Cult Connoisseurship in Cable

K24 Empowering and Empowered Audiences and Viewership

ROOM Arnold Arboretum ~ 5TH FLOOR

CHAIR **Catherine Benamou** ~ University of California, Irvine

Catherine Benamou ~ University of California, Irvine ~ Spanish-language Television and the Pursuit of Social Justice: A Community-Based Perspective

Jonathan Gray ~ University of Wisconsin-Madison ~ "Are You Still Watching?" A Study of Streaming Audiences

Gina Junhan Fu ~ National University of Singapore ~ "Everyone Was Talking About it": A Thematic Analysis of Audience Interpretation of *Squid Game* on IMDb

Rahul Kumar ~ University of Pittsburgh ~ Cinema Beyond the Screen: Print and Pleasure in Bombay Cinema's *Mofussil* Landscape

K25 South Korean Eco Cinema and Media

ROOM Jamaica Pond ~ 5TH FLOOR

CHAIR **Yun-Jong Lee** ~ Ewha Womans University

Yun-Jong Lee ~ Ewha Womans University ~ South Korean Ecocinema from Its Inception to the 2020s

Woohyung Chon ~ Chung-ang University ~ Boundary and Subtitle as Method: The Transition of the DMZ into a Contact

Jeenee Jun ~ Hankyong National University ~ Post-Anthropocentrism in Korean Streaming Science-fictions in the 2020s: On The *Silent Sea* and *Jung_E*

SESSION

K

SATURDAY

March 16

2:00 pm

3:45 pm

K26 Whose Mummy?

Renewed Perspectives for a Central Icon of Film Theory and History

ROOM Olmstead ~ 5TH FLOOR

CHAIR **Antonia Lant** ~ New York University

CO-CHAIR **Karim Elhaies** ~ New York University

RESPONDENT **Basil Glynn** ~ Leeds Trinity University

Karim Elhaies ~ New York University ~ Moving Mummies in the Making of Egyptian Renaissances, 1871-2021

Magdalina El-Masry ~ Concordia University, Montreal ~ Watching Mummies Come to Life: The Mummy Film as Reflection of Hollywood Orientalism

Antonia Lant ~ New York University ~ Ancient Egypt's Meanings for Black Modernity: *Mercy the Mummy Mumbled* (1918)

SPONSORSHIPS: Middle East Caucus; Silent Cinema Scholarly Interest Group

K27 The South Korean Film Industry

From Segyehwa to Netflix

ROOM Riverway ~ 5TH FLOOR

CHAIR **Hyun Seon Park** ~ George Mason University

Junhyoung Cho ~ Korean Film Archive ~ Film Policy in South Korea: From Segyehwa to Netflix

Seoyeon Park ~ Simon Fraser University and **Dal Yong Jin** ~ Simon Fraser University ~ Production, Distribution, and Exhibition of South Korean Cinema

Simone Shu-Yeng Chung ~ National University of Singapore ~ BIFF and the City: Film, Festival, and Urban Regeneration in Busan

Sangjoon Lee ~ City University of Hong Kong ~ From Sundance to Netflix: South Korean Cinema in the US Film Market, 1996-2023

K28 New Research in Cinema History

ROOM The Fens ~ 5TH FLOOR

CHAIR **Martin Johnson** ~ University of North Carolina at Chapel Hill

Andrée Lafontaine ~ Kobe City University of Foreign Studies ~ 'A woman of forty': Olive Higgins Prouty (1882-1974) within and against psychoanalysis

Richard Farrell ~ University of California, Santa Barbara ~ Delinquent Conservationists: The Civilian Conservation Corps (CCC) on the Big Screen, 1935-1937

Hugo Ljungbäck ~ University of Chicago ~ Restoration or Distortion? Artificial Intelligence, Early Cinema, and Media History

Martin Johnson ~ University of North Carolina at Chapel Hill ~ Sixty Seconds of Sales: How the Federal Trade Commission Shut Down the Advertising Film business in 1943

SPONSORSHIP: Silent Cinema Scholarly Interest Group

K29 TV Feminisms

Thinking Feminism on TV

ROOM Public Garden ~ 5TH FLOOR

CHAIR **Katherine Morrissey** ~ Arizona State University

Kirstin Taylor ~ Colorado State University ~ For Us, By The CW: Industrial Pluralism and *All American: Homecoming*

Katherine Morrissey ~ Arizona State University ~ Premium Cable's (Formerly) Unromantic Tastes

Kelly Coyne ~ Northwestern University ~ The Real Thing: Gendered Housing Arrangements in American Sitcoms

SESSION

K

SATURDAY

March 16

2:00 pm

3:45 pm

K30 Rethinking Labor Practices and Industry Histories

ROOM Boston Common ~ 5TH FLOOR

CHAIR **MJ Clarke** ~ California State University, Los Angeles

Mark J. P. Wolf ~ Concordia University Wisconsin ~ CG After Hours: Apollo's Midnight Movie Group

MJ Clarke ~ California State University, Los Angeles ~ Fandom, informal distribution, and the history of independent professional wrestling streaming

Aurélie Petit ~ Concordia University ~ Situating animated porn content producers in the sex workeconomy

2:00 - 3:45 pm

JCMS SPONSORED

Media Studies Journals Publishing Information Session

ROOM Republic A ~ 2ND FLOOR

Learn about opportunities for publishing, get a behind-the-scenes look at journal operations, and meet the editorial teams of various media journals.

SESSION

K

SATURDAY

March 16



Rosie's Place

Donate your unopened hotel soaps, shampoos, conditioners, and other toiletry items people in need find useful. Look for the bin in the Registration area. For more info, see page 23.

2:00 pm

3:45 pm

SESSION

L

Saturday, March 16

4:00 – 5:45 pm

L1 [Queer] Bodies, Dolls, and Costumes

ROOM Liberty A ~ 2ND FLOOR

CHAIR **Alexander Rudenshiold** ~ University
of California, Irvine

Chenlei Xiao ~ The University of Sydney ~
The spirituality of affect–reconciled digital
bodies in *Drive My Car* (2021)

Alexander Rudenshiold ~ University of
California, Irvine ~ *Rats in (un)usual
circumstances: the queer, furry, remediation
of “Stay Up Late” and 1992’s Gallery 33*

Nathan Roberts ~ Harvard Extension School ~
The Doll Made Flesh: Greta Gerwig’s *Barbie*
(2023) as a Psychoanalytic Utopia

Roshaya Rodness ~ University of Toronto ~
First Violence: The Ecstatic Dreaming of
Queer Animation

L2 Splitting Off and Breaking Free

Mutational Genres
and Other Reproductions

ROOM Liberty B ~ 2ND FLOOR

CHAIR **Amy Herzog** ~ Queens College,
CUNY

Luka Arsenjuk ~ University of Maryland, College
Park ~ Heist Politics: Production, Circulation
. . . . Reproduction

Alessandra Raengo ~ Georgia State
University ~ *Of Widows and Maids: Recasting Art Speculation’s Kinship Structures*

Amy Herzog ~ Queens College, CUNY ~
Watch the Eggs: Origin Narratives and
Unnatural Reproduction in HBO’s *Watchmen*
(2019)

Courtney R. Baker ~ University of California,
Riverside ~ *Annihilation’s Black Feminist
Eco-Eternities*

SPONSORSHIP Film Philosophy Scholarly Interest Group

L3 Fears and Desires in 'Modi's India'

On-Screen Mediation, Manipulation
and Transgression

ROOM Liberty C ~ 2ND FLOOR

CHAIR **Pritha Chakrabarti** ~ MIT World Peace
University

CO-CHAIR **Meheli Sen** ~ Rutgers University

RESPONDENT **Sangita Gopal** ~ University of Oregon

Swapnil Rai ~ University of Michigan, Ann
Arbor ~ Braving the Wild with Modi: Affect,
Celebrity Ecology and Politics in India

Pritha Chakrabarti ~ MIT World Peace
University ~ The Mythologies in/of RRR:
The Making of 'Pan-Indian' through Many
Tongues and Many Ramayanas

Pawan Sharma ~ University of Minnesota ~
Horror Subsumed within the Ridiculous:
Stree, a narrative of Inversion of Gender-
roles and Spatial Representations

Meheli Sen ~ Rutgers University ~ Horrors
Under Modi: Region and Resistance in
Genre Film

L4 Labor, Activism, and the Media

ROOM Back Bay A ~ 2ND FLOOR

CHAIR **Tiffany Creegan Miller** ~ Colby
College

Kelsey Cameron ~ University of South
Carolina ~ Labor with Technology: Union-
Studio Negotiations as AI Policymaking

Celeste Oon ~ University of Southern
California ~ It's Giving: Gift Economies,
Producer-Consumer Logics, and Alternative
Labor in TikTok Livestreaming

James McMahon ~ University of Toronto ~
The political economic roots of Hollywood
strikes, 1950-2023

Sara Bakerman ~ Independent Scholar ~ "The
Performance of a Lifetime": The Actors'
Strike and Aging Women's Activism in
Hollywood

SPONSORSHIP Activist and Revolutionary Film and Media
Scholarly Interest Group

L5 Gender and Sexual Politics on TV

ROOM Back Bay B ~ 2ND FLOOR

CHAIR **Madeline Ullrich** ~ University of
Rochester

Jamie Hoholuk ~ University of British
Columbia ~ "It's not an exam": Popular
culture as a mode of comprehensive sex
education for youth

Kristen Hoerl ~ University of Nebraska-
Lincoln ~ The Exquisite Loneliness of a
Trailblazer Beauty

Madeline Ullrich ~ University of Rochester ~
Resentment at work: feminism, television,
and the turn to negative feelings

Sarah Matheson ~ Brock University ~ Justice
for Alex Forrest: The Reimagining of *Fatal
Attraction* on Paramount+

L6 New Configurations of Globality in Documentary Media

ROOM Back Bay C ~ 2ND FLOOR

CHAIR **Martin Roberts** ~ Emerson College

CO-CHAIR **Vinicius Navarro** ~ Emerson College

Lúcia Nagib ~ University of Reading ~
Zoomorphic Cinema: Riding Against Feral
Effects

Martin Roberts ~ Emerson College ~
Entangled Lives: Uncanny Animals in
Cosmopolitical Documentary

Vinicius Navarro ~ Emerson College ~ Whose
World Is It? Home, Hospitality, and Migration
in *Purple Sea*

Selmin Kara ~ Ontario College of Art &
Design ~ Geologic Realism in Akomfrah's
Vertigo Sea

SPONSORSHIP Documentary Studies Scholarly Interest
Group

SESSION

SATURDAY

March 16

4:00 pm

5:45 pm

L7 Cinematic Landscapes of History, Criticism, and Genre

ROOM Republic B ~ 2ND FLOOR

CHAIR **Martin Marinus** ~ Pennsylvania State University

Rachel Gabara ~ University of Georgia ~ African Film Criticism in the Colonial Capital

Heewon Chung ~ University of Seoul ~ Tadpoles, Toads, and a Praying Mantis: Landscapes and/with Nonhuman Beings in Im Heung-soon's Documentary Works

Martin Marinus ~ Pennsylvania State University ~ The Year of Miracles? Magic, Psychics, UFOs and the New Genres of Media in post-1989 Bulgaria

L8 ROUNDTABLE

Extraction and Media Methods

ROOM Jefferson ~ 3RD FLOOR

CHAIR **Brian Jacobson** ~ California Institute of Technology

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

Alice Lovejoy ~ University of Minnesota ~ Toward a Transnational History of Extractive Media

Jennifer Lynn Peterson ~ Woodbury University ~ Extractive Coordinates: A Cinema of Trees and Cars

Debashree Mukherjee ~ Columbia University ~ Plantation Media & Extractive Modernity

Joshua Neves ~ Concordia University ~ Data/ Drugs: On the Limits of Extraction

Justus Nieland ~ Michigan State University ~ Extraction Architecture and Planning Media

Priya Jaikumar ~ University of Southern California ~ Method as Necessary, Method as Impossible

SPONSORSHIP Media and the Environment Scholarly Interest Group

L9 Archival Politics and Practices from the Margins

ROOM Kent ~ 3RD FLOOR

CHAIR **Sarah Mae Fleming** ~ University of Wisconsin-Madison

Sarah Mae Fleming ~ University of Wisconsin-Madison ~ Hardcore Preservation: Punk Culture and Institutional Memory in the Hate5six Archive

Ashton Leach ~ University of Wisconsin-Madison ~ Defining the Indefinable: an Archival Exploration of Love in Wendy Clarke's *The Love Tapes*

Michelle Kelley ~ American Archive of Public Broadcasting ~ Collaborative Curation and Shared Authority: Practicing Public History at the American Archive of Public Broadcasting

Hahkyung Darline Kim ~ University of California, Santa Cruz ~ A History of Film Production Pedagogy: Archival Reconstruction of Documentary Syllabus for Civil Servant Filmmakers, 1959

L10 Games, Gaming, and Interactive Aesthetics in Contemporary Chinese and Sinophone Cinema

ROOM Tremont ~ 3RD FLOOR

CHAIR **Li Guo** ~ Utah State University

Douglas Eyman ~ George Mason University ~ Breaking Games with Film: Art, In-Game Cinema, and "Game Movies"

Shasha Liu ~ University of Toronto ~ How Does *Jade Dynasty* Become a Big IP? Platformization of Chinese Web Novels, Video Games and Animations

Hongmei Sun ~ George Mason University ~ Gamepace and the Reality of Chinese Medicine in Animated Series

Li Guo ~ Utah State University ~ ACG Aesthetics, Parasociality, and Eco-conscious Gaming in Animation TV Series of *The Legend of Hei* (2011-Present)

SPONSORSHIP Animated Media Scholarly Interest Group

SESSION

SATURDAY

March 16

4:00 pm

5:45 pm

L11 Computational Creativity

The Past and Future of AI Film Production

ROOM Huntington ~ 3RD FLOOR

CHAIR **Brendan McCauley** ~ University of Massachusetts Amherst

Allen Riley ~ University of California, Santa Cruz ~ A Social Practice of Computational Narrative Cinema

Brendan McCauley ~ University of Massachusetts Amherst ~ A Visual Language Model?: AI Tools and Creativity in Digital Filmmaking

Brandon Robert Green ~ University of California, Los Angeles ~ From Bytes to Beats: Computational Storytelling before ChatGPT

L13 Identity, Discrimination and Mediated Strategies of Resistance

ROOM St. James ~ 3RD FLOOR

CHAIR **Caitlin Lawson** ~ Emmanuel College, Boston

Anthony Dominguez ~ New York University ~ zug-zug: Navigating Racial Discourse on Orcs in Fantasy Media

Caitlin Lawson ~ Emmanuel College, Boston and **Cecilia Hafferty** ~ Emmanuel College, Boston ~ Doing the Lord's Work: Cathartic Anti-Fandom on Reddit

Liam Burke ~ Swinburne University of Technology ~ "Bush wees" and bilbies: *Bluey* and the value of localised children's TV in an era of global streaming services

L12 ROUNDTABLE

Reflecting on a Decade of [in]Transition

and Toward the Next Decade of Videographic Criticism

ROOM Newbury ~ 3RD FLOOR

CHAIR **Jason Mittell** ~ Middlebury College

Catherine Grant ~ Aarhus University/University of Reading ~ Laura Mulvey's Marilyn Ten Years On: Rewatching [in]Transition's First Published Video

Drew Morton ~ Texas A&M University-Texarkana ~ Historical evolution of [in]Transition

Christine Becker ~ University of Notre Dame ~ Re-listening to 2014's launch event

Kevin Ferguson ~ Queens College, CUNY ~ Recent trends in [in]Transition's submissions

Evelyn Kreutzer ~ Università della Svizzera italiana | USI ~ Videographic collaboration and multi-authorship

SPONSORSHIP Digital Humanities and Videographic Criticism Scholarly Interest Group

L14 Spatiotemporal Techniques in Film and Digital Media

ROOM Stuart ~ 3RD FLOOR

CHAIR **Jonah Jeng** ~ University of Pittsburgh

Raz Greenberg ~ Tel Aviv University/Hebrew University ~ Rotoscoping the Gamer, Playing the Body: The Silent Film Aesthetic of *Karateka* (1984) and *Prince of Persia* (1989)

Elliot Yu ~ University of California, Irvine and **Ashlyn Sparrow** ~ University of Chicago ~ Making, Breaking and Manipulating 3D Models in 3D Spaces

Nicholas Reich ~ Vanderbilt University ~ Drilling for Excess

Jonah Jeng ~ University of Pittsburgh ~ Anxious Embodiment: *Carter* and the Contemporary "Action Oner"

SESSION

SATURDAY

March 16

4:00 pm

5:45 pm

L15 Rethinking Techniques of Film Analysis

ROOM Hampton ~ 3RD FLOOR

CHAIR **Michael Stock** ~ Pepperdine University

Michael Stock ~ Pepperdine University ~ On Screen and Behind the Wheel: Automobility and Rear-Projection in Classic Hollywood Cinema

Hiaw Khim Tan ~ Independent Scholar/ University of Chicago ~ Close analysis by other means

Bruno Dariva ~ Indiana University Bloomington ~ Shouting and Crying: Vococentrism in *Shiva Baby*

Jordan Chrietzberg ~ Georgia State University ~ Bresson's Doubt, or, from Automatism to Autonomism

