



SOCIETY
— *for* —
CINEMA
& MEDIA
STUDIES

March 26-29
2026

Fairmont Chicago,
Millennium Park
& Swissôtel Chicago

Schedule of Events at a Glance

Wed, March 25	7:30 – 9:00 pm	Conference Registration Open
	8:00 – 9:00 pm	Author Celebration & Welcome Reception
	9:00 – 10:00 pm	Aca-Media After Dark
Thu, March 26	9:00 – 10:45 am	Session A
	11:00 am – 12:45 pm	Session B
	1:00 – 2:00 pm	Lunch
	2:15 – 4:00 pm	Session C
	4:15 – 6:00 pm	Session D
	6:15 – 8:00 pm	Session E
Fri, March 27	8:00 – 9:00 pm	Graduate Student Reception
	9:00 – 10:45 am	Session F Teaching & Pedagogy Session
	11:00 am – 12:45 pm	Session G
	1:00 – 2:00 pm	Lunch
	2:00 – 3:00 pm	Distinguished Career Achievement Award Event
	3:15 – 5:00 pm	Session H Professional Development Session
	5:15 – 7:00 pm	Session I
7:15 – 8:15 pm	Awards Ceremony	

Sat, March 28	9:00 – 10:45 am	Session J
	11:00 am – 12:45 pm	Session K Graduate Student Workshop
	1:00 – 2:00 pm	Lunch
	2:15 – 4:00 pm	Session L JCMS Sponsored Session
Sun, March 29	4:15 – 6:00 pm	Session M
	8:00 – 11:00 pm	University/Publisher Receptions
	9:00 – 10:45 am	Session N
Sun, March 29	11:00 am – 12:45 pm	Session O
	1:00 – 2:00 pm	Lunch
	2:15 – 4:00 pm	Session P
	4:15 – 6:00 pm	Session Q

Program Updates

Refer to the online program PDF for the most up-to-date information. You can access it via the SCMS website (<https://bitly/SCMS26Program>) or by scanning the provided QR code.



SOCIETY
for
CINEMA
& MEDIA
STUDIES
2026

MARCH 26-29 * CHICAGO

Welcome Letters

Letter from the President

Welcome to the 67th Annual Society for Cinema and Media Studies (SCMS) Conference at the Fairmont Chicago and Swissôtel, both located near Millennium Park! On behalf of the SCMS Board of Directors, thank you for your participation and continued support. We hope you find the conference intellectually stimulating, rewarding, and fun.

Since last year's conference, the environment in which our members work has shifted in ways that directly shape scholarly life. Financial pressures and changing institutional priorities have required colleges, universities, and scholarly organizations to make difficult decisions about programs and resources. In response, SCMS has worked to support and advocate for its members, steward its awards and initiatives responsibly, and sustain the intellectual exchange and sense of community that define our annual meeting.

We have listened closely to many international members, especially those in LGBTQ+ communities, who have expressed concern about the growing risks of traveling to the U.S. These challenges to the principles of U.S. democracy reverberate throughout our professional and personal lives. Please know that the SCMS Board is working hard to support our members as best we can.

We recognize that some members have chosen to boycott this year's conference, and I regret that circumstances have brought us to this point. SCMS remains firmly committed to open scholarly dialogue and the respectful exchange of diverse perspectives. As a 501(c)(3) nonprofit organization, our established policies regarding political statements remain unchanged, but other events have tested us. Last year's SCMS Conference presented unparalleled challenges to our mission that required immediate responses. Much of what has circulated publicly on social media has reflected only parts of a far more complex set of circumstances and considerations. The Board approached these matters with great care, examining them from multiple angles and engaging in extensive, thoughtful discussion. The Board acted in good faith, guided by our responsibilities and our care for this community. I recognize that these circumstances have been painful and frustrating for some of our members, and I am deeply sorry for the aftereffects.

We are learning from these experiences. To that end, we have introduced a new Code of Conduct, which we encourage everyone to review. We are also delighted to welcome Bathabile K. S. Mthombeni, J.D., as our newly appointed Ombudsperson. Bathabile brings extensive experience in academic organizations and will be present throughout the conference. Please take a moment to say hello and join us in welcoming her to our community.

Looking ahead to the next few days, we have many celebratory events planned, and we hope you can join us. The Author Celebration and Welcome Reception will take place on Wednesday from 8:00–9:00 pm, followed by Aca-Media After Dark from 9:00–10:00 pm. On Friday afternoon from 2:00–3:00 pm, we applaud the extraordinary career of Dr. Patrice Petro, the recipient of the 2026 Distinguished Career Achievement Award. Dr. Lucy Fischer will join Dr. Petro in discussing her prolific scholarly career, her mentorship of graduate students and junior scholars, and her never-ending commitment to the profession and to our organization. Later on Friday evening, from 7:15–8:15 pm, do not miss our Awards Ceremony, where we honor our colleagues' scholarly and pedagogical achievements.

I want to express my great appreciation to this year's Program Committee Chair, Kevin Sanson, and all the dedicated members of both the Conference and Awards Committees. Your hard work has been essential to the conference's success. Special thanks to Leslie LeMond, Maggie Steinhauer, Sara Bakerman, Del LeMond,

Welcome Letters

Margot Tievant, and Pete Johnson. Their tireless work behind the scenes has helped ensure we have an excellent conference.

Our Board of Directors deserves special recognition for its dedication to SCMS and its mission. I am especially grateful to our exceptional Board of Officers—Past President Victoria Johnson, President-Elect Jim Castonguay, Treasurer Kristen Warner, and Secretary Kate Fortmueller—and to the magnificent Leslie LeMond, for their never-ending support and readiness to meet challenges without hesitation. This year has tested us all. Yet, their willingness to go the extra mile, hold countless thoughtful conversations (including some at very unusual hours!), and invest their time and energy in this organization is invaluable. I am immensely thankful to be working with you.

Lastly, I want to extend heartfelt thanks to our generous donors. Their philanthropy has enabled many graduate students and contingent faculty members to attend this conference. Donor support also sustains our awards and strengthens our organization's overall operations. We are sincerely appreciative of this vital partnership.

I hope your days here are filled with thought-provoking sessions, lively conversations, and many moments of well-deserved fun and relaxation. Have a fantastic conference!

Yeidy M. Rivero
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	1996 – 1999	Janice Welsch
1961 – 1963	Gerald Noxon	1999 – 2001	Robert Kolker
1963 – 1964	Richard Griffith	2001 – 2003	Lucy Fischer
1964 – 1965	Erik Barnouw	2003 – 2005	E. Ann Kaplan
1965 – 1966	Robert Steele	2005 – 2007	Stephen Prince
1966 – 1968	John B. Kuiper	2007 – 2009	Patrice Petro
1968 – 1970	George Amberg	2009 – 2011	Patrice Petro (<i>for Anne Friedberg</i>)
1970 – 1972	Jack C. Ellis	2011 – 2013	Chris Holmlund
1972 – 1974	Raymond Fielding	2013 – 2015	Barbara Klingner
1974 – 1975	Donald E. Staples	2015 – 2017	Steven Cohan
1975 – 1977	Howard Suber	2017 – 2019	Pamela Robertson Wojcik
1977 – 1979	Timothy J. Lyons	2019 – 2021	Paula J. Massood
1979 – 1981	Robert Sklar	2021 – 2023	Priscilla Peña Ovalle
1981 – 1983	John L. Fell	2023 – 2025	Victoria E. Johnson
1983 – 1985	William Nichols	2025 – 2027	Yeidy M. Rivero
1985 – 1987	Vivian Sobchack	2027 – 2029	James Castonguay, President-Elect
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1989 – 1991	Peter Lehman		
1991 – 1993	Janet Staiger		
1993 – 1995	Virginia Wright Wexman		
1995 – 1996	Dana Polan		

Letter from the Program Chair

On behalf of the 2026 Program Committee, welcome to the 67th Annual Conference of the Society for Cinema and Media Studies. We are grateful you are joining us in Chicago, and we look forward to the conversations and collaborations that will take shape across the next five days.

This year, we received nearly 900 proposals from graduate students, independent scholars, and faculty across ranks and institutions. The final program includes 342 sessions and brings together participants from 32 countries spanning every continent but Antarctica. Beyond the numbers, what stands out is the range of questions animating the program, from infrastructures and institutions to aesthetics and histories, and from labour and technology to identity and community. Across panels, roundtables, workshops, and open-call papers, the program reflects a shared willingness to rethink assumptions, expand lines of inquiry, and learn across subfields.

SCMS exists to promote a broad understanding of cinema, television, and related media through research and teaching grounded in the humanities. The annual conference is where that mission becomes most tangible, as members bring diverse objects, methods, and contexts into conversation with one another. It creates space for collective thinking, where ideas are tested and refined through respectful dialogue and debate, and where we circulate new work that expands the boundaries of the field. Participation also reconnects our teaching, mentoring, and scholarship to a shared sense of purpose at a time when academic work can feel increasingly fraught and fragmented. In other words, it reinforces the collegial ties that sustain the field by bringing members together across institutions, regions, and career stages. For these reasons, the conference stands as a timely reaffirmation of our work as an academic society, made possible by a shared sense of commitment and service across the membership.

Indeed, the conference program always reflects the best of our collective efforts, and I am deeply grateful to everyone who contributed time and expertise this year. The Program Committee read with care, debated in good faith, and made difficult decisions with an eye to both scholarly rigour and the breadth of the Society's intellectual life. Thank you to Luca Barattoni, Mats Björkin, Gilberto Blasini, Grant Bollmer, Andrew Bottomley, Phoebe Bronstein, Harry Burson, Zoe Bursztajn-Illingworth, Pedro Cabello del Moral, Claudia Calhoun, Joseph DeLeon, Selena Dickey, Anthony Dominguez, Cary Elza, KC Forcier, Cristina Formenti, Mark Gallagher, Swapna Gopinath, Helle Kannik Haastrup, Kalling Heck, Chris Holmlund, Laura Horak, Lara Hrycaj, Tory Jeffay, Jennifer Jones, Rhys Jones, Kayti Lausch, Zizi Li, David Lugowski, Barbara Mennel, Erin Meyers, Sandra Moyano-Ariza, Hayley O'Malley, Andrew Owens, Matthew Payne, Karen Petruska, Justin Rawlins, Jacqueline Reich, John Roberts, Allison Ross, Priyanjali Sen, Patrick Sullivan, Evan Torner, Temenuga Trifonova, Andrew Utterson, Diana Willis, and Ling Zhang, and to the SCMS Board members, Nedda Ahmed, Maria Suzanne Boyd, James Castonguay, Kate Fortmueller, Mikal Gaines, Victoria Johnson, and Ross Melnick, who also served in the review process.

This conference also depends on expert, often invisible coordination. We are deeply indebted to the SCMS Office, especially Leslie LeMond, Maggie Steinhauer, Sara Bakerman, Del LeMond, and the wider team, for their precision, responsiveness, and steadiness across the long arc of conference planning, scheduling, and communication.

I hope you find sessions that sharpen your work, people who expand your thinking, and moments that remind you why this community matters. Thank you for contributing your scholarship and your presence. I wish you a rewarding and generative conference.

Warm regards,

Kevin Sanson
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*, awards for excellence in film and media studies, Fieldnotes, Aca-Media, and various other initiatives related to media research, education, and policy.

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Skipped Session Numbers

Meeting rooms at the Fairmont Chicago, Millennium Park and the Swissôtel are assigned session numbers based on their room assignments (e.g., A1, B1, C1). For example, sessions labeled A1, B1, and C1 all take place in the same room. You may notice skipped session numbers in the program due to varying room usage. This can happen when rooms are flipped for different events, sessions are canceled, or spaces are repurposed. These adjustments create gaps in the numbering, but this is part of normal conference planning. We hope this helps clarify any confusion regarding the session numbering system.

Land Acknowledgement

The City of Chicago is located on land that is and has long been a center for Native peoples. The area is the traditional homelands of the Anishinaabe, or the Council of the Three Fires: the Ojibwe, Odawa, and Potawatomi Nations. Many other Nations consider this area their traditional homeland, including the Myaamia, Ho-Chunk, Menominee, Sac and Fox, Peoria, Kaskaskia, Wea, Kickapoo, and Mascouten. The City specifically acknowledges the contributions of Kitihawa of the Potawatomi in fostering the community that has become Chicago.

Program Updates and Event Information

Plans may occasionally change between the time the program is printed and the dates of the conference. As such, please use the printed program as a general guide and refer to the online program PDF for the most up-to-date information. You can access it via the SCMS website (<https://bit.ly/SCMS26Program>) or by scanning the provided QR code. Additionally, be sure to check the list of events on the inside front cover. On-site signage with QR codes will be available to direct attendees to the online listings of offsite affiliate events (also listed here: cmstudies.org/page/OffsiteAffiliateEvents). Please note that, based on past usage and associated labor/costs, there will not be a mobile app for the conference program this year.



Thank You

Thank You to the 2026 Program Committee

We appreciate the dedication and effort of the following volunteers who contributed to this year's program committee.

- Kevin Sanson** * Queensland University of Technology * Chair
- Nedda Ahmed** * Georgia State University
- Luca Barattoni** * Clemson University
- Mats Björkin** * University of Gothenburg
- Gilberto Blasini** * University of Wisconsin-Milwaukee
- Grant Bollmer** * University of Maryland College Park
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- Zoe Bursztajn-Illingworth** * Texas State University
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- James Castonguay** * Sacred Heart University
- Joseph DeLeon** * Grand Valley State University
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- Cristina Formenti** * University of Groningen
- Kate Fortmueller** * Georgia State University
- Mikal Gaines** * Massachusetts College of Pharmacy and Health Sciences
- Mark Gallagher** * Independent Scholar
- Swapna Gopinath** * Symbiosis International University
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- Kalling Heck** * Louisiana State University
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- Matthew Payne** * University of Notre Dame
- Karen Petruska** * Gonzaga University
- Justin Rawlins** * University of Tulsa
- Jacqueline Reich** * Marist University
- John Roberts** * University of Colorado Boulder
- Allison Ross** * Independent Scholar
- Priyanjali Sen** * Baruch College CUNY
- Patrick Sullivan** * Texas A&M University
- Evan Torner** * University of Cincinnati
- Temenuga Trifonova** * University College London
- Andrew Utterson** * Ithaca College
- Diana Willis** * SUNY Oneonta
- Ling Zhang** * Purchase College SUNY

Thank You to Our Award Committees

We gratefully acknowledge the following volunteers for their hard work on the Award Committees.

- Ben Aslinger** * Bentley University
Koel Banerjee * Georgia Institute of Technology
Kiah Bennett * Muhlenberg College
Chelsea Birks * University of British Columbia
Kevin John Bozelka * Bronx Community College
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Kyle Stevens * Appalachian State University
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Graig Uhlin * Oklahoma State University
Allison Whitney * Texas Tech University
Lauren Wilks * Trinity University

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Exhibitors, Advertisers, Donors, & Institutional Members

Exhibit Hours



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

FRIDAY, MARCH 27
10:30 am – 5:00 pm

SATURDAY, MARCH 28
9:00 am – 5:00 pm

SUNDAY, MARCH 29
9:00 am – 12:00 pm

Thank You to Our Exhibitors

We sincerely thank the following exhibitors for their support of this year's conference.

Bloomsbury Academic
Columbia University Press
Indiana University Press
Ingram Academic & Professional
Intellect Ltd.
McGill-Queen's University Press
Media Education Foundation
The MIT Press
NYU Press
Palgrave Macmillan
Rutgers University Press
SUNY Press

Syracuse University Press
University of California Press
University of Chicago Press
University of Illinois Press
University of Michigan Press
University of Minnesota Press
University of Texas Press
University of Wisconsin Press
University Press of Mississippi
W. W. Norton & Company
Wayne State University Press

Thank You to Our Advertisers

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

Berghahn Books
Bloomsbury Academic
Georgia State University, School of Film, Media & Theatre
Indiana University Press
Leuven University Press
Moving Histories
Rutgers University Press
Stanford University Press
University of Arizona, School of Theatre, Film & Television

University of California Press
University of California, Irvine
University of California, Santa Barbara, Film and Media
Studies
University of Oklahoma, Film and Media Studies
University of Texas Press
University of Wisconsin Press

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Special Thank You to Our 2025 Donors

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Paul Monticone
Drew Morton
Molly Schneider
Daniel Gómez Steinhart
Li Zeng

Thank You to Our Institutional Members

We sincerely thank the following institutional members for their valued support this year.

Black Film Center & Archive, Indiana University
Bloomington

Brown University, Department of Modern Culture and
Media

Cinema Studies Institute, University of Toronto

Concordia University, Mel Hoppenheim School of Cinema

Florida Atlantic University, Dorothy F. Schmidt College
of Arts and Letters, School of Communication &
Multimedia Studies

Georgia State University, School of Film, Media & Theatre

Northwestern University, RTVF Screen Cultures

Sacred Heart University, Film and Television MA/MFA

Seattle University, Film Program

University of Arizona, School of Theatre, Film & TV

University of California, Irvine, Department of Film and
Media Studies

University of California, Los Angeles, School of Theater,
Film and Television

University of California, Santa Barbara, Department of
Film and Media Studies

University of Chicago, Cinema & Media Studies

University of Iowa, Department of Cinematic Arts

University of Michigan, Department of Film, Television,
and Media

University of North Texas, Department of Media Arts

University of Notre Dame, Department of Film, Television,
and Theatre

University of Oklahoma, Film and Media Studies

University of Southern California, School of Cinematic
Arts

University of Texas at Austin, Radio, Television & Film

University of Washington, Cinema Media

University of Wisconsin-Milwaukee, Department of
English, Media, Cinema, and Digital Studies Program

University of Wisconsin-Whitewater, Department of
Literature, Writing, and Film

Washington University in St. Louis, Film & Media Studies

York University, Department of Cinema and Media Arts

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

- Unlimited job postings in the SCMS Career Center
- Listing in the Conference Program
- Invitation to Institutional Chair's Meeting

Additional Benefits of SCMS Membership

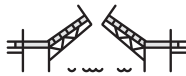
- Receive all four print issues of the current volume of *JCMS: Journal of Cinema and Media Studies*
- Project Muse access to digital version of *JCMS: Journal of Cinema and Media Studies* (and former issues of *Cinema Journal*)

Our Supporters

- *JCMS* also offers online features, including the rolling Fifth Issue and other open-access initiatives such as Archival News, New Research, In Focus, Reviews, Spotlight, and Teaching Media
- 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 to connect and collaborate with over 2,500 scholars and professionals in film, television, and media
- Discounted rates on books
- Partnership with the Society Library to provide SCMS members with a special discounted membership/access option

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."



The City of Bridges

Chicago has more than 35 movable bridges along the Chicago River, giving it one of the largest concentrations of drawbridges in the world.

Conference Logistics & Key Information

Registration Hours



Fairmont Imperial Ballroom Prefunction B2 LEVEL

WEDNESDAY, MARCH 25
7:30 pm – 9:00 pm

THURSDAY, MARCH 26
8:30 am – 6:00 pm

FRIDAY, MARCH 27
8:30 am – 5:00 pm

SATURDAY, MARCH 28
8:30 am – 4:30 pm

SUNDAY, MARCH 29
9:00 am – 4:00 pm

For Replacement Badges—Please visit *On-site Registration (Fairmont, Imperial Parlor, B2 Level)*. Replacement badges can only be printed during the registration hours listed above.

On-site Registration



Fairmont Imperial Parlor B2 LEVEL

Individuals who are not pre-registered can pay conference registration fees on-site. Please visit the on-site registration area for assistance.

Badges

Your SCMS 2026 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 conference registration. If you need a replacement badge, they are available for \$10 USD at On-site Registration.

Program Book Pickup

Printed programs should be picked up on-site at the conference registration desk. An updated, electronic version of the program book (see page 6, Program Updates and Event Information) will also be available on the SCMS website (<https://bit.ly/SCMS26Program>). 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 hotels—Fairmont Chicago, Millennium Park, 200 N Columbus Dr, Chicago, IL 60601 and Swissôtel Chicago, 323 E Wacker Dr, Chicago, IL 60601.

Travel Grant, Dependent Care, Award Stipend Distribution

For those to whom it is applicable, funds should be collected at on-site conference registration, Fairmont Chicago, Imperial Parlor, B2 Level. Individuals collecting these funds are required to present an official government photo ID or student ID.

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 the Fairmont Chicago.

In Case of Emergency

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

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.

AV Equipment in Session Rooms

The following AV equipment will be available in all session rooms (panels, roundtables, workshops). Please note that AV will not be provided in smaller business meeting rooms.

Each session room will include:

- High-definition, ultra-short-throw rear projector (with audio)
- Presentation speakers to amplify computer audio
- HDMI cable
 - › If your laptop does not have an HDMI port, please bring the appropriate adapter.
- Audio connection via standard 3.5 mm headphone jack or USB
- Power strip
- Wireless internet access (see instructions below)

Due to the high cost of providing in-room computers, presenters must bring their own laptops if they plan to use projection. Please also bring:

- Your power cord
- Any necessary adapters or dongles
- An appropriate audio cable for your device (3.5 mm headphone jack, USB-A, or USB-C, as needed)

Additional equipment such as computers, DVD players, overhead or slide projectors, CD players, or extra audio components will not be available. We are unable to accommodate changes or additional AV requests on-site.

SCMS is not responsible for the safety or security of attendee computers.

For questions about AV, please contact the SCMS office.

Internet Access/Wi-Fi

Thank you for selecting the Fairmont Chicago, Millennium Park and/or the Swissôtel 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 2026, 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 courtesies.*

Wi-Fi information for the Fairmont Chicago, Millennium Park and the Swissôtel

Network (SSID): **SCMS**

Access Code: **SCMS2026**

Turn on Wi-Fi on your device.

Select the network labeled “**SCMS**”

Enter the access code SCMS2026 when prompted.

Assistance with AV during the Conference

For any technical assistance, please contact an Encore technician by calling **(312) 438-1700** in the Fairmont Chicago or **(312) 907-1371** in the Swissôtel Chicago. 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.

Social Media

Stay connected with us on BlueSky ([@scmstudies.bsky.social](https://bsky.app/profile/@scmstudies.bsky.social)), Facebook (facebook.com/SCMStudies), and Instagram ([@scmstudies](https://www.instagram.com/scmstudies)).

Share your conference experiences using #SCMS26.

Real-time Conference Updates

The designated hashtag for sharing updates during the SCMS 2026 annual conference is **#SCMS26**. If there are specific materials in your presentation that you do not want shared on social media in real-time, please clearly state this at the beginning of your presentation. When posting updates, we encourage you to include the session number listed in the program for better organization. We also ask that you be respectful and thoughtful when sharing live updates about your colleagues' panel content.

As an organization, our primary method of communication with members is through email. However, recognizing the diverse communication needs within our membership, we will continue to utilize platforms like BlueSky, Instagram, and Facebook to share information. Our use of these platforms is solely for the dissemination of information and does not constitute an endorsement of any particular platform.



The Brownie Was Born Here

The brownie is said to have been created at Chicago's Palmer House Hilton for the 1893 World's Fair.

Conference Services & Support

Communal Spaces

The Lounge



The Lounge is designed as a flexible space where attendees can relax, connect with others, recharge, or get work done using their own devices or the available computer and printers. It's also a great spot for casual meetings or quiet downtime.

For attendees with children, the Lounge includes a dedicated kids' table stocked with art and craft supplies, books, puzzles, and other quiet activities to help keep them engaged.

By using the computers in the Lounge, you acknowledge that you do so at your own risk. As these are public terminals, the Society for Cinema and Media Studies is not responsible for any issues or consequences resulting from their use.

Quiet Room



For those seeking a quieter environment, the conference has a designated Quiet Room. 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.

Sensory Room



For those seeking a calming, low-stimulation environment, the conference offers a designated Sensory Room. This space is open to any attendee in need of a soothing area to relax, decompress, or recharge. Sensory items such as a weighted blanket, fidgets, ear plugs, and dimmable lighting will be available to help create a comfortable experience. We ask that attendees respect the purpose of the room by refraining from holding meetings or placing phone calls within the space.

All Gender/Accessible Restrooms

The conference will have designated all-gender and accessible restrooms, available for use by everyone. These restrooms will be clearly marked and can be located on the diagrams found on pages 36–39. While exploring Chicago, you can find additional safe restrooms by searching online for Refuge Restrooms or downloading their app. You can also use a maps app and search for “gender-neutral restrooms” or “accessible bathrooms” near your location.

Lactation Room

SCMS will provide a designated room at the conference for parents with lactation needs. While you are welcome to nurse wherever you feel comfortable, a private space will be available for lactation and other essential personal needs. To access the room, please visit On-site Registration (Fairmont Chicago, Imperial Parlor, B2 Level) for location details. If you need access outside of registration hours or have any special requests, please email meetings@scmsconference.com to coordinate with the SCMS staff.

Wellness & Fitness

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.

Fairmont Fitness Studio—Located on the B1/Spa Level of the Fairmont Chicago, Millennium Park, the Fitness Studio is open 24/7, providing convenient access for all guests. The space features Startrac stair climbers, ellipticals, treadmills, and free weights, along with refreshments such as fresh fruit and water. Access is available with your guestroom keycard. Guests can also enjoy toning and yoga classes, with day passes available to non-guests for \$20. The pass includes access to the locker rooms, eucalyptus steam room, relaxation lounge, and the fitness studio.

Lakeshore Sport & Fitness Partnership—If you want an enhanced workout, you can visit the 120,000-square-foot Lakeshore Sport & Fitness facility which partners with the Fairmont Chicago. Activities include boxing, running on the indoor track, swimming, weightlifting, and climbing the country's tallest indoor climbing wall. Guests can also enjoy basketball, squash, yoga, pilates, and group fitness classes. Ask the Fairmont front desk for details on purchasing an access pass. For more information, visit lakeshoresf.com/illinois-center.

Swissôtel Penthouse Fitness Center—Overlooking panoramic views of Lake Michigan, the Penthouse Fitness Center offers 24-hour access to Precor cardio machines, strength-building equipment, and free weights.

Health and Safety

SCMS and our meeting hotels are working together to follow public health best practices to make meeting attendance as safe as possible. We expect that attendees will be up to date on COVID-19 vaccination at the time of the meeting, including a booster when possible, as well as influenza vaccination. Attendees should comply with all health and safety rules and guidelines established by SCMS, the CDC, the conference hotels, and the local government. Masks are welcome for those who choose to wear them, and a limited number of K/N95 masks will be available at the registration desk if needed. For more information on health and safety at the conference, please visit <https://www.cmstudies.org/page/accessibility>.

COVID Testing—It is 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. Within noted registration hours, a test will be delivered outside your conference hotel guest room door upon request.

Conference Services & Support

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 Fairmont Chicago uses Merv 13 filters in public areas, meeting rooms, ballrooms, and guest floor hallways. Merv 13 helps reduce pollutants, allergens, and airborne contaminants, leading to cleaner, healthier air and is commonly used in buildings to help mitigate the spread of airborne illnesses. The hotel has demonstrated a commitment to maintaining high indoor air quality. They hold a Green Seal certification, which requires adherence to rigorous environmental standards, including those related to indoor air quality. This certification indicates that the hotel has taken measures to ensure a healthy environment for both guests and staff. SCMS staff typically assess these standards during site inspections.

The Swissôtel Chicago places a strong emphasis on maintaining a modern HVAC system to ensure consistent air circulation throughout the property. They use air filters with a minimum MERV rating of 10. To promote a safe and comfortable environment, the hotel also employs CO2 monitoring in meeting rooms and ballrooms using handheld devices.

Air Quality Monitoring—The SCMS staff evaluates air quality standards during site inspections. SCMS personnel also conduct periodic monitoring of CO2 levels in common spaces at the conference hotels utilizing an Aranet4 device. At recent conferences, CO2 concentrations were consistently maintained below 1000 ppm, which is considered an acceptable threshold for satisfactory indoor air quality. While there always remains potential for improvement, SCMS acknowledges the significance of air quality and its role in mitigating the transmission of respiratory illnesses.

Hand Sanitizer Dispensers—Hand sanitizer dispensers are conveniently located throughout both the Fairmont and Swissôtel. A limited number of individual bottles are also available at the registration desk, and attendees are welcome to request them as needed.

Universal Access/Accessibility

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. We recognize that this is a fundamental provision rather than a comprehensive solution. SCMS is committed to continually improving access and inclusion for all attendees. To support this effort, we ask that groups and organizations coordinating affiliate meetings and receptions do their due diligence to ensure accessibility considerations are met at any location hosting SCMS members.

The 2026 conference site, including both the Fairmont Chicago, Millennium Park and Swissôtel Chicago, is fully ADA compliant and wheelchair accessible. Both properties are dedicated to providing an inclusive environment, offering ADA-compliant rooms and accessible public areas designed for comfort, safety, and inclusivity.

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.

City of Chicago

Chicago prides itself on being an inclusive and welcoming city for both residents and visitors, with accessibility playing a key role in ensuring everyone feels at home. Please visit the Choose Chicago: Getting Around Chicago Accessibility Guide at <https://bit.ly/ChicagoAccessibility>.

Accessibility Information for Fairmont Chicago, Millennium Park & Swissôtel Chicago

GUEST ROOMS

Mobility Accessibility—Accessible rooms feature doorways with a minimum clear width of 32 inches, roll-in showers, grab bars, wheelchair-height toilets, adjustable hand-held shower wands, and lowered vanities, deadbolts, outlets, and peepholes. Accessible routes connect public entrances to guest rooms.

Hearing Accessibility—Rooms are equipped with visual fire alarms, TTY devices, and TVs with closed captioning or decoders.

PUBLIC AREAS

Restaurants and Meeting Rooms—All meeting rooms and restaurants at both hotels are wheelchair accessible. Elevators connect all floors and are equipped with Braille numerals beside each control button.

Parking—Both valet and accessible self-parking are available, including accommodation for vehicles outfitted for wheelchair drivers.

Amenities—The properties offer accessible fitness centers.

CONFERENCE EVENTS

All SCMS conference events at both hotels are accessible via elevator. For accessibility details related to individual sessions, please refer to our presenter guidelines, “Removing Barriers.”

On-Site Accessibility Assistance—For assistance with specific access needs, please contact Guest Services at either hotel’s lobby registration or concierge desk. If you encounter accessibility issues during SCMS 2026, please notify the hotel’s front desk for immediate support, or email us at hotel@scmsconference.com.

Mobility Aid Charging Station—A charging station will be available for attendees using powered wheelchairs or scooters to ensure they can stay charged throughout the event. Please speak with someone at the On-site Registration desk for location information.

Mobility Support—SCMS has an available wheelchair to take people to their session rooms as necessary. Please email us at hotel@scmsconference.com should you need to use it.

Additional Information on Accessibility—Comprehensive information on accessible transportation (buses, trains, cabs, rideshares), parking, and facilities is available on the SCMS website at <https://www.cmstudies.org/page/accessibility>.

Guidelines for Presenters—“Removing Barriers”

Parts of this have been 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”

At the beginning of each session, we encourage panel chairs to conduct a brief access check to ensure all attendees and panelists have what they need for a comfortable and accessible experience. Panelists should also provide a brief self-description before presenting to aid attendees who are blind or have low vision. The following guidelines are recommended:

Access Check

- The panel chair should ask, “Does anyone have any access needs that we can address before we begin?”
- Ensure that all microphones, visual aids, and seating arrangements are functioning and accessible.

Self-Descriptions

- Panelists should provide a brief self-description, including relevant visual details such as appearance and clothing, for the benefit of attendees who may need this information. For example: “Hello, I’m [Name]. I am a [describe appearance such as hair color, clothing, or other distinguishing features, if comfortable].”
- Keep descriptions concise while ensuring they provide necessary visual context.

Accessible Presentation Guidelines

- Before answering any questions, repeat the question.
- Provide verbal descriptions of any overheads, slides, or charts, reading all text on the visual aids.
- Face the audience when speaking and keep hands or other objects away from the mouth.
- Refrain from speaking too quickly.
- 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.
- Present key points in multiple ways, including visual, auditory, and tactile approaches.
- Limit the number of visual aids and allow sufficient time to read each one.
- When possible, bring videos with captioning for persons who are deaf or hard of hearing.
- Encourage seated as well as standing activities.
- At the beginning of presentations, provide oral descriptions of meeting room layouts, emergency exits, amenities, and O/A procedures.
- If breaks are included, make sure that you allow adequate time for people with disabilities to reach the new locations and/or complete tasks.
- 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.
 - › Use black ink on white or off-white paper to maximize contrast.
 - › Avoid glossy paper.

Conference Services & Support

- › Use at least 12-point type, but a larger font is often better (14- or 16-point font size).
- › Avoid italics, except when used as proper titles, or other script type; use a plain font like Helvetica or Verdana.
- › Use margins of 1" and ragged right edge.
- › Avoid using all caps.
- › Make sure there is even spacing between letters.
- › Make sure text is not printed over illustrations.

Inclusion and Family Resources

In addition to the measures already mentioned to help all feel supported, we would also like to highlight the following:

- **Pronouns**—To support a welcoming and respectful environment, pronouns are included on name badges when provided during conference registration.
- **Childcare**—If you are attending the conference with children and would like to connect with others to share childcare resources, please visit bit.ly/SCMS26childcare. Additional details about Childcare and Dependent Care Subsidies are available on their respective pages on our website.
- **Family-Friendly Conference**—SCMS 2026 is family-friendly. A kids' table is available in The Lounge stocked with arts and craft supplies, as well as quiet toys such as books and puzzles.

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. SCMS reviewed applications and allocated funds prior to the conference.

Chicago: A Family-Friendly Destination—Chicago is a wonderful city for families, offering a wide variety of activities and attractions to keep kids entertained and engaged. Explore local gems like Millennium Park, Maggie Daley Park, and Lincoln Park Zoo, which provide plenty of outdoor fun and adventure. For interactive and educational experiences, visit the Chicago Children's Museum, the Shedd Aquarium, and the Field Museum, where kids can learn about everything from marine life to ancient civilizations. The Museum of Science and Industry is another must-see, with hands-on exhibits and immersive displays that captivate visitors of all ages. For art enthusiasts, the Art Institute of Chicago offers free admission for youth under 14, making it a perfect place for families to explore and appreciate art together.

Forum—Families attending the conference can connect with other parents through our childcare forum (bit.ly/SCMS26childcare). This resource provides an opportunity to meet other families, arrange playdates, and coordinate shared childcare during the conference.

For more information on childcare and family-friendly resources at the SCMS 2026 conference, please visit cmstudies.org/page/childcare.

Ombuds Services

The Society for Cinema and Media Studies has appointed an independent Ombudsperson to support our members as well as the implementation of the Code of Conduct and related procedures. The Ombudsperson serves as a confidential, neutral, and informal resource for conference participants who have questions about the Code of Conduct, wish to discuss concerns, or are seeking guidance.

The Ombudsperson does not advocate for any individual or for the Society, but instead helps participants understand the Code of Conduct, sort through their concerns, explore possible next steps, and navigate the reporting and resolution framework in an informed and supported way. Engagement with the Ombudsperson is informal and exploratory, and contacting the Ombudsperson does not initiate a formal complaint.

2026 Conference Ombudsperson

For the 2026 conference, our onsite Ombudsperson is Bathabile K. S. Mthombeni (she/her/hers). She is the founder and principal of Untangled Resolutions, a company launched in 2010 that provides conflict management and dispute resolution consulting and services with an equity lens.

Bathabile is the eldest child of an immigrant family. She was born in South Africa, raised in Southern California, and now lives in the Southern Tier of New York State. Her name means “they are happy” in at least three Southern African languages: seTswana, isiZulu, and isiNdebele. She is a companion to four dogs and two cats, loves music and mystery novels, sang for tips on New York City subway platforms, and once lived in a tent.

Bathabile earned her A.B. in Sociology from Princeton University, her law degree from Columbia Law School, and her master’s degree in Leadership and Organizational Development, along with a graduate coaching certificate, from the University of Texas at Dallas’s Jindal School of Management. She brings over 20 years of experience as a mediator, coach, and ombudsperson to provide you with empathy, guidance, and community- and person-centered interventions.

Important Information

Contacting the Ombuds service does not constitute reporting a concern to SCMS. The Ombuds can help you think through your options and decide whether, and how, you would like to make a report.

You have up to one year after the conference to contact the Ombuds regarding a conference-related concern. Please be aware that options for addressing concerns may narrow over time. As time passes, memories fade, information may be more difficult to gather, and participants may become harder to contact. For these practical reasons, incidents are generally easier to address when raised promptly and, if possible, within 90 days. We also recognize that individuals may need time to process their experiences before deciding whether to reach out. The one-year window is intended to provide space for that reflection, while also encouraging timely communication when possible.

How to Reach the Ombuds Service

To reach the Ombuds and request services, call (917) 912-0882 and leave a message with your contact information, scan the QR code to access a confidential online form (which does not collect email addresses), or use the direct link here: <https://bit.ly/SCMSOmbuds>. This information will also be on the SCMS website.



You should receive a response within two hours between 11:00 am and 8:00 pm local time. Requests made outside those hours may receive a delayed response. Please avoid including details about your situation when leaving a message.

Indigenous Media Studies Scholars Membership

SCMS is committed to increasing access, equity, and inclusion in the field of media studies. In that spirit, we offer a membership support program designed to reduce barriers for scholars whose work focuses on Indigenous media studies.

In accordance with current federal guidelines, this program is open to all scholars, regardless of race, color, or national origin, who believe they would benefit from this kind of access, particularly those who have faced structural, institutional, or financial barriers to full participation in our field.

The program includes the following benefits over a two-year period:

- **Year One:** Eligible scholars joining SCMS for the first time may receive waived membership dues and conference registration fees.
- **Year Two:** Returning scholars who previously participated in this program may receive waived conference registration fees.

If you have questions about the program, eligibility, or how it might apply to your situation, please contact the SCMS Office.

Sustainability and Community Impact

The Society for Cinema and Media Studies is committed to fostering a greener and more sustainable future, as reflected in its sustainability efforts for the 2026 conference. Recognizing the urgent need for environmental responsibility, SCMS 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. This year, we're offering attendees ways to give back to our host city, Chicago, through donations.

- **Sarah's Circle**—SCMS is proud to partner with Sarah's Circle (sarahs-circle.org), a Chicago organization dedicated to providing support and housing for women experiencing homelessness. Attendees are encouraged to donate unopened hotel toiletries (such as soaps, shampoos, and conditioners) to help those in need. Collection bins will be available at the Registration area, and all donations will go directly to Sarah's Circle to support their mission.



Conference Services & Support

- **Openlands**—SCMS is proud to partner with Openlands, a Chicago-based nonprofit dedicated to tree planting, conservation, and enhancing urban green spaces. This partnership helps offset emissions from conference travel by supporting initiatives that promote environmental justice and public health throughout Chicago. Each \$100 donation contributes to offsetting approximately 10,000 lbs of CO₂e. SCMS will make a donation to Openlands and encourage our members to join us in supporting the Chicago community through this impactful cause. To donate, please visit the Openlands Donation Page (bit.ly/SCMSOpenlands).



Signage

We have significantly reduced the amount of signage used at our conferences, retaining only what is essential for a well-organized and easily navigable experience.

Reusables

We encourage attendees to bring refillable water bottles. Refillable water bottles will also be available for purchase at the registration desk.

Ways You Can Make an Individual Impact

- **Recycling**—Use paperless check-in/check-out and digital billing. Take advantage of the hotel's recycling bins and reduce water and electricity use in your room. You'll also find bins at the Registration area to recycle name badges and conference programs.
- **Moderate Consumption and Plant-Based Foods**—Take only what you need at food functions, and consider choosing at least one plant-based meal each day to help reduce the carbon footprint associated with food production.
- **Be Energy Smart**—Remember to turn off lights when you leave your hotel room and participate in the hotel's linen reuse program to conserve water.
- **Public Transportation**
 - › O'Hare Airport—Take the Blue Line 'L' train to downtown, with easy transfers to other lines if needed.
 - › Midway Airport—Take the Orange Line 'L' train directly into the Loop area, where you'll have access to buses and other train lines.
 - › For additional ways to get around sustainably, refer to the Chicago Transit Authority (CTA) website.
- **Chicago Airports**—The Chicago Department of Aviation (CDA) has implemented numerous airport industry-leading initiatives to improve natural resource conservation, operational efficiency, social responsibility and economic viability at O'Hare and Midway International Airports. The CDA continues to seek creative ways to reduce emissions and energy use, conserve water and natural resources, salvage and recycle materials, reduce waste, and educate passengers and the local community.
 - › **Carbon and Energy Goals**—O'Hare is working toward reducing its carbon emissions and energy consumption as part of a city-wide commitment to sustainability, aiming for a carbon-neutral future. Both airports have implemented energy-efficient lighting, HVAC systems, and infrastructure upgrades to support this.
 - › **Waste Reduction**—O'Hare has established programs to reduce waste and promote recycling, with a focus on reducing passenger-generated waste and achieving a high recycling rate. Waste composting and single-stream recycling programs are available throughout both airports.
 - › **Water Conservation**—Both O'Hare and Midway are actively working on water-saving initiatives, including rainwater harvesting, low-flow fixtures, and drought-resistant landscaping to reduce water use over the next decade.

Conference Services & Support

- › **Ground Operations**—To reduce emissions, O’Hare encourages airlines to use single-engine taxiing and has streamlined shuttle bus services for its consolidated car rental facilities, reducing the number of trips and emissions.
- › **Climate Resilience Investments**—The Chicago Department of Aviation (CDA) has allocated funds to bolster climate resilience at both airports, including flood management systems and infrastructure designed to handle extreme weather events.
- › **Electric Ground Equipment**—Many airlines operating at O’Hare, including United and American, are transitioning their ground equipment—such as bag tugs and belt loaders—to electric. The CDA is also investing in charging infrastructure to support this shift toward electric ground operations.
- › For more information about sustainability initiatives at Chicago’s airports, visit The Chicago Department of Aviation (CDA)’s Environment page.



“The Windy City”

Chicago’s nickname likely refers not to weather, but to 19th-century politicians known for their long-winded speeches and civic boosterism.

Policies & Guidelines

Code of Conduct

Effective February 9, 2026

The SCMS annual conference and other officially sanctioned activities are designed to support professional development and scholarly exchange grounded in the values of free inquiry and open expression. Conduct that harasses colleagues, students, or other participants undermines the equitable and inclusive foundation of these professional spaces and runs counter to those values. For this reason, SCMS considers harassment to be a serious form of professional misconduct. SCMS is committed to providing an inclusive and harassment-free environment for everyone—one that is welcoming and safe for people of all races, ethnic and linguistic backgrounds, castes, gender identities and expressions, sexual orientations, physical or cognitive abilities, physical appearances, socioeconomic backgrounds, professional status, nationalities, ages, religions, and beliefs.

This commitment applies to all SCMS-affiliated spaces, including SCMS conferences, meetings, offices, and any in-person or virtual environments used for SCMS-sponsored activities, such as internal group messaging, online platforms, and other digital communication spaces. This Code of Conduct applies to all SCMS-sponsored activities, including social events, receptions, informal gatherings, and events sponsored by organizations other than SCMS that are held in conjunction with SCMS events, on public or private platforms, whether in person or virtual. Everyone participating in SCMS spaces—including members, staff, contractors, presenters, attendees, exhibitors, vendors, consultants, and guests—shares responsibility for upholding these values and for complying with SCMS policies and this Code of Conduct. Building a community that supports free and open collaboration in a safe and respectful environment requires a shared commitment from all participants.

At officially sanctioned SCMS spaces, conferences, meetings, and related activities, all participants are expected to foster a professional, respectful, and harassment-free environment that supports the integrity of the community and the open exchange of scholarly ideas. In these settings, participants are expected to:

- Be respectful and collegial
- Uphold the privacy of participants
- Ask for consent for audio-visual recordings, quotes, or photography
- Handle disagreement constructively
- Act fairly, honestly, and in good faith with other participants

The examples below describe behaviors that are not permitted in SCMS-affiliated spaces or during SCMS-sponsored activities.

Illustrative but not exhaustive examples of prohibited behavior include:

- **Interrupting or Talking Over Others:** Intentionally interrupting, talking over, or otherwise preventing others from speaking or participating.
- **Hostile or Harassing Conduct:** Engaging in conduct or commentary that is demeaning, intimidating, coercive, bullying, prejudicial, or hostile—particularly when it exceeds the bounds of respectful scholarly disagreement or debate.

Policies & Guidelines

- **Personal Attacks and Inflammatory Language:** Directing personal attacks, insults, threats, or other inflammatory language toward an individual.
- **Dismissive or Demeaning Comments:** Making comments or engaging in conduct that dismisses, or denigrates the expertise, research, identity, or field of others, or that could reasonably be perceived as intimidating, hostile, offensive, coercive, threatening, or demeaning.
- **Harassment Based on Personal Characteristics:** Verbal or nonverbal conduct directed at an individual that is demeaning, hostile, intimidating, or prejudicial in nature, and that interferes with a person's ability to participate fully in SCMS activities.
- **Event Disruption:** Sustained or deliberate disruption of sessions, meetings, or other events, including misuse of audience participation tools such as chat functions, reactions, or similar features in virtual settings.
- **Inappropriate Physical or Sexual Conduct:** Unwelcome sexual attention, inappropriate physical contact, or the suggestion thereof.
- **Inappropriate Use of Power or Professional Status:** Using one's position, authority, or professional standing to threaten, coerce, or harass another person, whether verbally or physically.
- **Intimidation, Stalking, or Threatening Behavior:** Deliberate intimidation, stalking, or actions that threaten the safety or well-being of others.
- **Unauthorized Recording:** Making unwanted or unauthorized audio or visual recordings of participants or events.
- **Misuse of Digital Platforms:** Using email lists, social media, messaging platforms, or other information systems associated with SCMS to transmit sexually explicit material, slurs, harassing content, or to engage in illegal activities such as extortion, blackmail, or unauthorized access to another person's account. This also includes using SCMS-affiliated digital platforms for personal, commercial, or political advocacy purposes unrelated to SCMS activities or mission, or in ways that could reasonably be understood as representing or endorsing the views, positions, or actions of SCMS without authorization.
- **Inappropriate Online Behavior:** Engaging in any of the behaviors described above through online or virtual channels connected to SCMS activities.
- **Endorsement of Prohibited Conduct:** Advocating for, encouraging, or implicitly endorsing any of the behaviors listed above.
- **Retaliation:** Retaliation against anyone for reporting a Code of Conduct concern, participating in a review process, or supporting another participant who raises a concern is not permitted. The organization will respond to reports of retaliation to the extent determined possible.

Critical examination of beliefs and viewpoints, including the use of objectionable language and imagery, within a professional discussion and/or in the context of scholarly argumentation does not, by itself, constitute a code of conduct violation.

SCMS Responsibilities

This Code of Conduct and the procedures for addressing potential violations will be clearly and prominently posted in the conference program and on the SCMS website. Participation in the annual conference or other officially sanctioned SCMS activities constitutes acknowledgment of, and agreement to abide by, this policy. Going forward, explicit acknowledgment of the Code of Conduct will be incorporated into the conference registration process.

Policies & Guidelines

SCMS will make reasonable efforts to handle Code of Conduct concerns with discretion and to protect the privacy of all involved, consistent with the need to address the issue appropriately. SCMS cannot guarantee confidentiality but will limit the sharing of information to what is necessary to review and address the concern.

Reporting

Reports made in good faith will not result in adverse action, even if a review does not substantiate a violation. Reporting an incident of unacceptable behavior does not obligate the reporting party to pursue further action. Any participant in officially sanctioned SCMS activities may make use of the procedures outlined in the SCMS Conduct Resolution Framework.

Any person who has experienced a serious verbal threat or physical assault is encouraged to contact law enforcement officials immediately.

If you experience or wish to report a potential Code of Conduct violation, please follow the steps outlined in the SCMS Conduct Resolution Framework: Procedures for Addressing Code of Conduct Concerns, which can be found on the SCMS website under “Governance and Policies” > “Code of Conduct.”

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.

Chair Guidelines for Panels, Roundtables, and Workshops

1. Access Check and Self-Descriptions

- Conduct an Access Check before starting by asking:
 - › “Does anyone have any access needs that we can address before we begin?”
 - › Make sure all visual aids and seating arrangements are as functional and accessible as possible.
- Encourage panelists to provide a brief self-description for attendees who may benefit from visual details. Keep descriptions concise but informative. Example:
 - › “My name is [Name]. I have [hair color], wearing [clothing description], etc.”

2. Technology Preparation

- Technology problems cut into panel time.
- Panelists should check their technology (laptops, flash drives, etc.) in advance to avoid delays.

3. Presenter Registration Requirement

- Paper author(s) must be registered for the conference and are expected to be present in person to deliver their paper. Papers may not be delivered by another person or presented virtually.
- In certain circumstances, SCMS permits a pre-recorded presentation or substitute reader, in accordance with the Society’s Pre-Recorded Presentation Accommodation Policy. Presenters using this accommodation must have made arrangements with the session chair in advance.

4. Presentation Time Limits

- Please keep panel presentations to 20 minutes and workshop and roundtable presentations to 5-10 minutes. Panels with more than 3 presenters will need to reduce presentation times to fit the 105-minute sessions.
 - › When one panelist goes over time, other panelists or workshop participants are deprived of a fair opportunity to present their research/comments.
 - › Audience members are rightfully upset when there is no time to ask questions.
 - › Workshops should be primarily discussion or interactive, and thus, speakers should limit their comments accordingly.

5. Ending Sessions on Time

- › End sessions promptly to allow attendees enough time to get to their next panel or workshop.

Special Recognitions

Fieldnotes



Fieldnotes is an SCMS project to conduct, circulate and archive interviews with pioneers of film and media studies. In addition to recognizing the contributions of key scholars, the project also aims to foster knowledge of and interest in the diverse and dynamic developments that have shaped—and continue to shape—our expanding field.

SCMS extends special thanks to Haidee Wasson—whose vision and grant support made the Fieldnotes collection possible—alongside Patrice Petro and Barb Klinger, who helped conceive and develop the project; we also thank Chris Holmlund, whose extraordinary fundraising efforts were instrumental in sustaining Fieldnotes during the pandemic, as well as Raphael Raphael, Michael Zryd, and Matthew Ogonoski, and our valued partners at the Academy of Motion Pictures and Sciences and its Oral History Projects (OHP) Department, for stewardship of the collection and for cataloguing and preservation support beginning in 2020. We also wish to recognize the contributions of the current Fieldnotes Committee chair, Vincent Longo, and the dedicated committee members: Jason Middleton, Elana Levine, Amanda Konkle, and Landon Palmer.

SCMS extends its sincere gratitude to the University of Michigan’s College of Literature, Science, and the Arts (LSA), its Technology Services Office, and the Lexicon Project team for their generous financial and technical support over the past two years, which made the current iteration of Fieldnotes possible. This updated version engages undergraduate students in the interview process through close reading, question development, and in-class feedback. We also extend special thanks to the Fieldnotes production team—Vincent Longo, Shawn Jackson, Sydney Simoncini, Tyler Deckman, and Andrea Stanley-Bordeaux—for their outstanding work and dedication to the project. Visit cmstudies.org/page/fieldnotes

As budgets tighten and across the field and industry, projects like Fieldnotes become increasingly precarious. Please support the future of this project by donating to the Fieldnotes Fund.

Aca-Media

Aca-Media is a podcast from the Society for Cinema and Media Studies that presents an academic perspective on media. Co-hosts and co-producers Christine Becker and Michael Kackman explore current scholarship, issues in the media industries, questions in pedagogy and professional development, and events in the world of the media and media studies. Aca-Media is sponsored by the Society for Cinema and Media Studies and has been funded with assistance by College of Arts and Letters at the University of Notre Dame. You can contact the show at info@aca-media.org, join our Facebook group, and follow us on Bluesky at [aca-media.bsky.social](https://bsky.app/profile/aca-media.bsky.social).

Becker and Kackman, along with Stephanie Brown, Frank Mondelli, Jonathan Nichols-Pethick, Todd Thompson, David Lipson, and emeritus producer Bill Kirkpatrick, bring together a wide range of expertise in film and television history, media industries, cultural studies, disability studies, digital media, and audio production. Representing institutions across the United States and internationally, the team includes award-winning authors, editors, media scholars, cultural historians, podcast producers, musicians, and activists. Their collective work spans television history, Cold War media culture, stand-up comedy and gender, deaf assistive technologies, media literacy, documentary film, political satire, and disability media studies. Together, they combine scholarly rigor, creative production experience, and a deep commitment to teaching and public-facing media to make this project possible.

On-site Events & Special Programs

..... **Wednesday, March 25**

8:00–9:00 pm

 *Fairmont* **The Bar** LOBBY LEVEL

Author Celebration & Welcome Reception

Honoring those who published work since our last conference

Welcome to Chicago! Upon your arrival, set down your bags, pick up your badge and conference program from (Fairmont Chicago, Imperial Parlor, B2 Level), and join us for a chance to unwind and celebrate our authors. SCMS proudly honors writers who have published works between April 7, 2025 and March 25, 2026. Don't miss this special opportunity to relax, connect, and kick off the conference on a high note!

..... **Wednesday, March 25**

9:00–10:00 pm

 *Fairmont* **Cuvee** LOBBY LEVEL

Aca-Media After Dark

The Aca-Media podcast will launch the conference live from Chicago, featuring special SCMS guests and a touch of late-night charm.

..... **Thursday, March 26**

8:00–9:00 pm

 *Fairmont* **International Ballroom Prefunction** 2ND FLOOR

Graduate Student Reception

Join your fellow graduate students for conversation and drinks.

..... **Friday, March 27**

9:00–10:45 am

 *Fairmont* **State** 2ND FLOOR

TEACHING & PEDAGOGY COMMITTEE ROUNDTABLE

F8: Media Literacy & the Film and Media Classroom

This roundtable discusses the critical need for media literacy education today and suggests pedagogical practices for expanding media literacy among our students and beyond our classrooms.

Participants: Carolyn Condon Jacobs (Chair), Lesley Willard, Chelsea Wessels, and Hunter Hargraves

On-site Events & Special Programs

Friday, March 27

2:00–3:00 pm

 *Fairmont* **International Ballroom** 2ND FLOOR

2026 Distinguished Career Achievement Award Event

A Conversation with Patrice Petro

Moderator: Lucy Fischer, Distinguished Professor Emerita, University of Pittsburgh

Join us for a special Distinguished Career Achievement Award event celebrating an extraordinary career of Patrice Petro, her scholarship, service, and leadership in cinema and media studies. This conversation will reflect on decades of field-shaping research, mentorship, and institutional vision while looking ahead to the evolving futures of the discipline.

Friday, March 27

3:15–5:00 pm

 *Fairmont* **State** 2ND FLOOR

PROFESSIONAL DEVELOPMENT COMMITTEE ROUNDTABLE

H8: Public Engagement in Precarious Times

This workshop proposes to consider strategies for engaging in public-facing work in “precarious times” which we consider broadly to include the political climate, threats to academic freedom, employment, and beyond.

Participants: Matt Boyd Smith (Chair), Maggie Henefeld, Amanda Ann Klein, Kelly Kessler, Laura Horak

Friday, March 27

7:15– 8:15 pm

 *Fairmont* **International Ballroom** 2ND FLOOR

Awards Ceremony

Moderator: Yeidy M. Rivero

University of Michigan, Ann Arbor * SCMS President

Join us for an evening of recognition as we celebrate outstanding achievements in the field, showcasing the contributions of individuals who have made significant impacts on cinema and media studies. Come together with fellow scholars as we applaud excellence and commemorate the remarkable accomplishments within our community.

Friday, March 27

8:15 – 9:15 pm

following the Awards Ceremony

 *Fairmont* **Ambassador** 2ND FLOOR

RECEPTION

University of California, Santa Barbara Film and Media Studies

We are thrilled to celebrate the incredible success of our 2026 SCMS honorees and celebrate the 21st anniversary of our PhD program at University of California, Santa Barbara!

Friday, March 27

8:15 pm – 12:00 am

 *Fairmont* **Regent** 3RD 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

On-site Events & Special Programs

..... **Saturday, March 28**

11:00–12:45 pm

 *Fairmont* **Regent** 3RD FLOOR

GRADUATE STUDENT ORGANIZATION WORKSHOP

K11: Holding the Line


Graduate Education Amid Global Political Pressures

Come organize graduate labor, care, and solidarity in an era of institutional pressure and precarity!

Participants: Thomas Farrenkopf, Matthew Cooper, Jamie Hoholuk, and Farzaneh Ebrahimzadeh Holasu

..... **Saturday, March 28**

2:15– 4:00 pm

 *Fairmont* **State** 2ND FLOOR

JCMS SPONSORED SESSION


L8: Peer Review, Responses, and Revisions

Members of the journal's editorial board convene for a practical discussion of peer review, sharing best practices for giving and responding to feedback and for preparing clear, effective revision summaries.

Participants: Elizabeth Ellcessor (Chair), Samantha Sheppard, Michael Z. Newman, Patrick Keating

..... **Saturday, March 28**

8:00 - 9:00 pm

 *Fairmont* **Embassy** 2ND FLOOR

SOCIAL

Fan and Audience Studies Scholarly Interest Group

Join the Fan and Audience Studies SIG for our annual social at SCMS. This is an opportunity for scholars to be in community, network, and even talk about their latest fannish obsessions!

..... **Saturday, March 28**

8:00 - 10:00 pm

 *Fairmont* **Gold** 2ND FLOOR

RECEPTION

University of Texas at Austin, Radio-Television-Film

Reception for UT RTF alumni, faculty, and graduate students.

Offsite Affiliate Events

For a listing of local events linked to the 2026 Chicago conference that benefit our members, please visit <https://www.cmstudies.org/page/OffsiteAffiliateEvents>.



On-site Events & Special Programs

Saturday, March 28

9:00 - 11:00 pm



Fairmont International Ballroom 2ND FLOOR

SOCIAL

Video Game Studies Scholarly Interest Group Board Game Night

The Video Game Studies Scholarly Interest Group invites you to an evening of board gaming. We'll have a few games on hand to get things started, but feel free to bring your favorites too. Come hang out and play some games to celebrate the last night of SCMS 2026!

Saturday, March 28

9:00 - 11:00 pm



Fairmont Regal B2 LEVEL

BUSINESS MEETING

Indigenous Media Caucus

Indigenous Media Caucus Business Meeting where we meet to select new officers and plan next year's events.

Saturday, March 28

9:00 - 11:00 pm



Fairmont Ambassador 2ND FLOOR

RECEPTION

Columbia University & University of California, Santa Cruz

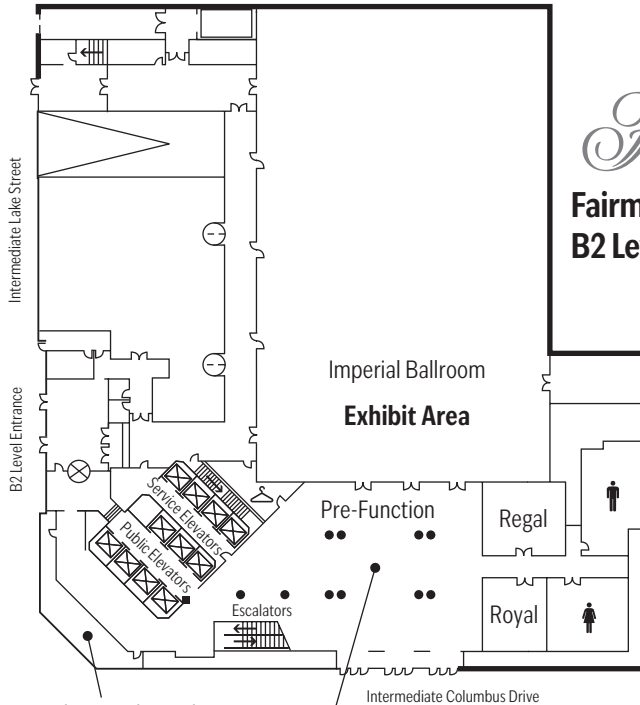
A reception for students, alumni, faculty, and friends, co-hosted by Columbia University's Film and Media Studies Department and University of California, Santa Cruz's Film and Digital Media Department.

Millennium Park



Home to the iconic "Bean," officially titled Cloud Gate, a 110-ton, mirror-polished stainless steel sculpture designed by Anish Kapoor that reflects Chicago's skyline in its curved surface.