L16 Inaudible Voices and Invisible Colors in the Age of Digital Technologies

ROOM Exeter ~ 3RD FLOOR

CHAIR **Gabrielle Berry** ~ University of British Columbia

Lida Zeitlin-Wu ~ University of Michigan, Ann Arbor ~ Rethinking Racial Colorblindness through Digital Color Grading in *Pleasantville*

Iuliia Glushneva ~ Concordia University, Mel Hoppenheim School of Cinema ~ 'Apathetic Women': Female Labor of Translation for (Post)Socialist Video Screens

Gabrielle Berry ~ University of British Columbia ~ [Speaking Unseen]: The Liminal Captioned Voice

L17 Revisioning History

Materiality, Modernism, and Mediation

ROOM Dalton ~ 3RD FLOOR

CHAIR **Booth Wilson** ~ University of California, Berkeley

Chang-Min Yu ~ National Taiwan University ~ Cinematic Modernism and Taiwanese Film Historiography

Booth Wilson ~ University of California, Berkeley ~ Film Stock's Silver Age: Photochemical Infrastructure in the Era of Conservation and Financialization

Srijita Banerjee ~ University of Toronto ~ An "After-Life" for Objects: The Cinema of Collection in the films of Jean Vigo and Chris Marker

Michael Meindl ~ Radford University and Virginia Tech ~ Electrified Layers: Disney's Multiplane Camera and the Affordances and Limitations of Electricity

SESSION

L

SATURDAY

March 16



Trending . . .
like SCMS on Facebook
facebook.com/scmstudies

4:00 pm

5:45 pm

L18 Revolutionizing the Screens

Emerging Media and Everyday Activism in Chinese Societies across the Pacific

ROOM Gardner A ~ 3RD FLOOR

CHAIR **Klavier Wang** ~ National Yang Ming Chiao Tung University

Kin Tak Raymond Tsang ~ University of Southern California ~ Adapting Cultural Revolution (1966-76) from the Margins—Challenges of Proletarian Aesthetics in Hong Kong Leftist Cinema

Klavier Wang ~ National Yang Ming Chiao Tung University ~ From Ethnic Media to Activism Media: Making America's first Asian American television in the 1970s

Kun Xian Raymond Shen ~ University of California, Los Angeles ~ Breaking the Cinema's Wall: The Transition of Media Regimes from Dianyng to Luying in Taiwan in the 1980s

Sin Yi Emilie Choi ~ City University of Hong Kong ~ Video art or activism: A Comparative study of participatory media and collective formation in 1980s Hong Kong and Taiwan

SPONSORSHIPS Activist and Revolutionary Film and Media Scholarly Interest Group; Asian/Pacific American Caucus

L19 Representing Refugees in Film, Television, and Visual Media

ROOM Gardner B ~ 3RD FLOOR

CHAIR **Marina Levina** ~ University of Memphis

Marina Levina ~ University of Memphis and **Kalemba Kizito** ~ Boston College ~ Refugee Hauntings and Trauma in *His House* (2020)

Michael Lechuga ~ University of New Mexico ~ Monstrous Refugees and Techno-Zombie Soldiers: The Horror of *Black Mirror's* "Men Against Fire"

Snehai Goswami ~ University of Memphis ~ The Otherworldly Refugee in A Children's Film: The Friendly Alien and the Unfriendly Government

L20 Rethinking Automation and Infrastructure in Sonic Media

ROOM Clarendon ~ 3RD FLOOR

CHAIR **Andy Stuhl** ~ McGill University

RESPONDENT **Nick Seaver** ~ Tufts University

Andy Stuhl ~ McGill University ~ "A Human Radio Station:" Automation, Anti-Blackness, and Black Radio Practice in the 1970s

Mehak Sawhney ~ McGill University ~ Sonic Bestiary: Human-Nonhuman Entanglements in Machine Listening

Rory Solomon ~ The New School ~ Unsound Infrastructure: Voice Technologies as Disaster Media

SPONSORSHIPS Radio, Audio Media, and Podcasting Scholarly Interest Group; Media, Science and Technology Scholarly Interest Group; Sound and Music Studies Scholarly Interest Group

L21 ROUNDTABLE

A Celebration & Reflection on Filmmaker, Curator MM Serra's 30+ Years as Executive Director of Film-makers' Cooperative

ROOM Fairfax A ~ 3RD FLOOR

CHAIR **Ronald Gregg** ~ Columbia University

CO-CHAIR **Drake Stutesman** ~ Framework: Journal of Cinema and Media

MM Serra ~ Film-Makers' Cooperative in New York City ~ Reflections on Her Filmwork, Curating & Admin Work

Vera Dika ~ New Jersey City University ~ MM Serra's Influence on Erotic, Feminist Exp Film

Chris Straayer ~ New York University ~ MM Serra: Working Class Artist/Arts Administrator

Anne Hanavan ~ Independent Filmmaker and Performance Artist ~ MM Serra and the Lower East Side Avant-Garde Scene

Ger Zielinski ~ Toronto Metropolitan University ~ MM Serra's Prolific Legacy at Filmmakers' Coop

SPONSORSHIP Film and Media Festivals Scholarly Interest Group

SESSION

SATURDAY
March 16

4:00 pm
5:45 pm

L22 Mediating Blackness

ROOM Fairfax B ~ 3RD FLOOR

CHAIR **Frances Gateward** ~ Howard University

Candice Wilson ~ University of North Georgia ~ Black Horror, Black Joy: The Gothic House and the Fantasy of Black Male Spectatorship

Ting Ting Chan ~ Asia Eastern University of Science and Technology ~ Sporting the Black Hero: Will Smith, black stardom, and the Dilemma of (Im)Personal Performance in *Ali* and *King Richard*

Alex Hack ~ University of Southern California ~ The Black Body and its Many Histories: Corroborating Black Health and the Death of Medgar Evers

SPONSORSHIP Black Caucus

L23 The "Scorched Earth" of Contemporary Film and Media Studies

ROOM Berkeley ~ 3RD FLOOR

CHAIR **Hadi Gharabaghi** ~ Fairfield University

Isa Murdock-Hinrichs ~ Tulane University ~ Peripheries of the Imagination: Consuming Climate Disasters in Hollywood Film

Terri Ginsberg ~ City University of New York ~ "Petroculturalism" and Carbon Democracy in the Cinema Studies Mode of Production

Isabelle Freda ~ New York University ~ Stoppage: Cinematic Concept and Environmental Strategy

L24 Friends, Mothers, Icons

Feminism in Media Culture

ROOM Arnold Arboretum ~ 5TH FLOOR

CHAIR **Kathy Cacace** ~ Independent Scholar

Kathy Cacace ~ Independent Scholar ~ The Cartoonish Style in Feminist Politics: Absurdist Female Buddy Comedies and the Production of Feminist Laughter

Zahra Irannezhad ~ Illinois State University ~ Women on the Road: Mother-Daughter Journeys in Rakhshan Banietemad's *Gilaneh* (2004) and *Mainline* (2006)

Alora Paulsen Mulvey ~ University of Calgary ~ Marriage and Motherhood: Credibility Through Coupledness in Mom Influencer Spaces

Ryan Woodall ~ University of Texas at Austin ~ Spanish Sex Symbol Bárbara Rey: Celebrity of Change and Modernization

L25 The Cold War Sensorium

Aesthetics and Politics of Screen Cultures in Global Asia

ROOM Jamaica Pond ~ 5TH FLOOR

CHAIR **I-lin Liu** ~ Indiana University Bloomington

Kanako Mabuchi ~ University of California, Los Angeles ~ The Avant-garde Imagining of Early Television in Postwar Japan: An Analysis of Abe Kōbō's Teleplay *The Saucer Has Come*

I-lin Liu ~ Indiana University Bloomington ~ Widescreen in Cold War Taiwan, 1950s-1960s

SESSION

SATURDAY

March 16

4:00 pm

5:45 pm

L26 Public service television and the welfare state

social commitment and points of conflict in Swedish television history

ROOM Olmstead ~ 5TH FLOOR

CHAIR **Mariah Larsson** ~ Linnaeus University

Per Vesterlund ~ University of Gävle/Uppsala University ~ Swedish TV-drama and the Welfare state in the 1960s and 1970s

Elisabet Björklund ~ Lund University ~ Childbirth in early Swedish television: From sex education to feminist criticism

Mariah Larsson ~ Linnaeus University ~ Sexual welfare in an entertainment setting: Fräcka fredag (1988) and Swedish public service

SPONSORSHIPS Nordic Studies Scholarly Interest Group; Television and Radio History Scholarly Interest Group

L27 The Geocultures of Film Comedy

The Cultural Politics of Humor in the Global South

ROOM Riverway ~ 5TH FLOOR

CHAIR **Evelyn Shih** ~ University of Colorado Boulder

CO-CHAIR **Trinankur Banerjee** ~ University of California, Santa Barbara

Trinankur Banerjee ~ University of California, Santa Barbara ~ Unsettling Guests: Imaginaries of Living Together in Popular Bengali Comedy after Partition

Evelyn Shih ~ University of Colorado Boulder ~ The House Divided Laughs Together: Film Comedy and National Division in Post-War Sinophone Cinemas

Alejandro Kelly-Hopfenblatt ~ Tulane University ~ Conservative nationalism and industrial modernity in Argentine family comedies of the early 1940s

Nilo Couret ~ University of Michigan, Ann Arbor ~ On the Next Installment: The Brazilian Film Comedy Franchise and the Art of Parcelamento

SPONSORSHIPS Comedy and Humor Studies Scholarly Interest Group; Latinx/a/o Caucus

SESSION

SATURDAY

March 16



Reminder

Make sure to review the event listings on pages 26-30 daily to ensure you don't miss out on anything!

4:00 pm

5:45 pm

L28 **Playing with Power**

Researching Audiences from Creation to Canon

ROOM The Fens ~ 5TH FLOOR

CHAIR **Justin Wyatt** ~ University of Rhode Island

Marko Djurdjic ~ York University ~ Show It Out Loud: Media Literacy, Space, and the Embodied (Kid!) Spectator

Lore Whittemore ~ University of Colorado Boulder ~ "Canon" as an Emerging Meaning-Making Process

Justin Wyatt ~ University of Rhode Island ~ The Engaged (& Exploited?) Viewer: Ideation & Content Co-Creation in Media Market Research

Lauren Rouse ~ University of Central Florida ~ Analyzing the Omegaverse Body through Disability Studies

SPONSORSHIP Fan and Audience Studies Scholarly Interest Group

L29 **Women Behind and On the Screen**

ROOM Public Garden ~ 5TH FLOOR

CHAIR **Andrea Kelley** ~ Auburn University

Fernanda S. R. Santos ~ University of São Paulo / Columbia University ~ Racial Rhetoric as Melodramatization: Lorraine Hansberry's Unfilmed Screenplay

Andrea Kelley ~ Auburn University
Take in the Sheets: The Cinematic Clothesline and the Materiality of the Screen

Muxin Zhang ~ Concordia University
Montreal ~ More than a "China Doll": Nancy Kwan's Cosmopolitan Sexuality and Racial Fluidity

Manjari Mukherjee ~ Tufts University ~ Minor Stories Micro Communities: Jewish Women on Bollywood Screen from the 1920s to 1950s

L30 **Commodifying Marginalized Media Representation and Identities**

ROOM Boston Common ~ 5TH FLOOR

CHAIR **Victoria Sturtevant** ~ University of Oklahoma

Christopher Chavez ~ University of Oregon ~ A Studio of Our Own: Pantelion Films and the Construction of the Ideal Latinx Movie Viewer

Nathan Workman ~ University of Wisconsin-Madison ~ "Football is for Everyone": The NFL's LGBTQ+ Branded Difference and Marketing Campaign

Victoria Sturtevant ~ University of Oklahoma ~ *The Incredible Shrinking Woman* (1981): How Universal Shrank Jane Wagner's Satire

Mike Goemaat ~ University of Southern California ~ Nobody's Secret: Netflix, Young Royals, and Finding a Queer Niche on Streaming

SESSION

SATURDAY

March 16

4:00 pm

5:45 pm

Saturday, March 16

6:00 – 7:45 pm

SESSION

M

M1 Commerce, Storytelling and Fandom

ROOM Liberty A ~ 2ND FLOOR

CHAIR **Louisa Stein** ~ Middlebury College

Tanya Zuk ~ University of North Texas ~
Micropatronage: Brought to You by Our
Sponsors, the Fans

Fiona Haborak ~ University of Texas at Dallas ~
Circulating Cosplay: The Display of Cosplay
Business Cards as a Branding Technique &
as Promotional Labor

Louisa Stein ~ Middlebury College ~ K-Pop
Lore & The Transmedia Multiverse

M2 "Crisis" at Comic-Con

Rethinking Promotional Culture, Industry,
and Fandom in the 2020s

ROOM Liberty B ~ 2ND FLOOR

CHAIR **Felan Parker** ~ University of Toronto

CO-CHAIR **Benjamin Woo** ~ Carleton University

Erin Hanna ~ University of Oregon *and*
Felan Parker ~ University of Toronto ~
Hollywood's Haunting 'Absence' at Comic-
Con 2023

Shawna Kidman ~ University of California,
San Diego ~ Is Pop Media Fandom Anti-
Labor?

Melanie Kohnen ~ Lewis & Clark College ~
Hollywood Hype and Invisible Labor:
Tensions in Media Industry Promotion at
Comic-Con

Benjamin Woo ~ Carleton University ~
Infrastructures of Self-Promotion

SPONSORSHIPS: Fan and Audience Studies Scholarly
Interest Group; Comics Studies Scholarly
Interest Group; Media Industries Scholarly
Interest Group

M3 Queer Reimaginings

Nation/Genre/Reception

ROOM Liberty C ~ 2ND FLOOR

CHAIR **Jungmin Kwon** ~ Portland State University

[Jungmin Kwon — Portland State University — Contemporary Queer Cinema and Its Dis/Contents in South Korea](#)

Soo Hyun Jeon ~ Texas A&M University ~ "Yeah, I'm queer as a coot": Queerness in Cormac McCarthy's *No Country for Old Men* and its Erasure in the Coens' Film

Yizhou Xu ~ Old Dominion University ~ Haier Brothers, Everyday Appliances, and the Queer Domesticity of Sino-Foreign Joint Ventures

M4 Intersectional Femininities in Media

ROOM Back Bay A ~ 2ND FLOOR

CHAIR **Mazyar Mahan** ~ University of Texas at Dallas

Mazyar Mahan ~ University of Texas at Dallas ~ Threads of Truth: Women's Costumes in Asghar Farhadi's Cinematic Portrayals

Angel Trazo ~ University of California, Davis ~ Asian Baby Girl (ABG): The Memeification of a Hypersexual Female Aesthetic and its Impact on Asian American Young Adults

Bruno Guaraná ~ Boston University ~ Of Lesbians and Werewolves: The Queer Intersectionality of *Good Manners*

Liao Zhang ~ University of Nottingham ~ Breaking Political and Economic Limits: A Study of the China Women's Film Festival (CWFF)

M5 Inside the Peepshow Box

Histories of Assembling and Embodiment

ROOM Back Bay B ~ 2ND FLOOR

CHAIR **Peter Bloom** ~ University of California, Santa Barbara

CO-CHAIR **Meredith Bak** ~ Rutgers University-Camden

Shijia Yu ~ Open University ~ Tactility, Creativity, and Bourgeois Labor: Re-examining nineteenth-century amateur paper peepshows

Meredith Bak ~ Rutgers University-Camden ~ The Shot Heard Round the World: Violent Geographies in Peter Newell's *The Hole Book*

Peter Bloom ~ University of California, Santa Barbara ~ The Napoleonic red plume and pre-cinematic spectatorship: Inside the 19th century Fête Dieu Concertina Peepshow box

Amanda Shubert ~ University of Wisconsin-Madison ~ Vision at a Distance: Peep Media and the Victorian Imperial Imagination

M6 Unlearning Documentary Film History in East Asia

ROOM Back Bay C ~ 2ND FLOOR

CHAIR **Mitsuyo Wada-Marciano** ~ Kyoto University

CO-CHAIR **Suhyun Kim** ~ Kyoto University

Chika Kinoshita ~ Kyoto University ~ Extremely Public Private Eros: Documentary Filmmaking and Feminist Movements in 1970s Japan

Tamako Akiyama ~ Kanagawa University ~ Mothers Film Festival: Flipping Chinese Independent Documentary History

Suhyun Kim ~ Kyoto University ~ Contingency of Women Documentaries in South Korea in the 2010s

Mitsuyo Wada-Marciano ~ Kyoto University ~ New Film History from Women's Documentaries

SPONSORSHIP Film and Media Festivals Scholarly Interest Group

SESSION

M

SATURDAY

March 16

6:00 pm

7:45 pm

M7 Expanding the Borders of the Frontier

Race and Gender in the Hollywood Western

ROOM Republic B ~ 2ND FLOOR

CHAIR **Philippa Gates** ~ Wilfrid Laurier University

CO-CHAIR **Costanza Salvi** ~ University of Bologna

Andrew Patrick Nelson ~ University of Utah ~ "More Balls Than the Men Around Her": Revisiting the History of the Western with Miss Barbara Stanwyck