Meeting Space at a Glance



Fairmont Chicago, Millennium Park B2 Level

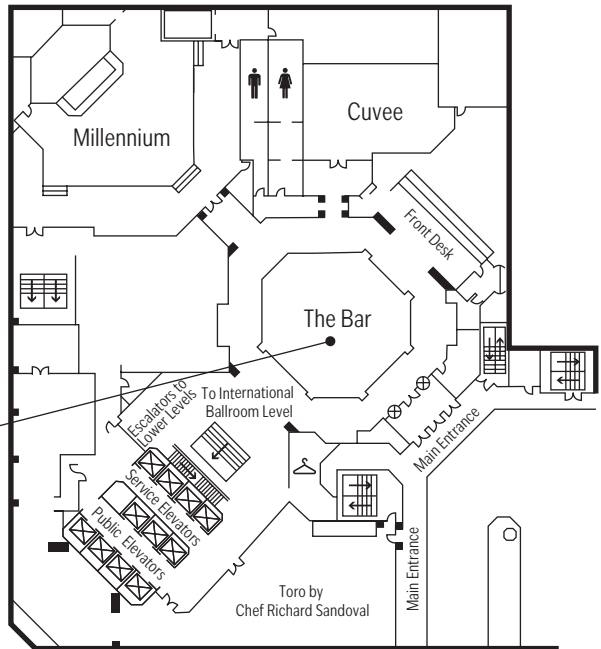
Onsite Registration
Imperial Parlor

**Registration &
Badge Pickup**



Fairmont Chicago, Millennium Park Lobby Level

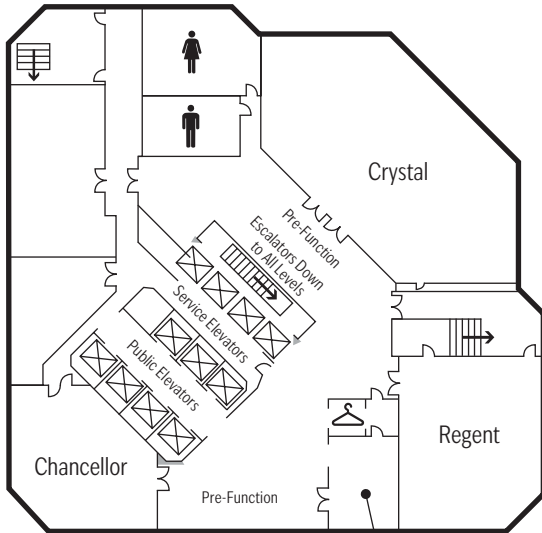
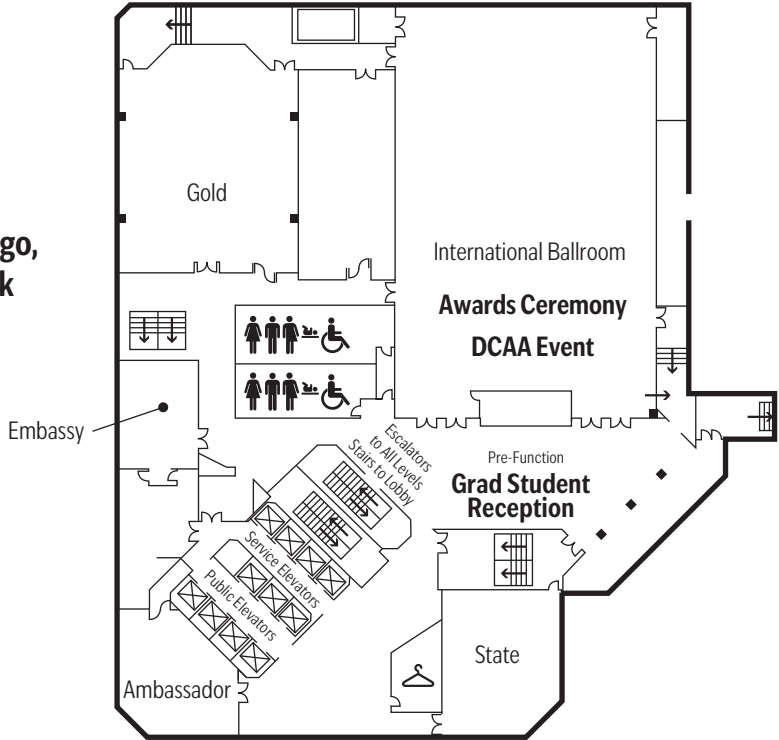
**Author Celebration
& Welcome Reception**



Meeting Space at a Glance



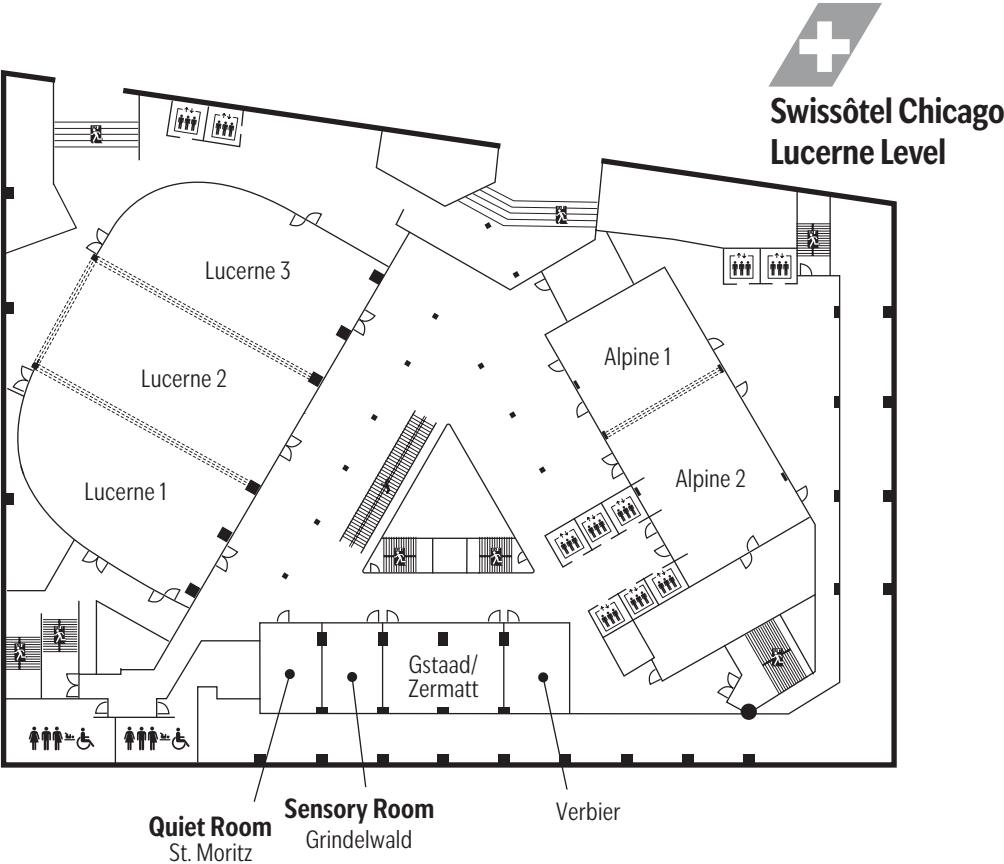
Fairmont Chicago, Millennium Park 2nd Floor



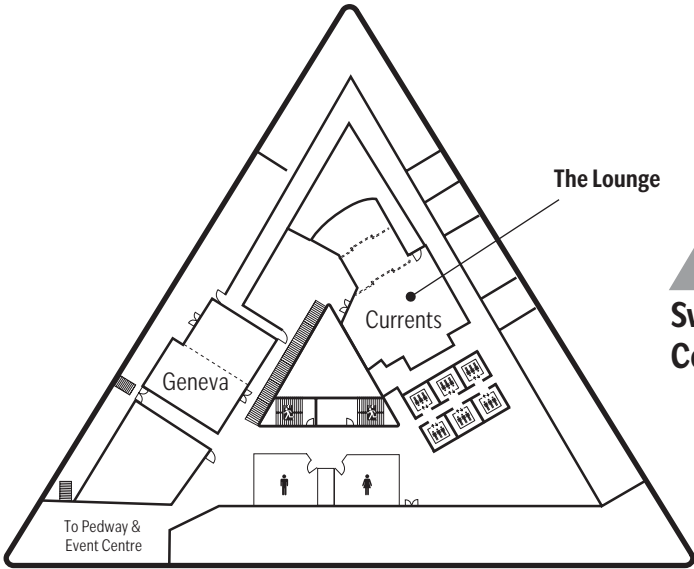
Fairmont Chicago, Millennium Park 3rd Floor

Diplomat

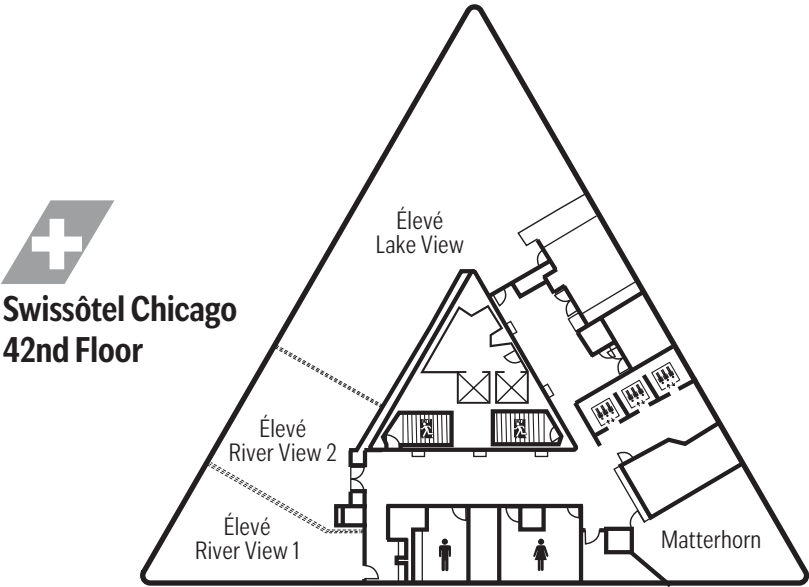
Meeting Space at a Glance



Meeting Space at a Glance




Swissôtel Chicago
Concourse Level




Swissôtel Chicago
42nd Floor

Miscellaneous Information

About Chicago

From the iconic skyline punctuated by Willis Tower and the John Hancock Center to the scenic shores of Lake Michigan, Chicago offers a rich blend of culture, history, and modern attractions. The city's vibrant neighborhoods, architectural marvels, and renowned museums make it a must-visit destination in late March.

The Fairmont Chicago, Millennium Park and Swissôtel Chicago, our conference headquarters hotels, are ideally situated near the city's top attractions. Take a walk through Millennium Park to see the famous Cloud Gate ("The Bean"), enjoy the peaceful trails along the Chicago Riverwalk, or explore the Art Institute of Chicago, home to world-class art collections. Nearby, you'll also find the Field Museum, the Shedd Aquarium, and Navy Pier. With so much to see and do, your free time in Chicago will be filled with endless possibilities.

Attire and Weather

Attendees are encouraged to dress in a manner that aligns with their comfort. In late March in Chicago, daytime temperatures are typically in the mid-40s to mid-50s °F with a mix of sun and clouds and occasional rain showers, while nighttime lows usually drop to the upper 20s to low 40s °F, often chilly and brisk. Given potential variations in meeting room temperatures, we recommend bringing a sweater or jacket for added comfort.

Getting to the Conference Hotel

Airports

Chicago is served by O'Hare International Airport (ORD) and Midway International Airport (MDW).

Ground Transportation

The Fairmont Chicago, Millennium Park and Swissôtel Chicago are conveniently located in downtown Chicago.

TAXI

- From O'Hare International Airport (ORD): Approximate fare is \$50–\$70, depending on traffic.
- From Midway International Airport (MDW): Approximate fare is \$30–\$50, depending on traffic.

TRAIN (CTA)

- From O'Hare: Take the Blue Line from O'Hare Station, transfer to the Red Line at Jackson Station, and exit at State/Lake Station. Both hotels are a short walk from there.
- From Midway—Take the Orange Line from Midway Station, transfer to the Red Line at Roosevelt Station, and exit at State/Lake Station.

SHUTTLES AND RIDESHARES

Both airports offer shuttle services and designated rideshare pickup areas for services like Uber and Lyft. For additional transportation information, visit <https://www.flychicago.com>.

Session

A

Thursday, March 26 ★ 9:00 – 10:45 am

A₁ Unruly Tongue

Speech, Silence, and Auteurial
Discourse in East Asian Cinema



Fairmont Regal B2 LEVEL

Chair **Ungsan Kim** * University of Washington

Respondent **Chris Hanscom** * University of California,
Los Angeles

Jinsoo An * University of California, Berkeley *
“Catastrophe, Species’ Survival and Speech Act:
Philosophical Anthropology in Kim Ki-young’s
Koryojang (1963)”

Ungsan Kim * University of Washington *
“Impoverished Words: Injurious Speech,
Ventriloquism, and Queer Worldmaking in
Monster (2023)”

Nicholas de Villiers * University of North Florida *
“Tsai Ming-liang’s Late Digital Era: Faces, Silence,
Stillness, and Cinephilia”

sponsored by Asian/Pacific American Caucus

A₂ Cinematographers and Directors



Fairmont Royal B2 LEVEL

Chair **Lea Jacobs** * University of Wisconsin-Madison

Co-Chair **Patrick Keating** * Trinity University

Lea Jacobs * University of Wisconsin-Madison *
“John Ford and Bert Glennon Approach
Stagecoach”

Patrick Keating * Trinity University *
“Collaboration through Citation: Oswald Morris’s
Referential Cinematography”

Lalitha Gopalan * University of Texas at Austin *
“Choreographing Romance: Guru Dutt and V.K.
Murthy”

David Vanden Bossche * University of Wisconsin-
Madison * “Early Steadicam Cinematography in
Brian De Palma’s *Dressed to Kill* and *Blow Out*”

Thursday

Session

A

A₃ ROUNDTABLE Reframing the Argument

Videographic Practices for
Graduate Research



Fairmont **Cuvee** LOBBY LEVEL

Chair **Matthew Payne** * University of Notre Dame

Matthew Payne * University of Notre Dame *
"Reframing the Video Essay Workshop"

Eva Álvarez-Vázquez * University of Massachusetts
Amherst * "Industrial Landscape: A Peripheral
Approach"

Yasaman Baghban * University of Rochester *
"Crisis of Confidence"

Tristan Bass-Krueger * University of Rochester *
"The Visual History of the Colonoscopy"

Ben Coldwell * University of Washington *
"Videographic Criticism and the Televisual
Queer"

Eisar Haider * University of Notre Dame *
"Militarized Domesticity in Pakistani TV Dramas"

sponsored by Digital Humanities and Videographic
Criticism Scholarly Interest Group

A₄ The Cultural Experience of Gaming

Creative Agency, Strategy,
and Everyday Play



Fairmont **Millenium** LOBBY LEVEL

Chair **Selena Cotte** * University of Illinois, Chicago

Alycen Rose * North Carolina State University *
"Seeing the Unremarkable: Psychogeography and
The Ludic Dérive in YouTube Gaming Content"

Yvonne Gonzales * University of Southern
California * "'Actual Play' vs. Actual Play: How
Popular D&D Media Has Influenced How We Play"

Rian Johnson * Virginia Commonwealth University *
"Towards a Critique of (Virtual) Everyday Life:
Videogames and the Everyday"

sponsored by Video Game Studies Scholarly Interest
Group

A₅ Generative AI and Systems of Extraction and Creation



Fairmont **Gold** 2ND FLOOR

Chair **Jane Shattuc** * Emerson College

Danielle Adair * Stanford University * "Sing Me a
Song, AI"

Mihaela Mihailova * San Francisco State University *
"Deep Unlearning: Generative AI in Decolonial and
Feminist Speculative Media"

Jane Shattuc * Emerson College * "The Data
Scientist as Auteur: Algorithmic Creativity and
the Politics of Computational Storytelling"

A₆ Delimiting the Endless Screen



Fairmont **Embassy** 2ND FLOOR

Chair **Mark Williams** * Dartmouth College

Lilian Kong * University of Chicago * "On
State-Sponsored Time Travel and Cosplayed
Collectivity"

Ariel Rogers * Northwestern University *
"Situating the 'Empathy Machine': Head-
Mounted Displays at the Film Festival and
Museum"

Chuanhui Meng * Brown University * "3D
Technology, Western Magic, and an Immersive
Spectatorship of Shenlinqijing in Socialist Chinese
Cinema"

A₇ ROUNDTABLE Some Strings Attached

Stop-Motion Animation in
Contemporary Contexts



Fairmont Ambassador 2ND FLOOR

Chair **Markus Beeken** * King's College London

Co-Chair **Christine Veras** * University of Texas at Dallas

Markus Beeken * King's College London * "Modern
Stop-Motion's Digital/Analogue Hybridity"

Christine Veras * University of Texas at Dallas *
"Material Imperfection and Stop-Motion's
Appeal"

Laura Ivins * Hollins University * "Fiber Arts,
Fabrics, and Formulating Realities"

Andrea Comiskey * Carnegie Mellon University *
"Stop-motion Style in/and Computer Animation"

Christopher Taylor * Johns Hopkins University *
"Forgetting, Dismembering, and Re-membering
Puppets"

sponsored by Animated Media Scholarly Interest Group

A₈ Taiwan Cinema and Urban Infrastructure

Visualizing History and Identity
in Everyday Practice



Fairmont State 2ND FLOOR

Chair **Laura Jo-Han Wen** * Randolph-Macon College

Co-Chair **Ying-Fen Chen** * National Taipei University of
Technology

Laura Jo-Han Wen * Randolph-Macon College *
"Arrival of the Imperial Train: The Railway in
Nonfiction Film from Japanese Colonial Taiwan"

Rex Tsung-wei Lin * National Taiwan University *
"Outcasts in Taihoku New Park: Urban
Infrastructure and Taiwan's Queer Cinema in the
1980s"

Ying-Fen Chen * National Taipei University of
Technology * "From Infrastructure to Cultural
Landmark: Cinematic Mediations of Embodied
Perception at an Overpass in Taipei"

sponsored by Urbanism/Geography/Architecture
Scholarly Interest Group

A₉ (Dis)Identification and Community-Making on Social Media



Fairmont Chancellor 3RD FLOOR

Chair **Qianqian Li** * University of Texas at Austin

Hae Rin Do * University of California, Irvine * "Enjoy
Cyworld: Transplatform Migration of Subversive
Queer Play in South Korea's Obsolete Social
Network Service"

Amanda Harrington * University of Oregon *
"Headcanoning as Disidentification: Autistic
Interpretations of Lilo Pelekai on Social"

Qianqian Li * University of Texas at Austin *
"Networked Resistance: How Anti-Feminist
Narratives Shape Feminist Communities on
Chinese Social Media"

Kendra Calhoun * University of Illinois,
Urbana-Champaign * "Multimodality and digital
affordances in representations of Blackness on
TikTok"

Thursday

Session

A

A₁₀ Selling Apple

Digital/Visual Perception and the Technological Imaginary

*Fairmont Diplomat* 3RD FLOORChair **Jacob Mertens** * Manchester University**Laura Nyhart Broman** * University of Wisconsin-Madison * "Come with me if you want to live: AI in science fiction and public discourse"**Reut Odinak** * Boston University * "Branding Feminism: Gender, Technology, and Power in AppleTV+ Science Fiction"**Jacob Mertens** * Manchester University * "Selling the Imagined Future of the Apple Vision Pro: The Growing Trend of Speculative Design"**Gerald Sim** * Florida Atlantic University * "A Computer for the 22nd Century: Mark Weiser, Invisibility, and Liquid Glass"**A₁₁ Screens, States, and Infrastructures**

Cinema's Mediations of Politics, Dissent, and Labour in India

*Fairmont Regent* 3RD FLOORChair **Rutuja Deshmukh** * Michigan State UniversityCo-Chair **Silpa Mukherjee** * University of California, San Diego**Anuja Jain** * Wesleyan University * "Documentary Imaginaries of Resistance"**Rutuja Deshmukh** * Michigan State University * "The Working-Class Hero of Post-Industrial Bombay: Dada Kondke, Modernity, and Provincial Undercurrents"**Silpa Mukherjee** * University of California, San Diego * "Discotheques and a Contraband Corridor: Bombay Cinema's Secret History of Place"**Sangita Gopal** * University of Oregon * "The Gender of Migration: Hindi cinema and women's work"*sponsored by* Activist and Revolutionary Film and Media Scholarly Interest Group; Caucus on Class; Asian/Pacific American Caucus**A₁₂ Silent Cinema**

Transformations and Continuities

*Fairmont Crystal* 3RD FLOORChair **Anne Eakin Moss** * University of ChicagoRespondent **Jacqueline Reich** * Marist University**Jacqueline Reich** * Marist University * "Mapping American Seriality in the Interwar Years: from the Serial Queens to the Serial Kings"**Robert Rushing** * University of California, Los Angeles * "Silent Synesthesia: Seeing the Blind Hear in *Gli ultimi giorni di Pompei* (1913)"**Lilya Kaganovsky** * University of California, Los Angeles * "'The Film Gone Male': Women Filmmakers and the Soviet Film Industry in the 1930s"**Vincent Bohlinger** * Rhode Island College * "Boris Barnet's Montage"*sponsored by* Central/East/South European Cinemas Scholarly Interest Group; Silent Cinema Scholarly Interest Group**A₁₃ Performing the Self**

Impostors in Cinema and Television

*Fairmont 4th Floor Conference Room* 4TH FLOORChair **Temenuga Trifonova** * University College London**Temenuga Trifonova** * University College London * "Fake It till You Make It: 'Class-passing' in Contemporary Cinema"**Boris Pantev** * Sofia University * "Pre-Empathic Trust: Communicative Generativity in Film"**Alice Bardan** * Mount Saint Mary's University * "Consuming the Con: Scam Documentaries, Platform Economies, and the Ethics of Spectatorship"**Tamas Nagypal** * Mount Royal University, Calgary * "The Discorrelated Self as Impostor: Cam and Neoliberal Noir"*sponsored by* Performance and Stardom Scholarly Interest Group

A14 Hot Off the Press

Historical Print Sources and New Research on Cinema in Mandatory Palestine and Israel



Swissôtel Geneva CONCOURSE LEVEL

Chair **Boaz Hagin** * Tel Aviv University

Co-Chair **Rachel Harris** * Florida Atlantic University

Respondent **Ohad Landesman** * Tel Aviv University

Sigal Yona * University of Michigan * “Paper Trails to the Picture House: A Microhistory of Exhibition in Print”

Rachel Harris * Florida Atlantic University * “Ghosts, Strangers, and Lost Films: Reconstructing Israeli Cinematic History Through the Press”

Boaz Hagin * Tel Aviv University * “‘It’s Home, Isn’t It?’: Cannon, the Go-Go Boys, and the Israeli Press”

sponsored by Libraries and Archives Scholarly Interest Group

A16 Vivir se la película

Methods in Puerto Rican Film Studies



Swissôtel Lucerne 2 LUCERNE LEVEL

Chair **Dalina Perdomo Álvarez** * Michigan State University

Ana Rodríguez Navas * Loyola University Chicago * “‘The mob outside the door’: Class, Gender, and Colonialism in Puerto Rican Film Culture, 1898–1930”

Dalina Perdomo Álvarez * Michigan State University * “Romance in Absentia: Reception of a Puerto Rican Film Found and Lost”

Luis Rivera-Figueroa * Arizona State University * “‘Talento de Barrio’: Crossing Back from the US Mainstream to the Caserío”

Gilberto Blasini * University of Wisconsin-Milwaukee * “21st Century Islanders’ Survival Tactics”

sponsored by Latinx/a/o Caucus

A17 Acquiring Fan Lifestyles

Reconfiguring Fan Studies



Swissôtel Lucerne 3 LUCERNE LEVEL

Chair **Avi Santo** * University of North Carolina at Chapel Hill

Avi Santo * University of North Carolina at Chapel Hill * “Theorizing Acquisition and Lifestyle within Fan Studies”

Elizabeth Affuso * Pitzer College * “Algorithmic Fandom and Fan Acquisition Stories: Ruggable, Fandom, Lifestyle”

Derek Johnson * University of Wisconsin-Madison * “Buy Imperial: The Dark Side of Media Merchandising and its Participatory Fantasies”

sponsored by Fan and Audience Studies Scholarly Interest Group

A18 New Political Histories of Sports Media



Swissôtel Alpine 1 LUCERNE LEVEL

Chair **Evan Brody** * University of Nevada, Reno

Timothy Piper * Furman University * “Sex, Gender, and Sports Media at the 1936 Berlin Olympics”

Dafna Kaufman * University of North Carolina at Chapel Hill * “‘We Gotta Give Them a Show’: Gender, Nationalism, and Whiteness in ESPN’s *Dream On*”

Jason Lopez * University of Wisconsin-Madison * “Branding Heritage, Negotiating Politics: The Dodgers’ Symbolic Construction of Los Angeles”

Evan Brody * University of Nevada, Reno * “Modern Sports Culture and Ambivalent Homoeroticism: Mediating Sexuality, Nationalism, and Toxic Masculinity”

sponsored by Sports Media Scholarly Interest Group

Thursday

Session

A

A₁₉ Screening Queer YouthLocating Queer Cultural Forms
Across Media (1980-2025)*Swissôtel* **Alpine 2** LUCERNE LEVELChair **Kristen Hatch** * University of California, Irvine**Kristen Hatch** * University of California, Irvine *
"Your Daughter Is One: Re-forming the Teenage
Runaway in *Times Square* (1980)"**Barbara Brickman** * University of Alabama *
"Silver Spoons and Tomboy Twosomes: Soft
Butch Clones on 1980s TV"**Allison McCracken** * DePaul University * "New
Ways to Dream: *Glee*'s Kurt Hummel, Gender
Formation, and Media Fandom on 'Peak Tumblr'
Era (2010–2013)"**Ilana Nash** * Western Michigan University *
"Transgender and Non-Binary Teens as
Embodiments of Hybridity in Netflix's *Ragnarok*
and *Chilling Adventures of Sabrina*"*sponsored by* Queer and Trans Caucus; Children's and
Youth Media and Culture Scholarly Interest Group**A₂₀ Happily Never After**Gender and Genre in Streaming
Television's Romantic Comedies*Swissôtel* **Gstaad/Zermatt** LUCERNE LEVELChair **Madison Barnes-Nelson** * University of
Wisconsin-MadisonCo-Chair **Stefania Marghitu** * University of Alabama**Madison Barnes-Nelson** * University of Wisconsin-
Madison * "Will They? They Won't: Genre
Reflexivity and Intertextuality in *Starstruck*"**Jacqueline Johnson** * University of Pittsburgh *
"Timing is Everything: Temporal Rupture and New
Formations of Romantic Comedy"**Stefania Marghitu** * University of Alabama *
"Mess as Counternarrative in *Too Much*"**Theresa Trimmel** * University of Bristol * "The
Politics of Romance, Intimacy and Sex in *Nobody
Wants This*"**A₂₁ The Entanglement of Memory and
History in Recent Brazilian Film***Swissôtel* **Matterhorn** 42ND FLOORChair **Otávio Bueno** * University of MiamiRespondent **Marc May** * Towson University**Elaine Indrusiak** * Federal University of Rio Grande
do Sul * "Silent History in Cinema: Traces of the
Past and Social Critique in the Work of Kleber
Mendonça Filho"**Otávio Bueno** * University of Miami * "Rethinking
Memory and History in Film: A Brazilian Way"**Diane Carson** * St. Louis Community College *
"Technical and Stylistic Stratagems That Enhance
or Undermine Historical/Memory Entanglements
in Recent Brazilian Films"*sponsored by* Latinx/a/o Caucus

Session B

Thursday, March 26 ★ 11:00 am – 12:45 pm

B₁ Off the Lot

Historicizing and Theorizing
Decentralized U.S. Production



Fairmont Regal B2 LEVEL

Chair **Costanza Salvi** * University of Bologna

Costanza Salvi * University of Bologna * “The Transnational Subplot of Trastevere in *Roman Holiday* (William Wyler, 1952)”

Daniel Gómez Steinhart * University of Oregon * “Runaway Television: Hollywood’s Postwar TV Productions in Mexico”

Robert Joseph * University of Dayton * “The Los Angelization of Cincinnati: Runaway Productions and Urban Redevelopment in *Homebodies* (1974)”

Leigh Anne Duck * University of Mississippi * “From *Tarzan of the Apes* to *Sinners*: Challenging Racial Extraction in the Gulf South’s Cultural Economy”

sponsored by Urbanism/Geography/Architecture
Scholarly Interest Group; Classical Hollywood
Scholarly Interest Group

B₂ Politicized Auteurs and Genres

Transcontinental Cinematic Encounters
during the Cold War



Fairmont Royal B2 LEVEL

Chair **Ling Zhang** * Purchase College

Pedro Noel Doreste Rodríguez * Michigan State University * “A Continental Problem Child: Leopoldo Torre-Nilsson and Puerto Rico’s *Nuevo Cine Americano*”

Ling Zhang * Purchase College * “Gendering the Cinematic Encounter: *The Other Half of the Sky: The China Memoir* and 1970s US-China People’s Diplomacy”

Matteo Cavalier Riccardi * Tsinghua Institute for Advanced Study in Humanities and Social Sciences * “Francesco Rosi’s *The Mattei Affair* and the Apogee of ‘Film Language’ in 1970s China”

Mo Muzammal * University of California, Santa Barbara * “*Maula Jutt, Gandasa*, and the Cold War: Understanding Pakistan’s Global Polity in the 1980s through Cinema”

Thursday

Session

B

**B₃ Reflexivity Across Media
in Videographic Criticism***Fairmont Cuvee* LOBBY LEVELChair **Jason Mittell** * Middlebury College**Jason Mittell** * Middlebury College * “Faking Reality as Reflexive Academic Videographic Practice”**Kevin Ball** * Wesleyan University * “Hold On: DIY Music Videos, Video Essays, and the Teaching and Archiving of Black Cinema”**Felipe Pruneda Sentíes** * Hendrix College * “Against the Simple Future Present: Reflexive Ephemerality in Three Documentaries about Lost Films”**Clémence Follea** * Université Paris Cité * “Videographic Criticism and/as Digital Play”*sponsored by* Digital Humanities and Videographic Criticism Scholarly Interest Group**B₄ ROUNDTABLE
Post-Peak TV**

What Comes After the Bloodletting?

*Fairmont Millenium* LOBBY LEVELChair **Miranda Banks** * Loyola Marymount UniversityCo-Chair **Kate Fortmueller** * Georgia State University**Shawna Kidman** * University of California, San Diego * “Peak TV by the Numbers: Data, Finance and Strategy”**Miranda Banks** * Loyola Marymount University * “Peak(ed): Overproduction and Underemployment”**Kate Fortmueller** * Georgia State University * “Peak(ed): Overproduction and Underemployment”**Kevin Sanson** * Queensland University of Technology * “A Manifesto for Post-Growth Hollywood”**B₅ “Not Always What They Seem to Be”**

Feminist Interventions in the Study of Classic Film Noir

*Fairmont Gold* 2ND FLOORChair **Julie Grossman** * Le Moyne College**Shelley Stamp** * University of California, Santa Cruz * “Women in Film Noir at (Almost) 50”**Julie Grossman** * Le Moyne College * “. . . And I did it!": Gloria Grahame's Vital Agency in Classic Film Noir”**Philippa Gates** * Wilfrid Laurier University * “Agency and Elucidation: Chinese American Women in Postwar Noir”**Christina Lane** * University of Miami * “Designs for Living: Film Noir, Domestic Space, and the Modern Woman's Reach”*sponsored by* Classical Hollywood Scholarly Interest Group**B₆ Perspectives on Public Media
and Mediated Publics***Fairmont Embassy* 2ND FLOORChair **Will Hella** * University of Iowa**Garrett Hartman Strpko** * University of Wisconsin-Madison * “Humane Insight and Historical Documentary: Witnessing Racialized Violence in *Eyes on the Prize* (1987)”**Celeste Yvonne Howington** * University of Iowa * “America's Gay Pride Channel: The Queerness of PBS's Proposed Public”**Will Hella** * University of Iowa * “Information of Such Importance: Defining ‘Publicity Media’ through Frederick Wiseman's Documentaries”

B₇ Not Your Southern Paradise

Reframing Gender on the Latin American Screen



Fairmont Ambassador 2ND FLOOR

Chair **Justo Planas** * LeMoyné College

Anastasia Valecce * Spelman College * “Against Paradise: Aging, Queerness, and Community in Puerto Rican Film *Perfume de Gardenias* (2021)”

Carolina Rocha * University of Illinois Urbana-Champaign * “Femicide in Brazilian Films *Angela* (2023) and *A vítima invisível: o caso Eliza Samudio* (2024)”

Justo Planas * Le Moyné College * “Gendered City: Film and Tourism in Havana”

sponsored by Latinx/a/o Caucus

B₈ Media Industry and the Business of Brand Identity



Fairmont State 2ND FLOOR

Chair **Myles McNutt** * Old Dominion University

Maria Bose * Providence College * “Fallout and the Transaction of Gaming IP”

Wesley Jacks * Lingnan University * “Learning to Fly: Angel Studios Scales Up”

Kyle Meikle * University of Baltimore * “F1 is for Franchising”

Myles McNutt * Old Dominion University * “How to Theme Your Franchise: The Selling Out of Conglomerate Hollywood in the Selling of Universal’s Epic Universe”

B₉ In the Discourse

Audiences and Social Media as Research Sources



Fairmont Chancellor 3RD FLOOR

Chair **Corinne Jones** * Rensselaer Polytechnic Institute

Basudhara Purkait * Georgia State University * “Beyond White Privilege: *Eat, Pray, Love* and the Hegemony of Discourse”

Zainab Jagun * University of Oregon * “How Nigerian Female Influencers in the U.S. Negotiate Cultural Identity and Gendered Notions of Womanhood on Instagram”

Corinne Jones * Rensselaer Polytechnic Institute * “Cultivating Privacy in Public: Three Models of Digital Enclaves”

Anna Viden * University of Oregon and

Dayna Chatman * University of Oregon * “Food, ‘Coolness,’ and Post-Feminist Self-Improvement: An Examination of Instagram Ads Targeting Women”

B₁₀ The Platformed Experience

Algorithms, Affect, and Narrative Across Digital Media



Fairmont Diplomat 3RD FLOOR

Chair **Alex Brannan** * Indiana University Bloomington

Alex Brannan * Indiana University Bloomington * “The Algorithmizing of the ‘Thumbs’: Cycles of Film Criticism Death and the Contemporary Online Moment”

Zoran Samardzija * Columbia College Chicago * “The Political Aesthetics of Recursivity and Repetition in David Lynch’s Final Works”

Jihoon Kim * Chung-ang University * “Is a Large Cinema Model (LCM) Possible?: Distant Viewing vs. Cinematic Montage”

Dana Alston * University of Iowa * “Self-Conscious Cinephilia: Film Bros, Public Reflexivity, and the Contemporary Cinephile as Performative Self”

Thursday

Session

B

B₁₂ New Histories of Iranian Cinema*Fairmont Crystal* 3RD FLOORChair **Mohammad Mehdi Kimiagari** * Brown University**Ahmad Khoshniat** * University of Texas at Dallas * "The Unbreakable Bond Between Politics and Film in the History of Iranian Cinema"**Milad Sotoudeh** * Cornell University * "The Failure of Heterosexual Encounters: A Queer Reading of Iranian Cinema"**Ali Kheradmand** * Michigan State University * "Failure and National Cinema in Post-Revolutionary Iran: Amir Naderi's *The Runner* (1984)"**Mohammad Mehdi Kimiagari** * Brown University * "Off-Evidence: A Chiaroscuro of Zann, or Speculative Conviction in Iranian Cinema"**B₁₃ Posthuman Kinship**

Gender and Sexuality in Ecocinema

*Fairmont 4th Floor Conference Room* 4TH FLOORChair **Kornelia Boczkowska** * Adam Mickiewicz University**Kornelia Boczkowska** * Adam Mickiewicz University * "Sister species? Women and animals in feminist experimental film"**Grace Jung** * Independent Scholar * "*Okja* as Queer Cinema: Cross-Species Queerness and Queer Ecology"**Li Guo** * Utah State University * "Questing Posthuman Viability in Sinophone Eco-Gothic Animation: On Busifan's Animation Feature *The Guardian* (2017)"**Stephen McKee** * Stony Brook University * "Technical-Imaginaris in the Chthulucene: Kin Making and Feminist Visuality in Charlotte Wells' *Aftersun*"**B₁₄ Global Animation***Swissôtel Geneva* CONCOURSE LEVELChair **Michael Cowan** * University of Iowa**Shaopeng Chen** * Southeast University * "Tang Cheng: The Early Female Animation Screenwriting and Directorial Pioneer in the People's Republic of China"**Benjamin Fong** * University of California, Davis * "Cels into Panels: Intermedial Adaptation and Socialist Aesthetics in Sino-Soviet Animation"**Michael Cowan** * University of Iowa * "Animation in the Weimar Kulturfilm"**Boukary Sawadogo** * The City College of New York * "Critical Lenses in the Study of African Animation"*sponsored by* Animated Media Scholarly Interest Group**B₁₅ ROUNDTABLE
Porn Studies and Academic Freedom
An Open Dialogue***Swissôtel Lucerne 1* LUCERNE LEVELChair **Emalydia Flenory** * University of OregonCo-Chair **John Paul Stadler** * North Carolina State University**RL Goldberg** * Hampshire College * "Trans Identity as Porn in the Archive"**Lynn Comella** * University of Nevada-Las Vegas * "Navigating Academic Freedom and Campus Free Speech"**Gabriel Ojeda-Sagué** * University of Chicago * "Project 2025, Age Verification & The University"*sponsored by* Adult Film & Media Scholarly Interest Group

B₁₆ ROUNDTABLE
Geology in Mediation

Rethinking Extraction, Deep Time,
 and Rupturality

 *Swissôtel Lucerne 2* LUCERNE LEVEL

Chair **William Xing** * Yale University

Jessica Zi Chen * Washington University In St. Louis *
 “Unmastering Earth: Speculative Media and
 Counter-Geology in Naomi Rincón Gallardo’s The
 Tzitzimime Trilogy”

Tianren Luo * Brown University * “On Extractive
 Aesthetics”

Juntao Yang * Columbia University * “The Making
 of Earthquake-Media”

William Xing * Yale University * “Radioactive Time:
 A Media-Theological Archeology of Radiometric
 Dating”

Xi Zhao * University of California, Berkeley * “Sonic
 Extraction in Post-socialist Chinese Rock”

sponsored by Urbanism/Geography/Architecture
 Scholarly Interest Group; Media and the Environment
 Scholarly Interest Group

B₁₇ Optical Play

 *Swissôtel Lucerne 3* LUCERNE LEVEL

Chair **Amanda Shubert** * University of Wisconsin-
 Madison

Amanda Shubert * University of Wisconsin-
 Madison * “What is Playful About Optical Toys?”

Bill Brown * University of Chicago * “The
 Kaleidoscopic Imaginary”

Meredith Bak * Rutgers University * “Embedded
 Optical Play in Children’s Lenticular Media”

Peter McDonald * University of Wisconsin-
 Madison * “From Videogame to Video Play in the
 Work of Shigeko Kubota”

sponsored by Video Game Studies Scholarly Interest
 Group; Children’s and Youth Media and Culture
 Scholarly Interest Group; Media, Science and
 Technology Scholarly Interest Group

**B₁₈ Political Documentaries and
 the Production of Knowledge**

 *Swissôtel Alpine 1* LUCERNE LEVEL

Chair **Charles Musser** * Yale University

Scott Varnado * University of California,
 Los Angeles * “Harvey Richards in Mississippi:
 Social Documentary and the Production of
 Knowledge During the Civil Rights Movement”

Charles Musser * Yale University *and*
Rosemary Feurer * Northern Illinois University *
 “A Rats’ Nest of Connectedness: Labor Films and
 Documentaries, 1934–1938”

Lukasz Kielpinski * University of Warsaw / University
 of California, Berkeley * “Filming the Invisible:
 Yves de Laurot and Proleptic Realism in 1960s
 Revolutionary Cinema”

Kim Khavar Fahlstedt * Örebro University *
 “Mapped, Framed, Claimed: Cartography and
 Cinematic Control in *Med Sven Hedin i Österled*”

sponsored by Activist and Revolutionary Film and Media
 Scholarly Interest Group

B₁₉ Out of This World

Space Age Media and Transnational Visions

 *Swissôtel Alpine 2* LUCERNE LEVEL

Chair **Andrew Vielkind** * Ithaca College

Andrew Vielkind * Ithaca College * “Decolonizing
 the Final Frontier: Alternate Histories and Visions
 of the Space Age”

Brady Fletcher * University of Rochester * “Cine-
 Mars: Toward a Visual Cultural Study of Martian
 Environs”

Zhanna Budenkova * Emory University * “Cosmic
 Horror’ in Soviet and Post-Soviet Science Fiction
 Cinema”

Thursday

Session

B

B₂₀ New Approaches to Creation, Distribution, and Preservation*Swissôtel Gstaad/Zermatt* LUCERNE LEVELChair **Andy Uhrich** * University of Colorado Boulder**Tianyue Zhang** * University of California, Berkeley *
"The Magic of History: Early Stereoscopic Cinema in Socialist China"**Jay Rauch** * University of Pittsburgh * "Platforming the Improv Community Archive: Performing Preservation with Digital Obscura in Pittsburgh's DIY Music Scene"**Kim Kölle Valentine** * University of California, Santa Cruz * "Feminist Magnetic Networks: Transnational Videotape Distribution Practices of Groupe Intervention Vidéo"**Andy Uhrich** * University of Colorado Boulder *
"Analog Film Projection as a Marketing Tool"**B₂₁ Choreographing Form**

Early Cinema and Science

*Swissôtel Matterhorn* 42ND FLOORChair **Joshua Baldelomar** * University of California, Santa BarbaraCo-Chair **Eileen DiPofi** * University of Southern California**Colin Williamson** * University of Oregon * "Out of the Natural Order: Segundo de Chomón and the Darwinian Body in Early Cinema"**Eileen DiPofi** * University of Southern California *
"Acting Out the Evolutionary Ladder: Hierarchies of Expressive Capacity and the Performance of Racial Difference"**Joshua Baldelomar** * University of California, Santa Barbara * "The Neurological Body: Pathological Facial Expressions in Early Cinema"**Elyse Singer** * Dartmouth College * "Séance Scopique: Early Medical Film, Moving Bodies, and Conference Spaces"*sponsored by* Performance and Stardom Scholarly Interest Group; Nontheatrical Film and Media Scholarly Interest Group; Silent Cinema Scholarly Interest Group

Session

C

Thursday, March 26



2:15 – 4:00 pm

C₁ Climbing the Ladder

The Political and Cultural Value of Industry Labor



Fairmont Regal B2 LEVEL

Chair

Lesley Stevenson * University of Wisconsin-Madison

Lesley Stevenson * University of Wisconsin-Madison * “Pathways to Power in Media Industries: Theorizing the ‘Entry-Level Elite’”

Melanie Kohnen * Lewis & Clark College * “Creative Labor in the Shadow of Hollywood Hype: Marketers, Non-Union-Actors, and the Struggle for Recognition”

Jonah Jeng * University of Pittsburgh * “The Contemporary Action Oner: *Extraction* (2020–2023) and the Cultural Ascension of Stunt Work”

Ben Rogerson * Texas Tech University * “It is Like Me: The New Hollywood Actor’s Director and the Crisis of Career Management”

sponsored by Caucus on Class

C₂ New Discoveries in the Study of Film Style



Fairmont Royal B2 LEVEL

Chair

Maria Belodubrovskaya * University of Chicago

Lingfei Luan * Belmont University * “The Mathematics of Cinematic Color: Computational Analysis of Villeneuve, Malick, Anderson, and Wong Kar-wai”

Joseph P. Magliano * Georgia State University * “Considerations of the Roles of Events and Cinematic Practices on the Comprehension of Narrative Films”

András Bálint Kovács * ELTE University * “On the Psychology of Shot Scales”

James E. Cutting * Cornell University * “Three Ways Popular Film Style Shapes Viewer Engagement”

Thursday

Session

C

C₃ Conservative Media and the Documentary Imagination



Fairmont Cuvee LOBBY LEVEL

Chair **Joshua Glick** * Bard College

Allison Perlman * University of California, Irvine * "Defining the Right: NET and Modern Conservatism"

Joshua Glick * Bard College * "Outrage and Evangelism: Real Talk on the Right"

Reece Peck * City University of New York, Staten Island * "Trump's Alternative Media Roots: From *InfoWars* to *Tucker Carlson Tonight*"

C₄ ROUNDTABLE 30 Years of *Watching Race*

New Directions in Black Media and Cultural Studies



Fairmont Millennium LOBBY LEVEL

Chair **Alfred Martin** * University of Miami

Racquel Gates * Columbia University * "*Watching Race* as Archive of Black Media Culture"

Adrien Sebros * Loyola Marymount University * "*Watching Race* for 'Moments of Displacement'"

Felicia D. Henderson * Northwestern University * "*Watching Race* in the Writers' Room"

Alfred Martin * University of Miami * "Black Audiences *Watching Race*"

C₅ Audience Studies Now

Agency, Performance, and Play



Fairmont Gold 2ND FLOOR

Chair **Abby Kirby** * Independent Scholar

Javay Frye-Nekrasova * University of Oregon * "We Watch Porn Too!: Black Women as Porn Consumers and Pleasure Seekers"

Erin Rogatski * University of Auckland * "Watch, Post, Perform: *XO, Kitty* and Negotiating Teen Identity Across Platforms"

Jacqueline Land * William Jewell College * "NDN Barbie, Let's Go Party: Digital Sparkle in Indigenous Girls' Fan Cultures"

sponsored by Fan and Audience Studies Scholarly Interest Group

C₆ Queer Time, Place and Play



Fairmont Embassy 2ND FLOOR

Chair **Daisy Yan Du** * Hong Kong University of Science and Technology

Raz Yosef * Tel Aviv University * "Like There Is No Tomorrow: Time and Affect in Contemporary Israeli Queer Cinema"

Kamil Zapasnik * Drew University * "Behind the Pink Curtain: Exploring Eastern European Queerness in Contemporary Polish Film"

Heidi Ka-Sin Lee * Sophia University * "Queering Adolescent Bisexuality as Subplot: The Case of the Lesbian-Turned-Bisexual Elliot in *My Old Ass* (2024)"

Daisy Yan Du * Hong Kong University of Science and Technology * "The Queer Animal: Sexuality and Species in Chinese CGI Animation"

C7 The Innovation, Regulation, and Governance of US Media



Fairmont Ambassador 2ND FLOOR

Chair **Michelle Kelley** * American Archive of Public Broadcasting

Margaret Steinhauer * University of Texas at Austin * “Examining Broadcast Schedules through Regulatory History: Radio’s ‘Pacific Plan’ and the Division of Time, 1920–1927”

Alexander Russo * The Catholic University of America * “Cheques for Air—Checks: Radio Programming Innovation and the Market for Station Monitoring in the 1950s”

Michelle Kelley * American Archive of Public Broadcasting * “An Indigenous American System: U.S. Public Media’s Roots in American Political Thought”

Melissa Zimdars * Merrimack College * “Media Creators, Health Mis/Disinformation, and the Past and Present Failures of U.S. Media Governance”

sponsored by Radio, Audio Media, and Podcasting Scholarly Interest Group; Television and Radio History Scholarly Interest Group

C8 Vocal Ontologies in the Age of AI Histories, Infrastructures, and Fractures



Fairmont State 2ND FLOOR

Chair **Ido Ramati** * The Hebrew University of Jerusalem

Co-Chair **Hadar Levy-Landesberg** * Tel Aviv University

Ido Ramati * The Hebrew University of Jerusalem * “AI Revoiced the Radio Star: The Thirdness of Machine-Generated Vocality”

Johannes Bennke * Filmuniversity Babelsberg Konrad Wolf * “Grammatology of Voices: Vocal Sovereignty in Holly+ Between AI and Blockchain”

Golden Owens * University of Washington * “When Alexa’s Away, Who Comes to Play?: Voices, Service, and Racialized Labor”

Hadar Levy-Landesberg * Tel Aviv University * “Perfectly Imperfect Voices: Companion AI and the Diffractive Politics of Voice”

sponsored by Sound and Music Studies Scholarly Interest Group; Radio, Audio Media, and Podcasting Scholarly Interest Group; Media, Science and Technology Scholarly Interest Group

C9 Media Ecologies of Crisis and Repair



Fairmont Chancellor 3RD FLOOR

Chair **Robinson Murphy** * Hobart and William Smith Colleges

Robinson Murphy * Hobart and William Smith Colleges * “Channeling Arctic Amplification in Erik Skjoldbjærg’s *Insomnia* (1997)”

Siwei Wang * Princeton University * “The National Form’s Ecological Excess: Fengshui, Literati Landscape, and Socialist Realism in *Youth in Our Village* 《我们村里的年轻人》 (1959)”

Zhen Cheng * Cornell University * “Sounding the Elements: Rethinking Ecological Media through Five-Elemental Music”

Anna Aschauer * Graduate Center, CUNY * “Sounding Earth: Seismic Soundscapes of Extraction in John C. Lyons and Dorothea Swies’ *Unearth* (2020)”

sponsored by Media and the Environment Scholarly Interest Group

Thursday

Session

C

C₁₀ Nonhuman Vision and the Cinematic Apparatus*Fairmont Diplomat* 3RD FLOORChair **Yang Zou** * Duke University**Sangyoung Nam** * Stony Brook University * “Who Looks? Machine, Rock, Insect: The Nonhuman Gaze in Steina Vasulka’s Landscapes”**Hyunjin Kim** * University of Pittsburgh * “*De Humani Corporis Fabrica* (2022): Dissecting Hospital with Camera-eye”**Yang Zou** * Duke University * “Image-Procedures in Experimental Film: From Representation to Operation”*sponsored by* Experimental Film and Media Scholarly Interest Group**C₁₁ Material Histories of Electronic Media***Fairmont Regent* 3RD FLOORChair **Jason Willwerscheid** * Providence College**Trevor Redd Smith** * University of California, Irvine * “Rewinding Home Video: A History of Media Playback Technology”**Eric Hahn** * Butler University * “Video Days: Skateboard Videography and the Sony DCR-VX1000”**Inkyu Kang** * Pennsylvania State University * “Reconsidering Japan’s Digital Delay: From 1980s PC Ads to Today’s Analog Affinities”*sponsored by* Nontheatrical Film and Media Scholarly Interest Group**C₁₂ Cuteness, Smut, and Cyberpunks**

Magazines and the Making of Media Cultures

*Fairmont Crystal* 3RD FLOORChair **Shira Chess** * University of Georgia**Amber Davisson** * Keene State College * “Exposed Icons: Playboy, Hustler, and the Exploitation of Celebrity Nudes”**Natalie Ngai** * Loyola Marymount University * “Cuteness as Affective Technology: Fan Magazines, Childhood, and Hollywood in the 1930s”**Kyra Hunting** * University of Kentucky * “TV by Mail: Magazines and the Building of Kid’s Television Brands”**Shira Chess** * University of Georgia * “Ninja Hackers and Pricey Salad: Mondo 2000, The Californian Ideology, and Cyberpunk”*sponsored by* Children’s and Youth Media and Culture Scholarly Interest Group**C₁₃ Energy Infrastructures, Extraction, and Eco-Protest***Fairmont 4th Floor Conference Room* 4TH FLOORChair **Zachary Vanes** * University of Iowa**Zachary Vanes** * University of Iowa * “FedEx’s Expanded Cinema of Extractions: Energy and Motion at the 1982 World’s Fair”**Jay Jolles** * William & Mary and **Morgan Brittain** * William & Mary * “Moment of silence: Petro-colonialism, Signal Processing Technologies, and the Radical Potential of the Sonic-Visual Boom”**Hira Mahmood** * Cornell University * “Lights Out: Infrastructure and Eroticism in *Joyland*”**Ann Pei** * University of Illinois Urbana-Champaign * “Nostalgia in Postsocialist Northeast China Transitions: Energy, Media, and Affective Infrastructures in *The Long Season*”

C₁₄ The Long Twenties

Re-evaluating Early Cinema



Swissôtel Geneva CONCOURSE LEVEL

Chair **Tami Williams** * University of Wisconsin-Milwaukee

Tami Williams * University of Wisconsin-Milwaukee *
 “Delluc, Dulac and *La fête espagnole* (1920): A Short History of a Long Cinematic Impressionism”

Parker Stenseth * University of Chicago * “After the Lusitania Sinks: Winsor McCay and the Production of Animated Truths”

Taichi Niibori * Stockholm University * “Children’s Film as an Emergent Cultural Field: *The Case of Anna-Clara and Her Brothers* (1923)”

Mattie Jacobs * University of Wisconsin-Madison *
 “Talking at the Movies: Training Performance and Building Characters in the Sound Transition Period”

sponsored by Silent Cinema Scholarly Interest Group

C₁₅ The Political Possibilities of Filmic Revisionism



Swissôtel Lucerne 1 LUCERNE LEVEL

Chair **Urnisa Karmakar** * Texas A&M University

Paul McEwan * Muhlenberg College * “Stan Douglas’s *Birth of a Nation* (2025) and the Political Possibilities of Filmic Revision”

Daniela Nigri * Federal University of Rio de Janeiro / New York University * “Transnational landscapes in *Portrait of a Certain Orient* (2024)”

Urnisa Karmakar * Texas A&M University *
 “Between the Lines and the Folds: Queering Intimacy in Rituparno Ghosh’s *Chokher Bali*”

C₁₆ Cowboys, Hitmen, and Heroes

Masculinity and Genre in Hollywood



Swissôtel Lucerne 2 LUCERNE LEVEL

Chair **Jennifer Alpert** * Stanford University

James Tweedie * University of Washington *
 “The Gangster’s Ugly Feelings”

Matthew Pickard * University of Colorado Boulder *
 “Drifting Realism: Emotional Dislocation in *Scarecrow*”

Daniel Sacco * Yorkville University * “Almost Anarchy: Revisiting *Heaven’s Gate* (1980)”

Jennifer Alpert * Stanford University * “In His Daddy Era’: Pedro Pascal, Racialized Masculinity, and the New Latin Lover”

C₁₇ Controlling Technology

Surveillance, Spectors, and Liberation in Media



Swissôtel Lucerne 3 LUCERNE LEVEL

Chair **Lori Emerson** * University of Colorado Boulder

Hans Kuzmich * University of California, Santa Cruz *
 “Electromagnetic Specters: Trans Experiments on the Edges of Perceptibility”

Lori Emerson * University of Colorado Boulder *
 “Liberation Radio(s) Beyond the Internet Imaginary”

Eric Zobel * Indiana University Bloomington *
 “The Typewriter Should Be A Ouija Board’: Technological Channeling in Ray Bradbury’s *Green Town*”

Xinyue Wang * University of Texas at Austin *
 “Miniature Camera, Magnified Vision: Visual Politics of Hidden Cameras in East Asia”

Thursday

Session

C

C₁₈ Media Epistemologies

Reconceptualizing the Field(s)

*Swissôtel* **Alpine 1** LUCERNE LEVELChair **Franklin Cason Jr.** * Duke University**Michael Itkin** * University of Pittsburgh * “Auratic Archives: Film Piracy as an Epistemic Practice”**Jade Miller** * Wilfrid Laurier University *
“A Historical Accounting of Media History as Formalization”**Franklin Cason Jr.** * Duke University *
“Creolization and the Making of African American Cinema Studies”**C₁₉ The Scene of Action**

Narration, Form, and Audience

*Swissôtel* **Alpine 2** LUCERNE LEVELChair **Scott Higgins** * Wesleyan UniversityCo-Chair **Sara Ross** * Sacred Heart University**Jason Gendler** * California State University Long Beach * “Serialized Television and the Action Scene: *Game of Thrones*”**Maureen Turim** * University of Florida * “Stillness, then Action: The Birch Forest Sequence in Hou Hsiao-Hsien’s 2015 *The Assassin*”**Sara Ross** * Sacred Heart University * “The Action Hero vs. The Surveillance Machine: Eyeline Match Editing in *The Bourne Ultimatum*”**Scott Higgins** * Wesleyan University * “In Cruise We Trust: Cognition, Embodiment, and Stardom aboard *Dead Reckoning’s* Train”**C₂₀ Embodying and Performing Gameworld Sonic Environments***Swissôtel* **Gstaad/Zermatt** LUCERNE LEVELChair **Kate Galloway** * Rensselaer Polytechnic Institute**Kate Galloway** * Rensselaer Polytechnic Institute *
“A Walkie-Talkie, A Telephone, A Field Recorder: Embodied Environmental Knowledge and Sound Technologies of Placemaking”**Oscar Moralde** * Washington University in St. Louis * “Wait, someone’s singing now?!: The Performative Spectacle of Boss Fight Music in *Final Fantasy XIV*”**Hyeonjin Park** * University of California, Los Angeles * “Feels Bad to Suck: Dealing with Failure in *Celeste* and Its Music”*sponsored by* Sound and Music Studies Scholarly Interest Group**C₂₁ Making Distribution Visible***Swissôtel* **Matterhorn** 42ND FLOORChair **Julia Nava** * University of California, Irvine**Constance Balides** * Tulane University *
“Abduction and Historical Method: Assemblage, Contingency, and Conjecture”**Will DiGravio** * University of Amsterdam *
“*Tongues Untied* (1989) and ‘Tongues United’: In the Archive of a Culture War”**Julia Nava** * University of California, Irvine *
“Mexican-American Communities and the Diasporic Bootleg: Media Piracy in the Age of the Internet”

Session D

Thursday, March 26 ★ 4:15 – 6:00 pm

D₁ (Re/Dis-)covery

Archives as Method and Practice



Fairmont Regal B2 LEVEL

Chair **Sophie Hartleib** * Freie Universität Berlin

Sophie Hartleib * Freie Universität Berlin * “In Order of Appearance: Credits and Lists in the George P. Johnson Negro Film Collection”

Danny Pinto * University of Chicago * “Cold Eye: Thomas Heise’s Counterarchival Material”

Colin Tait * Heritage Auctions / University of Rhode Island * “Directors as Collectors: The Case of Guillermo del Toro and *The Bleak House Collection*”

Hannah Holtzman * Sophia University * “Chris Marker’s Reluctant Correspondence with Hollywood: How *La Jetée* Came to Inspire *Twelve Monkeys*”

D₂ Memetic Masculinities

Media Engagement and the Commodification of Identity



Fairmont Royal B2 LEVEL

Chair **Yasemin Beykont** * Marist University

Nathan Workman * University of Wisconsin-Madison * “Two Guys Kissing: Black Male Intimacy as Memetic Identity Tourism on TikTok”

Charlie Michael * Emory University * “Managing Memes in (and out of) the Spider-Verse*”

Yasemin Beykont * Marist University * “Turning Memes into Meme-transactions: The Case of Fortnite and Commodification of Culture”

Ben Latini * University of Massachusetts Amherst * “Infrastructures of Play: Post-Nerd Masculinities in *TCG Card Shop Simulator*”

Thursday

Session

D

D₃ Affective Videographic CriticismGender, Trauma, and Memory
in Cinematic Form*Fairmont Cuvee* LOBBY LEVELChair **Camila Torres Castro** * Baruch College/
CUNYCo-Chair **Arcadio Oranday** * University of Chicago**Arcadio Oranday** * University of Chicago * “Sexual
Coercion, Trauma, and Editing in *Last Year at
Marienbad* and *The Graduate*”**Camila Torres Castro** * Baruch College/CUNY *
“Necromancy in Three Acts: Song, Murder, and
Hauntings in Mexican Television”**Kyoko Omori** * Hamilton College * “Framing,
Voice, and Environmental Screens in *To Sleep So
as to Dream*”**Li Zeng** * Illinois State University * “Grieving
through Genre: The Maternal Embrace in Horror
and Melodrama”**D₄ Aesthetics of Media Temporality***Fairmont Millenium* LOBBY LEVELChair **Filip Sestan** * University of California, Berkeley**Alexander Chun** * Brown University * “The
Strange Temporalities of Jeremy Hao Chuang’s
Ephemeral Intimacies”**Stephan Boman** * University of California, Berkeley *
“Replaying Life’s Tape: Cinematic Time, the
Evolutionary Epic, and the Road to Nowhere”**Navid Darvishzadeh** * Grand Valley State
University * “Revolution Without Rupture:
Tradition, Time, and Anticolonial Aesthetics”**D₅ ROUNDTABLE****Decentering South Asian
Cinema Studies***Fairmont Gold* 2ND FLOORChair **Jayson Beaster-Jones** * University of
California, Merced**Jayson Beaster-Jones** * University of California,
Merced * “Historical overview of South Asian
cinemas”**Rumya Putcha** * University of Georgia *
“Kuchipudi and the Telugu film industry”**Anaar Desai-Stephens** * CUNY Graduate Center *
“Jhoomo Jo Pathaan’s viral political potential”**Esha Niyogi De** * University of California,
Los Angeles * “Pakistani film cultures’ gendered
articulations”**Syeda Momina Masood** * University of Pittsburgh *
“The Punjabi-language gandasā genre”**Ajay Gehlawat** * Sonoma State University *
“Reconfiguring notions of the trans-regional”*sponsored by* Asian/Pacific American Caucus

D₆ Thinking about the Invincible Transmedia Franchise

From Comics to TV



Fairmont Embassy 2ND FLOOR

Chair

Troy Bordun * University of Northern British Columbia

Sean Casey * Independent Scholar * “Robert Kirkman: Image Universe Subcreator, Invincible Universe Originator, and Invincible Transmedia Franchise Guardian”

David Frank * Drexel University * “Animation is Hard, That’s About It: The Limitations of Fan Discourses on Global Animation Labour in Invincible”

Christina Knopf * State University of New York at Cortland * “I’m the only one of us who can’t fly: The Super Moms, Supers’ Moms, and Supermoms of Invincible”

Troy Bordun * University of Northern British Columbia * “This isn’t about Me: Invincible’s Villains, Men’s Rights, and Aggrieved Entitlement”

sponsored by Comics Studies Scholarly Interest Group, Animated Media Scholarly Interest Group

D₇ The Global-Local Friction in Korean Media and Popular Culture



Fairmont Ambassador 2ND FLOOR

Chair

Benjamin Han * University of Georgia

Benjamin Han * University of Georgia * “K-Pop in the South: Affective Care and Local Spaces of Fandom”

Jiyoon Pyeon * University of Minnesota * “From Division to Dance Floor: A Genre Hybridization and Depiction of Marginalized Voices in *Swing Kids* (2018)”

Dasol Kim * SUNY New Paltz * “Digitized Circulation of K-Beauty: Platformization, Visual Efficacy, and Affective Mediation”

sponsored by Asian/Pacific American Caucus

D₈ Returns and Hauntings



Fairmont State 2ND FLOOR

Chair

Rachel Catlett * University of Texas at Dallas

Tanine Allison * Emory University * “Synthesians Then and Now”

Johanna Bermudez * Syracuse University * “The Mulata and the Indígena: Feminized Specters of a Haunted Nation in Golden Age Mexican Cinema”