Costanza Salvi ~ University of Bologna ~ Revising Anthony Mann's *The Furies* (1950) through Pairing Antagonism: Vance (Barbara Stanwyck) and Juan (Gilbert Roland)

Philippa Gates ~ Wilfrid Laurier University ~ Self-Made: Chinese Women in the Hollywood's Civil Rights Era Western

Jenny Barrett ~ Edge Hill University ~ These People. Existed: The Transforming African American Memory of the West

SPONSORSHIPS Classical Hollywood Scholarly Interest Group; Oscar Micheaux Society

M8 ROUNDTABLE Expanding the Field

A Regional History of Sponsored Film in Atlantic Canada and Northeastern US

ROOM Jefferson ~ 3RD FLOOR

CHAIR **Andrew Burke** ~ University of Winnipeg

Charles Acland ~ Concordia University ~ Audiovisual Infrastructure of Canadian Modernity

Dominique Brégent-Heald ~ Memorial University, St. John's Campus ~ Sponsored Film as Postwar Destination Branding

Meghan Romano ~ University of Toronto ~ Sponsored Cinema on the Newfoundland-Boston Axis

Jennifer VanderBurgh ~ Saint Mary's University ~ Cross-regional Collaborations in Film Production

Rachel Jekanowski ~ Memorial University, Grenfell Campus ~ An Archival Approach to Energy Film

SPONSORSHIP Nontheatrical Film and Media Scholarly Interest Group

SESSION

M

SATURDAY

March 16

6:00 pm

7:45 pm

M9 Not Derivative, Not Transformative, but a Secret Third Thing

Expanding Our Understandings
of Fan-Made Media

ROOM Kent ~ 3RD FLOOR

CHAIR **Maria Alberto** ~ University of Utah

Kimberly Dennin ~ Memorial University,
St. John's Campus ~ *Voices of Power: A
Comparative Analysis of Official and Fan-
Made Podcasts for Amazon's *The Rings of
Power* TV Series*

Maria Alberto ~ University of Utah ~ *Fan(nish)
Texts, Transmedia Storyworlds, and D & D's
Grand History of the Realms*

Sarah Breyfogle ~ Howard University ~
*Blorbos, Poor Little Meow Meows, and
Miserable Little Men: Toward A Typology of
Fans' Comfort Characters*

Effie Sapuridis ~ Western University ~ *Digital
Embodiment & Restored Identities in TikTok
Self-Insert Fanvids*

SPONSORSHIP Fan and Audience Studies Scholarly
Interest Group

M10 Undead Media

Platform Cultures and Analog Games

ROOM Tremont ~ 3RD FLOOR

CHAIR **Alex Chalk** ~ University of Toronto
Scarborough

CO-CHAIR **Nicole T. Winchester** ~ York University

Alex Chalk ~ University of Toronto Scarborough ~
*History of an Undead Platform: Remembering
Google+ as an Aca-Fan*

Nicole T. Winchester ~ York University ~ *The
Platformization of Dungeons & Dragons*

Aaron Trammell ~ University of California,
Irvine ~ *Fanzines as Undead Media*

Evan Torner ~ University of Cincinnati ~ *Digital
Platforms and Indie Tabletop Role-Playing
Games*

SPONSORSHIP Video Game Studies Scholarly Interest
Group

M11 Case Studies in Algorithms & Artificial Intelligence

ROOM Huntington ~ 3RD FLOOR

CHAIR **Deborah Levitt** ~ The New School

Jude Velez ~ University of Washington ~
*#transtok: Digital Vulnerability in an Era of
Hateful Algorithms*

Gabriel Paletz ~ Charles University ~ *Buster
Keaton's Challenge to AI: Using New
Technologies in Cinema and Media Studies*

Ori Levin ~ Tel Aviv University ~
*Democratizing Viewing: A Comparative
Analysis of Myths from Visual Esperanto to
On-Demand Personalization*

M12 Activism and Media

ROOM Newbury ~ 3RD FLOOR

CHAIR **Juho Ahava** ~ Marbella International
University Centre

Gilad Padva ~ Independent Scholar ~
*Pornographic Nihilism, Campy Erections and
Terrorized Male Bodies in Bruce LaBruce's
*The Raspberry Reich**

Daryl Meador ~ New York University ~
*Counter-forensics, conspiratorial politics,
and the assassination of JFK*

Boel Ulfsdotter ~ University of Gothenburg ~
*Aesthetic relief in Nahid Persson Sarvestani's
political documentaries*

Juho Ahava ~ Marbella International University
Centre ~ *John Sayles and Writing People's
History on the Silver Screen*

SPONSORSHIP Adult Film & Media Scholarly Interest
Group

SESSION

M

SATURDAY

March 16

6:00 pm

7:45 pm

M13 Transnational Perspectives on Genres, Cycles and Serials

ROOM St. James ~ 3RD FLOOR

CHAIR **Anthony Lee** ~ University of Southern California

Tingyu Chen ~ University of Illinois at Urbana-Champaign ~ The Use of Special Effects and its Political Implication in Main Melody Blockbusters

Anthony Lee ~ University of Southern California ~ *Kuru* is what Cool Isn't: METI's Cool Japan Policy and Kadokawa Corporation's "kuru" production of *isekai* media

Katherine Morrow ~ Carleton University ~ Rurality, TV Parody, and Cinematic Affect: Serialized Narratives on Chinese Short Form Video App Kuaishou (Kwai)

Murat Akser ~ Ulster University ~ Cem Yilmaz, Telecinematic Genre Revival and Ideology of the Turkish Film Remakes

M14 Disembodied Voices in the Living Room

Radio Histories

ROOM Stuart ~ 3RD FLOOR

CHAIR **Danielle Simon** ~ Middlebury College

Dahlia Schweitzer ~ State University of New York ~ Built on the Bodies of Women: How the Black Dahlia Murder Established the Legacy of True Crime

Danielle Simon ~ Middlebury College ~ ". . . and the Valkyries galloped through my living room": Tracing a Global History of Opera on Radio, 1920-1931

Sadie Couture ~ McGill University ~ Party Lines in the Beep-Tone Era: On (non)-interconnection and Call-in Radio

Amy Coddington ~ Amherst College ~ Formatting Race on Commercial Radio Stations

SPONSORSHIPS Radio, Audio Media, and Podcasting Scholarly Interest Group; Television and Radio History Scholarly Interest Group

M15 Non Theatrical Film and Media Texts and Contexts

ROOM Hampton ~ 3RD FLOOR

CHAIR **Julide Etem** ~ University of Virginia

Julide Etem ~ University of Virginia ~ Science Education and Diplomacy: How Physics Films Shaped the US-Turkey Alliance

Lawrence Webb ~ University of Sussex ~ The MGM of Madison Avenue: the MPO Studio and the Creative Revolution

Alex Kupfer ~ Vassar College ~ Telefilms Inc.'s 'Film Patrol': 16mm and Replay in Horse Racing

Ben Strassfeld ~ Queens College, CUNY ~ Censorship behind Bars: Media Regulation in State Penitentiaries

SPONSORSHIP Nontheatrical Film and Media Scholarly Interest Group

M16 International Sexploitation Stars

ROOM Exeter ~ 3RD FLOOR

CHAIR **Victoria Ruétalo** ~ University of Alberta

Ana Magalhaes Da Silva ~ University of Alberta ~ A Controversial Star System for a Controversial New Woman: The Experience of the Erotic Cycle in Brazilian Cinema

Jennifer Moorman ~ Fordham University ~ Unrest, Rebellion, and Escape: The Political Potential of "Black Emanuelle" in Prison

Victoria Ruétalo ~ University of Alberta ~ Hot Flicks Stars in the Cold War

SPONSORSHIP Adult Film & Media Scholarly Interest Group

SESSION

M

SATURDAY

March 16

6:00 pm

7:45 pm

M17 Reimagining the History of Israeli Film Culture Through Paratexts

ROOM Dalton ~ 3RD FLOOR

CHAIR **Dan Chyutin** ~ Tel Aviv University

Dan Chyutin ~ Tel Aviv University ~ Fandom in a Time of High Nationalism: Israeli Film Culture of the Fifties

Sigal Yona ~ Ghent University ~ The Horizontal Mode of Audience Engagement: Two Case Studies

Rachel Harris ~ Florida Atlantic University ~ How the IDF Built the Israeli Film Industry

Yael Mazor ~ Tel Aviv University ~ Guilt trip? German Film Distribution as a Form of Indoctrination in Israeli Film Culture

M18 Code, Content, and Carnality Interrogating Digital Sexualities and Pornography

ROOM Gardner A ~ 3RD FLOOR

CHAIR **Débora Martini** ~ University of Colorado Boulder

CO-CHAIR **Becky Holt** ~ Concordia University

RESPONDENT **Peter Alilunas** ~ University of Oregon

Marilia Kaisar ~ University of California, Santa Cruz ~ Teledildonics and Distanced Sex/Tech/Intimacies

Débora Martini ~ University of Colorado Boulder ~ Digital Sexual Media and Algorithmic Culture–Pornography's Algorithmic Biopolitics

Becky Holt ~ Concordia University ~ From Hard to Soft: Pornification, Platformization, and the Emergence of New Aesthetic Forms

M19 Makeup, Race, and Ethnicity from Early Hollywood to the Second World War

ROOM Gardner B ~ 3RD FLOOR

CHAIR **Joshua Schulze** ~ University of Michigan, Ann Arbor

CO-CHAIR **Marissa Spada** ~ Independent scholar

Esther Kim Lee ~ Duke University ~ Makeup Art, Whiteness, and Yellowface in Early Film

Alice Maurice ~ University of Toronto ~ In the Blood or In the Greasepaint? Makeup, Acting, and Racial Disguise in Early Cinema

Marissa Spada ~ Independent Scholar ~ The Siren from Montana: Hollywood Exoticism and the Reassuring Whiteness of Myrna Loy

Joshua Schulze ~ University of Michigan, Ann Arbor ~ Soft Hands and Blistered Feet: Orientalism and Racialized Labor in the Production of *Sundown* (1941)

SPONSORSHIP Silent Cinema Scholarly Interest Group

M20 Boxed In?

Music on Television and Beyond

ROOM Clarendon ~ 3RD FLOOR

CHAIR **Jennifer Fleegeer** ~ Ursinus College

Caryl Flinn ~ University of Michigan, Ann Arbor ~ Hot Dogs and Crêpes Suzette: 1960s America in a Globalized World in *The Patty Duke Show*

Jennifer Fleegeer ~ Ursinus College ~ Nonsense and Micro-Songs: Musical Interpretations of Girlhood on Television

Desirée J. Garcia ~ Dartmouth College ~ Deforming St. Louis: The Televisual After-Life of *Meet Me in St. Louis* (1944)

Krin Gabbard ~ Stony Brook University ~ Jazz in an Anthropocentric Universe: *The Man Who Fell to Earth* (2022)

SPONSORSHIP Sound and Music Studies Scholarly Interest Group

SESSION

M

SATURDAY

March 16

6:00 pm

7:45 pm

M21 ROUNDTABLE Cinema and Pleasure

ROOM Fairfax A ~ 3RD FLOOR

CHAIR **Maggie Henefeld** ~ University of Minnesota, Twin Cities

CO-CHAIR **Girish Shambu** ~ Canisius University

Caetlin Benson-Allott ~ Georgetown University ~ *What's Wrong with Respite?: In Praise of Escapism*

Diana W. Anselmo ~ California State University ~ *To Love So Much It Hurts: Movie-Mad Audiences*

Darshana Sreedhar Mini ~ University of Wisconsin-Madison ~ *Soft Pleasures: Desiring through Erotic Cinema*

Lorenzo Marmo ~ Roma Tre University ~ *Cinephilia/Topophilia: On the Pleasures of Place*

Maggie Henefeld ~ University of Minnesota, Twin Cities ~ *Joys of Critique and Archival Film Rediscovery*

Girish Shambu ~ Canisius University ~ *New Cinephilia's Expansive Notion of Pleasure*

SPONSORSHIPS Fan and Audience Studies Scholarly Interest Group; Film Philosophy Scholarly Interest Group; Silent Cinema Scholarly Interest Group

M22 BET and Beyond Blackness and Cable Television

ROOM Fairfax B ~ 3RD FLOOR

CHAIR **Brandy Monk-Payton** ~ Fordham University

CO-CHAIR **Meenasarani Murugan** ~ Independent Scholar

Shelleen Greene ~ University of California Los Angeles ~ *Cleo TV and BET Her: Lifestyle TV and the Representation of Gen X and Millennial Black Women*

Lily Kunda ~ University of Texas ~ *Black Culture Brought to You by our Sponsors: Negotiating Social Justice and Corporate Advertising at the BET Awards*

Brandy Monk-Payton ~ Fordham University ~ *#LifetimeBeLike: Black Women's Biography and the Lifetime Cable Network*

SPONSORSHIPS Television Studies Scholarly Interest Group; Black Caucus

M23 ROUNDTABLE Lesbian Attachments

ROOM Berkeley ~ 3RD FLOOR

CHAIR **Clara Bradbury-Rance** ~ King's College London

Patricia White ~ Swarthmore College ~ *Lesbian Reprise*

Ingrid Ryberg ~ Gothenburg University ~ *Lesbian Publicity in the Swedish Welfare State*

Jennifer DeClue ~ Smith College ~ *Defiance and the Black Lesbian Best Friend*

Clara Bradbury-Rance ~ King's College London ~ *Anxious Lesbian Studies*

Karen Tongson ~ University of Southern California ~ *Ultimatum Queer Love: Representational Plentitude*

SPONSORSHIPS Nordic Studies Scholarly Interest Group; Queer and Trans Caucus

SESSION

M

SATURDAY

March 16

6:00 pm

7:45 pm

M24 Transnational Francophone Cinema

Hybridity, Code-switching, and Interculturality

ROOM Arnold Arboretum ~ 5TH FLOOR

CHAIR **Maya Sidhu** ~ University of California, Berkeley

Dareen Hussein ~ The Ohio State University ~ Resurrecting the "Songs of Oblivion": Assia Djebar's Theory of Counter-Cinema

Kate Kennelly ~ University of California, Los Angeles ~ Refusing a Race-Blind Lens: Challenging French Film Censorship in the Postcolonial Works of Med Hondo & Sarah Maldoror

Jaap Verheul ~ University of Southampton ~ On the Queerness of Code-Switching: Multilingualism in Contemporary Belgian Cinema

Kester Dyer ~ Carleton University ~ The Wronged Ghost Child in 21st Century Québec Cinema

SPONSORSHIP French/Francophone Scholarly Interest Group

M25 Beyond the Screen

Objects, Histories, and Methods of South Asian Cinema Studies

ROOM Jamaica Pond ~ 5TH FLOOR

CHAIR **Anuja Jain** ~ Wesleyan University

Rutuja Deshmukh ~ Michigan State University ~ Kolhapur Film Enterprise: A Long Ephemeral History

Silpa Mukherjee ~ University of California, San Diego ~ Producers who did Time: Bombay Cinema's Spectral Finances in the 1980s

Clare Wilkinson ~ Washington State University ~ (Ad)dressing the Set: Material History of Indian Cinema

Anuja Jain ~ Wesleyan University ~ Between Stillness and Movement: Afterlife of Images and Indian Cinema of 1960s-1970s

M26 ROUNDTABLE Freddy at 40

New Interpretations of the *A Nightmare on Elm Street* Franchise (1984-2010)

ROOM Olmstead ~ 5TH FLOOR

CHAIR **Adam Ochonicky** ~ University of Wisconsin Oshkosh

Zoran Samardzija ~ Columbia College Chicago ~ Art cinema aesthetics in late franchise sequels

Adam Ochonicky ~ University of Wisconsin Oshkosh ~ Regionalism and symbolism in horror franchises

Jason Middleton ~ University of Rochester ~ 80s missing child panic and horror intertextuality

SPONSORSHIP Horror Studies Scholarly Interest Group

M27 Politics and Ethics

Trans-Pacific and Inter-Asian Cinemas, Media, and Methods

ROOM Riverway ~ 5TH FLOOR

CHAIR **Victor Fan** ~ King's College London

CO-CHAIR **Jason Coe** ~ University of Hong Kong

RESPONDENT **Gina Marchetti** ~ Pratt Institute

Jason Coe ~ University of Hong Kong ~ Game Over: Playing Politics in Hong Kong 2019 Anti-ELAB Protest Documentaries

Mila Zuo ~ University of British Columbia ~ De-Suturing Trauma: Re-enactment and Verbatim in Asian/American Documentary

Victor Fan ~ King's College London ~ Ontogenetic Diversity: Toward a Renewed Insight into Inter-Asia Political Ethics

Kiki Tianqi Yu ~ Queen Mary University of London ~ Artists' Moving Image through *Wuwei*: Intellectual-Artists' 'Action through Nonaction' in the Contemporary PRC

SPONSORSHIP Asian/Pacific American Caucus

SESSION

M

SATURDAY

March 16

6:00 pm

7:45 pm

M28 Still Unspeakable, Still Unspoken?

Conjuring the Africanist Presence in Contemporary Film and Media

ROOM The Fens ~ 5TH FLOOR

CHAIR **Mikal Gaines** ~ Massachusetts College of Pharmacy and Health Sciences

Mikal Gaines ~ Massachusetts College of Pharmacy and Health Sciences ~ White Violence and Inescapable Blackness in *The Invisible Man* (2020)

Jerome Dent ~ Tulane University ~ Staging Alien/Skin Dramas

DeAnna Daniels ~ University of Arizona ~ Do You Believe in [Black Girl] Monsters?: Monstrosity and Religion in *Lovecraft Country* and *The Girl with All the Gifts*

Arthur Knight ~ The College of William and Mary ~ Blindsided: Morrison's "Africanist Persona" and the Black Biopic

SPONSORSHIP Black Caucus

M29 Yellowstone's Messiness

Gender, Genre, Industry, Style

ROOM Public Garden ~ 5TH FLOOR

CHAIR **Jorie Lagerwey** ~ University College Dublin

CO-CHAIR **Taylor Nygaard** ~ Colorado College

Brian Faucette ~ Caldwell Community College and Technical Institute ~ "Be a Man about It. Don't Scream": *Yellowstone* and Toxic White Masculinity

Kimberly Owczarski ~ Texas Christian University ~ "I Will Tell My Stories My Way": Taylor Sheridan, Authorship, and Branding in the Streaming Television Era

Jorie Lagerwey ~ University College Dublin ~ Wellness and Whiteness in *Yellowstone* Franchise Landscapes

Taylor Nygaard ~ Colorado College ~ Thinking Beyond Partisan TV: The New Melodramatic Mode of *Yellowstone* and *Succession*

SPONSORSHIP Television Studies Scholarly Interest Group

M30 ROUNDTABLE

Teaching Games at the End of the World

ROOM Boston Common ~ 5TH FLOOR

CHAIR **Edmond Chang** ~ Ohio University

Ashlee Bird ~ University of Notre Dame ~ Teaching Indigenous Games and Games of Color

Tof Eklund ~ Auckland University of Technology ~ Games of Belonging Outside of Belonging

Dorothy Kim ~ Brandeis University ~ Medieval Play

Takeo Rivera ~ Boston University ~ Technocultures: Horizons of Gender and Race

Sam Tobin ~ Fitchburg State University ~ Challenge & Opportunities in Teaching Game Studies

SPONSORSHIP Critical Media Pedagogies Scholarly Interest Group

SESSION

M

SATURDAY

March 16

6:00 pm

7:45 pm

SESSION

N

Sunday, March 17
10:15 am – 12:00 pm

N1 Reality TV's Shifting Subjectivities

Gender and Self-Representation Over Five Decades

ROOM Liberty A ~ 2ND FLOOR

CHAIR **Yael Levy** ~ Tel Aviv University

Laurie Ouellette ~ University of Minnesota ~
Real Housewife: Pat Loud, Secondwave
Feminism, and the Counter-History of Reality
Television

Amanda Ann Klein ~ East Carolina University ~
Beckys, Karens, and #MeToo Situations:
Analyzing Gendered Performances in *Real
World: Homecoming*

Yael Levy ~ Tel Aviv University ~ Reflexive
Performance of the Gendered Self:
Confessional Self-Representation in *The Real
Housewives*

Misha Kavka ~ University of Amsterdam ~
Speaking (Out) with the Body: Self-
Narrativization through Dressing Up and
Down

SPONSORSHIPS: Television Studies Scholarly Interest
Group; Experimental Film and Media Scholarly
Interest Group

N2 Fandom in Times of Crisis

Bodies, Dis/Comfort, and Identity

ROOM Liberty B ~ 2ND FLOOR

CHAIR **Shannon Sweeney** ~ University of
Iowa

Ning Zhang ~ University of Nottingham ~
Leslie Cheung's "Rough Archive" on Bilibili–
Fan Poaching and Transnational Memory
Flow

Shannon Sweeney ~ University of Iowa ~ *Ted
Lasso* as "Quality Comfort": Fan Discourse
and Comfort Viewing During COVID-19

[Rachel Loewen](#) ~ University of Warwick ~
[The Myth of the Doctor: Fans' Mythical
Engagement with Doctor Who COVID-19
Videos](#)

Demagio Mansell ~ University of Central
Florida ~ Black Fandom's Critique of
Romanticizing Jeffrey Dahmer in Netflix's
Dahmer–Monster: The Jeffrey Dahmer Story

N3 Queer Ecologies of Experimental Film

ROOM Liberty C ~ 2ND FLOOR

CHAIR **John Powers** ~ Washington University in St. Louis

RESPONDENT **Erin Espelie** ~ University of Colorado Boulder

John Powers ~ Washington University in St. Louis ~ Animals We've Neglected to Mention in the Art of Stan and Jane Brakhage

Laura Evers ~ Washington University in St. Louis ~ Longing, Landscape, and the Shapeshifting Narrator in *The Lanthanide Series*

Maya Livio ~ American University ~ Surrogate Methods for Queer Ecology

N4 Consumption, Confession, and Computer Nerds

Defining Taste, Excess, and Self on Screen

ROOM Back Bay A ~ 2ND FLOOR

CHAIR **Daniel Marcus** ~ Goucher College

Hana Emmett ~ University of Chicago ~ *Vicarious Pleasure, Comfort TV, and the Act of Tasting in Global Food Programming*

Maria Boyd ~ Delaware County Community College ~ "Get High" with Brandon Tartikoff: Inside NBC's 1980s Anti-Drug PSAs

Devon Moore ~ University of Minnesota ~ When She Refuses To Confess That She Is Not-Yet-Thin-Enough: The Potentialities of Self-(Re)Creation in *1,000LB Sisters*

Anna Cooper ~ University of Arizona ~ The Emergence of the Nerd in US Popular Culture

N5 On Location

Place and Space in Filmmaking and Exhibition

ROOM Back Bay B ~ 2ND FLOOR

CHAIR **Michael Newman** ~ University of Wisconsin-Milwaukee

Cui Zhou ~ Emory University ~ Pilgrimage to the North: Hong Kong Film Crews' Location Shootings in 1960s Taiwan and Mainland China

Scott Krzych ~ Colorado College ~ "Same here, girl. I feel you.": Social Infrastructures and Uneven Geographies in *The Florida Project* (2017)

Michael Newman ~ University of Wisconsin-Milwaukee ~ Moviegoing after the Pandemic: Urban and Suburban Cinemas in Metropolitan Milwaukee, Wisconsin

SPONSORSHIP Urbanism/Geography/Architecture Scholarly Interest Group

N6 Television Dreamin'

Bodies, Publics and Mobs in the Shadow of the Nation

ROOM Back Bay C ~ 2ND FLOOR

CHAIR **Laboni Bhattacharya** ~ University of Southern California

CO-CHAIR **Sudipto Basu** ~ Concordia University

RESPONDENT **Prerna Subramanian** ~ Queen's University

Sudipto Basu ~ Concordia University ~ The Politics of Spectatorial Address in Cold War-era Developmentalist TV: Satellite Instructional Television Experiment

Laboni Bhattacharya ~ University of Southern California ~ Show and Tell: The Citizen's Imagined Body in Doordarshan's Yoga Programming

Gayas Eapen ~ Coastal Carolina University ~ Heavy bass devotionals: remediating familiar sound during public performances

SESSION

N

SUNDAY

March 17

10:15am

12:00pm

N7 Material and Textual Explorations of Technology and Science Fiction

ROOM Republic B ~ 2ND FLOOR

CHAIR **Maria Dikcis** ~ Harvard University

Maria Dikcis ~ Harvard University ~ Black Data Matters: Mimi Onuoha's *The Library of Missing Datasets* and the Restoration of Archival Life

Alexander Harasymiw ~ University of Minnesota ~ Who Gets a Spacesuit? Nationalism and the Posthuman Body in Frant Gwo's *The Wandering Earth* (2019)

Sarah Florini ~ Arizona State University ~ We Can't Customize our Way out of Oppression: Bluesky's AT Protocol and the Interpretive Flexibility of Whiteness

Patrick Jones ~ Northeastern University ~ "You're the Historian!": Conceptions of history, the historian, and historiography on time-travel television shows

N8 ROUNDTABLE Reorienting Media Archaeology

ROOM Jefferson ~ 3RD FLOOR

CHAIR **Doron Galili** ~ Stockholm University

CO-CHAIR **Nicholas Baer** ~ University of California, Berkeley

Rakesh Sengupta ~ University of Toronto ~ Media Archaeology in the Majority World

Laura Jo-Han Wen ~ Randolph-Macon College ~ Public Screenings in Colonial Taiwan

Nicholas Baer ~ University of California, Berkeley ~ Media Archaeology's Negative Teleology

Wanda Strauven ~ Columbia University ~ From Chaos to Chart: Media Archaeology's Worktable

Doron Galili ~ Stockholm University ~ Media Archaeology's Future Archives

N9 Transmedia Authorship and Digital Culture from capitalist to counter-hegemonic artistry

ROOM Kent ~ 3RD FLOOR

CHAIR **Niels Niessen** ~ Tilburg University

Niels Niessen ~ Tilburg University ~ The Auteur Commercial: Apple, *Barbie*, Chanel

Talley Murphy ~ Brown University ~ Surveillance's Paranoid Remediation: The Fans of *Big Brother's* Live Feeds

Brianna Cox ~ Community College of Rhode Island ~ Janelle Monáe's Counter-Hegemonic, Transmedia Artistry: A Modern Auteurship

Oscar Moralde ~ Scripps College ~ From Playtime to Prime Time: *The Last of Us* (2013/2023) and the Temporalities of the Prestige Video Game

N10 Screen Souths Producing the American South, 1930s-present

ROOM Tremont ~ 3RD FLOOR

CHAIR **Caroline Bayne** ~ University of Minnesota

RESPONDENT **Susan Courtney** ~ University of South Carolina

Caroline Bayne ~ University of Minnesota ~ Streaming Services, Amen!: The South on HBO's *The Righteous Gemstones*

Emily Scroggins ~ University of Minnesota ~ The Biopedagogical Nature of Southern Reality Television Programming

Ryan Pumroy ~ University of Wisconsin-Milwaukee ~ Disclaiming *Gone with the Wind*

SESSION

N

SUNDAY

March 17

10:15 am

12:00 pm

N11 The Power of Political Images and Sounds

ROOM Huntington ~ 3RD FLOOR

CHAIR **Javier Pérez-Osorio** ~ University of Cambridge

Javier Pérez-Osorio ~ University of Cambridge ~ *Locuras from the South: La loca as an Ever-changing Model of Latin American Sexual and Gender Dissidence*

Juan Camilo Velasquez ~ New York University ~ *Microphonic Quietude: Jean Epstein's Phonogenie and the Class Politics of Sound in Contemporary Latin American Cinema*

Emily Ko ~ Columbia University ~ *Part versus Whole: The Short Film's Aesthetic Resistance to Obscenity Doctrine*

N12 Experiences of Migration and Exile on Film

Space, Environment, and Medium

ROOM Newbury ~ 3RD FLOOR

CHAIR **Lydia Tuan** ~ Yale University

CO-CHAIR **Claire Demoulin** ~ Yale University

Claire Demoulin ~ Yale University ~ *Émigrés Directors and the Experience of Mobility: The Use of Cartography in Classical Hollywood Cinema*

Lydia Tuan ~ Yale University ~ *Water: A Cinematic Element of Migration*

Coline Rousteau ~ EUR ArTeC University Research School ~ *Migration Bureaucracy in Contemporary European Documentary Films: Suggesting, Showing and Staging Buffer Spaces(-times)*

SPONSORSHIPS Film Philosophy Scholarly Interest Group; Transnational Cinemas Scholarly Interest Group

N13 Biotechnologies

Post-human, More-than-human, Non-human

ROOM St. James ~ 3RD FLOOR

CHAIR **Michael Renow** ~ University of Southern California

Desiree Foerster ~ Utrecht University ~ *Technological Mediations of Pain, Disassociation, and Bodily Ambiguity in the Arts*

Michael Renow ~ University of Southern California ~ *Beyond the Human: Testing the Limits of Documentary Ethics*

Alex Knapp ~ Northwestern University ~ *Biotechnological Media in Mona Hatoum's Corps Estranger (1993) and Terike Haapoja's In and Out of Time (2004)*

Jessica Bardsley ~ New York University ~ *Waves, Waves, and More Waves: Towards a Media Theory of Fluid Materiality*

N14 Digital Ocean

Image, Address, Dispersal, Streaming + Storage

ROOM Stuart ~ 3RD FLOOR

CHAIR **Nicholas Silcox** ~ New York University

Stefan Helmreich ~ Massachusetts Institute of Technology ~ *Massive Movie Waves*

Casey Boyle ~ University of Texas, Austin ~ *After Ice, Dispersal*

Adil Mansure ~ Harvard University ~ *On Streaming and Submarine Storage Infrastructures*

Nicholas Silcox ~ New York University ~ *Oceanic Address: Soundings, Listening, and Answering Aquatic Calls*

SPONSORSHIP Media and the Environment Scholarly Interest Group

SESSION

N

SUNDAY

March 17

10:15am

12:00pm

N15 Producing and Accessing TV

ROOM Hampton ~ 3RD FLOOR

CHAIR **Caryn Murphy** ~ University of Wisconsin Oshkosh

Caryn Murphy ~ University of Wisconsin Oshkosh ~ Formulating Television: Series Development in the Early Network Era

Sergio De Iudicibus ~ Yale University ~ Toward the Home Theater: The Gendered Dynamics of 1990s Modular Technologies

Nancy Friedland ~ Columbia University ~ Pulling Back the Curtain on Licensing Digital Content for Academic Libraries

Selena Dickey ~ Furman University ~ Expanding the Network Backbone: Live Network Television and the Metroplex

SPONSORSHIP Libraries and Archives Scholarly Interest Group

N16 Maternal Aesthetics

ROOM Exeter ~ 3RD FLOOR

CHAIR **Corinn Columpar** ~ University of Toronto

CO-CHAIR **Sara Saljoughi** ~ University of Toronto

Ara Osterweil ~ McGill University ~ Mothering a Pedophilic Gaze? Agnès Varda's *Kung Fu Master!*

Sara Saljoughi ~ University of Toronto ~ Worldmaking Objects: Empathy, Spectatorship, and Maternal Aesthetics

Corinn Columpar ~ University of Toronto ~ A Televisual Aesthetics of Interruption: Maternal Subjectivity in Pamela Adlon's *Better Things*

Kristi McKim ~ Hendrix College ~ "There won't be another time": Natural Histories, Maternal Aesthetics, and Imaginative Play in *Petite Maman*

N17 Cold War Soundscapes

ROOM Dalton ~ 3RD FLOOR

CHAIR **Jie Li** ~ Harvard University

Alejandra Bronfman ~ SUNY Albany ~ Travels with Pedro Albizu Campos' Voice: Cold War Illegality and the Archive of Future Banishment

Elena Razlogova ~ Concordia University ~ *Chinese Revolutionary Cinema in Soviet Republics: Between Stalinist Internationalism and Transnational Cinephilia*

Marissa Moorman ~ University of Wisconsin ~ The Sound of Sovereignty: Luanda's 1976 Trial of Mercenaries

Jie Li ~ Harvard University ~ Listening to Enemy Radio in the Chinese Cultural Revolution

SPONSORSHIPS Radio, Audio Media, and Podcasting Scholarly Interest Group; Sound and Music Studies Scholarly Interest Group

N18 WORKSHOP Teaching Media Studies in the Age of AI

Challenges and Opportunities

ROOM Gardner A ~ 3RD FLOOR

CHAIR **Nicole Hentrich** ~ Columbia University

SPONSORSHIP Critical Media Pedagogies Scholarly Interest Group

SESSION

N

SUNDAY

March 17

10:15 am

12:00 pm

N19 Endurance Media

Making, Breaking and Remaking the Body

ROOM Gardner B ~ 3RD FLOOR

CHAIR **Neta Alexander** ~ Colgate University

CO-CHAIR **Rachel Plotnick** ~ Indiana University
Bloomington

Shane Denson ~ Stanford University ~
Interfacing with Metabolic Media

Rachel Plotnick ~ Indiana University ~ You
are What You Drink: Gaming Beverages as
"Consuming" Bodies

David Parisi ~ New York University ~
Calibrating the Technohaptic Real: Managing
Sensation, Pain, and Fatigue in Electrotactile
Bodysuits

Neta Alexander ~ Colgate University ~
Automating Trauma: The Rise and Fall of
Autoplay

SPONSORSHIP Disability Caucus

N20 Digital Platforms, Power, and Politics in Latin America

ROOM Clarendon ~ 3RD FLOOR

CHAIR **Juan Llamas-Rodriguez** ~ University
of Pennsylvania

CO-CHAIR **Joaquin Serpe** ~ New York University

Juan Llamas-Rodriguez ~ University of
Pennsylvania ~ *Poder Prieto*, Racial Activism,
and Streaming Platforms in Mexico

Elena Altheman ~ Concordia University ~
Making of an Industry: Brazilian Animation,
State Intervention, Local Language
Productions and Outsourcing

Joaquin Serpe ~ New York University ~
Argentina for Export: Prestige Liberalism
and the Exploitation of National Memory

SPONSORSHIP Media Industries Scholarly Interest Group;
Latinx/a/o Caucus

N21 Film/TV/Podcast

Representational History,
Pedagogy and Social Power

ROOM Fairfax A ~ 3RD FLOOR

CHAIR **Melissa Phruksachart** ~ University of
Michigan, Ann Arbor

Bridget Kelleher ~ Brandeis University and
Ayden Cox ~ Queens University, Belfast ~
Orphans on the Edge: (Re)Birthing the
Nation via the Rugged Individualism and
Class/Race Transience of Cinematic Orphans