Rachel Catlett * University of Texas at Dallas * “Body Horror, Jouissance, and the Revival of Psychoanalytic Feminism”

D₉ Indigenous Preservation and Reclamation



Fairmont Chancellor 3RD FLOOR

Chair

Xavier Dapena * Iowa State University

Caitlyn Doyle * Massachusetts Institute of Technology * “The Haunting is a Hunting: Reconciliation, Revenge, and the Afterlives of the ‘Indian Burial Ground’”

Nick Sansone * University of Wisconsin-Madison * “It’s Always a Hard Place to Leave: The Pine Ridge Indian Reservation in *Songs My Brothers Taught Me*”

sponsored by Indigenous Media Caucus

Thursday

Session

D

D₁₀ Hybrid Horror

Mixing Genres, Mixing Texts

*Fairmont Diplomat* 3RD FLOORChair **Glen Close** * University of Wisconsin-Madison**Adam Hebert** * University of Pittsburgh * “Don’t Think Too Hard About All of This: *Mad God* (2021) after Soulsborne”**Jamie Hook** * Indiana University Bloomington * “Of Dark Houses and Stormy Nights: Generic Adaptability and Intertextual Density in the Old Dark House Story”**Glen Close** * University of Wisconsin-Madison * “Dance of Death: The Spectacle of Movement in Slaughterhouse Documentaries”**D₁₁ Feminist Method and the Feminine Subject in Auteur Studies***Fairmont Regent* 3RD FLOORChair **Mei-Hsuan Chiang** * Taipei National University of the Arts**Katherine Prior** * University of Texas at Austin * “Kathryn Bigelow, the Writer: Feminist Authorship and Early Style”**Glenn Ritchey III** * University of Central Florida * “Francoism: Markov-noveling to Decode Eurotrash and Encode Feminism in Jess Franco’s *Cinema*”**Scarlett Taraschi** * University of Wisconsin-Milwaukee * “Mika Ninagawa: From Girly Photos to Women Photographers”**Mei-Hsuan Chiang** * Taipei National University of the Arts * “Reframing Girlhood: Female Subjectivity in Edward Yang’s *Expectations* (1982)”**D₁₂ Domesticity, Girlhood, and Race in Documentary and Autobiographical Media***Fairmont Crystal* 3RD FLOORChair **Danyelle Greene** * Florida Atlantic University**Michaela Gonzalez-Garduno** * University of Washington * “Home Videos and Racialized Hauntings: Mediating Chicana Girlhood”**Danyelle Greene** * Florida Atlantic University * “Making Ice Cream: Representing Black Women, Memory, and Joy in the Everyday through Micro-Short Documentary”**David Mai** * University of Kansas * “Documenting Home: Representation in Asian American Personal Documentaries”**Maya Singleton** * University of California, Irvine * “Are the Black Girls in the Room? Chronicling and Archiving 20th Century Black Girlhood in Film”*sponsored by* Children’s and Youth Media and Culture Scholarly Interest Group**D₁₃ Affective Approaches to Digital Media Studies***Fairmont 4th Floor Conference Room* 4TH FLOORChair **Emma Leigh Waldron** * University of California, Irvine**Jack Bratich** * Rutgers University * “Media Anaesthetics: Schizoposting, Fascist Masculinity, and Affective Dissociation”**Kat Brewster** * University of Michigan * “Liveware: Foregrounding Affect in the Pre/Post-Platform Network”**Robin James** * Independent Scholar * “Ambiguity as Affordance: Phenomenological Approaches to Affect and Intention in Digital and Human Existence”**Emma Leigh Waldron** * University of California, Irvine * “Anxious About ASMR: Spreadability and Vulnerability in Digital Media Genres”

D₁₄ Media, Mediation, and the Presidential Image

Lincoln, JFK, Ronald Reagan, and George W. Bush



Swissôtel Geneva CONCOURSE LEVEL

Chair **Alan Nadel** * University of Kentucky

Alexandra Schenke * Ludwig Maximilian University Munich * "Let's Make America Great Again: The 'Pro-Hero' Image Makers of the Reagan Era"

Alan Nadel * University of Kentucky * "JFK Redux: Clint Eastwood and the Closing of the 'New Frontiers'"

Tricia Jenkins * Texas Christian University and **Roger Stahl** * University of Georgia * "The Bush Administration's Hollywood 9/11 Campaign: Declassified"

Susan Aronstein * University of Wyoming * "Lincoln's Eloquent Ghost: History and Memory in Spielberg's Cinematic Dream"

**D₁₅ ROUNDTABLE
Global Television and the Political Imagination**



Swissôtel Lucerne 1 LUCERNE LEVEL

Chair **Swapnil Rai** * University of Michigan

Swapnil Rai * University of Michigan * "Elective Affinities: TV & Gendered Populism"

Timothy Havens * University of Iowa * "Micro-Politics of Series Production in Hungary"

Shanti Kumar * University of Texas at Austin * "The Persistence of TV (and the sofa) in India"

**D₁₆ ROUNDTABLE
Bottom-up Bollywood**

Ethnographic Methods for Research on Below-the-line Crafts in Bombay's Film Industry



Swissôtel Lucerne 2 LUCERNE LEVEL

Chair **Julia Szivak** * University of Nottingham

Tejaswini Ganti * New York University * "Potentials and Perils of Participant Observation"

Suryansu Guha * University of California, Los Angeles * "Against the South Indian Invasion: VFX and Bombay"

Julia Szivak * University of Nottingham * "Foreign' DOPs navigating Bollywood Hierarchies"

sponsored by Asian/Pacific American Caucus; Media Industries Scholarly Interest Group

**D₁₇ ROUNDTABLE
World Cinema in Theory**



Swissôtel Lucerne 3 LUCERNE LEVEL

Chair **Sarah Hamblin** * University of Massachusetts Boston

Michael Allan * University of Oregon * "World Cinema as Labor"

Seung-hoon Jeong * California State University, Long Beach * "World Cinema as Smart Movie"

Meta Mazaj * University of Pennsylvania * "World Cinema as Deglobalization"

Lisa Patti * Hobart and William Smith Colleges * "World Cinema as Content"

Thursday

Session

D

D₁₈ Apolitical MediaEntertainment, Comedy, and Politics
in a Fragmented Media Landscape*Swissôtel* **Alpine 1** LUCERNE LEVELChair **Anthony Dannar** * Tuskegee University**Anthony Dannar** * Tuskegee University * “I am not the guy to get political information from: Joe Rogan as the ambivalent skeptic”**John E. Armenta** * University of California, San Diego * “The Politics of Dark Humor”**Elliott Edsall** * University of Minnesota * “Protecting the Apolitical: How the r/BarstoolSports Audience Confronts Politics”**Amber Day** * Bryant University * “Comedy and Politics in the Shrinking Public Sphere”**D₁₉ Philosophical Approaches to Film Aesthetics***Swissôtel* **Alpine 2** LUCERNE LEVELChair **Doron Galili** * Stockholm University**Doron Galili** * Stockholm University * “Through Criticism to Theory: Rudolf Arnheim’s Early Film Writings”**Matthew Noble-Olson** * University of Michigan * “Digital Cinema and the Return of the Repressed Present”**Claire Cao** * University of British Columbia * “Unworking Subjectivity: Bataille’s *Non-Savoir* and the *Obscure Subject of The Master* (2012)”**D₂₀ Rethinking Experimental Cinema and Media Art***Swissôtel* **Gstaad/Zermatt** LUCERNE LEVELChair **Urvi Vora** * Brown University**Urvi Vora** * Brown University * “Dancer in the Darkroom (or why do people start dancing in the films?)”**Henning Engelke** * University of Arts Linz * “All archival problems are ideological problems: The Survey of American Independent Film (1973–74)”**Dylan Palmer** * University of Rochester * “From Grid to Patchwork: Chantal Akerman’s Manhattan”**Ganga Rudraiah** * University of Toronto * “The Film Song is Like a Horse with Wings”*sponsored by* Experimental Film and Media Scholarly Interest Group**D₂₁ Framing Movement**Spatiotemporal Dynamics in
Animation, AI, and Beyond*Swissôtel* **Matterhorn** 42ND FLOORChair **Tyler Theus** * University of Massachusetts Lowell**Kay Kim** * University of Chicago * “24fps of Hallucinations: Neural Networks as Post-Cinematic Cameras”**Dailin Zhao** * King’s College London * “Cinema as Jing: Dependent Originations, Landscape Spatiality, and Image-Consciousness”**Tyler Theus** * University of Massachusetts Lowell * “After Slow: The Politics of Style in the Late Work of Hou Hsiao-Hsien”**Weilin Zhu** * University of Virginia * “Haunted Childhoods and Algorithmic Afterlives: Revisiting Chinese Post-Reform Animations”*sponsored by* Animated Media Scholarly Interest Group

Session E

Thursday, March 26 ★ 6:15 – 8:00 pm

E₁ ROUNDTABLE Writing Game Histories



Fairmont Regal B2 LEVEL

Chair

Raiford Guins * Indiana University
Bloomington

Tom Boellstorff * University of California, Irvine *
“Experiences Writing Game Histories”

Logan Brown * University of Iowa * “Experiences
Writing Game Histories”

Carly Kocurek * Illinois Institute of Technology *
“Experiences Writing Game Histories”

Braxton Soderman * University of California,
Irvine * “Experiences Writing Game Histories”

Carlin Wing * Scripps College * “Experiences
Writing Game Histories”

E₂ Alternative Imaginations of Labor and Cultural Identity in Globalizing Asia



Fairmont Royal B2 LEVEL

Chair

Yuqi Yang * University of Southern California

Respondent **Palita Chunsangchan** * University of
Minnesota

Jeongwon Shin * University of Chicago *
“Indigenizing the K-pop Model: SB19 and the
Emergence of P-pop in the Philippines”

Linn Zheng * University of California, Los Angeles and
Yuqi Yang * University of Southern California *
“World Love Stories Created in China: Polylocality
of Chinese Microdrama and Its Everyday Labor”

Qian Feng * University of Alberta * “Artisans
in Contemporary China: Visual Anthropology,
Labor, and Meaning Construction in Looking for
Handicrafts”

sponsored by Asian/Pacific American Caucus

Thursday

Session

E

E₃ ROUNDTABLE
Videographic Laughter

Humor, Irony, Sarcasm, and Comedic Modes in the Video Essay

*Fairmont Cuvee* LOBBY LEVELChair **Barbara Zecchi** * University of Massachusetts AmherstCo-Chair **Lisa DiGiovanni** * Keene State College**Barbara Zecchi** * University of Massachusetts Amherst * "The Sounds of Laughter: Videographic Killjoy"**Lisa DiGiovanni** * Keene State College * "Laughter's Labyrinth: Power, Peril, and Protest"**Benedetta Andreasi** * Università Ca' Foscari Venezia * "Making Place for Laughs: Redesigning Tragic Cuts"**Colleen Laird** * University of British Columbia * "Flailure: Gender and the Self-Deprecating Gesture"**E₄** ROUNDTABLE**David Bordwell**

Influence, Legacy, New Directions

*Fairmont Millenium* LOBBY LEVELChair **Charlie Keil** * University of Toronto**Damien Chazelle** * Independent Filmmaker * "This Thing Called Cinema"**Manohla Dargis** * *The New York Times* * "David Bordwell: Film Historian, Theorist . . . Critic?"**Jeff Smith** * University of Wisconsin-Madison * "David Bordwell and Crime Fiction"**Murray Smith** * University of Kent * "Whatever Happened to Parametric Cinema?"**Katherine Spring** * Wilfrid Laurier University * "Sounding Out Bordwell on Historical Continuity"**E₆** **21st Century News Media, Identity, and the First Amendment Under Siege***Fairmont Embassy* 2ND FLOORChair **Lina Tragni** * Louisiana State University**Kayti Lausch** * Montana State University * "On Taking Christian News Seriously: How the Mainstream Press Covered *The 700 Club*"**Maria Boyd** * Delaware County Community College * "Paramount, Media Consolidation, and the Eroding 1st Amendment: *The 60 Minutes Case*"**E₇** **Ecological Affects**

Theorizing Provocation and Disaster in Global Media

*Fairmont Ambassador* 2ND FLOORChair **Amanda Landa** * Rowan University**Duo Wang** * University of Toronto * "Drifting 'Anthropology': Animal Provocations in Imamura Shōhei's Films"**Hsin-Yuan Peng** * University of Chicago * "Tornado Forms and Asian American Environmental Imaginations"**Amanda Landa** * Rowan University * "Eden of the East: Articulating Discourses of Youth and Disaster in Millennial Japan"**Monica (Futong) Ren** * Brown University * "Inhabiting the Inhospitable: Psycho-Ecological Mediation and the Form of Life"

E₈ Camp It Up

Queering Genre Film



Fairmont State 2ND FLOOR

Chair **Ali Alkhalifa** * Ohio State University

Aaron Boalick * Columbia University *
“Melodrama Rendered Camp in *May December*
by Todd Haynes”

Elias Long * University of Wisconsin-Milwaukee *
“Questioning the Abject Through Camp in *The
Slumber Party Massacre* (1982)”

E₉ Beyond Monument Valley

Production Cultures in the U.S.
Southwest From Silent to Streaming



Fairmont Chancellor 3RD FLOOR

Chair **Cale Epps** * University of Southern California

Co-Chair **Joshua Schulze** * Oregon State University

Respondent **Luci Marzola** * University of Southern
California

Kathryn Fuller-Seeley * University of Texas at
Austin * “The First Movie Studio in Texas: Gaston
Méliès’ Star Film Ranch 1910–1911”

Joshua Schulze * Oregon State University *
“Paramount in Imperial Valley: Wartime
Restrictions, Local Labor, and Location Shooting
After Pearl Harbor”

Cale Epps * University of Southern California *
“Beyond the State Border: Indigenous
Sovereignty, Production Infrastructure, and the
Making of *Dark Winds*”

sponsored by Indigenous Media Caucus

E₁₀ Serial Killer

The Development of Mike Flanagan’s
Authorial Persona Across Film and Television



Fairmont Diplomat 3RD FLOOR

Chair **Seth Friedman** * DePauw University

Joan Hawkins * Indiana University Bloomington *
“*Absentia*, or What Is Missing from the Flanagan
Horror Discussion”

Seth Friedman * DePauw University * “Adapting
to the Flanaverse: *Ouija: Origin of Evil* and the
Creation of Mike Flanagan’s Authorial Identity”

Justin Rawlins * University of Tulsa * “Highbrow
Horror Acting, *Midnight Mass*, and Genre Bias”

Amanda Keeler * Marquette University *
“Premature Death: Teenage Mortality,
Adaptation, and the Reception of Mike Flanagan’s
The Midnight Club”

E₁₁ Hanna-Barbera

Untold Histories



Fairmont Regent 3RD FLOOR

Chair **Kevin Sandler** * Arizona State University

Respondent **Henry Jenkins** * University of Southern
California

Jorgelina Orfila * Texas Tech University *and*
Francisco Ortega * Texas Tech University *
“Success through Dubbing: When Hanna-Barbera’s
‘Top Cat’ Became ‘Don Gato’”

Justin Morris * Emily Carr University of Art +
Design * “Five Field Repeat Pan: Hanna-Barbera,
Nelvana, and ‘Limited Animation’ in Canada”

Linda Simensky * University of Pennsylvania *
“The Last Days of Hanna-Barbera”

sponsored by Television and Radio History Scholarly
Interest Group; Animated Media Scholarly Interest
Group

Thursday

Session

E

E₁₂ Temporality and Memory in Moving Histories



Fairmont Crystal 3RD FLOOR

Chair **Tatiana Astafeva** * University of Bremen

Alison Landsberg * George Mason University *
“The Time is Now: Temporal Innovations and
Impossible Histories”

Tatiana Astafeva * University of Bremen *
“Excavation of Haunting Memory in *Exhuma*
(Jang Jae-hyun, 2024)”

Rasmus Greiner * University of Bremen *
“Cinematic Postmemory: Holocaust Trauma in
The Brutalist (Brady Corbet, 2024)”

E₁₃ The Toys of Fandom

Historicizing Ancillary Media and
Materiality in Fan Cultures



Fairmont 4th Floor Conference Room 4TH
FLOOR

Chair **Jamey Keeton** * University of Rochester

Jamey Keeton * University of Rochester * “Auto-
Crossovers: Cinesthetic Play Across Animation,
Comics, and Film”

Luke Moy * University of New Mexico * “He
speaks from giddy, childlike experience: On
Fan-Made Media and Celebrating Action Figure
Articulation”

Changie Chang * University of California, Irvine *
“Figurines, Taxidermy, and Resin”

sponsored by Comics Studies Scholarly Interest Group;
Animated Media Scholarly Interest Group

E₁₄ Precarity Media



Swissôtel Geneva CONCOURSE LEVEL

Chair **Laurie Ouellette** * University of Minnesota

Laurie Ouellette * University of Minnesota *
“Performing Precarity: GoFundMe and the
Platformization of Care”

Lida Zeitlin-Wu * University of Notre Dame *
“The Precarious Aesthetics of Pantone’s Color
of the Year”

Anna Watkins Fisher * King’s College London *
“Never Not On: On the Designing out of the Off
Switch”

E₁₅ From Old to New Nollywood

Transnational Flows and Critical Dis/
continuities in an African Media Industry



Swissôtel Lucerne 1 LUCERNE LEVEL

Chair **Rejoice Abutsa** * Cornell University

Respondent **Akin Adesokan** * Indiana University
Bloomington

Wilfred Okiche * The Continent * “From Home
Video to Netflix: The Old and the New in
Genevieve Nnaji’s *Lionheart* (2018)”

Oluwafunmilayo Akinpelu * University of
Alabama * “Museum as Medium: (Re)Framing
Art Spaces in Nollywood’s Narrative Ecosystem”

Rejoice Abutsa * Cornell University * “Look to
Nollywood, Come to Lagos: Cinematic Strategies
of New Nollywood Women”

sponsored by Black Caucus; Media Industries Scholarly
Interest Group

E16 ROUNDTABLE
Selling Outside of Hollywood

 *Swissôtel* **Lucerne 2** LUCERNE LEVEL

Chair **Stephen Istvan Dragos** * King's College London & University of Northampton

Gary D. Rhodes * Oklahoma Baptist University *
"Selling Classical Hollywood Horror Films Overseas"

Stephen Istvan Dragos * King's College London & University of Northampton * "Selling Hollywood Films During the Ceausescu Rule"

Giulio Olesen * University of Bournemouth *
"Netflix Italian Horror: Local and Global Marketing"

sponsored by Caucus on Class; CinemArts Scholarly Interest Group

E17 **Porn Stardom**

 *Swissôtel* **Lucerne 3** LUCERNE LEVEL

Chair **Laura Helen Marks** * Tulane University

Farah Freibert * Southern Illinois University *
"Trans Porn Stars and the Politics of Naming"

K Anderson * Rutgers University-New Brunswick *
"Theorizing the Black Star: Bobby Blake to D'Angelo"

Laura Helen Marks * Tulane University * "The Lip-Smacking Satyr: John Leslie and the Pleasures of the Male Heteroporn Star"

sponsored by Adult Film & Media Scholarly Interest Group

E18 ROUNDTABLE
Kodak in Focus

Histories, Methods, Archives

 *Swissôtel* **Alpine 1** LUCERNE LEVEL

Chair **Alice Lovejoy** * University of Minnesota

Erin Fisher * University of Rochester * "Stewarding Kodak: Challenges and Opportunities"

Emmanuel Falguières * École des hautes études en sciences sociales * "Kodak, Economic History, and the Material Turn"

Emmet von Stackelberg * Harvard University *
"The Puzzle of Kodak's Typicality"

Ali Feser * Clarkson University * "Reproducing Photochemical Life"

E19 **The Meanings and Modes of the Netflix Sports Docuseries**

 *Swissôtel* **Alpine 2** LUCERNE LEVEL

Chair **Jenn McClearn** * Independent Scholar

Branden Buehler * Seton Hall University * "The Rise of the Sports Docuseries"

Courtney Cox * University of Oregon *
"Formulating Drive to Survive: Streaming Shifts in the Sports/Media Complex"

Charlotte Howell * Boston University * "The Sexist Scopes of the Netflix World Cup Docuseries: Comparing Under Pressure and Captains of the World"

Brett Siegel * University of Colorado Colorado Springs * "Streaming is the New Stacking: How Netflix's Sophomore Season of *Quarterback* Reconsolidates the NFL's Racial Hierarchies"

sponsored by Sports Media Scholarly Interest Group

Thursday

Session

E

E₂₀ In the Realm of the Unruly

Bugs, Bodies, Biology

*Swissôtel* **Gstaad/Zermatt** LUCERNE LEVELChair **Ido Lewit** * Tel Aviv University**Hui Wong** * University of California, Berkeley *
“When (Sh)it Gets too Real: The Reality Affect
Between Lack and Surplus”**Ece Krane** * University of Arizona * “Double,
Devour, Decay: The Posthuman Aesthetic in *The
Substance* (2024)”**Chu Wang** * University of Toronto * “When Bugs
Reject Scripts: Operational Images and Their
Entanglements in Mao’s War Against Insects”**Ido Lewit** * Tel Aviv University * “Got Mammal? An
Extractive Approach to Milk in the Cinema”**E₂₁ Drama, Parody, Modeling,
and Just Ken**

Examining Pleasurable Media

*Swissôtel* **Matterhorn** 42ND FLOORChair **Timothy Shary** * Eastern Florida State College**Michael DeAngelis** * DePaul University *
“Accessibility of the Star Persona: The Embrace of
Ryan Gosling’s Ken”**Timothy Shary** * Eastern Florida State College *
“Boys Don’t Date: Revisions of Masculine
Modeling in American Teen Romance Movies”**Victoria Serafini** * Independent Scholar * “Paddle
Back to the Isle of Lesbos: Navigating Truth
Through Closet Drama and Queerbaiting in
MTV’s *Faking It*”**Raffi Sarkissian** * Christopher Newport University *
“Diamonds in the Rough: Awards Parody as Queer
Pleasure”*sponsored by* Children’s and Youth Media and Culture
Scholarly Interest Group**Name Badge**If you need a replacement badge,
they are available at On-site Registration for \$10 USD.Replacement badges will only be printed during
registration hours (see page 13).

Session F

Friday, March 27 ★ 9:00 – 10:45 am

F₁ Fringe Benefits, Centered Margins

Hollywood's Seediness, Seaminess, and Underbelly in Social and Economic Crisis



Fairmont Regal B2 LEVEL

Chair **Briand "Brinni" Gentry** * University of Michigan
Respondent **Pamela Wojcik** * University of Notre Dame

Briand "Brinni" Gentry * University of Michigan *
"Grass Skirt as Paper Moon: Tropics Gone to Seed with Depression-Era Hollywood's Make-Believe 'Hawaiian' Girlchild"

Michelle Risacher * University of California, Los Angeles *
"Play and Paranoia: The Confidential Scoop on Racial Passing in the Fifties"

sponsored by Caucus on Class; Asian/Pacific American Caucus; Classical Hollywood Scholarly Interest Group

F₂ Archival Agency

Women Curating Stardom and the Global Afterlives of Cinema



Fairmont Royal B2 LEVEL

Chair **Christina Hodel** * Bridgewater State University

Christina Hodel * Bridgewater State University *
"Instagram Legacies: Daughters of Hollywood Legends and the Digital Archiving of Stardom"

Pragya Trivedi * University of California, Irvine *
"New Media Archives of Hindi Film Songs"

Jessica Davidson * James Madison University *
"Geraldine Chaplin: An Unforeseen Career on the Spanish Screen"

Ayça Küçük * Özyeğin University *
"From Rules to Resistance: Legal and Cultural Memory in the Stardom of Two Turkish Cinema Icons"

F₃ The Intersection of Popular Video and Videographic Criticism



Fairmont Cuvee LOBBY LEVEL

Chair **Samantha Close** * DePaul University

Co-Chair **Louisa Ellen Stein** * Middlebury College

Samantha Close * DePaul University *
"The Videographic Possibilities of Fake Trailers"

Tara Coughlin * University of Colorado Boulder *
"This is Not a Video Essay: Videographic Criticism and Toxic Punditry in Online Fan Spaces"

Louisa Ellen Stein * Middlebury College * "Why is a Raven Like a Writing Desk? Bridging Fan Video and Videographic Criticism"

sponsored by Fan and Audience Studies Scholarly Interest Group; Digital Humanities and Videographic Criticism Scholarly Interest Group

F₄ Complicating Gender and Genre



Fairmont Millenium LOBBY LEVEL

Chair **Hector Amaya** * University of Southern California

California

Helle Kannik Hastrup * University of Copenhagen *
"The new anti-heroines in *The White Lotus 3* and *The Secrets We Keep*: Analyzing TV Dramas as a Digital Cultural Forum"

Kelly Ferguson * Miami University * "Why Must The Final Girl Always Save Herself?: Reflections of Patriarchal Law and Misogyny in *Watcher* (2022)"

Hector Amaya * University of Southern California *
"A Handmaid's Tale: Anonymity in the Age of Identification"

Zoe Bursztajn-Illingworth * Texas State University *
"The Taming of the Epic: the Masculine Quotidian in Jim Jarmusch's *Paterson* (2016)"

sponsored by Nordic Studies Scholarly Interest Group

F₅ Screening Resistance

The Politics of Queer and Trans Visibility in the Age of Surveillance



Fairmont Gold 2ND FLOOR

Chair **Edoardo Pelligra** * University of California, Los Angeles

Respondent **Nick Davis** * Northwestern University

Edoardo Pelligra * University of California, Los Angeles * "Queering Surveillance Technologies: Toward an Elsewhere for Queerness"

Michael M. Reinhard * Kennesaw State *
"Platforming Detransition Narratives: Trans Medical Regret, Conservative Digital Media, and Anti-Gender Epistemologies"

William J. Simmons * California State University, Sacramento * "Body Language Will Do the Trick: Surveilling Queer-Feminism"

F₆ Visions in Conflict

Modernity, Mysticism, and the Cinematic Body



Fairmont Embassy 2ND FLOOR

Chair **Pedro Cabello del Moral** * Hunter College, CUNY

Gustavo Nery Dutra Guedes * University of Illinois Urbana-Champaign * "Queer Temporalities, Surrealism and the Disruption of the Hero's Journey in Julio Torres' *Problemista* (2024)"

Atousa Kaviani * Binghamton University *
"Women's Bodies: Coding and Decoding in Asghar Farhadi's Cinema"

Zachariah Qureshi * University of Texas at Austin *
"*All We Imagine as Light*: Reexamining Realism and National Style in Indian Cinema"

Friday

Session

F

F₇ Temporal Machines

Cinema, Memory, and the Politics of Style



Fairmont Ambassador 2ND FLOOR

Chair **Qinna Shen** * Bryn Mawr College

A.D. Shetye * Ohio State University * “The Ethical Puzzles of Puzzle Cinema: Narrative Mastery & Mastering Morality”

Qinna Shen * Bryn Mawr College * “Orientalism, Expressionism, and Narcotics: Robert Reinert’s Enlightenment Film *Opium* (1918/19)”

Emily Sobel * Stony Brook University * “Mediations on the Past: Temporality of Trauma in *Station Eleven*”

Jie Zhou * University of California, Los Angeles * “Luminous Deviance: Neon Aesthetics and Urban Heterotopia in Chinese Neo-Noir”

F₁₀ Play, Pedagogy, Practice



Fairmont Diplomat 3RD FLOOR

Chair **Federico Giordano Perla** * Cornell University

Benjamin Davis * University of Wisconsin-Madison * “Masculinized Mobile Gaming: On Industrial Contestation of Gendered Connotations of Mobile Gaming and the Nokia N-Gage”

Michael Iantorno * Concordia University * “That’s My Jam: Understanding the Value of Game Jams”

Ryan Banfi * Massachusetts College of Art * “Fast-Food Games: On Playful Consumption”

sponsored by Video Game Studies Scholarly Interest Group

Friday

Session

F

F₈

TEACHING & PEDAGOGY COMMITTEE ROUNDTABLE

Media Literacy & the Film and Media Classroom



Fairmont State 2ND FLOOR

Chair **Carolyn Condon Jacobs** * Central Connecticut State University

Lesley Willard * Emerson College * “Navigating Content Warnings: Turn a Problematic Bug into a Pedagogical Feature”

Carolyn Condon Jacobs * Central Connecticut State University * “Teaching Media Literacy through Film History”

Chelsea Wessels * East Tennessee State University * “Revisiting Media Specific Analysis and Why it Matters”

Hunter Hargraves * California State University, Fullerton * “Ungrading as a Form of Media Literacy”

**F₁₁ Behind the Scenes,
Beneath the Surface**

Navigating Racial Politics in the
American White Imaginary



Fairmont Regent 3RD FLOOR

Chair **Cynthia Baron** * Bowling Green State University

Noura Alaboudi * University of California,
Los Angeles * “Cold War Counterpublics: *Salt of
the Earth*, the ACPFB, and the Radical Imaginary
of Immigrant Activism”

Charlene Regester * University of North Carolina
at Chapel Hill * “‘Mothers Gone Crazy’: White
Mothers Haunted with Blackness—*Raintree
County* (1957) and *Suddenly, Last Summer* (1959)”

Justin Foster * University of California, Los Angeles *
“Brave New Black: Captain America, Policing, and
the Post-Racial Gaze in the Marvel Machine”

Cynthia Baron * Bowling Green State University *
“*Nickel Boys* in Context: A Tribute to Black Lives
and Literature, A Prestige Film for Hollywood”

**F₁₂ WORKSHOP
From the Classroom to Cannes**

Teaching with the Agnès Varda
Archive Platform



Fairmont Crystal 3RD FLOOR

Chair **Behrang Garakani** * Columbia University

Adeline Monzier * Film at Lincoln Center, Metrograph,
and Ciné-Tamaris

Andrea De Bedout * Barnard College

sponsored by Critical Media Pedagogies Scholarly
Interest Group; French/Francophone Scholarly
Interest Group

F₁₃ Seeing in Real Time

Liveness and Agency in Global Media



Fairmont 4th Floor Conference Room 4TH
FLOOR

Chair **Kit Gorton** * Carroll University

Chul Heo * Beijing Normal-Hong Kong Baptist
University * “Phantom Publics and the Aesthetics
of Liveness: Reassembling the Public in Real-Time
Media Production”

Marie Sophie Beckmann * Carl von Ossietzky
University Oldenburg * “Screen Invasions: Agency,
Liveness, and the Politics of Disruption”

Kit Gorton * Carroll University * “(A Lack of)
Intimacy on Demand: Remediated Liveness
and Affective Distance in the Livestreams of
Jerma985”

Yang Ding * The Chinese University of Hong Kong *
“Algorithmic Feeding and Emotional Discipline:
The Dissemination Chain and Subjectivity
Paradox of Chinese Micro-Dramas”

**F₁₄ Legacy Media, Ownership,
and Archival Curation**

Swissôtel Geneva CONCOURSE LEVEL

Chair **Daniel Marcus** * Goucher College

Hunter Koch * University of Chicago * “Who Owns
Mutt and Jeff?: Law, Metaphor, and the Poetics
of Ownership”