Michael Pfirrmann-Pugh ~ University of
California, Riverside ~ Michael Burnham's
Hair Journey: Black Hair and Self-
Actualization in Science Fiction Television

Andrew Salvati ~ Drew University ~ "The
Fourteen": An Exploration of Podcasting at
the Intersection of the Public Humanities
and Social Justice

N22 Laboring In and Out of the Frame

Transnational Archives of Women Workers

ROOM Fairfax B ~ 3RD FLOOR

CHAIR **Alejandra Rosenberg Navarro** ~
Brown University

RESPONDENT **Jane Gaines** ~ Columbia University

Clara Auclair ~ Independent Scholar ~ From
Joinville to New Jersey: Early Women
Workers' Mobilities

Leticia Berrizbeitia Añez ~ New York
University ~ Cinema Is Not a Luxury:
Rewriting Prudencia Grifell from a National
Cinema Absence into a Poetic Presence

Alejandra Rosenberg Navarro ~ Brown
University ~ Producing Cinematic
Happiness: Domestic Labor in Spanish and
Mexican Early Home Movies (1920s-1930s)

SPONSORSHIPS Transnational Cinemas Scholarly Interest
Group; Silent Cinema Scholarly Interest Group

SESSION

N

SUNDAY

March 17

10:15am

12:00pm

N23 Undisciplined Fantasies

Mapping New Global Constellations of Women's World Cinema

ROOM Berkeley ~ 3RD FLOOR

CHAIR **Dijana Jelača** ~ Brooklyn College

Meta Mazaj ~ University of Pennsylvania ~ Folktale, Fantasy, and Feminist Worlding in Laura Samani's *Small Body* (2021) and Alice Diop's *Saint Omer* (2022)

Priyadarshini Shanker ~ University of North Carolina Wilmington ~ Gendered Transformations via Streaming: Female Stardom through an Anti-Ageist Lens

Dijana Jelača ~ Brooklyn College ~ Everything But the Girl: Resistant Optimism, Girlhood and Arrested Neoliberal Adolescence

N24 Representation, Creators and Production in Gaming

ROOM Arnold Arboretum ~ 5TH FLOOR

CHAIR **Bob Rehak** ~ Swarthmore College

Maria Bose ~ Providence College ~ Chiral Doubles: Hideo Kojima's *Death Stranding* and Cinema After Games

Scott DeJong ~ Concordia University and **Michael Iantorno** ~ Concordia University ~ Gaming to the Bottom: Precarity and Freelance Game Design on Fiverr

Bob Rehak ~ Swarthmore College ~ Engines of Production: Gaming, Animation, and Worldbuilding in *The Mandalorian's* Volume

Hana Hanifah ~ Illinois Institute of Technology ~ Exploring Disability Representation in Video Games

N25 ROUNDTABLE Exploring the Inner Sanctums of Black Women

aka Locating Mediated Moments That Are Just for Us

ROOM Jamaica Pond ~ 5TH FLOOR

CHAIR **Beretta E. Smith Shomade** ~ Emory University

Miriam J. Petty ~ Northwestern University ~ Moments of joy and support "Black Lady Courtroom"

Kristen Warner ~ Cornell University ~ *Magic Mike XXL's* Domina: Black women's Safe Space

Christine Acham ~ University of Hawai'i at Mānoa ~ Bernadine's rage in the black female imaginary

Raven Maragh Lloyd ~ Washington University in St. Louis ~ Rihanna's ASL interpreter & signs of corporeal joy

SPONSORSHIP: Black Caucus

N26 Mapping Videographic Methodologies

ROOM Olmstead ~ 5TH FLOOR

CHAIR **Aaron Taylor** ~ University of Lethbridge

Nilüfer Neslihan Arslan ~ Galatasaray University & Istanbul Bilgi University ~ The Naked Place: Towards a Screen Cartography

Will DiGravio ~ University of Amsterdam ~ Experimental filmmakers filming their TVs: Avant-garde gestures & videographic criticism

Nikolina Dobreva ~ Middlebury College ~ *Vampire Hunter D: Bloodlust*: Culture/Genre Hybridity and Media Convergence

Aaron Taylor ~ University of Lethbridge ~ Playing at Criticism: Videographic Performativity

SPONSORSHIP: Digital Humanities and Videographic Criticism Scholarly Interest Group

SESSION

N

SUNDAY

March 17

10:15 am

12:00 pm

N27 Women's Stories, Strategies, and Authorship in the Music Industry

ROOM Riverway ~ 5TH FLOOR

CHAIR **Christopher Joseph Westgate** ~
Johnson & Wales University

Jennessa Hester ~ Texas Tech University ~
Imperialism (Taylor's Version): Taylor Swift
and the Embodiment of Hegemonic
Americana

Christopher Joseph Westgate ~ Johnson
& Wales University ~ Collaborating
Below Borders: Rosalia's Postcolonial
"Crossunders" in the Global South

Tess McClernon ~ Concordia University ~
Always Committed: *Dear Mama*, Black
Power Politics, and the Re-Telling of '90s-Era
Hip Hop

N28 Cinematography, Cyborgs, and Archival Fabulations of Blackness

ROOM The Fens ~ 5TH FLOOR

CHAIR **Mark Shiel** ~ King's College London

Franklin Cason Jr ~ Duke University ~ Of
Masks and Mirrors—Reframing Black Faces
on Film

Nicola McCafferty ~ Northwestern University ~
Mixed-Race Androids: Humanity and the
Spaces In-Between

Caroline Charles ~ Syracuse University ~
Filmic Fabulation: Fabricating an Archive in
Black Queer Cinema

Mark Shiel ~ King's College London ~
Television news camerawork and the Watts
Uprising of August 1965

N29 ROUNDTABLE Queer and Trans Circuits of Transnational Media

ROOM Public Garden ~ 5TH FLOOR

CHAIR **David Kocik** ~ University of Wisconsin-
Milwaukee

CO-CHAIR **Aiden Kosciesza** ~ Central Michigan
University

Aiden Kosciesza ~ Central Michigan
University ~ Trans Theory Functions of
Transcultural Media

Samantha Close ~ DePaul University ~ White
Supremacy in Transnational Drag Race
Fandoms

David Kocik ~ University of Wisconsin-
Milwaukee ~ Love, Law, Luigi: Nintendo's
Partnership System

Tyler Quick ~ Rocky Mountain College of Art
and Design ~ Colonialism and Gay Beauty
Standards on Instagram

SESSION

N

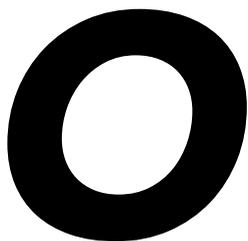
SUNDAY

March 17

10:15am

12:00pm

SESSION



Sunday, March 17

12:15 – 2:00 pm

01 Cultivating Mass Global Viewership on Streaming Video Services

ROOM Liberty A ~ 2ND FLOOR

CHAIR **Latina Vidolova** ~ Northwestern University

CO-CHAIR **Kathryn Hartzell** ~ University of Texas at Austin

Latina Vidolova ~ Northwestern University ~ Animated Indigestion: Disney+ and (HBO) Max's Blockages in Streaming Anime Pipelines

Ana Yoo ~ Northwestern University ~ Netflix and the Appeal of Koreanness in South Korean Dramas

Kathryn Hartzell ~ University of Texas at Austin ~ Disney Star and the Imagined Indian Sports Fan

02 Haunted Remediations

ROOM Liberty B ~ 2ND FLOOR

CHAIR **Jady Jiang** ~ University of Southampton

Aaron Borok ~ Independent Scholar ~ Present Day; Present Time: *Serial Experiments Lain 25th Anniversary* and the Hauntology of Animated Technologies

Jady Jiang ~ University of Southampton ~ Retro-Technology, Uncanny Hauntology, and Occult Blues Music in *The Skeleton Key*

Taylor Morris ~ University of Florida ~ *Musubi's* Transmedial Dimensions: Anime's Adaptation Fantasyscape

David Gurney ~ Texas A&M University-Corpus Christi ~ "Beware, These Creations May Haunt Your Dreams": The Emerging Aesthetics of "Cursed AI"

03 Queer(ing) Reception

The Labors of (Queer) Reception Studies

ROOM Liberty C ~ 2ND FLOOR

CHAIR **Cameron Brown** ~ University of Iowa

Cameron Lynn Brown ~ University of Iowa ~
"Hey, my lil' tater tot": The Emotional Labor
of Affective Production and the Audience-
Creator

Elissa "E" Domingo Badiqué ~ Cornell
University ~ Decoding and Disidentification
on the Death Star: Q/PoC Desire and *Star
Wars* Cosplay TikToks

Esmé Fransen ~ Stockholm University ~ The
"Greta Garbo of the Internet Age"? Cate
Blanchett's Memeable Lesbianism

Matthew Hipps ~ Tufts University ~ Please
Remain Seated: Studio Theme Park Fandom
and Queer Movie Ride Spectatorship

04 Media Spaces

ROOM Back Bay A ~ 2ND FLOOR

CHAIR **Taylor Woodhouse** ~ University of
Wisconsin-Madison

Temenuga Trifonova ~ York University ~ The
Eternal City: from La Dolce Bellezza to La
Grande Vita

Nora Alter ~ Temple University ~ Art Space as
Fifth Estate

Taylor Woodhouse ~ University of Wisconsin-
Madison ~ Feeding the Iron Pimps: Video
Game Arcades and Computer Access in
Black Urban Communities, 1970-2000

Ziwei Chen ~ University of California,
Berkeley ~ The Shanghai Arcades: Toward a
Media History of the Urban Interior

05 Rethinking Authorship

Production, Reception and Auteurism

ROOM Back Bay B ~ 2ND FLOOR

CHAIR **Martha Shearer** ~ University College
Dublin

Kathe Geist ~ Independent Scholar ~ Tracing
Cinematic Influence: Ozu Yasujiro Borrows
from Shimizu Hiroshi

Ben Rogerson ~ Texas Tech University ~
Film Schools and Filmmakers: The New
Hollywood Auteur as a Professional

Seth Friedman ~ DePauw University ~ Genre
Maverick Revisited: Hollywood Renaissance
Auteurism and the Reception of Robert
Altman's Three Women's Films

Scott Higgins ~ Wesleyan University ~ Small-
Scale Intimacies: Minnelli's Style in *The Clock*

06 Smart Movies

Contemporary Cinema's Contradictory
Multitasking

ROOM Back Bay C ~ 2ND FLOOR

CHAIR **Seung-hoon Jeong** ~ California State
University Long Beach

RESPONDENT **Steven Shaviro** ~ Wayne State
University

Seung-hoon Jeong ~ California State University
Long Beach ~ What is the Smart Movie?:
Mapping and Conceptualization

Madeleine Collier ~ Duke University ~ "Weird
Barbie" Blues: Critical Commodity Fetishism
and the Smart Movie

Steve Choe ~ San Francisco State University ~
"The Most Boring Conformity": *Tár's*
Contradictions

SESSION

0

SUNDAY

March 17

12:15pm

2:00pm

07 Cultural Translations through Transnational Media

ROOM Republic B ~ 2ND FLOOR

CHAIR **Jose B. Capino** ~ University of Illinois, Urbana-Champaign

Jose B. Capino ~ University of Illinois, Urbana-Champaign ~ "THE TRUTH CAN SOMETIMES BEST BE TOLD BY OTHERS": The Curious Case of US-sponsored, Philippine-made Docu-drama Features

Man-Fung Yip ~ University of Oklahoma ~ Cinematic Solidarity and International Revolutionary Commitment: Cuban Documentaries on Vietnam

Chuanhui Meng ~ University of Minnesota, Twin Cities ~ The Lü Ban Trilogy: Unfinished Comedies, Transnational Film Auteurism, and a Comedic Modernism in early Socialist China

Rejoice Abutsa ~ Cornell University ~ Transnational Colonial Cinema: *Palaver* (1926) and the Production of Fragmented Modernities in Nigeria

08 ROUNDTABLE What is Media History?

ROOM Jefferson ~ 3RD FLOOR

CHAIR **Seth Watter** ~ New York University

Markus Krajewski ~ University of Basel ~ How to Write a Media History? 1, 2, 3 Scenarios

Bernard Geoghegan ~ King's College London ~ The Decolonial *apriori* of Technical Media History

Florian Hoof ~ Goethe University Frankfurt ~ Decentering Media Histories of the Digital

Ritika Kaushik ~ Goethe University ~ Videographic Meddling as Media Historiography

Hannah Zeavin ~ University of California Berkeley ~ Psychoanalysis and Media History Beyond Cinema

09 Style, Structure, and Technique

ROOM Kent ~ 3RD FLOOR

CHAIR **Zoe Bursztajn-Illingworth** ~ University of Texas at Austin

Jeremy Laughery ~ Texas Tech University ~ What Might Have Been: Real-Time Interseriality as Conflict/Resolution in Linklater's *Before* Series

Zoe Bursztajn-Illingworth ~ University of Texas at Austin ~ Annotating Film Form: AVAnnotate in the Film and Media Studies Classroom

Jonathan Devine ~ Australian National University ~ A French Blair Witch: Rethinking French Horror Through the *faux-documentaire*

010 Anti-Imperial Experiments

ROOM Tremont ~ 3RD FLOOR

CHAIR **John Hoffmann** ~ University of Marburg

Yiman Wang ~ University of California, Santa Cruz ~ Of Science and Propaganda: Microcinematographic Experiment in the Era of Macro-Social-Political Revolution

Olivia Landry ~ Virginia Commonwealth University ~ Experimenting with Ethnographic Sound Recordings against a Black Screen

Eszter Polonyi ~ University of Nova Gorica ~ Cinema as Citizenship: Practices of Mis(re)cognition on the Fringes of Europe

John Hoffmann ~ University of Marburg ~ Inverted Anti-Imperialism: Anti-British Film Propaganda in the Third Reich

SPONSORSHIP Activist and Revolutionary Film and Media Scholarly Interest Group; Documentary Studies Scholarly Interest Group

SESSION

0

SUNDAY

March 17

12:15 pm

2:00 pm

011 Time and Memory in 21st Century Film and Media

ROOM Huntington ~ 3RD FLOOR

CHAIR **Miri Kim** ~ Indiana University
Bloomington

Chunyan Rebecca Fu ~ University of
Cambridge ~ Atlas of Memories: Gestural
Dynamis in Moving Image Installation Art

Sarah Choi ~ University of Washington ~
*Cross-Generational Remembrance: How
Home Movies Imprint the Many Faces of
Womanhood in Barbie (2023)*

Miri Kim ~ Indiana University Bloomington ~
"Infinite Crystalline Potentialities": Deleuzian
Repetition and Time in Hong Sang-soo's
Right Now, Wrong Then

012 Money, Food and Fashion

Connecting Hollywood to Women's
Domestic Lives, 1930s-1950s

ROOM Newbury ~ 3RD FLOOR

CHAIR **Lorrie Palmer** ~ Towson University

Lorrie Palmer ~ Towson University ~ Aspire
and Survive: Depression-era Movie Meals,
U.S. Dietary Guidelines, and Stars' Recipes

Nora Gilbert ~ University of North Texas ~
But Who Will Feed the Baby?: Milk and
Work/Life Balance in Three Films Starring
Katharine Hepburn

Susan Felleman ~ University of South
Carolina ~ "Awful clever with a quarter":
Working Women in Jean Negulesco's 1950s

Maya Montañez Smukler ~ University of
California, Los Angeles ~ Selling Lifestyles
from Hollywood to TV: Edith Head, Ida
Lupino, Anna May Wong Do It All

SPONSORSHIP: Classical Hollywood Scholarly Interest
Group

013 Aesthetics, Politics, and the Cultural Production of Subjectivity

ROOM St. James ~ 3RD FLOOR

CHAIR **Laura Di Bianco** ~ Johns Hopkins
University

Alexandra Grieve ~ University of Oxford ~
"Not Only Did I Look Like Jimi Hendrix—I Felt
Like His Reincarnation": Fashioning African
Modernities On-Screen

Kyle Sittig ~ Michigan State University ~
Hollywood Oil Pumps and Rift Aesthetics:
From the Bourgeois Petro-drama to Fossil
Fascism

Nicole Schrag ~ University of Tampa ~
Community and Creative Survival: Working-
Class Artists in the Films of Ken Loach

Aaron O'Quinn ~ Carleton University ~
Desktop Documentaries and the Mediation
of Crisis

SESSION

0

SUNDAY

March 17



Browse ...

the SCMS Exhibit Area
closes at 12:00 pm.

Be sure and stop by for
some great deals!