Brian Fauteux * University of Alberta * “The Long
and Winding Catalog: Archives and Perceived
Value in Peter Jackson’s *Get Back*”

Kyle Miskell * North Carolina State University *
“The Platformization of Film Heritage: The Film
Foundation as Corrective Curation in the Digital
Archive”

Derek Kompare * Southern Methodist University *
“Extracting the Past: Legacy Media Firms and
Generative AI”

sponsored by Libraries and Archives Scholarly Interest
Group

Friday

Session

F

F₁₅ Cinematic Ontologies and Cosmologies in the Global South



Swissôtel Lucerne 1 LUCERNE LEVEL

Chair **Tanya Desai** * Boston College

Niusha Hatefinia * Simon Fraser University *
“Beyond the Visible: Cinematic Ontology and the Imaginal Realm in Documentary Film”

Tanya Desai * Boston College * “Songs of the Femme Fatale in 1950s Bombay Noir”

Francisco González Romo de Vivar * Tecnológico de Monterrey * “Cinematic Intercossors: Thai Cosmology and Political Resistance in Apichatpong Weerasethakul’s *Cemetery of Splendour*”

F₁₆ Interstitial Inquiries

New Perspectives on Form, Aesthetics, and Theory



Swissôtel Lucerne 2 LUCERNE LEVEL

Chair **Zeke Saber** * Binghamton University

David Schwartz * Michigan State University *
“Into the Penumbra: Untimely Meditations and Cinematic Anatheism in Guillermo del Toro’s *Pinocchio*”

Zeke Saber * Binghamton University * “Close-Up Magic in *Wolf’s Hole*”

Lauren Treihhaft * New York University * “Barthes, Rancière, and Leos Carax’s Cinema of the Neutral Interstice”

Christopher Bingham * University of Oklahoma *
“Postmodern Superheroes: *Dragon Ball Z*, *Power Rangers*, and *the Kabuki Mie*”

F₁₇ Postwar US Television

Adjustment, Innovation, Adaptation



Swissôtel Lucerne 3 LUCERNE LEVEL

Chair **Caryn Murphy** * University of Wisconsin-Oshkosh

Robert Spadoni * Case Western Reserve University *
“Kirk and Centricity in the Original *Star Trek*”

Caryn Murphy * University of Wisconsin-Oshkosh *
“Seeking Professional Help: Technical Consultants and Television ‘Realism’ in the 1960s”

Jon Kraszewski * Seton Hall University * “*Route 66*: The Upbeat Paratextual Life of a Downbeat 1960s TV Drama”

Jessica Hoover * University of Wisconsin-Milwaukee * “Formatted for Failure: Gender, Genre, and *The Imogene Coca Show*”

sponsored by Television and Radio History Scholarly Interest Group; Television Studies Scholarly Interest Group

F₁₈ Nation, Power, and Conspiracy in Right-Wing America



Swissôtel Alpine 1 LUCERNE LEVEL

Chair **Daniel Humphrey** * Texas A&M University

Nico Baumbach * Columbia University * “The Media Aesthetics of Conspiracy Theory: from the Feature Film to Social Media”

John Roberts * University of Colorado Boulder *
“The Call is Coming from Inside the House (and Home-land): Conspiracy, Seriality and Security Between 9/11 and Trump”

Daniel Humphrey * Texas A&M University *
“Penetrating the Nation State: Back and Forth across the Border in John Flynn and Paul Schrader’s *Rolling Thunder*”

Mark Kerins * Southern Methodist University *
“From Transformers to Trump: Michael Bay and MAGA Filmmaking”

Friday

Session

F

**F₁₉ Trauma, Disillusionment,
and Political Retribution**

New Histories of Hollywood's
Postwar Westerns



Swissôtel **Alpine 2** LUCERNE LEVEL

Chair **Austin Fisher** * Bournemouth University

Maggie Scanlan * Kishwaukee College * "Hidden
Wounds and Secret Scars: The Post-World War II
Western as a Cinema of Trauma"

Austin Fisher * Bournemouth University * "*Broken
Arrow* and the Hollywood Blacklist: Uncovering
an invisible Western in the archives"

Christopher Lizza * Georgia State University *
"Fragile Masculinity and Disillusionment:
Reexamining *Scarecrow* (1973) and The Politics of
New Hollywood Studio Practices"

Thomas Doherty * Brandeis University *
"Marguerite Roberts, *True Grit* (1969), and the
Hollywood Blacklist"

sponsored by Classical Hollywood Scholarly Interest
Group

F₂₁ At the Verge

Technologies and Interfaces
in Media Studies



Swissôtel **Matterhorn** 42ND FLOOR

Chair **Adam Nixon** * University of Maryland

Gaurav Pai * Independent Scholar * "Small is Big:
Digital Compression & Film Reduction"

Andrew Lison * University at Buffalo * "From
Semiconductors to Media Formats: Digital
Automation at the End of Moore's Law"

Adam Nixon * University of Maryland * "The Rise
of the Am-Amateur: CMOS to Quanta Image
Sensors (QIS). How will outsiders use new
technology in deviant film?"

André Rui Graça * ECATI, CICANT, Lusofona
University * "Small Nations, Big Questions:
Rethinking European Cinema in the Age of Global
Platforms and AI"

Friday

Session

F



Join Us

Friday at 7:15 pm for the Awards Ceremony



Fairmont **International Ballroom** 2ND FLOOR

Session G

Friday, March 27 ★ 11:00 am – 12:45 pm

G₁ Re-Remembering the Vietnam War at 50

New and Overlooked Televisual Perspectives



Fairmont Regal B2 LEVEL

Chair **Cortland Rankin** * Bowling Green State University

Respondent **Stacy Takacs** * Oklahoma State University

Anna Froula * East Carolina University *
“Reflections of the Way We Used to Be: *China Beach* on The Best Years of Our Lives”

François Kiper * Purchase College * “Wandering Ghost[s] Living between Two Worlds Forever: The Haunting of Heteroglossic Untimeliness in *The Sympathizer*”

Tyler Wertsch * Bowling Green State University and **Cortland Rankin** * Bowling Green State University * “A Show of Many Faces: Visual Language, Multivocality, and Memory in *The Sympathizer*”

sponsored by War and Media Studies Scholarly Interest Group

G₂ Franchise Factors

Adaptations, Spin-Offs, and Tie-Ins



Fairmont Royal B2 LEVEL

Chair **Will Scheibel** * Syracuse University

Daniel Herbert * University of Michigan *
“The Intertextual Cinema of Tom Cruise”

Meg Healy * Syracuse University * “Canon, Gospel, Legends: Timothy Zahn’s *Heir to the Empire* (1991) and the Renegotiation of a Transmedia Franchise”

Will Scheibel * Syracuse University * “Slaying *Van Helsing*: Universal Monsters in the Era of the Horror ‘Event’ Movie and the DVD Special Edition”

James Fleury * Washington University in St. Louis *
“Epic Games X Disney: The Live-Service Era of Licensed Video Games”

G₃ 100 Years of Marcel Duchamp's *Anémic Cinéma* (1926)



Fairmont Cuvee LOBBY LEVEL

Chair **Justin Remes** * Iowa State University

Michael Zryd * York University * "Marcel Duchamp and Hollis Frampton: *More Than Meets the Eye* (1979)"

Ken Eisenstein * Bucknell University * "Dialing Duchamp with Owen Land's *Dialogues* (2009)"

Justin Remes * Iowa State University * "Duchamp in the Twilight Zone"

Jennifer Wild * University of Southern California * "Optical Monument: *Anémic Cinéma* and the Time of the Century"

sponsored by CinemArts Scholarly Interest Group; French/Francophone Scholarly Interest Group; Experimental Film and Media Scholarly Interest Group; Silent Cinema Scholarly Interest Group

G₄ Hybrid Signals

Transnationalizing US Television Cultures Through Distribution



Fairmont Millenium LOBBY LEVEL

Chair **Eleanor Patterson** * Auburn University

Respondent **Michele Hilmes** * University of Wisconsin-Madison

Peter Johnson * University of Miami * "Crossing the Sea of Red Ink: U.S. Independent Producers' Attempts at Global Self-Distribution, 1960s–1970s"

Owen Gottlieb * Rochester Institute of Technology and **Julian Chambliss** * Michigan State University * "Across the Pond and the Universe: Third Spaces of Genre in British Television on US Public Television in the 1980s"

Eleanor Patterson * Auburn University * "A Garbage Tier Streaming Service: SkyShowtime and the Promise of Global Streaming Services"

sponsored by Television and Radio History Scholarly Interest Group; Television Studies Scholarly Interest Group; Media Industries Scholarly Interest Group

G₅ Hollywood Star Image in Transition



Fairmont Gold 2ND FLOOR

Chair **Scott Balcerzak** * Northern Illinois University

Adrienne L. McLean * University of Texas at Dallas * "No Lasting Place: The Woman Dancer in Studio-Era Hollywood"

Scott Balcerzak * Northern Illinois University * "Mixed blood' Heartthrob: Elvis Presley's Maturation in *Flaming Star* (1960)"

Amanda Konkle * Georgia Southern University * "Should I Be Her?: Marilyn Monroe's Transition into a 21st Century Character"

sponsored by Performance and Stardom Scholarly Interest Group; Classical Hollywood Scholarly Interest Group

G₆ Queer Visibility



Fairmont Embassy 2ND FLOOR

Chair **Suisui Wang** * University of Massachusetts Boston

Charlie Mangan * University of North Texas * "He'll Be a New Man in the Morning': Transsexual Readings of Frank Henenlotter's *Basket Case* and *Brain Damage*"

Zhiyu Benjamin Li * New York University * "Visions of Care and (Un)Belonging: Tracing a Queer Feminist Genealogy of the Diasporic Hybrid Documentary"

Eric Browning * Fresno City College * "The Queers Are Not Alright: The Horror Aesthetic in the New Queer Cinema Movement"

Suisui Wang * University of Massachusetts Boston * "Feeding the Gaze: Nymphia Wind's Food Drag and the Ornamental Consumption of Asian Femininity"

G7 Re-Assessing War and Postwar Cinema, Writing, and Culture



Fairmont Ambassador 2ND FLOOR

Chair **Hyejun Kim** * Syracuse University

Zixin Miao * Chinese University of Hong Kong * "Rendering War: Animals, Environments, and WWII Film Co-productions"

Thomas Buchanan * Chapman University * "How to Involve the Enemy: Rethinking Cross-cultural Collaboration in *Tora! Tora! Tora!*"

Hyejun Kim * Syracuse University * "Through the Fissures of Censorship: Representing 'Yanggongju' in Postwar Korean Cinema"

Erica Moulton * University of Wisconsin-Whitewater * "Postwar Reckonings: *From Here To Eternity*, *The Caine Mutiny* and the filming of literary bestsellers in 1950s Hollywood"

G8 Postwar US Television

Adjustment, Innovation, Adaptation



Fairmont State 2ND FLOOR

Chair **Caryn Murphy** * University of Wisconsin-Oshkosh

Robert Spadoni * Case Western Reserve University * "Kirk and Centricity in the Original *Star Trek*"

Caryn Murphy * University of Wisconsin-Oshkosh * "Seeking Professional Help: Technical Consultants and Television 'Realism' in the 1960s"

Jon Kraszewski * Seton Hall University * "*Route 66*: The Upbeat Paratextual Life of a Downbeat 1960s TV Drama"

Jessica Hoover * University of Wisconsin-Milwaukee * "Formatted for Failure: Gender, Genre, and *The Imogene Coca Show*"

sponsored by Television and Radio History Scholarly Interest Group; Television Studies Scholarly Interest Group

G9 Mods, Moderation, Monetization

Content Creators and the Limits of Platform Control



Fairmont Chancellor 3RD FLOOR

Chair **Lesley Willard** * Emerson College

Ju Oak Kim * Texas A&M International University * "What You Can or Cannot: Creative Practice in Netflix's *Culinary Class Wars*"

Lesley Willard * Emerson College * "Storing Slurs: Toxicity, Automated Content Moderation, and the Afterlives of Audio Recordings"

Saramanda Swigart * University of California, Santa Cruz * "Dragonborn Dalliances: A Porn Studies Exploration of X-Rated *Skyrim* Mods"

Jacob Smith * University of North Carolina at Chapel Hill * "Text-To-Speech: Monetization of Shame, Violence, and Identity in Donation Cultures Within Live Streaming Communities"

G10 Beyond the Pioneer Myth

Decolonizing Histories of Early and Silent American Cinema



Fairmont Diplomat 3RD FLOOR

Chair **Amy Shore** * SUNY Oswego

James Deutsch * Smithsonian Institution & George Washington University * "Confronting Pioneer Myths in American Literature and Silent Cinema through Annette Kolodny's *The Land Before Her*"

Amy Shore * SUNY Oswego * "Decolonizing the Film Pioneer Myth: Settler Feminism and the work of Nell Shipman"

Kate McCullion * University of California, Irvine * "White Chiefs and Cinematic Pioneers: Decolonizing the Early Hollywood Studio Ranch"

Daniel Reynolds * Emory University * "Vision on the Mountaintop: A Cinematic Origin Myth"

sponsored by Silent Cinema Scholarly Interest Group

Friday

Session

G

G₁₁ Cinematic Critiques of Capitalist Labor and Commodity Culture



Fairmont Regent 3RD FLOOR

Chair **Rami Ghandour** * Pennsylvania State University

Callum O’Kane * University of Pittsburgh * “From 9-5 to Infinity and the Great Beyond: the Meaning of Labour in Disney-Pixar’s *Soul* (2020)”

Weihan Fang * New York University * “Temporal Landscapes of Post-Socialist China: Rendering Work and Leisure in Zhou Tao’s Documentary Experiments”

John Hoffmann * Chapman University * “Anti-Commodity Culture: Consumer Society in Fassbinder’s Early Films”

Rami Ghandour * Pennsylvania State University * “Media as Memory: Cinematic Nostalgia and Salaryman Masculinity in Contemporary Japan”

sponsored by Caucus on Class

G₁₃ Genre Specificities and Horror Cinema



Fairmont 4th Floor Conference Room 4TH FLOOR

Chair **Adam Lowenstein** * University of Pittsburgh

Adam Lowenstein * University of Pittsburgh * “Who’s Afraid of Philippe Mora?: Horror, Documentary, and the Spaces Between”

Lucia Gil Martin * Georgia State University * “A (Femcel) Star is Born: How *Pearl* (2022) Started Femcel Horror Fandom on TikTok”

Randall G. Underwood * University of North Carolina at Chapel Hill * “Insidious Influence: Horror-Adjacent Atmospheres and Their Impact on the Cinematic Landscape”

Hunter Tuinstra * Wayne State University * “Queer Kin and the Ghosts of Global Capitalism: Alternative Kinship Relationships in *His House* and *The Babadook*”

sponsored by Horror Studies Scholarly Interest Group

**G₁₂ ROUNDTABLE
Romance Media in the Digital Age**

Fiction Platforms, Nostalgic Memes, and Moans



Fairmont Crystal 3RD FLOOR

Chair **Beretta E. Smith-Shomade** * Emory University

David Richard * Queensland University of Technology * “The Unlimited Intimacy of Kindle Unlimited Fiction”

Kristen Warner * Cornell University * “Black Girls Get to Moan Too: Race and Audioeroticism”

**G₁₄ WORKSHOP
Making Writing Matter in the Media Studies Classroom**



Swissotel Geneva CONCOURSE LEVEL

Chair **Stephanie Brown** * Washington College

Co-Chair **Lisa Wells Jacobson** * Georgia Institute of Technology

Laurel Westrup * University of California, Los Angeles

Peggy Davis * University of California, Los Angeles

sponsored by Critical Media Pedagogies Scholarly Interest Group

Friday

Session

G

G₁₅ Netflix and the Politics of Representation

 **Swissôtel Lucerne 1** LUCERNE LEVEL

Chair **Marcella Szablewicz** * Pace University

Hyun Jung Stephany Noh * Texas A&M University-Corpus Christi * “Surviving Dystopia: Transmedia Marketing and Immersive Engagement in *Squid Game* and *All of Us Are Dead*”

Jennifer Blaylock * Rowan University * “Coronation Day: Netflix’s *Queen Charlotte* and the Crowning of the African Elite”

Marcella Szablewicz * Pace University * “Streaming Dreams Its Rivals: Representing Social Media as ‘Other’ in Netflix Originals”

Livia Arantes * Northwestern University * “Brazilian Telenovela Meets Netflix: Accommodation and Disjuncture”

sponsored by Television Studies Scholarly Interest Group

G₁₆ Media Production and Circulation Infrastructure in the Pacific

 **Swissôtel Lucerne 2** LUCERNE LEVEL

Chair **Yenny Kang** * University of Texas at Austin

Yenny Kang * University of Texas at Austin * “Mapping K-Hollywood: ‘Digital Media City’ and the Centralization of South Korea’s Television Industry”

Thomas Brami * University of Wisconsin-Madison * “Reconfiguring Landscape: The Karrabing Film Collective and Media Infrastructures in Australia”

Stella Kexin Lin * University of Southern California * “Antennas at the Borderland: Elemental Politics and Desires of Connectivity in China’s Reform Era”

G₁₇ 20 Years of YouTube

Creator Labor Cultures Revisited

 **Swissôtel Lucerne 3** LUCERNE LEVEL

Chair **Anna Parkhurst** * University of Washington

Respondent **Colten Meisner** * North Carolina State University

Jill Fredenburg * University of Memphis * “De-Influencing and Fashion Creators: Resistance or Rebranded Influencer Labor?”

Anna Parkhurst * University of Washington * “Producing Resentment: An Ethnography of True Crime Content Creator Labor”

Max Berwald * University of Southern California * “In the Grey Zone: Open Source Intelligence Influencers on Military YouTube”

G₁₈ Paratextual Approaches to Auteur Studies

 **Swissôtel Alpine 1** LUCERNE LEVEL

Chair **Chase Bucklew** * University of Wisconsin-Milwaukee

Chase Bucklew * University of Wisconsin-Milwaukee * “Invitation to Love: *Twin Peaks*, David Lynch and Soap Opera”

Milan Hain * Palacky University * “Authorship, Freedom of Expression, and the Directors’ Rights: The Case of Miloš Forman and *The People vs. Larry Flynt*”

Codruța Morari * Wellesley College * “Auteur Cinema 2.0.: Netflix, French Cinema and the Threat of AI in *The Second Act* (Quentin Dupieux, 2024)”

Ron Wilson * University of Kansas * “Reel Nostalgia: Quentin Tarantino’s Revival of Retro-Exhibition in the Promotion of *Death Proof* and *The Hateful Eight*”

Friday

Session

G

G₁₉ Expanding Understanding of Teen Films, Television, and Media Culture



Swissôtel **Alpine 2** LUCERNE LEVEL

Chair **Mary Beltrán** * University of Texas at Austin

Mary Celeste Kearney * University of Notre Dame * "Swinging Teens: 1940s Film Music Design and Modern Girlhood"

Lindsay Hogan * Boston College * "The Synergistic Genesis of a 'Teenybopper's Bible': An Early History of *16 Magazine*"

Mary Beltrán * University of Texas at Austin * "Coming of Age, With Feeling and a Skateboard: *Skate Kitchen* and Teen Agency"

Sharon Marie Ross * Columbia College Chicago * "What Comes Around Goes Around: GenX TV Youth and the Culture Wars of the 1980s/90s"

sponsored by Children's and Youth Media and Culture Scholarly Interest Group

G₂₁ Dance in/and Horror

Monstrous Movement as a Vehicle for Identity and Agency



Swissôtel **Matterhorn** 42ND FLOOR

Chair **Natalie Zervou** * University of Wisconsin-Madison

Respondent **Melissa Blanco Borelli** * Northwestern University

Natalie Zervou * University of Wisconsin-Madison * "From Ritual to Rebellion: Case Studies on the Function of Dance in Folk Horror"

Nate Hodges * University of Nevada, Reno * "I Walked with a Zombie: A Choreographic Analysis of the Movement of the Zombie in Horror Media"

Colleen Dunagan * California State University, Long Beach * "Horror and AI: M3gan and Dance's Role in the Construction of Monstrous Virtuosity"

sponsored by Horror Studies Scholarly Interest Group

G₂₀ Performing Space and Territory in Contemporary Italian Cinema and Television



Swissôtel **Gstaad/Zermatt** LUCERNE LEVEL

Chair **Sara Pesce** * University of Bologna

Respondent **Laura Di Bianco** * Johns Hopkins University

Sara Pesce * University of Bologna * "Bodily and Affective Spatial Relations: Valeria Golino and Naples"

Celestino Deleyto * University of Zaragoza * "Performing La Sanità: Pierfrancesco Favino and the spaces of Naples in Nostalgia"

Áine O'Healy * Loyola Marymount University * "Performing Transnational Identity and Italian Belonging in the Roman Periphery: Phaim Buiyan's *Bangla*"

Friday

Session

G

Session

Friday, March 27 ★ 3:15 – 5:00 pm

H₁ Gender, Sexuality and the Problems of Fitting In



Fairmont Regal B2 LEVEL

Chair **Kevin Hagopian** * Pennsylvania State University

David Lugowski * Montclair State University * "The Uses and Abuses of Una O'Connor"

Angela Beauchamp * University of California, Santa Cruz * "Can You Act Gay?": Queer Women in the World of Fred Zinnemann"

Kevin Hagopian * Pennsylvania State University * "Another Sky: Gavin Lambert as Queer Cineaste"

Matt Connolly * Minnesota State University, Mankato * "Responsibilities of a (Working) Gay Film Critic: Steve Warren and Quotidian Queer Cinematic Critique"

sponsored by Queer and Trans Caucus

H₂ Representation and Remediation in 2020s Global Television



Fairmont Royal B2 LEVEL

Chair **Saeed Dabbour** * University of Oregon

Saeed Dabbour * University of Oregon * "The Politics of Love: Censorship, Geopolitical Policy, and Arab Reality TV"

Jonathan Ventura * Brigham Young University * "Transmediated Brazil: Renegotiating national identity in an era of convergence culture"

Mehdi Semati * Northern Illinois University and **Azin Naderi** * University of Wisconsin-Milwaukee * "Global Circulation of Television: The Case of Turkish TV in the Islamic republic of Iran"

Jina Lee * University of Texas at Austin * "The Branding of 'Global' by Korean Reality TV: Cosmopolitanism, Diversity, and Exceptionalism"

sponsored by Television Studies Scholarly Interest Group

H₃ Rewriting Consent in Post-#MeToo Media



Fairmont **Cuvee** LOBBY LEVEL

Chair **Jamie Hoholuk** * University of British Columbia

Yoonkyung Lim * University of California, Santa Cruz * “Beyond South Korea’s #MeToo Movement: Poetic Testimony”

Emma Lynn * Oglethorpe University * “#MeToo Television: Feminist Narrative Complexity and the Limits of Streaming”

Kelsey Cummings * Christopher Newport University * “Yo no soy tu hija, traitor: Archives of Gender, Race, and Rape in *West Side Story*”

Jamie Hoholuk * University of British Columbia * “It’s not like this with other people: Tracing Serial Consent across *Normal People*”

sponsored by Gender and Feminisms Caucus

H₄ Watching and Listening Together

Cultural Meaning and Heritage in Music (and) Film



Fairmont **Millenium** LOBBY LEVEL

Chair **Jasper Lauderdale** * City University of New York

Jasper Lauderdale * City University of New York * “We Brought This with Us from Home: Fellowship and Temporality in Ryan Coogler’s *Vampire Musical Sinners*”

Anthony P. McIntyre * University College Dublin * “Fandom, Nostalgia and Cultural Mourning in the Indie Music Drama: *Juliet, Naked* and *The Ballad of Wallis Island*”

Obumneke Anyanwu * Dublin City University * “Heritage and Sound in New Nollywood? Representation, Commodification, and Transnational Dis/Belonging”

H₅ Visceral Threats

The Politics and Materiality of Media in the Real World



Fairmont **Gold** 2ND FLOOR

Chair **Senjuti Mukherjee** * University of Pittsburgh

Zachariah Anderson * University of Iowa * “Body-Worn Cameras and Evidentiary Effects: Pedagogies of Looking at Critical Incident Videos”

Suchen Ding * University of California, Irvine * “Double-Mediation of Laboring Bodies: Livestreaming Assembly Line in China”

Senjuti Mukherjee * University of Pittsburgh * “Incubation, Rupture, Aftermath: Activist Documentary as Witness to the Violence of Hindutva”

H₆ Rethinking Girls and Cuteness in Asia



Fairmont **Embassy** 2ND FLOOR

Chair **Chihiro Tatsumi** * Setsunan University

Chihiro Tatsumi * Setsunan University * “The Girl Star: Ruriko Asaoka, Jun’ichi Nakahara, and the Politics of Cuteness in Postwar Japan”

KT Wong * Hong Kong University of Science and Technology * “Labubu versus Chiikawa: Retracing the Contour of East Asian Popular Culture”

sponsored by Children’s and Youth Media and Culture Scholarly Interest Group

Friday

Session

H

H₇ Interrogating Identity in Games and Gamer Culture



Fairmont Ambassador 2ND FLOOR

Chair **Brandon Blackburn** * University of California, Irvine

E. Jules Maier-Zucchino * Concordia University *
“The Agency of Authority: Examining the Ideology
of Leadership in Role-Playing Games”

Brandon Blackburn * University of California,
Irvine * “Still Not Over It: Race and Rage in
Getting Over It with Bennett Foddy”

Wanyue Zhang * Hong Kong University of Science and
Technology * “Re-imagining the ‘Female Knight-
Errant’ in Digital China: Female Depictions and
Narratives in Chinese Wuxia Games”

Ashley McCann * University of Kentucky * “Player
2 Has Entered the Culture War: Discourse,
Ideology, and Narrative in GamerGate 2.0”

sponsored by Video Game Studies Scholarly Interest
Group

H₉ History/Authorship/Aesthetics Rethinking Conventions of Sports Media



Fairmont Chancellor 3RD FLOOR

Chair **Victoria E. Johnson** * University of California,
Irvine

Samantha N. Sheppard * Cornell University *
“Basketball’s Visual Grammar: Convention,
Aesthetics, and Industrial Practice”

Travis Vogan * University of Iowa * “The Sports
Docudrama in the Age of Authorized Sports
Documentaries: HBO’s *Winning Time: The Rise of
the Lakers Dynasty*”

Thomas P. Oates * University of Iowa * “Never
Forget: The NFL’s Revisionist Remembering of
9/11”

Victoria E. Johnson * University of California,
Irvine * “From Princesses and Wildcats to
Swifties and Olympians: Football and Female
Expertise”

sponsored by Nontheatrical Film and Media Scholarly
Interest Group; Sports Media Scholarly Interest Group

H₈ PROFESSIONAL DEVELOPMENT COMMITTEE WORKSHOP Public Engagement in Precarious Times



Fairmont State 2ND FLOOR

Chair **Matt Boyd Smith** * Young Harris College

Maggie Hennefeld * University of Minnesota

Amanda Ann Klein * East Carolina University

Kelly Kessler * DePaul University

Laura Horak * Carleton University

This workshop proposes to consider strategies for engaging in public-facing work in “precarious times” which we consider broadly to include the political climate, threats to academic freedom, employment, and beyond.