12:15 pm

2:00 pm

014 Feeling (Un)Mediated

Streaming, Liveness, and the Management of Experience

ROOM Stuart ~ 3RD FLOOR

CHAIR **Paxton Haven** ~ University of Texas at Austin

CO-CHAIR **Grace Wilsey** ~ University of Michigan, Ann Arbor

Eric Harvey ~ Grand Valley State University ~ Stream: Reprogramming Digital Music

Paxton Haven ~ University of Texas at Austin ~ Affects of Expansion: Ambivalent Community-Formation within Venture Capital's Alternative Arts Funding

Grace Wilsey ~ University of Michigan, Ann Arbor ~ The Social Media Afterlives of Live TV: *Saturday Night Live* and the Good Fail

Megan Sapnar Ankeron ~ University of Michigan, Ann Arbor ~ Black Swans, Zombies and Generative AI: The Seamless Streaming of Unpredictable Media

SPONSORSHIP Media, Science and Technology Scholarly Interest Group

015 21st Century Television

Production, Regulation and Transmedia Storytelling

ROOM Hampton ~ 3RD FLOOR

CHAIR **Jennifer Gillan** ~ Bentley University

~~Eva Redvall ~ University of Copenhagen ~ Negotiating age-appropriateness across screens: Censorship and regulation to protect children in Danish film and TV~~

Jennifer Gillan ~ Bentley University ~ Streaming's *Poker Face*: Navigating Content Hubs and Removals

Patrick Bonner ~ Concordia University ~ The Life and Death of YTV: Remapping U.S. cultural dominance through the crisis of Canadian children's television

Lauren Berlin ~ University of Rochester ~ A New Class of TV: Television Infrastructure, Educational Programming, and Omnibus (1952-61)

SPONSORSHIP Nordic Studies Scholarly Interest Group

016 Character, Narrative, and Screen Performance

ROOM Exeter ~ 3RD FLOOR

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

Celestino Deleyto ~ Universidad de Zaragoza ~ The Feminist, the Dumb Blonde, and the Player: Performing Comedy in *Before Midnight*

Sharon Marie Carnicke ~ University of Southern California ~ Inner Monologue and Narratives from the Past in *Black Panther*

Pedro Guimarães ~ University of Campinas - Unicamp ~ Melodrama's Histrionic Performances: Analysis of an Acting Form

Cynthia Baron ~ Bowling Green State University ~ Performances in the Spiritual Sci-Fi Indie Film *Nine Days* (Edson Oda, 2020)

SPONSORSHIP Performance and Stardom Scholarly Interest Group

SESSION

0

SUNDAY

March 17

12:15 pm

2:00 pm

017 Stream Queens

Reflecting gender and sexuality in contemporary Spanish streaming series

ROOM Dalton ~ 3RD FLOOR

CHAIR **Dean Allbritton** ~ Colby College

Jorge Pérez ~ University of Texas at Austin ~ Confessions of a Celebrity Mom: *Yo Soy Georgina* and the Economy of Care and Attention

Joanne Britland ~ Framingham State University ~ Leticia Dolera's *Vida perfecta*: Gender, Identity, and Representation in Contemporary Spanish Audiovisual Culture

Dean Allbritton ~ Colby College ~ 'Tits like Soviet Missiles': Trans Sorority and Queer Futures in *Veneno* (2020)

Alejandro Melero ~ Universidad Carlos III de Madrid ~ Nostalgia and the politics of coming out in Spanish television: *Bosé* (2022)

SPONSORSHIP Queer and Trans Caucus

019 Minor Sex Media

ROOM Gardner B ~ 3RD FLOOR

CHAIR **Maureen E. Ryan** ~ University of South Carolina

CO-CHAIR **Leigh Goldstein** ~ Independent Scholar

Reem Hilu ~ Washington University in St. Louis ~ "How Not to Pick up Women": *Leisure Suit Larry*, Adult Computer Games, and "Minor" Critiques of Masculinity

Leigh Goldstein ~ Independent Scholar ~ Minor in Sex: Quality Sexual Aesthetics and the Minor Sex Scene

Maureen E. Ryan ~ University of South Carolina ~ Sliding Scales: Sexual Harassment from "minor" to "broad" in *9 to 5*

Curran Nault ~ University of Texas at Austin ~ *Raspberry Reich* in the Ruins: Or, An Alternative Route Through The (Rear) Ends

SPONSORSHIPS Adult Film & Media Scholarly Interest Group; Gender and Feminisms Caucus; Queer and Trans Caucus

018 Building A Feminist Toolkit

Archives and Praxis

ROOM Gardner A ~ 3RD FLOOR

CHAIR **Anna Viola Sborgi** ~ University College Cork

Kristina Brüning ~ University of Texas at Austin ~ Podcast Ethnography: A Feminist Methodological Approach to Creative Labor

Jessalynn Keller ~ University of Calgary ~ Making the Internet Feminist: Early Feminist Blogging As Intersectional Praxis

Anna Viola Sborgi ~ University College Cork ~ Home in Nontheatrical Media: Building a Feminist Archive of Housing Resistance

Andy Uhrich ~ Washington University in St. Louis ~ Redressing the Gender Politics of Private Film Collecting

SPONSORSHIPS Urbanism/Geography/Architecture Scholarly Interest Group; Libraries and Archives Scholarly Interest Group

SESSION

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SUNDAY

March 17

12:15 pm

2:00 pm



Recycle ...

your badge & conference program—
look for the bins in the Conference
Registration area.

020 Dangerous Broadcasting

Deceptive Advertising, Pirate Radio, and Exploding TV Sets

ROOM Clarendon ~ 3RD FLOOR

CHAIR **Cynthia Meyers** ~ College of Mount Saint Vincent

Bill Kirkpatrick ~ University of Winnipeg ~ Script Doctoring: U.S. and Canadian Approaches to Fraudulent Medical Advertising

Cynthia Meyers ~ College of Mount Saint Vincent ~ The FTC Is Watching You: Ad Industry Debates over Deceptive Television Commercials, 1950s-60s

Blake K. Beaver ~ Duke University ~ Color Television on Fire: Risky Technology and Consumer Safety Scandal, 1969-1975

David Goren ~ Independent Scholar ~ Outlaws of the Airwaves: US Pirate Radio Enforcement and Countertactics in the 1990s

SPONSORSHIPS Radio, Audio Media, and Podcasting Scholarly Interest Group; Television and Radio History Scholarly Interest Group; Television Studies Scholarly Interest Group

021 User Activity, Connectivity and Identity Across Social Media

ROOM Fairfax A ~ 3RD FLOOR

CHAIR **Zizi Li** ~ University of California, Los Angeles

Ipek Celik-Rappas ~ Koç University ~ Displaying Devotion in Public: Letter TikToks by the Partners of the Incarcerated

Raphael Rosalen ~ University of California, Irvine ~ Holy Selfie: Unpacking the Cultural Relevance of Selfie Culture

Zizi Li ~ University of California, Los Angeles ~ Virtual Influencer Production: (Im)materiality and (In)visibility in Layered Identity Construction

Daniel Heslep ~ University of Central Florida ~ Trouble in Coachella Island: Discord and the Commodification of Pseudonymous Social Media

022 Radio and Language Preservation

Studies of Cajun, Kazakh, and Spanish-Language Broadcasting

ROOM Fairfax B ~ 3RD FLOOR

CHAIR **Noah Arceneaux** ~ San Diego State University

Michael Krysko ~ Kansas State University ~ Language, Identity, and Activism in Louisiana State University's "French Radio Project," 1938-1940

Noah Arceneaux ~ San Diego State University ~ Cajun Radio: Then and Now

Michael Brown ~ University of Wyoming and **Karlyga Myssayeva** ~ Al-Farabi Kazakh National University ~ Radio and Language Recovery: The Case of Kazakh

Monica De La Torre ~ Arizona State University ~ Feminista Frequencies Online Archive

SPONSORSHIP Radio, Audio Media, and Podcasting Scholarly Interest Group

SESSION

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2:00 pm

023 **Mise-en-scène as a Perspective** Creating Cinematic Worlds Before, Behind, and Beyond the Camera

ROOM Berkeley ~ 3RD FLOOR

CHAIR **Yuqian Yan** ~ Zhejiang University

CO-CHAIR **Junko Yamazaki** ~ Princeton
University

RESPONDENT **Frank Kessler** ~ Utrecht University

Junko Yamazaki ~ Princeton University ~
Motion and Lyric Mise en Scene in Modern
Japanese Period Films

James Tweedie ~ University of Washington ~
The Riding Boots of Cecil B. DeMille:
Sunset Boulevard and the Mise-en-Scène of
Hollywood History

Yuqian Yan ~ Zhejiang University ~ Rethinking
Scenes through Mise-en-scène: Material,
Space, and Air in Fei Mu's Prewar and
Wartime Cinema

Eli Boonin-Vail ~ University of Pittsburgh ~
Carceral Mise-En-Scène and Rebellious
Geography: Utilizing ArcGIS to map the L.A.
Rebellion

024 **Filming Asian Histories**

ROOM Arnold Arboretum ~ 5TH FLOOR

CHAIR **Stephen Woo** ~ Brown University

Stephen Woo ~ Brown University ~ *In the Heat
of the Sun* and the Missed Quilting Point of
Chinese History

Kyoung-Lae Kang ~ Seoul National University of
Science and Technology ~ Affective History,
or the Dissident Experience of the Past in
the Post-media Moment: Considering Visual
Work on Jeju 4.3

Syeda Momina Masood ~ University of
Pittsburgh ~ The Gandasa Film in Pakistan:
Gender, Stardom, and the Birth of a New
Cinema

025 **ROUNDTABLE** **Pondering Black Girlhood at the Intersection of Digital Media**

ROOM Jamaica Pond ~ 5TH FLOOR

CHAIR **Timeka Tounsel** ~ University of
Washington

Aisha Durham ~ University of South Florida ~
Black Feminism in *Black Girl Autopoetics*

Andre Brock ~ Georgia Institute of
Technology ~ Black Girlhood and Digital
Media Methodologies

Ashleigh Wade ~ University of Virginia ~ The
Urgency of Black Girlhood in Media Studies

Briana Barner ~ University of Maryland ~ Black
Girls' Roles in Black Cultural Production

Casidy Campbell ~ Northwestern University ~
Black Girls as Digital Innovators

SPONSORSHIP Children's and Youth Media and Culture
Scholarly Interest Group; Black Caucus

026 **Foregrounding Motherhood I** Hidden Histories of Mothering and the Legacy of *The Mommy Myth*

ROOM Olmstead ~ 5TH FLOOR

CHAIR **Jennifer Wang** ~ Independent
Scholar/University of Wisconsin-
Madison

CO-CHAIR **Owen Gottlieb** ~ Rochester Institute
of Technology

RESPONDENT **Susan Douglas** ~ University of
Michigan, Ann Arbor

Owen Gottlieb ~ Rochester Institute of
Technology ~ Designing Dimensional
Mothers in 1970s Classroom Media: John
Allman's ITV Moms and their Children

Myrna Moretti ~ Northwestern University ~
Having It All in the 1980s: Motherhood and
the Personal Computer in Popular Culture

Jennifer Wang ~ Independent Scholar/
University of Wisconsin-Madison ~ The
Sound of Unfinished Business: Negotiating
Maternal Identities in Early Motherhood
Podcasts

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027 Media Crossroads

Case Studies in East Asian Media Industries

ROOM Riverway ~ 5TH FLOOR

CHAIR **Junting Huang** ~ Harvard University

Mary Jane Ainslie ~ University of Nottingham ~
Exploring Tibetan Films in China: Questions of Authenticity and Identity

Quentin Tan ~ University of California, Los Angeles ~ *Digital Necromancy: Sinophone Desires and the Transnational Memory Industry of Teresa Teng*

Song Han ~ Harvard University ~ *Standardizing the Color Television Test Card in 1980s China*

Markus Nornes ~ University of Michigan, Ann Arbor ~ *Tokyo Connections at documenta fifteen: Art and Insensitivity*

028 Silicon Valley Infrastructures and Artificial Intelligence

ROOM The Fens ~ 5TH FLOOR

CHAIR **Sheila Murphy** ~ University of Michigan, Ann Arbor

Sheila Murphy ~ University of Michigan, Ann Arbor ~ *Building California Exceptionalism Before Silicon Valley: The Tech Campuses of Atomic Age Industrial Parks*

Anthony Burton ~ Digital Democracies Institute ~ *First principles, mimesis, and Silicon Valley ideology*

Danny Kimball ~ Goucher College ~ *Mapping the Convergence of Energy and Internet Infrastructures*

029 WORKSHOP

Reexamining DEI Strategies for Cinema and Media Studies After the Supreme Court's Affirmative Action Ruling

ROOM Public Garden ~ 5TH FLOOR

CHAIR **Elizabeth Patton** ~ University of Maryland, Baltimore County

Elizabeth Patton ~ University of Maryland, Baltimore County

Samantha Sheppard ~ Cornell University

Priscilla Peña Ovalle ~ University of Oregon

TreaAndrea Russworm ~ University of Southern California

030 Centering Race and Ethnicity in U.S. Children's & Youth Media Studies

ROOM Boston Common ~ 5TH FLOOR

CHAIR **Mary Celeste Kearney** ~ University of Notre Dame

Mary Celeste Kearney ~ University of Notre Dame ~ *From Southern Belles to Midwestern Junior Misses: Constructing Whiteness in Early U.S. Teen-Girl Films*

Gayle Wald ~ George Washington University ~ *This is Rhythm: Ella Jenkins, Radical Black Pluralism, and Children's Television in the Era of Civil Rights*

Natalie Ngai ~ Boston College ~ *Kawaii or Kitsch? Hello Kitty & Her White Superstar "Fans" in the United States*

Tilottama Karlekar ~ Temple University ~ *"A brown girl from Jersey City will save the world": Miss Marvel and South Asian Representations In Children's Media*

SPONSORSHIP Children's and Youth Media and Culture Scholarly Interest Group

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2:00 pm

Sunday, March 17
2:15 – 4:00 pm

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P1 Media Infrastructures and Industries

ROOM Liberty A ~ 2ND FLOOR

CHAIR **Derek Johnson** ~ University of Wisconsin-Madison

Esha Niyogi De ~ University of California, Los Angeles ~ A Pirate Mode of Transnational Cinema: Women's Coproductions across Pakistan and Regional Routes

Qianxiong Yang ~ University of California, Los Angeles ~ Ambivalent Unbecoming: On A Media-Political Theory of Underperformance

Derek Johnson ~ University of Wisconsin-Madison ~ Revising the Future: Activism, Defense, and Media Franchise Intervention

Donald Collins ~ University of California, Los Angeles ~ Meet The Producers: Fun, Fragmentation & (Mis)Identifications in Current Transmedia TV

P2 Fraught Fandoms

Tracking Race/ism and Anti-blackness in Transnational Fan Communities

ROOM Liberty B ~ 2ND FLOOR

CHAIR **Rukmini Pande** ~ O.P. Jindal Global University

Rukmini Pande ~ O.P. Jindal Global University ~ "Get Out of Here You Anti": Historizing the Operation of Structural Racism in Media Fandom

Yvonne Gonzales ~ University of Southern California ~ Archival Histories of White Feminism, Silent Exclusion, and "Slave Kink" in Early Slash Fanzines

Poe Johnson ~ Drew University ~ Cleopatra and the emergence of the Anti-Black Anti-Fandom

SPONSORSHIP Fan and Audience Studies Scholarly Interest Group

P3 Queer Intimacy & Romance

ROOM Liberty C ~ 2ND FLOOR

CHAIR **Anthony Guerrero** ~ University of Wisconsin-Milwaukee

Annemarie Navar-Gill ~ Old Dominion University ~ "0 feet away from the queer world around you": Original Content, Queer Sex, and the Grindr Brand Going Public

Anthony Guerrero ~ University of Wisconsin-Milwaukee ~ Fire Island Bros: Finding Queer Realism in the Fantasy of Gay Rom-Coms

Nathan Rossi ~ Northwestern University ~ Julio Torres' *Problemista*, the "Visionary Mind", and the Promise of Queer Salvadoran Representation

P4 The Space of Computation and the Computation of Space

ROOM Back Bay A ~ 2ND FLOOR

CHAIR **Nicholaus Gutierrez** ~ Wellesley College

Laine Nooney ~ New York University ~ The Future Will Be Mundane: The Domestic Genealogy of Computing Space

Nicholaus Gutierrez ~ Wellesley College ~ Workstations, Windows, and Worlds: Spaces of Confusion in VR and Human Computer Interaction Research, 1980-1995

Lisa Messeri ~ Yale University ~ From Cautions to Corporate Fantasies: Histories and Futures of Spatial Computing

Brooke Belisle ~ Stony Brook University ~ Computing Space

P5 Labor

In the Penumbra of Cinematic Works

ROOM Back Bay B ~ 2ND FLOOR

CHAIR **Palita Chunsangchan** ~ University of Minnesota

Elizabeth Wijaya ~ University of Toronto ~ Co-producing Intercorporeal Interworlds: A Case Study of *Taste* (2021)

Lorenz Hegel ~ Yale University ~ Nature After the Factory: Wang Bing's *West of the Tracks* (2002)

Palita Chunsangchan ~ University of Minnesota ~ Death of Democracy and Single-Screen Theaters in Contemporary Thailand

Jasmine Trice ~ University of California, Los Angeles ~ Los Otros and the Intimate Politics of Scale

SPONSORSHIP Asian/Pacific American Caucus

P6 The Aesthetics and Affects of Media Environments

ROOM Back Bay C ~ 2ND FLOOR

CHAIR **Pamela Wojcik** ~ University of Notre Dame

Pamela Wojcik ~ University of Notre Dame ~ Broadcasting Grief: Intimate Publics and Grievable Lives

Amrita Chakravarty ~ Yale University ~ From Flannels to Puffers: A History of Dressing Against the Weather in the Indian Subcontinent

Belinda Smail ~ Monash University ~ Science, Aesthetics and the Problem of the Future: "Greenhouse Effect" Documentaries of the 1970s and 1980s

Ayesha Omer ~ York University ~ Mediating the Heatwave: Inside Karachi's Thermal Ecology

SESSION

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P7 Representation Reimagined

The Screening of Political Participation in Contemporary Films

ROOM Republic B ~ 2ND FLOOR

CHAIR **Michael Dalebout** ~ Whitman College

RESPONDENT **Nathan Atkinson** ~ University of California, Berkeley

Michael Dalebout ~ Whitman College ~ OJ's Be/holding Glance: Spectacle and the Oppositional Gaze in *Nope* (2022)

Renée Pastel ~ Boston College ~ Reclaiming the American Dream(house): *Problemista* (2023), *Barbie* (2023), and the Necessity of Fantasy

Eileen Jones ~ Independent Scholar ~ "Must the charwoman be the charwoman?": Imaginal Politics in *Mrs. Harris Goes to Paris* (2021)

P8 ROUNDTABLE Reality, Schmality

Jewish Representation in 21st-Century Reality TV and Mockumentary Films

ROOM Jefferson ~ 3RD FLOOR

CHAIR **Jonathan Branfman** ~ Stanford University

Matthew Sienkiewicz ~ Boston College ~ Reality & Performativity in Global Jewish Comedy

Thaïs Miller ~ University of California, Santa Cruz ~ *Theater Camp* and the New "Mock-Jew-Mentary" Film

Samantha Pickette ~ Brandeis University ~ *Jewish Matchmaking: Netflix's Shidduch* Crisis

Naftali Cohn ~ Concordia University ~ Jewish Authenticity in *For Your Consideration*

Jonathan Branfman ~ Stanford University ~ Jewish Chameleonism & Truth-Telling in *Borat*

SPONSORSHIP Comedy and Humor Studies Scholarly Interest Group

P9 Contesting the World's Game

Ideology, Struggle and Mediated Soccer

ROOM Kent ~ 3RD FLOOR

CHAIR **Thomas Oates** ~ University of Iowa

Dafna Kaufman ~ University of North Carolina at Chapel Hill ~ Football is Life: Mobilizing Masculine Melodrama in *Ted Lasso*

Chris W. Henderson ~ University of Rhode Island and **Matthew Hodler** ~ University of Rhode Island ~ Boston Unity: Empowerment Capitalism & National Women's Soccer League Expansion

Charlotte Howell ~ Boston University ~ Carli Lloyd as Conservative Emblem for Fox Sports' 2023 Women's World Cup Coverage

Daniele Iannucci ~ University of Toronto ~ Re-Examining the Record: Early Sports Portraiture and the Ritual of Print Culture Surveillance

SPONSORSHIP Sports Media Scholarly Interest Group

P10 Rethinking Regional Cinema

ROOM Tremont ~ 3RD FLOOR

CHAIR **Anne Ciecko** ~ University of Massachusetts Amherst

Darlene Machell Espena ~ Singapore Management University ~ Imagi(ni)ng Southeast Asia: Cinema, Politics and the Origins of a Region

Anne Ciecko ~ University of Massachusetts Amherst ~ Engendering Makers and Users: Diegetically-Inscribed Technomediations in Emergent Arab Cinema/World Cinema

Sanjay K Bissoyi ~ Indian Institute of Technology Jodhpur ~ On Locating the Left's Position in Odia Cinema: A comparative study on politics and the public sphere of Odisha

SESSION

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P11 Alien Environmentalism and Radical Speculative Futurisms in Contemporary Film and Media Art

ROOM Huntington ~ 3RD FLOOR

CHAIR **Livia Monnet** ~ University of Montreal

- Livia Monnet** ~ University of Montreal ~ "Discordant Odes to the Anthropocene:" Other-Worlding in In-Her-Interior Collective's Recent Media Art
- Ran Ma** ~ Nagoya University, Harvard Yenching Institute ~ Yamashiro Chikako's Eco-Fantasy—Toward an Ecosophy of the Island/s
- Daniel Cuong O'Neill** ~ University of California, Berkeley ~ The Mise-en-scène of *Annihilation*: Under the Shimmering Light
- Gabriel Rémy-Handfield** ~ Australian National University ~ The Eco-Spiritual Digital Aesthetic of Hsin-Chien Huang's VR film *Samsara*

P12 Patrolling the Boundaries of Geopolitics and Modernity

ROOM Newbury ~ 3RD FLOOR

CHAIR **Hongwei Thorn Chen** ~ Tulane University

- Christopher Bingham** ~ University of Oklahoma ~ The Future's Broken Promises: The Anime Space Opera's Critique of Modernity
- Jennifer Alpert** ~ Stanford University ~ Liminality in the Mainstream: Assimilation as Death in Disney/Pixar's *Coco*
- Hongwei Thorn Chen** ~ Tulane University ~ Useful and unfilmic: the geopolitics of film theory's out-of-frame
- Elizabeth Ward** ~ Leipzig University ~ Screening East Germany at the Berlin Film Festival

SPONSORSHIP Urbanism/Geography/Architecture Scholarly Interest Group

P13 Animated Media and/as Environment in the Digital Age

Technological, Ecological, and Aesthetic Perspectives

ROOM St. James ~ 3RD FLOOR

CHAIR **Mihaela Mihailova** ~ San Francisco State University

- Mihaela Mihailova** ~ San Francisco State University ~ A Journey through the "Hosoda Sphere:" Digital Worlds in Mamoru Hosoda's Animation
- Timothy Jones** ~ Robert Morris University ~ Over the Immersive Horizon: Animating Space and Place in Fulldome
- Nick Jones** ~ The University of York ~ (Don't) Go Home Machines: The Ecology of the Animated Multiverse
- Cristina Formenti** ~ The University of Udine ~ Loving Vincent but Not the Planet: The Hidden Environmental Cost of Digital Animation

SPONSORSHIP Animated Media Scholarly Interest Group

P14 Reshaping the Nation in Transnational Media

ROOM Stuart ~ 3RD FLOOR

CHAIR **Iskandar Zulkarnain** ~ Hobart and William Smith Colleges

- Iskandar Zulkarnain** ~ Hobart and William Smith Colleges ~ Atari, *Dingdong*, and the New Order Regime: Tracing the Emergence of Indonesian Video Game Culture
- Arya Prakash** ~ University of Texas at Dallas ~ Cinematic Postcards: Examining Aesthetics and Politics of B-roll in Cinema
- Ankita Deb** ~ Stanford University ~ Cinema of Reuse: Transnational Movements of Non-Theatrical Cinemas in the Global South

SESSION

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P15 Televising the True Crime Genre Industry, Affect, & Audiences in the Digital Era

ROOM Hampton ~ 3RD FLOOR

CHAIR **Erin A. Meyers** ~ Oakland University

Amber Hardiman ~ University of Michigan, Ann Arbor ~ Feminist Documentary "Voice" in the Post-Truth, Digital, Streaming Era: Comparing Lifetime and Netflix Crime Docu-Series

Matt Boyd Smith ~ Young Harris College ~ The Pragmatics of Investigative Structure, Evidence, and Exposition in *Ghost Adventures: Horror at Joe Exotic Zoo*

Erin A. Meyers ~ Oakland University ~ "Oh that Pesky DNA": Keith Morrison, *Dateline NBC*, and True Crime Celebrity

Amanda Keeler ~ Marquette University and
Kathleen Battles ~ Oakland University ~ From Devour to Abhor: True Crime Television Viewers and Nonviewers

P16 Rethinking Film Exhibition

ROOM Exeter ~ 3RD FLOOR

CHAIR **Briand (Brinni) Gentry** ~ University of Michigan, Ann Arbor

Elizabeth Venell ~ University of Mississippi ~ Down in the South: LGBTQ+ Film Festivals in the U.S. South

Tom Fallows ~ American Film Institute ~ After Midnight: Ben Barenholtz, Circle Films, and Vertically Integrated Indie Cinema

Yumo Yan ~ University of Washington ~ Appropriating CinemaScope's screens: A Study of Hong Kong's First Widescreen Film *Xin Yutangchun* (1954)

SPONSORSHIP Film and Media Festivals Scholarly Interest Group

P17 The Aesthetics and Ethics of Violence

ROOM Dalton ~ 3RD FLOOR

CHAIR **Moran Ovadia** ~ Tel Aviv University

Moran Ovadia ~ Tel Aviv University ~ Rethinking 'Pleasure': Cognitive Insights into the Experience of Watching Rape

Da Seul Lee ~ Waseda University ~ Delineating Visceral Sentiment by Subtly Blurring Manichean Confrontation in Kore-eda Hirokazu's *Monster* (2023)

Emma Ben Ayoun ~ SUNY Fashion Institute of Technology ~ Visceral experience: bodily transgression in *Talk to Her* (2002) and *De Humani Corporis Fabrica* (2022)

Alper Gobel ~ Georgia State University ~ Brutal Aesthetics

P19 Documenting Digital Spaces, Infrastructures and e-Waste

ROOM Gardner B ~ 3RD FLOOR

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

Tinghao Zhou ~ University of California, Santa Barbara ~ Family/Workshop, Mother/Board: Re-producing Media and Life through Fluid Mediation and Politics

Daniel Rosen ~ University of Southern California ~ My Dream Setup: Social and Proximal Rearrangements of Domestic Space on Livestreaming Platforms

Hatim El-Hibri ~ George Mason University ~ Control as Accumulation: Neom, Smart Cities, and the Critique of Digital Infrastructure

Philip Drake ~ Manchester Metropolitan University ~ 'Re-imaginering' the city: creative industries policy and the new cartographies of media cities

SESSION

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P20 Media Technologies, Surveillance, and Counter-Information

ROOM Clarendon ~ 3RD FLOOR

CHAIR **Georgie Carr** ~ University of Sussex

Georgie Carr ~ University of Sussex ~ Police Media and The Production of Space in Leeds and Liverpool 1970-1980

Kenneth Berger ~ Rhode Island School of Design ~ Visibility, Counter-Information, Everyday Life

P21 Motherhood Foregrounded II

Reimagining Maternal Expectations in 21st Century Media

ROOM Fairfax A ~ 3RD FLOOR

~~Chair Alison Wielgus ~ University of Wisconsin, Superior~~

CHAIR **Phoebe Bronstein** ~ University of California, San Diego

Yasmin Mendoza ~ University of California, Davis ~ Bleeding Love: Responsibility and Trauma from Girlhood to Motherhood in *Yellowjackets*

Phoebe Bronstein ~ University of California, San Diego ~ Motherhood Undone: Laughter, Messiness, and Re-thinking the Good Mother

~~Alison Wielgus ~ University of Wisconsin, Superior ~ Fury, Combat Boots, and Neo-Noir: The Bad Mothers of Veronica Mars and Jessica Jones~~

Luna Loganayagam ~ University of California, Davis ~ Letters from Mom: The Monstrous, Tactical, and Ghostly Feminine in Video Games

P22 Sound, Silence, and Voice

Soundscapes in Context

ROOM Fairfax B ~ 3RD FLOOR

CHAIR **Juan Suárez** ~ Universidad de Murcia

Lara Hrycaj ~ Governors State University ~ "Strange Sounds": The Sound of A24 Folk Horror Films

~~Yu-Hsuan Shiao ~ National Taiwan University ~ The Acousmetres and The Mute: Characterizing Detachment in Hou Hsiao-Hsien's *Café Lumière* and *Flight of the Red Balloon*~~

Juan Suárez ~ Universidad de Murcia ~ Barbara Hammer's *Queer Voices*: Biography, Politics, Glitch

Kevin John Bozelka ~ Bronx Community College ~ Sweet Disco Funky: Hearing the *Black Emanuelle* Films as Club Music

P23 Voice, Pedagogy, and Activism

ROOM Berkeley ~ 3RD FLOOR

CHAIR **Stacey Copeland** ~ University of Groningen

~~Anat Zanger ~ Tel Aviv University ~ Feminism, Religion, and the Epistolary text in the *Wall*~~

Sarina Pearson ~ University of Auckland ~ *Waru, Vai, and Kainga*: Affirming Affiliations and Awkward Ruptures

Stacey Copeland ~ University of Groningen ~ Audio Diaries as a Reflexive Research Tool In and Outside the Media Classroom

Isadora Dumont ~ University of Texas at Austin ~ Trans Divartivists as Voices of Healthcare Accessibility: Silicone and Glitter Diaries

SESSION

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P24 (Re)Producing the "Real" Bad Copies, Trans* Media, and Unindexable Techno-Genders

ROOM Arnold Arboretum ~ 5TH FLOOR

CHAIR **PS Berge** ~ University of Central
Florida

CO-CHAIR **Madison Schmalzer** ~ Ringling
College of Art and Design

PS Berge ~ University of Central Florida ~ Now
That's What I Call 95% femaleConfidence!
Verified Girls, Saving Face, and the Play of
Being a Bad Copy

Madison Schmalzer ~ Ringling College of
Art and Design ~ Arbitrary Categories
and Alternative Sexual Archetypes:
Gendered Rulesets and the Production of
Speedrunning Categories

Travis Merchant-Knudsen ~ North Carolina
State University ~ *We're All Going to the
World's Fair* (2021), Indexable Transfilms,
and Losing/Finding the Self

Kit Chokly ~ McGill University ~ Today's
Gender is No: Genderbot, Gender
Illegibility, and Platform Resistance

SPONSORSHIP Queer and Trans Caucus

P25 ROUNDTABLE Epistemic Ruptures Reflections on Black Women's Film Histories

ROOM Jamaica Pond ~ 5TH FLOOR

CHAIR **AE Stevenson** ~ University of Chicago

Anaïis Cisco ~ Smith College ~ Independent
film production by Black queer women

Philana Payton ~ University of California,
Irvine ~ On Theory and Praxis by Black
Women

Yasmina Price ~ Yale University ~ Global Black
women's hybrid cinema across contexts

AE Stevenson ~ University of Chicago ~ Black
Women's film phenomenology

SPONSORSHIP Black Caucus

P26 Contemporary Iberian Cinema and the Ecological Turn

ROOM Olmstead ~ 5TH FLOOR

CHAIR **Thomas Anthony Whittaker** ~
University of Warwick

Tom Whittaker ~ University of Warwick ~ *O
que arde* (Oliver Laxe, 2019), New Galician
Cinema and the sounds of nature

Mariana Liz ~ University of Lisbon FLUL
CECOMP ~ *Alma Viva*: A Return to Nature
and to Portuguese Film History

Sarah L. Thomas ~ Brown University ~
Landscapes of Crisis: Gender, Interiority and
Rurality in Recent Catalan Cinema

Bryan Cameron ~ University of Cambridge ~
Documenting Eco-cinematic Activism in
post-Recessionary Spain

P27 Contemporary Women's Autobiographical Documentaries Global Approaches, Global Perspectives

ROOM Riverway ~ 5TH FLOOR

CHAIR **Najmeh Moradiyan-Rizi** ~ Old
Dominion University

Najmeh Moradiyan-Rizi ~ Old Dominion
University ~ The Politics and Aesthetics
of the Self in Iranian Women's
Autobiographical Documentaries

Amal Shafek ~ University of Texas at Dallas ~
Reclaiming the Personal in Contemporary
Egyptian Women's Documentary Cinema

Xiang Fan ~ Newcastle University ~ The
Stories of Me and Us: Chinese Women
Filmmakers and Familial Women's Memory

Wakae Nakane ~ University of Southern
California ~ The Intersection between
Self-representation and Ethnography: Mie
Kurihara's Experimental Documentary

SPONSORSHIPS Middle East Caucus; Gender and
Feminisms Caucus; Documentary Studies
Scholarly Interest Group

SESSION

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**P28 Challenges and Possibilities
of Feminist and Queer
World-making through
Digital Media**

Perspectives from Bangladesh

ROOM The Fens ~ 5TH FLOOR

CHAIR **Mohammed Rashid** ~ University of
Pennsylvania

Mohammad Kasifur Rahman ~ University of
Texas at Dallas ~ Deconstructing the Image
of the Third World Woman in *A Girl Walks
Home Alone* and *Made in Bangladesh*

Muhammad Nurul Islam ~ University of
Houston ~ Women, Environment, and
Horror in *Moshari: A Reading*

Nusrat Chowdhury ~ University of Texas
at Dallas ~ Are Health and Wellness
Applications in Bangladesh a Panacea for
Women? An Examination of *Maya* (2015)

Mohammed Rashid ~ University of
Pennsylvania ~ Exploring networked
discourses around Bangladeshi LGBTQ+
counter-histories through Humayun
Ahmed's *Ghetuputro Komola*

SPONSORSHIPS Transnational Cinemas Scholarly Interest
Group; Gender and Feminisms Caucus

**P30 WORKSHOP
Trans* Poesis**

A Hands-On Research-Creation Workshop

ROOM Boston Common ~ 5TH FLOOR

CHAIR **Petra Totten** ~ University of Toronto

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Join Us Next Year

Chicago, Illinois

Thursday, April 3 - Sunday, April 6, 2025

Fairmont Chicago Millennium Park

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Heslep, Daniel, **O21**
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Hester, Jennessa, **N27**
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Higgins, Scott, **O5**
Hilborn, Matthew, **G30**
Hill, Erin T., **J20**