H₁₀ Archival Absences

Liminal, Unfinished, and Forgotten
Fabulations in Film and Media



Fairmont Diplomat 3RD FLOOR

Chair **Michael Stock** * Pepperdine University

Hugo Ljungbäck * University of Chicago *
“Speculative Film Historiography and Archival
Fabulation in Ina Archer’s *Lincoln Film
Conspiracy*”

Joseph Fischer * University of Texas at Austin *
“The Politics of Liminal Poetics: Collective
Memory in Andrzej Żuławski’s *On the Silver
Globe*”

Michael Stock * Pepperdine University * “Analog
Horror and the Digital Uncanny: Haunting the
Living Archive of YouTube”

Maria Hofmann * University of Minnesota *
“Modernity in Free Fall: The Elevator Shaft as
Cinematic Unplace”

H₁₂ Aesthetics and Performance in *Sinners*

Myth, Heritage, Futurity



Fairmont Crystal 3RD FLOOR

Chair **Delia Konzett** * University of New Hampshire

Delia Konzett * University of New Hampshire *
“To Chicago and Back: Ryan Coogler’s *Sinners* and
the African American Heritage Film”

Olivier Tchouaffe * Southwestern University *
“Smokestack Lighting: *Sinners* and the Poetics of
Anticipation and the Black Ethics of Futurity”

Sarah Laiola * Coastal Carolina University and
Farrah Hersh * Coastal Carolina University *
“Not Merely to Survive: *Sinners* and the Re-
Mythologization of Southern Womanhood”

Jose Nateras * University of California, Los Angeles *
“Generating Meaning Beyond the End: Vampires
and Performance in Ryan Coogler’s *Sinners*”

sponsored by Performance and Stardom Scholarly
Interest Group

H₁₃ No Spotlights

Women, Peripheral Occupations, and
the American Film Industry (1895-1950)



Fairmont 4th Floor Conference Room 4TH
FLOOR

Chair **Claire Demoulin** * Université Paul Valéry
Montpellier 3

Co-Chair **Claire Dutriaux** * Sorbonne Université

Claire Dutriaux * Sorbonne Université *
“A Lightning Rod in Hollywood: Alice Ames Winter
and Public Relations at the MPPDA (1929-1942)”

Claire Demoulin * Université Paul Valéry Montpellier
3 * “The Salonnière behind Hollywood
Socialization and Film Collaborations”

Carolyn Condon Jacobs * Central Connecticut State
University * “The One Successful Woman Press
Agent: The Mabel Condon Exchange and Women
as Power Brokers in Early Hollywood”

Leana Hirschfeld-Kroen * Sarah Lawrence
College * “A Trick of the Light: Flickers of
Feminized Mediating Labor at the Origins of US
Film”

sponsored by Classical Hollywood Scholarly Interest
Group; Silent Cinema Scholarly Interest Group

Friday

Session

H

H₁₄ The Places of VR

Temporality and Space-Making
in Virtual Media Production



Swissôtel Geneva CONCOURSE LEVEL

Chair **Christina Petersen** * Eckerd College

Jaka Lombar * Trinity College Dublin * “Clouded
Visions: Cinematic VR Between Queer Cinema
and Queer Theory”

Nicholaus Gutierrez * Wellesley College * “To Be
Born and Born Again: History, Object Specificity,
and the Problem of Time in the Western
Discourse on VR”

Dennis Lo * James Madison University * “Theorizing
XR Place-Making: A Comprehensive Framework
for Post-Screen Spatiality”

Christina Petersen * Eckerd College * “A Short
Time Ago in a Place Nearby: Virtual Production’s
Metamodern Temporality”

**H₁₅ Films and Archives That
Aspire to Teach**

Swissôtel Lucerne 1 LUCERNE LEVEL

Chair **Paul Reinsch** * Texas Tech University

Paul Reinsch * Texas Tech University *
“A Curious(er) Sort of Pedagogy: Video
Arts’ Making Your Case as Self-Sabotaging
Intertextual Training Film”

Kristine Ericson * Yale University * “‘What a
marriage of science and Hollywood could do’:
Severe-Storm Simulation at the University of
Illinois, 1985–89”

Michael J. Meindl * Radford University * “The
Colors and Sounds of Science: Exploring the
Aesthetics of Children’s Animated Educational
Science TV”

Mardhiah Osman * LASALLE College of the Arts,
University of the Arts Singapore * “Beyond the
Binary: Establishing Praxis Through Experiential
Learning Pedagogies in Film Education”

sponsored by Nontheatrical Film and Media Scholarly
Interest Group

H₁₈ Behind the Seams

Frictionlessness and Flow as Conditions
for Technologized Extraction



Swissôtel Alpine 1 LUCERNE LEVEL

Chair **Mallika Khanna** * Indiana University
Bloomington

Mallika Khanna * Indiana University Bloomington *
“Flow State and Frictionless Living Under
Conditions of Empire”

Maggie Bertsche * Virginia Commonwealth
University * “Mirrored Desire: AI, Therapy-Speak,
and the Loops of Closed-System Intimacy”

Wilson Wang * Harvard University * “Logistics of
Inconvenience: the (Im)mobility of Goods and
Labor across China-Africa”

Jeff Moscaritolo * Indiana University Bloomington *
“The Fascist Flow State: Making Authoritarianism
Feel Good”

sponsored by Media, Science and Technology Scholarly
Interest Group

H₁₉ Soundscapes Speaking

Swissôtel Alpine 2 LUCERNE LEVEL

Chair **Huirong Ye** * Harvard University

Chiara Kuo Benitez * University of California,
Los Angeles and **Hassan Al-Jahni** * University of
California, Los Angeles * “A Cosmic Soundscape:
Multi-Track Listening in Kidlat Tahimik’s
Mababangong Bangungot (Perfumed Nightmare)”

Gray Lianghai Huang * Binghamton University,
SUNY * “‘I’m okay! I’m still alive!’: Queer Listening
and Acousmatic Margin in Satoshi Kon’s *Tokyo
Godfathers*”

Huirong Ye * Harvard University * “*The East Is Red*,
Two Composers: Human and Machine in Mao-era
Sound Feedback”

sponsored by Sound and Music Studies Scholarly
Interest Group

Friday

Session

H

H₂₀ Archival Interventions and Counterpublic Reformation

Minor Histories, Alternative Publics, and Community Resilience



Swissôtel Gstaad/Zermatt LUCERNE LEVEL

Chair

Klavier Jie-Ying Wang * National Yang Ming Chiao Tung University

Raymond Kun-Xian Shen * University of California, Los Angeles * “Vernacular Archivization: The Postcolonial Unmaking of Chineseness in Taiwan’s Cinematheque, 1989–1997”

Enoch Yee-lok Tam * Lingnan University * “The Politics of Counter-Archiving in the Age of Neoliberal Developmentalism Hong Kong: Lee Wai Yi and Kong King Chu”

Lynette Qiuyang Shen * University of Pennsylvania * “Bound by Secrecy: Ephemeral Archives and the Digital Afterlife of *Voices of April* (2022)”

Klavier Jie-Ying Wang * National Yang Ming Chiao Tung University * “Small Media, Minor Archive: Asian CineVision as a counterpublic space for alternative Asian American art and identity”

sponsored by Asian/Pacific American Caucus

H₂₁ ROUNDTABLE Interweavings

A Media Studies / Craft Studies Roundtable



Swissôtel Matterhorn 42ND FLOOR

Chair

Christina Corfield * University at Buffalo

Kayleigh Perkov * University of California, Davis * “Craft and information technology in the mid-20th Century”

Maria Buszek * University of Colorado Denver * “Craft in art, activist, and labor histories”

Amy Elkins * Macalester College * “‘Open Mesh’ Praxis Research: Queering the Literary-Craft Archive”

Tiffany Momon * Sewanee University * “Archiving Black Craft: Media, Memory, & the BCDA”

Torren Gatson * Middle Tennessee State University * “Public history, Black artisans in America”

Friday

Session

H

Session

I

Friday, March 27 ★ 5:15 – 7:00 pm

I₁ Liminality and Identity in Global Cinema



Fairmont Regal B2 LEVEL

Chair **Xiaoxin Cheng** * Queen Mary University of London

Ciara Whelan * University College Dublin *
“This is Not Us’: Contesting Hollywood’s
Representational Hegemony and Authoring
‘Authentic’ Irishness Onscreen”

Reza Etemadinia * University of Pittsburgh *
“Disordering the Nation: Sonic Anxieties,
Liminality, and Alternative Sensibilities
in Tehran Alter-noirs of Late 1970s”

Rebecca Peters * Florida State University *
“Shifting Paradigms: How Women Directors in
Bollywood Redefine On-Screen Femininity”

Xiaoxin Cheng * Queen Mary University of London *
“From Homeland to Home: Family, Identity, and
British Chinese Cinema”

I₂ Bodies Beyond Space, Time and Sound



Fairmont Royal B2 LEVEL

Chair **Ziyi Lin** * University of Chicago

Peter Alilunas * University of Oregon * “Pixelated
Flesh: Computer Art, Pornography, and the
Cultural Politics of *Studies in Perception I*”

Madeleine Collier * Duke University * “Made to
Measure: Anthropometry ASMR and the Popular
Body Schema”

Ziyi Lin * University of Chicago * “Bodies as
‘Human Camera’: The Ghostly Feminine as
Affective Interfaces for Media Technologies in
Modern Japan”

I₃ Gender and Camp in US Screen Performance

 **Fairmont Cuvee** LOBBY LEVEL

Chair **Sean Griffin** * Southern Methodist University

Mark Gallagher * Parallax Corporation * “B Movie He-Men”

Charlotte Crofts * University of the West of England * “Variations of Roger: Cary Grant’s Star Persona Across Melodrama and Thriller”

Sean Griffin * Southern Methodist University * “Jennifer Coolidge: Camp Diva Worship in Contemporary Cultures”

sponsored by Performance and Stardom Scholarly Interest Group

I₄ Labor, Care, and Consumption in Narrative and Performance

 **Fairmont Millenium** LOBBY LEVEL

Chair **Isabel Pinedo** * Hunter College, CUNY

Ashley R. Smith * Ithaca College * “He Works Hard for the Money: Excessive Labor as Expressive Artistry in *Ripley* (2024)”

Anna Castillo * Vanderbilt University * “Dragging Age and the Burden of Care: Cross-Dressing Grandmothers in Argentine Comedy”

Anna Siomopoulos * Bentley University * “Marriage ‘Returns’: The Economics of Reconciliation in Postwar Divorce Comedies”

sponsored by Caucus on Class; Comedy and Humor Studies Scholarly Interest Group

I₅ ROUNDTABLE Feminist Archives

What Happened to Women in Film History?

 **Fairmont Gold** 2ND FLOOR

Chair **Jane Gaines** * Columbia University

Co-Chair **Farzaneh Ebrahimzadeh Holasu** * Michigan State University

Jane Gaines * Columbia University * “Feminist Film Historiography as Reparations”

Yiman Wang * University of California, Santa Cruz * “Atmospheric Feminist Performance”

Farzaneh Ebrahimzadeh Holasu * Michigan State University * “Feminist Homecoming: Reclaiming the Archive”

sponsored by Libraries and Archives Scholarly Interest Group; Gender and Feminisms Caucus; Silent Cinema Scholarly Interest Group

I₆ Mediated Subjectivities of Incarceration and Surveillance

 **Fairmont Embassy** 2ND FLOOR

Chair **Eli Boonin-Vail** * University at Albany

Beth Bredlau * Indiana University Bloomington * “The Communal Cinema History of Asia through Kaiju films”

Ramona Peetz * University of Wisconsin-Milwaukee * “Locked (Up) In Satin: The Eroticized Mythology of Incarcerated Trans Women”

Jered Mabaquiao * University of Texas at Arlington * “Intimate Ontologies: Techno-Orientalism, Surveillance, and Archiving Asian American Subjectivity in *After Yang* (2021)”

Eli Boonin-Vail * University at Albany * “The Screen to Prison Pipeline: Prison Film Festivals and the Question of Public Spheres”

Friday

Session

I

I7 Bronies, Fangirls, and YuriLabor and Representation
of the Gendered Fan*Fairmont Ambassador* 2ND FLOORChair **Tasha Oren** * Tufts University**Youngin Kang** * University of Illinois
Urbana-Champaign * “The Sensorium of Fandom:
K-pop fans with plush toys”**Jordan Beck** * University of California, Los Angeles *
“Ponies for Bronies: A Critical Media Studies
Approach to My Little Pony, The Hub, and
Marketing Kids’ TV to Adult Fans”**Olivia Johnston Riley** * University of Wisconsin-
Madison * “Report for Yuri Duty: Labor,
Advocacy, and Intersectional Feminism in Online
Fandom”*sponsored by* Fan and Audience Studies Scholarly
Interest Group**I8 Affective Control**

Power, Play, and the Politics of Feeling

*Fairmont State* 2ND FLOORChair **Kathleen McCollough** * Augustana University**Kathleen McCollough** * Augustana University *
“Ontological Security and the Forensic Sleuthing
of Reality TV Fans: The Case of The Real
Housewives”**Lauren Balsler** * University of Virginia * “Dear feds,
this and my last fic are . . . political satire: Luigi
Mangione Fanfiction as Political Sensemaking
and Play”**Evgeniia Ivanilova** * University of Pittsburgh *
“Panoptic Tingles: Unintentional ASMR and
Disciplinary Power”**Luke LeGrand** * North Carolina State University *
“You, Dog: Pup Play, Mediated Sociality,
Multiplicity of Digital Identity”**I9 Cinemas of Exploration**

Place, Space, and Media Geographies

*Fairmont Chancellor* 3RD FLOORChair **Lázaro J. González** * University of California,
Berkeley**Lázaro J. González** * University of California,
Berkeley * “Pájaro cinema and the Counter-
Archives of Sexile in the Caribbean”**Rob Ribera** * Reed College * “What Ettore Saw:
Landscapes of Ruin in Pasolini’s Rome”**Agata Zborowska** * University of Chicago/
KU Leuven * “Genres of Displacement and
Belonging: Framing the diasporic amateur
moviemaking”*sponsored by* Urbanism/Geography/Architecture
Scholarly Interest Group**I10 Domestic and Personal Returns***Fairmont Diplomat* 3RD FLOORChair **Caroline Bayne** * Millsaps College**Ryan Pumroy** * University of Wisconsin-Milwaukee *
“Buying into Shoppability: Cable TV, Home
Shopping Channels, and the Dream of Interactive
Television”**Caroline Bayne** * Millsaps College * “Making Room
for TV Again: the reinstallation of the kitchen
television on TikTok”**Inna Arzumanova** * University of San Francisco *
“Comfort and Retreat in Popular Visual Cultures:
Television, Design, and Ghibli Aesthetics”**Anne Major** * Texas Christian University *
“Anatomy of a Cozy Murder Mystery: Acorn TV’s
Programming and Branding Strategies in the
2020s”

Friday

Session

I

I₁₂ Professional Disruptors

New Approaches to Authorship and Industry in 1970s Cinema



Fairmont Crystal 3RD FLOOR

Chair **Abigail Cheever** * University of Richmond

Oliver Gruner * University of Portsmouth *
“Writer-Producer Jay Presson Allen: A Virtually Unrecorded Career”

Abigail Cheever * University of Richmond * “Who’s the Man?: Collaborative Authorship in Sam Greenlee and Ivan Dixon’s *The Spook Who Sat by the Door*”

Deak Nabers * Brown University * “Adaptation, Reproduction, and Authorship: Bryan Forbes and the Institutions of New Wave Cinema”

I₁₃ Seeing Systems

Operational Images and Institutional Aesthetics



Fairmont 4th Floor Conference Room 4TH FLOOR

Chair **Blake Wagner** * University of Texas at Austin

Hannah Forsythe * University of Texas at Austin *
“Cut, Push, Repeat: The Operational Aesthetics of Obstetrics on Screen”

Will Carr * North Carolina State University *
“The Infrastructure of Waste: Reuse, Discard, and Organization”

Francisco (Paco) Curry * University of Toronto *
“Witnessing the World Through a Google Lens”

Blake Wagner * University of Texas at Austin *
“Wallowing in the Mire: the Aesthetics and Operational Images of Extractive Industries in South Louisiana”

sponsored by Nontheatrical Film and Media Scholarly Interest Group

I₁₄ No Signal

Scenics and Sonics of the Non/Phenomenal



Swissôtel Geneva CONCOURSE LEVEL

Chair **Suchismito Khatua** * Stanford University

Tanya Shilina-Conte * University at Buffalo *
“This Film Will Be Shown Without Credits: Folded Credits and Elective Mutism in Global Anonymous Cinema”

Miša Stekl * Brown University * “Going Nowhere: Raving as Non/Phenomenon in *Go!* (1999)”

Westley Montgomery * Yale University * “Ghosts, Machines, and Monsters (Oh My): The Sonovox in *You’ll Find Out* (1940)”

Suchismito Khatua * Stanford University *
“Toward a (First) Philosophy of Effacement: Sunil Gupta’s *Exiles* (1987)”

I₁₅ Nature, Infrastructure, and Displacement in Genre Film



Swissôtel Lucerne 1 LUCERNE LEVEL

Chair **Stefan Meadows** * Western Kentucky University

Stefan Meadows * Western Kentucky University *
“It’s Just Human Nature: Nature sounds in the Western works of Sam Peckinpah”

Daniel Witkin * University of Pittsburgh *
“Nonindifferent Nature: Pelechian, Eisenstein, and Ecocriticism”

I₁₆ Biopolitical Futures

Reproductive Media and the
Architecture of Misogyny



Swissôtel **Lucerne 2** LUCERNE LEVEL

Chair **Daphne Gershon** * Gonzaga University

Daphne Gershon * Gonzaga University * "Putting
Sexual Ignorance on Trial: examining the
sex education web series of the Population
Foundation of India"

Katherine Contess * Brown University *
"Mediating Silicon Valley's 'Positive Eugenics': IVF
and the Rise of Polygenic Embryo Screening as
'Responsible Choice'"

Elizabeth Berman * Brown University * "On the
Uterus and the Umbilical Cord: Mediating Life
Between Containment and Communication"

sponsored by Disability Caucus; Gender and Feminisms
Caucus

I₁₇ Affect, Subjectivity, and Perception in Experimental Film and Audiovisual Art



Swissôtel **Lucerne 3** LUCERNE LEVEL

Chair **Francesca Balboni** * University of California,
San Diego

Emma Johnson * Carnegie Mellon University * "The
Carnegie Cohort: Pittsburgh's Avant-Garde
Phase"

Erica Tortolani * Clark University * "A Battlefield
of Nervous Dreams: Janie Geiser's 'Nervous
Films' and the Representation of Trauma in
Experimental Horror"

Allen Riley * University of California, Santa Cruz *
"Oddly Satisfying: Haptic Perceptions in
Contemporary Media Art"

Amanda Macedo Macedo * Brown University *
"Haptic Montage, Media Ecologies, and
Polyphonic Listening in Sara Eliassen's *Images
[and Talking Back to Them]*"

sponsored by CinemArts Scholarly Interest Group;
Disability Caucus; Experimental Film and Media
Scholarly Interest Group

Friday

Session

I



Made You Look

Follow SCMS on Instagram
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be sure to tag your instagram photos with #SCMS26

I₁₈ Pedagogies of Protest and Power

Creative Labor and Black Subjectivities in Film Culture



Swissôtel **Alpine 1** LUCERNE LEVEL

Chair **María Piqueras-Pérez** * University of the Balearic Islands

Sara Joan MacLean * Independent Scholar * “Infernal Knowledge Machines: Lessons in Student Refusal and Black Power from the Sir George Williams Affair”

María Piqueras-Pérez * University of the Balearic Islands * “Film Workshops as Counter-Archives: the Politics of Memory and Activism in the 1980s Black British film Workshops”

Edward Mendez * University of California, Irvine * “Film Culture of the Black Panther Party”

Elizabeth Cornick * University of Miami * “Narrative Innovations in Small Axe: Talkin’ About a Revolution”

sponsored by Activist and Revolutionary Film and Media Scholarly Interest Group

I₁₉ Flaming Media

Screen Representations, Industries, and Infrastructures in a World on Fire



Swissôtel **Alpine 2** LUCERNE LEVEL

Chair **Lydia Tuan** * Yale University

Nicole Richter * Rollins College * “Pyrosexual Futures: Fire, Desire, and Queer Ecology in *Portrait of a Lady on Fire*”

Lydia Tuan * Yale University * “The Subtractive Element: Fire as Dark Media in Salvatore Mereu’s *Assandira*”

Elena Past * Wayne State University * “The LUCE Institute’s Nitrate Archives in a World on Fire”

Hunter Vaughan * Emerson College * “Hot Topics: Fire and Heat in Convergence Screen Culture”

sponsored by Media and the Environment Scholarly Interest Group

I₂₀ ROUNDTABLE

Where the Needle Drops

The Place of the Record in the Digital Age



Swissôtel **Gstaad/Zermatt** LUCERNE LEVEL

Chair **Alyxandra Vesey** * University of Alabama

Amy Skjerseth * University of California, Riverside * “Sonic Vignettes: Scorpio Rising to Visualizers”

Seth Mulliken * Northeastern University * “Acousmatic strangeness/safety in ‘live’ music”

Jennifer Smart * Independent Scholar * “The unsettled needle drop in the reel and edit era”

Landon Palmer * University of Alabama * “Needle Drop’ as Historical Discourse and Practice”

I₂₁ ROUNDTABLE

TV and Catastrophe

Revisiting Classical Questions



Swissôtel **Matterhorn** 42ND FLOOR

Chair **Molly Schneider** * Columbia College Chicago

Molly Schneider * Columbia College Chicago * “Imagining Nuclear Histories on *Playhouse 90*”

Kelly Kessler * DePaul University * “The Day After: Trauma TV or Just a Gen X Tuesday”

Aniko Bodroghkozy * University of Virginia * “Crisis, Catastrophe, & the JFK Assassination on TV”

Samantha Janes * University of Wisconsin-Madison * “*Class of ‘07* and Apocalypse Comedy Series”

Emily Sidel * Menlo College * “Democracy after Disaster”

sponsored by War and Media Studies Scholarly Interest Group; Television and Radio History Scholarly Interest Group; Television Studies Scholarly Interest Group

Friday

Session

I

Special Event

Awards Ceremony

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

Friday

Friday, March 27 ★ 7:15 - 8:15 pm



Fairmont International Ballroom 2ND FLOOR

Host **Yeidy M. Rivero** * University of Michigan, Ann Arbor * SCMS President

Student Writing Award

First Place

Chu Wang * University of Toronto * "When Bugs Reject Scripts: Operational Images and Their Entanglements in Mao's War Against Insects"

Second Place

Kallan Benjamin * University of Wisconsin-Madison * "Inadmissible: Working Girls (1931), Christopher Strong (1933), and the Politics of Pre-Code Reproduction"

Third Place

Runjie Wang * University of Washington * "Cinematic/Cinematic Encoding: Industrial Cinema, Machine Vision and the Aesthetic-Epistemic Operation of Order on Assembly Line"

Dissertation Award

Andy Kelleher Stuhl * Seton Hall University * "Unmaking a Medium: Automation and Art in American Radio, 1950–2010" (McGill University, 2024)

Katherine Singer Kovács Essay Award

Jordan Schonig * University of California, Santa Barbara * "Laborious Aesthetics: Visible and Invisible Labor in the Spider-Verse Franchise," *Animation* 20, no. 1 (2025): 25–40

Best Essay In An Edited Collection Award

Mattie Jacobs * University of Wisconsin-Madison * "The Invisible Contributors: Narrative Film Production, Studio Epitexts, and Test Audiences" in *The Materiality of Narrative Dynamics*, 159–176, eds. Stefan Iversen and Evan Van Tassell (Walter de Gruyter, 2025)

Best First Book Award

Tupur Chatterjee * Tulane University * *Projecting Desire: Media Architectures and Moviegoing in Urban India* (NYU Press, 2025)

Katherine Singer Kovács Book Award

Jennifer Holt * University of California, Santa Barbara * *Cloud Policy: A History of Regulating Pipelines, Platforms, and Data* (MIT Press, 2024)

Best Edited Collection Award

Eric Hoyt and Kelley Conway * University of Wisconsin-Madison * *Global Movie Magazine Networks* (University of California Press, 2025)

Anne Friedberg Innovative Scholarship Award

Anna Munster * University of New South Wales * *DeepAesthetics: Computational Experience in a Time of Machine Learning* (Duke University Press, 2025)

Innovative Pedagogy Award

Cinema & Screen Studies, Swinburne University *

Liam Burke * Andrew Lynch *

César Albarrán-Torres * Naja Later *

Dan Golding * Karen Horsley

Distinguished Career Achievement Award

Patrice Petro * University of California, Santa Barbara

Friday



Join Us Next Year

Montréal, Quebec, Canada

Wednesday, March 17 – Saturday, March 20, 2027

Fairmont The Queen Elizabeth

Please note: The 2027 conference will begin on Wednesday.

Session

J

Saturday, March 28 ★ 9:00 – 10:45 am

J₁ Games Beyond Empire

Abolition and Decolonization in Games



Fairmont Regal B2 LEVEL

Chair **Marina Fontolan** * University of Texas at San Antonio

Co-Chair **Ari Gass** * Drexel University

Ari Gass * Drexel University * “Videogaming’s Carceral Logics”

Marina Fontolan * University of Texas at San Antonio * “The Empire at the Borders”

Justin Keever * Georgia State University * “Mechropolitics of Fear: An analysis, and attempted reversal, of the politics of the ‘Bodycam’ Shooter”

Madison Schmalzer * Ringling College of Art & Design and **Persephone Blue Berge** * University of Alberta * “Playing on the Run: Trans Play, Running through Walls, and the Abolition of Game”

sponsored by Video Game Studies Scholarly Interest Group

J₂ ROUNDTABLE

Mediapolis at 10

Interventions of an Interdisciplinary Journal



Fairmont Royal B2 LEVEL

Chair **Adam Ochonicky** * University of Wisconsin-Oshkosh

Erica Stein * Vassar College * “Publication as Conversation”

Brendan Kredell * Oakland University * “Publishing for the Web in the Social Media Era”

Liz Patton * University of Maryland, Baltimore County * “Relationship to SCMS and Role in Media Studies”

Noelle Griffiths * Marymount Manhattan College * “Mediapolis in the Classroom”

Adam Ochonicky * University of Wisconsin-Oshkosh * “Mediated Spaces and Multimodal Scholarship”

sponsored by Urbanism/Geography/Architecture Scholarly Interest Group

J₃ The Stuff of Horror



Fairmont Cuvee LOBBY LEVEL

Chair **Amy Rust** * University of South Florida

Co-Chair **Jason Middleton** * University of Rochester

Jason Middleton * University of Rochester * “The Shadow Had to do it All: Working Magic and the Work of Masking in *Us* (2019)”

Marc Olivier * Brigham Young University * “Bad Photo: The Polaroid in Horror”

Aviva Briefel * Bowdoin College * “Gothic Maintenance Work: The Tray in Burnt Offerings”

Amy Rust * University of South Florida * “Forms of Inheritance”

sponsored by Horror Studies Scholarly Interest Group

J₄ K-pop’s Transnational Turn

Mediating Difference across Platforms and Cultures



Fairmont Millenium LOBBY LEVEL

Chair **Andrea Acosta** * Pitzer College

Respondent **Michelle Cho** * University of Toronto

Andrea Acosta * Pitzer College * “Digital Artifice: K-pop, Race, and the Internet Body”

Nicholas E. Miller * Independent Scholar * “K-Pop as Queer Method: Generative Unruliness and Transnational Reception”

Michelle Cho * University of Toronto * “Nostalgia for Nostalgia: BTS on American TV”

J₅ ROUNDTABLE Teaching with Archives I

Digital Pedagogies



Fairmont Gold 2ND FLOOR

Chair **Joel Burges** * University of Rochester

Joel Burges * University of Rochester * “Annotation Fever”

Gabriel M. Paletz * Prague Film School * “Co-Writing Across Centuries: Using Story Archives”

Maya Montañez Smukler * UCLA Film & Television Archive * “Online Collection Access & Instructional Design”

Dalia Davoudi * Pratt Institute * “Risk and Remediation in Queer Archives”

sponsored by Critical Media Pedagogies Scholarly Interest Group; Libraries and Archives Scholarly Interest Group; Digital Humanities and Videographic Criticism Scholarly Interest Group; Silent Cinema Scholarly Interest Group

Saturday

Session

J

J₆ Publicity in Focus

Photography, PR, and Film
History's Promo Archives



Fairmont **Embassy** 2ND FLOOR

Chair **Eric Hoyt** * University of Wisconsin-Madison

Mary Desjardins * Dartmouth College * "A lot of noise about nothing: Public Relations and the Hollywood Photo Op/Photo Spread in 1940s Magazines"

Ellen C. Scott * University of California, Los Angeles * "Casting 'Sepia' Hollywood in Her Frame: Black Women Publicity Agents Mold the Black Hollywood Image"

Rachael Hatchett * Yale University * "Lobby Card Illusions: Reading Black Women's Paratextual Archival Presence"

Eric Hoyt * University of Wisconsin-Madison * "An Archive's Winding Streets: Where following the United Artists photography files might lead us"

sponsored by Libraries and Archives Scholarly Interest Group; Classical Hollywood Scholarly Interest Group

J₈ More Than a Feeling

Nostalgia as Critical Lens



Fairmont **State** 2ND FLOOR

Chair **Laurel Rogers** * University of Texas at Austin

Co-Chair **Laura Springman** * University of Texas at Austin

Laurel Rogers * University of Texas at Austin * "Toward a Theory of Fan Nostalgia"

Laura Springman * University of Texas at Austin * "The Found Footage Effect: Toxic Gothic Nostalgia and the Construction of History in *WNUF Halloween Special*"

Kristen Galvin * University of Colorado Colorado Springs * "Throat Rips and Celery Tricks: Hypernostalgia and Eighties' Hypermasculinity as Parody in *MacGruber*"

Francesca Sobande * Cardiff University * "Rock Music Nostalgia and Masculinity in *The Vampire Chronicles*"

sponsored by Fan and Audience Studies Scholarly Interest Group

J₇ Relational Technologies

Indigenous Media Practices for Cultural Sovereignty and Community Futures



Fairmont **Ambassador** 2ND FLOOR

Chair **Michael Lechuga** * University of New Mexico

Co-Chair **Isadora Dumont** * University of Texas at Austin

Isadora Dumont * University of Texas at Austin * "Relational Media-Making: Indigenous Community Authorship"

Ashley Cordes * University of Oregon * "Indigenous Visuality and AI: Reimagining Data and Creative Praxis"

Michael Lechuga * University of New Mexico * "Building Digital Pluriverses: Networked Cultural Preservation and Khoisan Digital Heritage"

sponsored by Indigenous Media Caucus

J₉ Worlding and Unworlding in Queer Cinema

Fairmont **Chancellor** 3RD FLOOR

Chair **Damon Young** * University of California, Berkeley

Co-Chair **Rosalind Galt** * King's College London

Damon Young * University of California, Berkeley * "Directionless: Queer Cinema and the Nothing"

Erin Nunoda * University of Glasgow * "Gave Up: Totally F***ed Up and Sansei Negation"

Gary Needham * University of Liverpool * "Queer Crip Unworlding: Discomfort, Affective Violence, and Ableist Exclusions in Documentary Performance"

Rosalind Galt * King's College London * "Islands and worlds: Ilha's queer intimacies and the space-times of Black Brazilian cinema"

sponsored by Queer and Trans Caucus; Disability Caucus

Saturday

Session

J

J₁₀ Music, Soundscape, and Sound Design



Fairmont Diplomat 3RD FLOOR

Chair **James Buhler** * University of Texas at Austin
Co-Chair **Michael Baumgartner** * Cleveland State University

James Buhler * University of Texas at Austin *
“Music and Setting in Media Music: A General Typology”

Michael Baumgartner * Cleveland State University *
“Climate Crisis as Entertainment: Music and Anthropocene Anxieties in Recent Blockbuster Eco Documentaries”

Jacqueline Avila * University of Texas at Austin *
“Soundscapes and Familial Drama in Apple TV+'s *Familia de medianoche* (2023)”

James Deaville * Carleton University * “Sounding the Southwest: Music, Atmospherics, and Silence in the Desertscape of the Crime Neo-Western”

sponsored by Sound and Music Studies Scholarly Interest Group

J₁₁ Refugees in Medias Res

Documentary Regimes of Migrant Surveillance



Fairmont Regent 3RD FLOOR

Chair **Lynn Itagaki** * Claremont McKenna College

Christiane Fischer * Hamilton College * “Watched to Death: Surveillance and Migrant Lives in Mario Pfeifer’s *Again*”

Jennifer Gully * William & Mary * “(Over-)Exposing Domesticity”

Evren Özselçuk * University of South Carolina * “The ‘Disobedient Gaze’ in Liquid Traces and Incoming”

Lynn Itagaki * Claremont McKenna College * “Ignoring Suffering: The B-Roll of Border Unknowing and Inhuman Seascapes of the European Refugee Crisis”

J₁₂ 100 years of Margot Benacerraf

An Inexhaustible Passion for Cinema



Fairmont Crystal 3RD FLOOR

Chair **Leticia Berrizbeitia Anez** * New York University

Carlos Colmenares Gil * Indiana University Bloomington * “Benacerraf/Reverón: Reflections on Involuntary Autobiography”

Noraedén Mora Méndez * Indiana University Bloomington * “Margot Benacerraf’s *Insólito*: Araya’s Other Bodies”

Leticia Berrizbeitia Anez * New York University * “The Filmic Presence of the Guaiquerí: An Ethnohistoric Reading of *Araya*”

sponsored by Latinx/a/o Caucus

J₁₄ Global Auteur Theory in Postmodernity



Swissôtel Geneva CONCOURSE LEVEL

Chair **Nathaniel LaCelle-Peterson** * Yale University

Iliana Cuellar * University of California, Riverside * “Autotheoretical Cinema: Reexamining the Auteur”

Kyle Barrowman * DePaul University * “Notes on the Auteur Theory in the 21st Century: Problems and Possibilities in Contemporary Film Studies”

Zikai Pang * Indiana University Bloomington * “Reuniting the Sixth Generation Directors of China: A Comparative Study of Caught by the Tides and An Unfinished Film”

Nathaniel LaCelle-Peterson * Yale University * “Geiger Counters and Cameras: Traces of Uranium and Modernism in Konrad Wolf’s *Sonnensucher* (1958/72)”