Iannucci, Daniele, **P9**
Iantorno, Michael, **N24**
Idle, Harriet, **A24**
Ingram, Penelope, **G23**

Jacks, Wesley, **A8**
Jackson, David, **G4**
Jacob, Arun, **D16**
Jacobs, Carolyn Condon, **D24**
Jacobson, Brian, **L8**
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Jain, Anuja, **M25**
Jang, Yujin, **I16**
Jaramillo, Deborah, **A13**
Jeffay, Tory, **F28**
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Kaganovsky, Lilya, **I21**
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Kalinka, Irina, **A16**
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Hilu, Reem, **O19**
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Hippis, Matthew, **O3**
Hodge, James, **E10**
Hodler, Matthew, **P9**
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Jeng, Jonah, **L14**
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Jeong, Seung-hoon, **O6**
Jiang, Jady, **O2**
Jiang, Zoe Meng, **A18**
Jin, Chen, **C13**
Jin, Dal Yong, **K27**
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Johnson, Jacqueline, **I22**
Johnson, Martin, **K28**
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Karlekar, Tilottama, **O30**
Kantha, Anushka, **C17**
Kase, Juan Carlos, **B26**

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Kearney, Mary Celeste, **O30**
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Kim, Dorothy, **M30**
Kim, Hahkyung Darline, **L9**

Kim, Hieyoon, **D15**
Kim, Hyunjin, **B5**
Kim, Jihoon, **J2**
Kim, Jinsook, **C10**
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Kim, Minji, **I18**
Kim, Miri, **O11**
Kim, Se Young, **E13**
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Malitsky, Joshua, **I21**
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McClancy, Kathleen, **K17**
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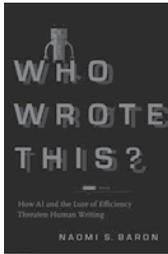
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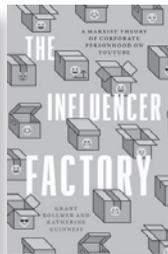
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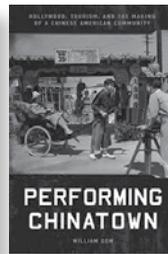
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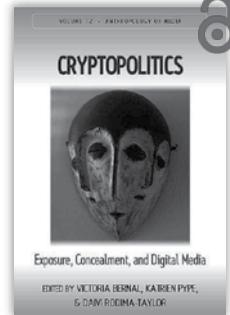
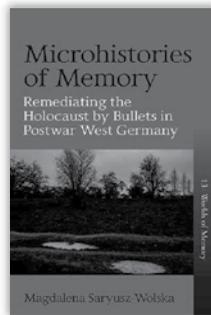
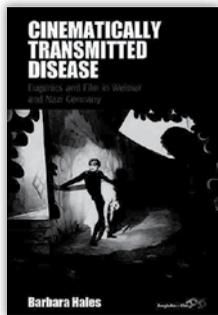
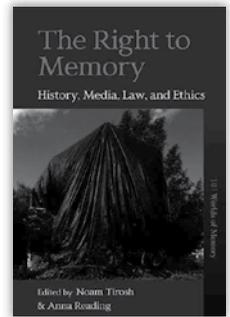
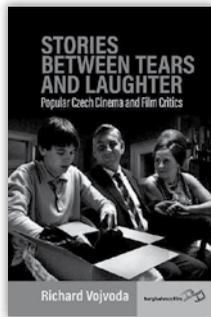
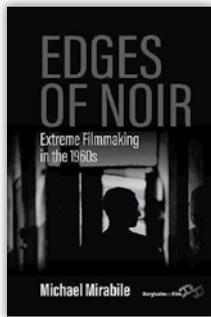
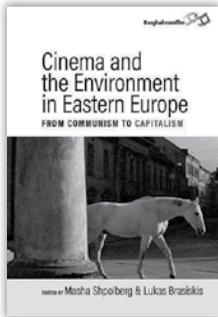
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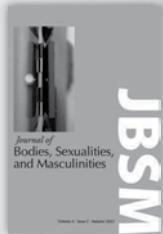


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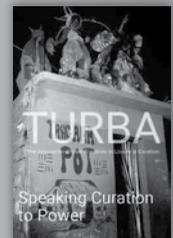


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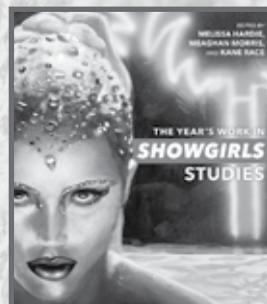
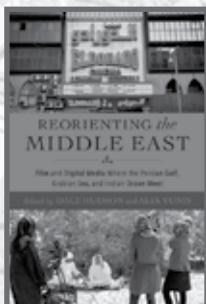
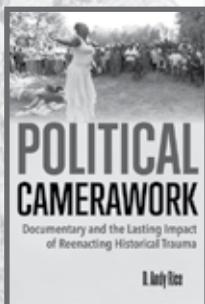
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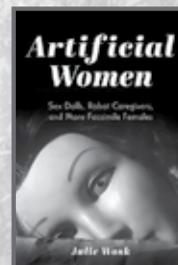
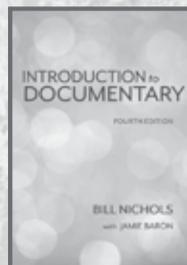
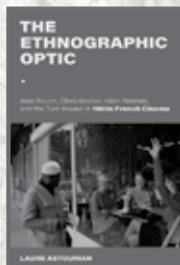
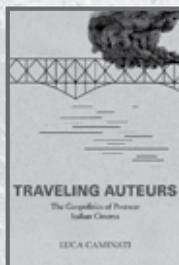
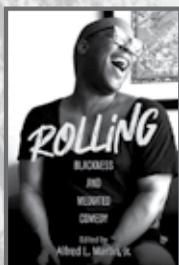


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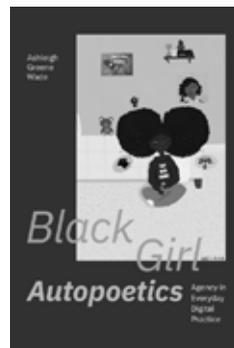
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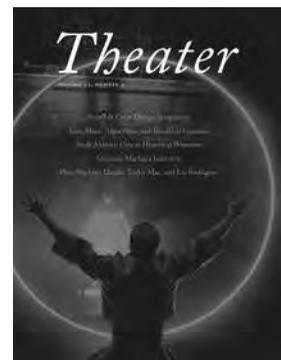
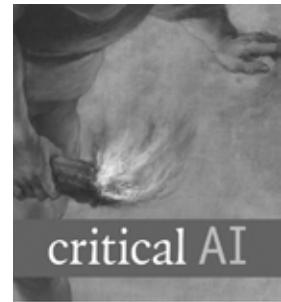
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Our students go out into communities and tell stories of the Northwest. They might make a documentary about a Syrian refugee or volunteer with a nonprofit organization to help create social change.

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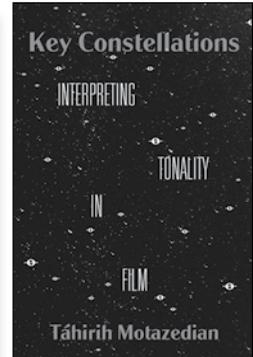
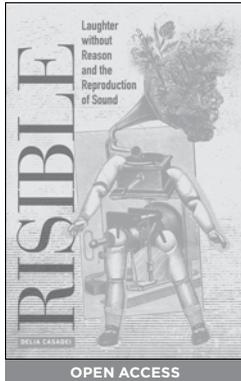
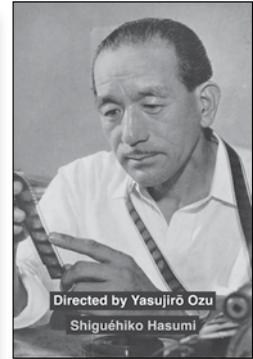
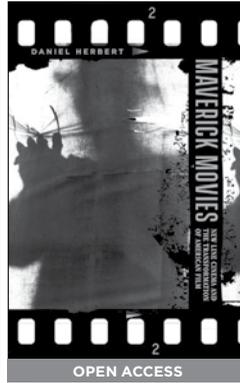
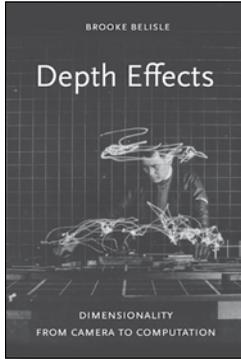
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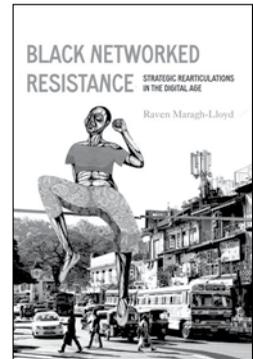
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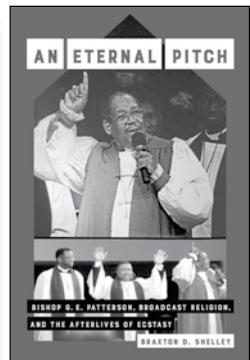
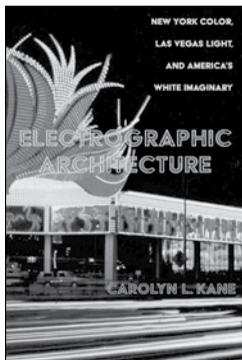
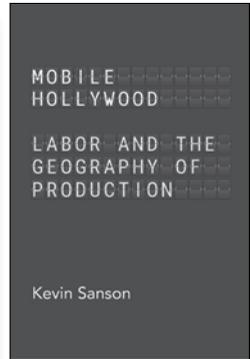
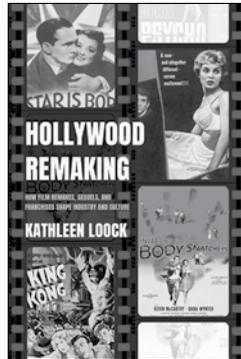
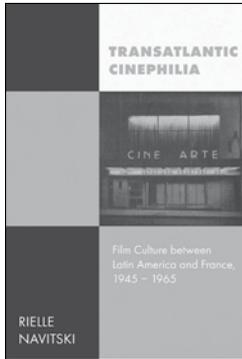
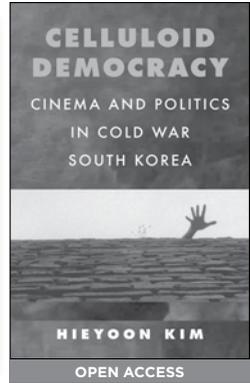
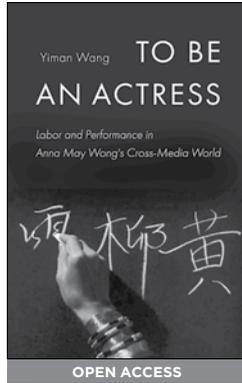
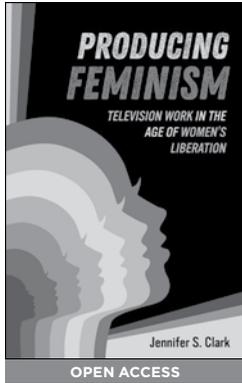
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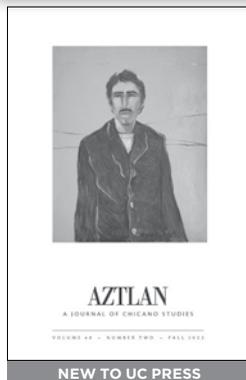
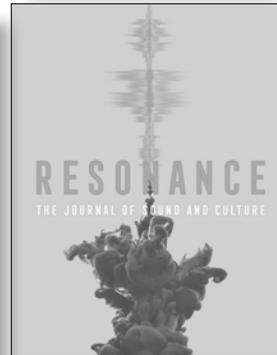
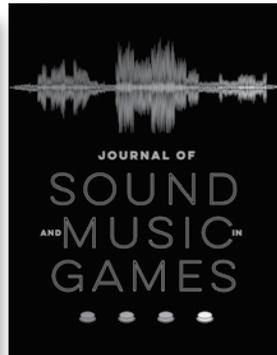
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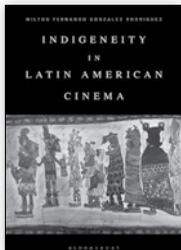


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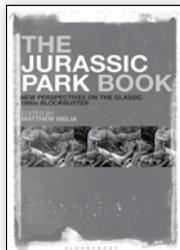
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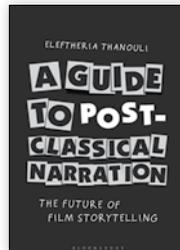
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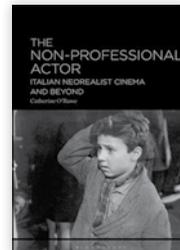
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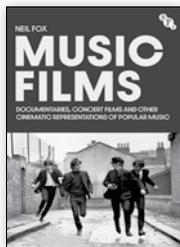
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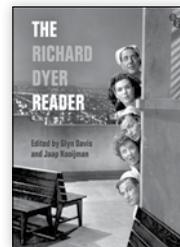
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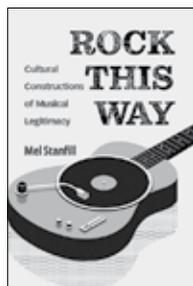
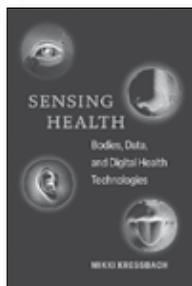
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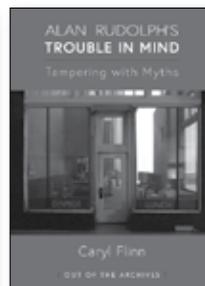
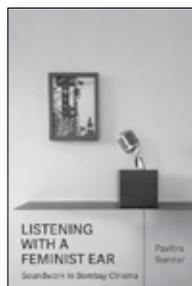
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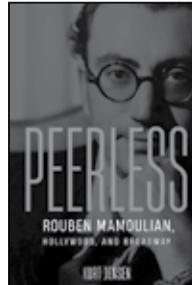
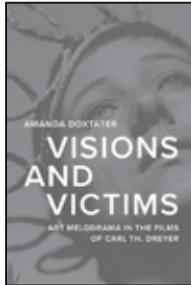
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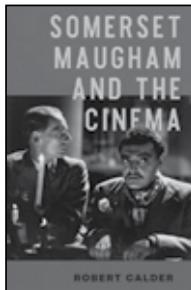
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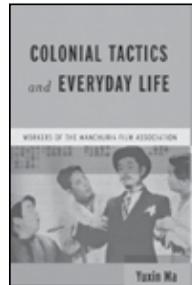
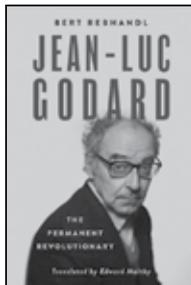
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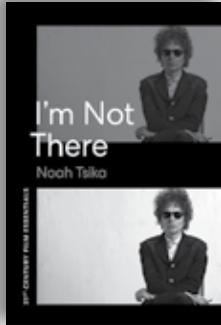
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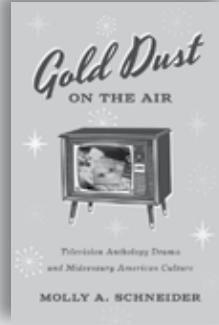


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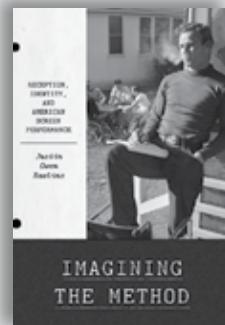


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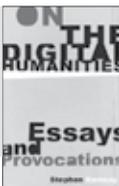
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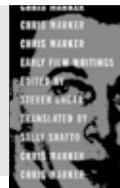
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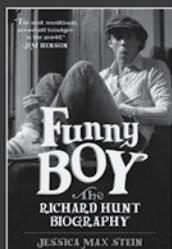
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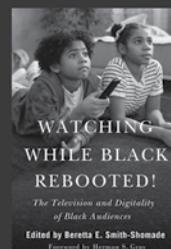
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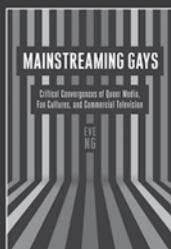
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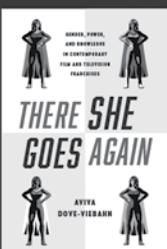
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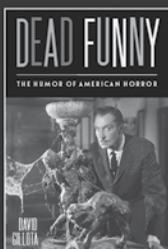
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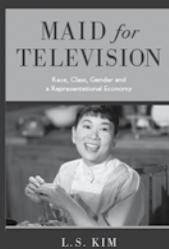
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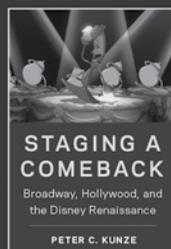
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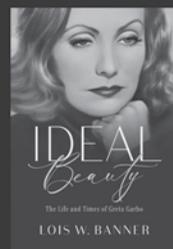
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