Saturday

Session

J

J₁₅ Cinematic Dissent and the Politics of Aftermath

Witnessing Violence and Resistance

*Swissôtel Lucerne 1* LUCERNE LEVELChair **Amine Faali** * University of Texas at Dallas**Pujarinee Mitra** * Texas A&M University *
"Deathlessness and Dissent: Waiting in Amir Bashir's *Harud*"**Amine Faali** * University of Texas at Dallas *
"Memory and Political Violence in Asmae El Moudir's *The Mother of All Lies* (2023)"**Dan Avant Blachman** * University of North Carolina at Chapel Hill *
"Debating the Radical Black Anti-Biopic: Audience Discourses about *Judas and the Black Messiah*"*sponsored by* Activist and Revolutionary Film and Media Scholarly Interest Group**J₁₆ Mediating Labor, Time, and Technological Anxiety***Swissôtel Lucerne 2* LUCERNE LEVELChair **Eleni Palis** * University of Tennessee**Charlotte Scurlock** * University of Pittsburgh *
"Mediating Digital Anxieties in Desktop Filmmaking: from the Supernatural to the Cybernatural"**Corey Cribb** * Technological University Dublin *
"Visual Semiology, the Analogon and the Ideology of the Visible: A Critique of Computer Vision"**Eleni Palis** * University of Tennessee * "Altering the Film Library: AI Screen-Extension for Film 'Uncropping' and the Long History of Transmedia Manipulation"**J₁₇ Finding Meaning in Cinematic Perception, Movement, Gesture***Swissôtel Lucerne 3* LUCERNE LEVELChair **Kalling Heck** * Louisiana State University**Salman Rafique** * Oklahoma State University *
"The Mute Gesture: Ethics and Exhaustion in Contemporary Indian Independent Cinema"**Barry Spence** * University of Massachusetts Amherst *
"The Sundering Eye: Samuel Beckett's Film & Its Ontological Double Vision"**Kalling Heck** * Louisiana State University *
"Thoughts on Movement and Thought in Snake in The Eagle's Shadow"**J₁₈ Transnational Sound and Animation**

Music, Movement, and Media Circulation

*Swissôtel Alpine 1* LUCERNE LEVELChair **Nicholas Forster** * University of Oregon**Eric Pitz** * University of California, Los Angeles *
"Considering Cab Calloway: The Fleischer Studios' *Minnie the Moocher* and Rotoscoping Black Performance"**Tim Ridlen** * University of Tampa * "Charles Atlas's Animatic Camera: Movement, Dance, and Experimental Cinema"**Matthew Elfenbein** * Florida Atlantic University *
"The Whistle Heard Around the World: Disney's Innovations for Mickey Mouse"*sponsored by* Animated Media Scholarly Interest Group

Saturday

Session

J

J₁₉ Affective Modes and Styles of Screen Performance

 **Swissôtel Alpine 2** LUCERNE LEVEL

Chair **Arthur Knight** * William & Mary

Miguel Gaggiotti * University of Bristol * “Insisting on Failure: Clumsiness and Awkwardness in Screen Performance”

Marc Francis * Yale University * “Documentary Dramaturgy: The Fielder Method in Nathan Fielder’s *The Rehearsal*”

J₂₀ Invisible Hands, Silenced Voices

Industry Norms, Political Economy, and the Marginalization of (Human) Media Voices

 **Swissôtel Gstaad/Zermatt** LUCERNE LEVEL

Chair **Bridget Kies** * Oakland University

Co-Chair **Trystram Spiro-Costello** * Temple University

Trystram Spiro-Costello * Temple University * “Shouts and MA-M-Rs: Digital Video Game Distribution, Leverage, and Neoliberal Echoes of Media Ratings”

Emma Goldhaber * Columbia University * “Press P for Protection: A Rhetorical Analysis of Framing Strategies Employed in Gamergate and Collective Shout”

Bridget Kies * Oakland University * “Battling the Final Boss: Voice Synthesis and the 2024–25 SAG-AFTRA Video Game Strike”

Sam Srauy * Oakland University * “Golden Bootstraps: How Redlining, Wealth, and Video Games Helped Determine Who Gets to be a Video Game Developer”

sponsored by Media Industries Scholarly Interest Group

J₂₁ Our Subjects, Ourselves

Autotheory’s Transmedial Potentials

 **Swissôtel Matterhorn** 42ND FLOOR

Chair **Erin Shevaugn Schlumpf** * Ohio Univeristy

Jennifer Fleeger * Montclair State University * “Dangerous When Wet: Esther Williams as Lesbian Camp”

Hollis Griffin * University of Michigan * “New Yawk; or (Almost) Everything I Know About Media and Cultural Geography I Learned from My Grandmother”

Erin Shevaugn Schlumpf * Ohio University * “She’s Not There: Gender, Technology, Mourning, and Transformation in Julia Ducournau’s *Titane*”

Terra E. Talamh * Ohio University * “Mysterious Skin, Queer Repetition Compulsion and the Value of Psychoanalysis”

sponsored by Queer and Trans Caucus; Gender and Feminisms Caucus

Saturday

Session

J

Session **K**

Saturday, March 28 ★ 11:00 am – 12:45 pm

K₁ Revolution on Screen

Militant Memory and Counter-Histories



Fairmont Regal B2 LEVEL

Chair **Nicolý Monteiro dos Santos** * Duke University

Anna Mayer * Vassar College * “Gridding Militant Networks: Reading Meinhof’s *Bambule* (1970) through Archives of Surveillance and Resistance”

Nicolý Monteiro dos Santos * Duke University * “Counter-Ethnography and the Colonial Archive in Latin American Women’s Cinema”

Mazyar Mahan * University of Texas at Dallas * “Looking Back from Elsewhere: Iranian Expatriate Cinema as Confrontational Transnational Cinema”

Mathew Beauchemin * University of California, Berkeley * “The Politics and Aesthetics of Electronic Forms in Wang Bing’s *West of the Tracks* (2002)”

sponsored by Activist and Revolutionary Film and Media Scholarly Interest Group

K₂ Identity and Transgression in Auteur Media



Fairmont Regal B2 LEVEL

Chair **Sara Webster** * University of Texas at Austin

James Anderson * Fordham University * “‘You’re not even hard!’: Superstars, Sex and Subversion in Andy Warhol’s *Blue Movie* (1969)”

Hegoi Diez-Taibo * University of Illinois Urbana-Champaign * “Now it’s dark: Architectures of Whiteness in David Lynch’s *Wicked America*”

K₃ Engagement and Attention in Streaming Media



Fairmont Cuvee LOBBY LEVEL

Chair **Kelsey Roberts** * University of Wisconsin-Milwaukee

Karen Petruska * Gonzaga University * “Small Screens, Small Humans—Big Potential: Amazon Prime Video & Trends with Kids’ Content”

Sarah Mae Fleming * University of Wisconsin-Madison * “They Had to Be Bops: Fictional Music’s Aesthetic Affordances and Industrial Strategies”

Kelsey Roberts * University of Wisconsin-Milwaukee * “Watch Closely: Reactions, Social Media Entertainment, and Attention Economy”

Felicity Yin * San Diego State University * “Attention by Design: Thumbnails, Artificiality, and Algorithmic Mediation”

K₄ ROUNDTABLE Reframing Feminist Film Theory



Fairmont Millenium LOBBY LEVEL

Chair **Linda Mizejewski** * Ohio State University

Mia Mask * Vassar College * “The Location of Whiteness in Feminist Film Theory”

Suzanne Leonard * Simmons University * “Rethinking the Male Gaze”

Aviva Dove-Viebahn * Arizona State University * “Mainstream Media Co-Opts Feminist Film Theory”

Linda Mizejewski * Ohio State University * “Methods, Theories, Bodies, and Bodies of Knowledge”

K₅ ROUNDTABLE Teaching with Archives II

Collaborative Pedagogies



Fairmont Gold 2ND FLOOR

Chair **Patrick Keilty** * University of Toronto

Patrick Keilty * University of Toronto * “The Archive as Teaching Laboratory”

Catherine Masud * University of Connecticut * “Partnering Students & Communities Through Archives”

sponsored by Critical Media Pedagogies Scholarly Interest Group; Nordic Studies Scholarly Interest Group; Libraries and Archives Scholarly Interest Group; Digital Humanities and Videographic Criticism Scholarly Interest Group

K₆ Black Visuality and the Spectacle of Racialized Bodies in Global Media



Fairmont Embassy 2ND FLOOR

Chair **Phill Harrold** * Georgia State University

Jade Abston * University of California, Los Angeles * “The Black Venus vs. Heroine: Lola Falana and The Black Female Body in 1960s & 1970s Italian Cinema”

Lindsay Gould * Boston University * “Dimming the Light: Televised Depictions of the Civil Rights Era in Black Lives Matter America”

Phill Harrold * Georgia State University * “Catch the Man: Racial Capitalism and the Spectacle of Genre in *Sorry to Bother You*”

Saturday

Session

K

K₇ Sex and Sensibility on Television



Fairmont Ambassador 2ND FLOOR

Chair **Elizabeth Venell** * University of Mississippi

Blake Beaver * Georgia Institute of Technology *
"Libidinal Normativity: Sex Frequency Discourse
and Economies of Pleasure/Desire in *The Real
Housewives*"

Zoe Johnson * Boston University *
"Governmentality of the Couple on *Love Is Blind*"

Biswarup Sen * University of Oregon * "Perverted
Love: Intimacy and Romance in Reality Television"

K₁₀ Transnational Media Histories of Socialist East Asia



Fairmont Diplomat 3RD FLOOR

Chair **Rosalie Liu** * University of California, Berkeley

Rosalie Liu * University of California, Berkeley *
"The Technics of Lines: Textile Elements of
Socialist Spinning"

Xuesong Shao * University of California, Davis *
"Dialectical Materialism, Revolutionary
Knowledge, and Cinematic Objects in 1970s
China"

Yongli Li * College of the Holy Cross * "The Decade
of the *Wende*: Chinese film distribution in East
and West Germany in the 1980s"

Qingyang Freya Zhou * University of California,
Berkeley * "Archiving Socialist Fraternity: Gender
and Cold War Rivalries in East German–North
Korean Film Exchanges"

Saturday

Session

K

K₉ Protest and Belonging in Digital Worlds, Then and Now



Fairmont Chancellor 3RD FLOOR

Chair **David Kocik** * Quinnipiac University

Joseph DeLeon * Grand Valley State University *
"The Queer Zine Guide to Networking"

Valentina Proust * University of Pennsylvania *
"The Digital Afterlives of Latin American Feminist
Protest Anthems Across YouTube and TikTok"

Jiyeon Kim * University of Chicago * "Am I Speaking
Clearly?: Fumbling Tongues, Embodiment, and
Interface in Speaking Simulator"

David Kocik * Quinnipiac University * "Placeless
and Queer: Orientalism in the 'Great Gender
Debate' of Sheik in *The Legend of Zelda: Ocarina
of Time* (1998)"

K₁₁

GRADUATE STUDENT ORGANIZATION WORKSHOP

Holding the Line

Graduate Education Amid Global Political Pressures



Fairmont Regent 3RD FLOOR

Chair **Thomas Farrenkopf** * University of Illinois Urbana-Champaign

Matthew Cooper * University of Wisconsin-Milwaukee

Jamie Hoholuk * University of British Columbia

Farzaneh Ebrahimzadeh Holasu * Michigan State University

K₁₂ Speculative Screens

Gender, Empire, and the Politics of Techno-Futurism



Fairmont Crystal 3RD FLOOR

Chair **Carolyn Bailey** * Yale University

Qian Zhang * University of Maine * “The Haunting Present: Reliving Time through Streaming Criminal Trials in the Era of Lost Futurity”

Carolyn Bailey * Yale University * “The (Bio) Surveillance Machine: Sondra Perry’s Data Politics”

Andrei Zanescu * Concordia University * “Living in James Cameron’s Shadow: Ubisoft’s Avatar Adaptations and the Blockbuster Games Moat”

K₁₃ Historicizing the Influencer

Media Cultures of Self-Fashioning and Entrepreneurship



Fairmont 4th Floor Conference Room 4TH FLOOR

Chair **Jenessa Williams** * Stanford University

Aidan Moir * McMaster University * “From Martha Stewart to Richard Simmons: Revisiting Legacy Celebrity and the ‘Original Influencers’ of Popular Culture”

Jenessa Williams * Stanford University * “#FangirlToProfessional Pipeline: Music Industry Aspiration, Advice and Entrepreneurial Self-Representation Through TikTok”

James Pellerito * Emory University * “Audiencing Venere Botticelli as Italian Cultural Ambassador and Social Media Influencer”

K₁₄ Latin American Film After the End of Temporality



Swissôtel Geneva CONCOURSE LEVEL

Chair **Fabio Andrade** * Vassar College

Co-Chair **Nilo Couret** * University of Michigan

Pablo Gonçalves * Universidade de Brasília * “On queer temporality: disruptive presences in Latin American cinema and literature”

Nilo Couret * University of Michigan * “Morose Time: Debt and Affect in the Latin American Deadpan Comedy”

Fabio Andrade * Vassar College * “On the Duration of the Present: pastiche, ventriloquism, and the intertextuality of hyperlinks in Mariano Llinás’ films”

Luiz Carlos Oliveira Jr. * Universidade Federal de Juiz de Fora * “Counter-temporalities in Latin-American Cinema”

sponsored by Latinx/a/o Caucus

K₁₅ The Cultural Influence of Pop Stars in Music Media



Swissôtel Lucerne 1 LUCERNE LEVEL

Chair **Carlos Gutierrez Aza** * Northwestern University

Ho Chak Law * The New School * “Sel-Sync, Interlingual Covers, and Transnational Pop Stardom in the Early 1960s”

Carlos Gutierrez Aza * Northwestern University * “Gay Guy Music Video Hour: Queer Sensibilities, Pop Stars, and Togetherness”

Tomer Nechushtan * Tel Aviv University * “Changing the Demonic Dynamic: How Animated Bodies Are Transforming the Cinematic Narratives of Popular Music”

Saturday

Session

K

K₁₆ Can Content be Art?

Television in the Era of Streaming

*Swissôtel Lucerne 2* LUCERNE LEVELChair **Allen Redmon** * Texas A&M University Central TexasRespondent **John Alberti** * Northern Kentucky University**Allen Redmon** * Texas A&M University Central Texas * "Rehearsing Empathy and Self Discovery on HBO"**Cody Tracy** * Southern Illinois University * "Semiotics of The Bear: Kitchen as Content Factory"**Max Romanowski** * University of South Alabama * "Artistic Integrity in a Galaxy Far, Far, Away: Andor, Disney Plus, and the Myth of Prestige Television"**K₁₇ ROUNDTABLE****Making Academic Research Potent and Potable for a General Audience***Swissôtel Lucerne 3* LUCERNE LEVELChair **Jennifer Porst** * Emory UniversityCo-Chair **Deborah Jaramillo** * Boston University**Christine Becker** * University of Notre Dame * "Making TV History Relevant for Today"**Maureen Mauk** * Sony Crunchyroll * "Reclaiming Emerson's Rightful Late-Night Title"**David O'Grady** * University of California, Los Angeles * "TV and Cocktails as Expressions of Cultural Remix"**Suzanne Scott** * University of Texas at Austin * "Craft(ing) Cocktails as Fan Practice"**Ethan Tussey** * Georgia State University * "Presenting Palatable Counternarratives"*sponsored by* Television and Radio History Scholarly Interest Group; Television Studies Scholarly Interest Group**K₁₈ ROUNDTABLE****Feminist Film Cultures**

Activating Pasts, Envisioning Futures

*Swissôtel Alpine 1* LUCERNE LEVELChair **Patricia White** * Swarthmore College**Shilyh Warren** * University of Texas at Dallas * "No Master Territories (Balsom & Peleg, 2022)"**Amy Reid** * University of California, Santa Cruz * "Gravitational Lensing: Feminist Film Dialogues"**Hayley O'Malley** * Rice University * "Sojourner Truth Festival of the Arts 2023"**Allyson Nadia Field** * University of Chicago * "L.A. Rebellion Preservation Project and more"*sponsored by* CinemArts Scholarly Interest Group**K₁₉ Indigenous Pasts and Futures**

Co-Resistant Media across Platform and Place

*Swissôtel Alpine 2* LUCERNE LEVELChair **Joanna Hearne** * University of Oklahoma**Joshua Miner** * University of Kansas * "Sámi Music and Modalities of Interaction in Indigenous Game Design"**Joanna Hearne** * University of Oklahoma * "Revitalizing Indigenous Star Knowledge in 360-degree Animation"**Angelica Lawson** * University of Colorado Boulder * "As Above, So Below: Indigenous Star Stories, Artist Communities, and Land Narratives"**Willi Lempert** * Bowdoin College * "Timelines: Honoring Vision in Posthumous Documentary Film Editing"*sponsored by* Indigenous Media Caucus

Saturday

Session

K

K₂₀ Dis/comforts

Negotiating Bodies, Affects, and Experiences with Media Technologies



Swissôtel Gstaad/Zermatt LUCERNE LEVEL

Chair

Rachel Plotnick * Indiana University
Bloomington

Co-Chair

Sarah Murray * University of Michigan

Elizabeth Elcessor * University of Virginia * “From the Comfort of Your Home: Infomercials, Debility, and Domesticity”

Sarah Murray * University of Michigan * “Grief Tech’s Big Bet on Optimizing Discomfort”

Rachel Plotnick * Indiana University Bloomington * “When durability becomes discomfort: Wristbands and the politics of unremovability”

M. Remi Yergeau * Carleton University * “Loop Tapes, Exposures, and Obsessions: On Dis/comforting Habits”

K₂₁ Local Industries in an Era of Global Media



Swissôtel Matterhorn 42ND FLOOR

Chair

Ipek A. Celik Rappas * Koc University

Olga Blackledge * Ohio Wesleyan University * “Ukrainian Animation Studio Borysfen: Between Transnational and National Animation”

Hsiang-Ling Lee * Independent Scholar * “Television Anthologies as Industrial Incubators: *Seven Women* (HK) / *Eleven Women* (TW) and the Making of New Waves”

Ipek A. Celik Rappas * Koc University * “Screen Media Production in Istanbul”

Amrita Chakravarty * Yale University * “Films, Families and Finance: Dharma’s Entertainment Empire and the Bollywood Mode of Production”

sponsored by Animated Media Scholarly Interest Group



Explore More

Discover SCMS on Bluesky @scmstudies.bsky.social

Saturday

Session

K

Session I

Saturday, March 28 ★ 2:15 – 4:00 pm

L₁ Cutscenes and the “Cinematic Promise” of Video Games



Fairmont Regal B2 LEVEL

Chair **Luna Loganayagam** * University of California,
Davis

Katherine Buse * University of Chicago *
“Materialities of the Cinematic Cutscene”

Samuel Pizelo * University of Toronto, Mississauga *
“The Ludic Image: Combinatorial Devices and
Theories of the Subject in the Longer History of
Cinema”

Luna Loganayagam * University of California,
Davis * “Cut(ing) Scenes or Linkin Park x Zelda
= High Art”

Jim Malazita * Rensselaer Polytechnic Institute *
“Using Cinema to Build the World: Pixar’s USD
Format, Games, Twins, and the Universal Pipeline”

L₂ From Margins to Markets

Lesbian-Oriented Fandom
and the Media Industries



Fairmont Royal B2 LEVEL

Chair **Mel Stanfill** * University of Central Florida

Mel Stanfill * University of Central Florida *
“Reading the Retroactive Romance: Shifting
Social and Economic Context in Queer Fandom”

Emily Coccia * Carleton College * “Canonizing
Fanon: Fan-Industry Interactions and Paratextual
Legitimacy”

Julie Levin Russo * Evergreen State College *
“Labor of Love: Television vs. Fan Production in
mid-2000s Femslash Fandoms”

Jamie J. Zhao * City University of Hong Kong * “The
Mainstreaming of Chinese Girls’ Love Webnovels:
Narrating Female Homoeroticism through a
‘National Style’”

sponsored by Fan and Audience Studies Scholarly
Interest Group

L₃ ROUNDTABLE Editing and Peer Reviewing Non-Traditional Scholarship

From Rough Cuts to Cutting-edge
New Releases



Fairmont Cuvee LOBBY LEVEL

Chair **Drew Morton** * Texas A&M University-
Texarkana

Co-Chair **Kevin Ferguson** * Queens College, CUNY

Drew Morton * Texas A&M University-Texarkana *
“Communicating Evolving Editorial Practices”

Kevin Ferguson * Queens College, CUNY *
“Encountering AI as a Research or Evaluative
Tool”

Gracie Bain * University of Oklahoma *
“Supporting Junior Scholars’ Non-Traditional
Work”

Elsie Walker * Salisbury University * “Fostering
Diverse Approaches to Style and Content”

L₄ Cultural Memory in the Age of Generative AI

Film Archives, Meta-archives,
Counter-archives



Fairmont Millenium LOBBY LEVEL

Chair **Evelyn Kreutzer** * Università della Svizzera
Italiana

Allison Cooper * Bowdoin College * “The Death of
the Camera: Cinematography and Generative AI”

Evelyn Kreutzer * Università della Svizzera Italiana *
“AI Plays Itself: Hollywood Nostalgia and
Cinematic Memory in the Age of AI”

Antonio Somaini * Université Paris III - Sorbonne
Nouvelle * “Latent Spaces as Meta-Archives:
Generative AI and the Mediation of the Past”

Neta Alexander * Yale University * “From Mean
Images to Kin Images: Toward a Crip Theory of
Multimodal AI”

sponsored by Disability Caucus; Digital Humanities and
Videographic Criticism Scholarly Interest Group

L₅ Haunting the Home

Horror and Domestic Media Technologies



Fairmont Gold 2ND FLOOR

Chair **Josie Torres Barth** * Bucknell University

Kendall R. Phillips * Syracuse University *
“M3GAN: Universal Monster or Franchise
Machine?”

Josie Torres Barth * Bucknell University * “(Un)
Dead from NBC: Domestic Horror and Uncanny
Liveness on TV’s *Inner Sanctum* (syndicated,
1953)”

Amanda Ann Klein * East Carolina University *
“Death Toys and Endangered Children in
American Horror”

Dana Och * University of Pittsburgh * “*Texas
Chainsaw 3D*, Horror Franchises, and 3D
Televisions: A Strategic Move to the Televisual”

L₆ Queer Time and New Horror Media



Fairmont Embassy 2ND FLOOR

Chair **Cain Miller** * University of Washington

Co-Chair **Peter Marra** * Wayne State University

Cain Miller * University of Washington * “Temporal
Otherness: Queer Time, Queer Monstrosity, and
In a Violent Nature”

Peter Marra * Wayne State University * “I Would
Never Hurt You’: Queer Temporality and
Affective Dissonance in *The Woman in the Yard*”

Alex Svensson * Emerson College * “‘One, Two,
DALL-E’s Coming For You’: Freddy Krueger as
Queer Monster in the Age of AI”

sponsored by Horror Studies Scholarly Interest Group

Saturday
Session

L

L7 All Jokes Aside

Critical Perspectives on Black Social Humor as Art and Freedom Practice in U.S. Media



Fairmont Ambassador 2ND FLOOR

Chair **Artel Great** * San Francisco State University

Artel Great * San Francisco State University *
“(In)Visible Blackness: The Gospel of Black Resistance Humor According to Paul Mooney”

Christine Acham * University of Hawai‘i, Mānoa *
“Jerrod Carmichael: Therapeutic Comedy and Black Masculinity”

Mark Cunningham * Austin Community College *
“Born a Crime: Trevor Noah and What’s Funny About Race”

sponsored by Black Caucus; Comedy and Humor Studies Scholarly Interest Group

L9 Gaming the Culture War

From ‘Apolitical’ to the Alt-Right in Popular Media



Fairmont Chancellor 3RD FLOOR

Chair **Andrew Wilson** * St. Mary’s University

Matthew Levitas * American University * “Robot Catgirl GFs: A Techno-Orientalist Punchline for Reactionary Misogynists”

Ben Scholl * Simon Fraser University * “Feels Like Mean Spirit: How Data Fluencies (Dis)Connect Metagaming to Toxic Geek Masculinity”

Andrew Wilson * St. Mary’s University *
“Weaponized Disingenuity: Gaming Memes as In/Authentic Political Rhetoric”

Adrienne Massanari * American University *
“Microfascism and Affective Intimacies of the Manosphere Podcasting Ecosystem”

sponsored by Radio, Audio Media, and Podcasting Scholarly Interest Group

Saturday

Session

L

**L8 JCMS SPONSORED SESSION
Peer Review, Responses,
and Revisions**

Fairmont State 2ND FLOOR

Chair **Elizabeth Elcessor** * Co-editor,
Journal of Cinema & Media Studies

Samantha Sheppard * Cornell University

Michael Z. Newman * University of
Wisconsin-Milwaukee

Patrick Keating * Trinity University

Members of the journal’s editorial board convene for a practical discussion of peer review, sharing best practices for giving and responding to feedback and for preparing clear, effective revision summaries.

**L10 ROUNDTABLE
Institutions of Game Histories**

Fairmont Diplomat 3RD FLOOR

Chair **Henry Lowood** * Stanford University

Laine Nooney * New York University * “The contribution of journals to game history”

Kieran Nolan * Dundalk Institute of Technology *
“The role of conferences for game history”

Jeremy Saucier * Strong National Museum of Play *
“The role of museums for game history”

Noah Springer * MIT Press * “Academic book publishing in game history”

L11 Immersive Interfaces, Worlds, and Environments



Fairmont Regent 3RD FLOOR

Chair **Nat Modlin** * University of Chicago

Yangqiao Lu * University of Chicago * “Seeing Like A Bee: Perception, Biodiversity, and Garden Media in Pollinator Pathmaker”

Graig Uhlin * Oklahoma State University * “Digital Greenswork, Colonial Botany, and Photorealistic Plants in Jon Favreau’s Live-Action Remakes”

Nat Modlin * University of Chicago * “The Amphibian Shot: Blue Media and Transitional Camera Movements”

sponsored by Indigenous Media Caucus; Media and the Environment Scholarly Interest Group

L12 Transnational Stardom as Global Commodity



Fairmont Crystal 3RD FLOOR

Chair **James Osborne** * State University of New York at Cortland

James Osborne * State University of New York at Cortland * “The Male Femme Fatale: Brad Pitt, Neo-Noir, and the Erotic Recoding of Violence in 1990s Hollywood”

Andrew Lee * University of Pittsburgh * “Mediating Jackie Chan: Stardom, Gender, and Politics in 1980s South Korean Film Magazines”

Gloria Monti * California State University, Fullerton * “Traversing Geographies: Nannarella in Hollywood”

L13 Reading Between Selves

Queer, Neurodivergent, and Feminized Fan Cultures



Fairmont 4th Floor Conference Room 4TH FLOOR

Chair **Paige Ildiko** * University of North Carolina at Chapel Hill

Jennifer Pena * University of Miami * “More Than Words: BookTube and Contemporary Reader Fandom”

Paige Ildiko * University of North Carolina at Chapel Hill * “It will never pass: Affect, Whiteness, and the Failed Romance in the *Fleabag* Fandom”

Abigail Simmerman * Pennsylvania State University and **Erika Solis** * Alfred State College * “Love in the Comments: A critical analysis of audience reception of Netflix’s *Love on the Spectrum*”

Michaela Flaherty * University of Oregon * “Pulling to Publish as Politics: Feminist Meaning-Making in *Head over Feet* and *The Love Hypothesis*”

L14 Technological Futures

Innovation, Preservation, and Media Archaeologies



Swissôtel Geneva CONCOURSE LEVEL

Chair **Taylor Agajanian** * Northwestern University

Mark J. P. Wolf * Concordia University Wisconsin * “Trumbull and Shourt’s Digital Film System from 1971”

Taylor Agajanian * Northwestern University * “The Death of the Digital Garden: Reclaiming the Legacy of Geocities, Winamp, and Myspace in an Era of Digital Control”

Danny Kimball * Goucher College * “The Smart Grid as Media System”

Saturday
Session

L

L15 Advocacy and Marginality*Swissôtel Lucerne 1* LUCERNE LEVELChair **Ryan Pierson** * University of Calgary**Cheyenne Beaumont** * Muhlenberg College and
Kiah Bennett * University of Minnesota *
“Through the Lens of Crip Revisionism: An
Industrial-Textual Interrogation of Disability in
The Rings of Power (2022)”**Raha Shojaei** * San Jose State University * “Her
Silence: The Absence or The Deaf Spot”**Ryan Pierson** * University of Calgary * “Autistic
Perception and Systemic Thought: Annette
Michelson on Anemic Cinema”*sponsored by* Disability Caucus**L16 Archiving Exhibition and the
Evolution of the Public Sphere***Swissôtel Lucerne 2* LUCERNE LEVELChair **Daniel Coral** * Macalester College**Marianne Daphne Nacanaynay** * University of
Wisconsin-Madison * “Re-Curating St. Louis
World’s Fair’s Philippine Exhibition: Speculative
Historiography for Filipinx American Media”**I-Lin Liu** * Oregon State University * “Pacifying
Cinema: Mobile Film Screenings and Indigenous
Communities in Post-February 28 Incident
Taiwan”**Xin Zhou** * Concordia University * “Corn, Peanuts,
Garlic, and Film Objects: Media Rurality and the
Post-Socialist Archive”**Daniel Coral** * Macalester College * “Archival
Reappropriations: Documentary Filmmaking on
the Amazon Rubber Boom (1879–1912)”*sponsored by* Nontheatrical Film and Media Scholarly
Interest Group; Libraries and Archives Scholarly
Interest Group**L17 Reimagining Media,
Representing Stars***Swissôtel Lucerne 3* LUCERNE LEVELChair **Brent Cowley** * Brigham Young University–
Hawaii**Brent Cowley** * Brigham Young University–Hawaii *
“Sweetness Preserved: Shirley Temple to
Streaming and the Sanitization of Women on
Screen”**Matthew Huh** * Independent Scholar *
“Comparative Nostalgia and Pastiche in
Contemporary Hollywood: The Lion King
Dangers and Spider-Verse Reinventions”**Stephen Spanellis** * North Carolina State
University * “‘Stay Prayed Up’: Mark Wahlberg,
Participatory Culture, and Stardom in the Post-
Cinematic Media Regime”**Mark Edlitz** * Independent Scholar * “Mickey
Mouse Goes on a Murder Spree: Public Domain
Horror and the Future of Intellectual Property”**L18 ROUNDTABLE****Melodrama as Provocateur***Swissôtel Alpine 1* LUCERNE LEVELChair **Laura Horak** * Carleton UniversityCo-Chair **Christine Gledhill** * University of Leeds**Charles-Antoine Courcoux** * University of
Lausanne * “A Mélodrame That Dares Not Speak
Its Name”**E. Deidre Pribram** * Molloy University *
“Melodrama as Emotional Engagement”**Carla Marcantonio** * American Film Institute *
“Melodrama and Motion Capture”**Elisabeth (Libby) Anker** * George Washington
University * “Donald Trump and the
MAGA Melodrama”

Saturday

Session

L

L19 State / Industry

Global Cultural Diplomacy
and Media Ecologies



Swissôtel **Alpine 2** LUCERNE LEVEL

Chair

Julide Etem * University of Virginia

Félix Veilleux * University of Toronto * “The exception that proves the rule: *Liberté I* (1962) and André Malraux’s cultural policy”

Dennis Hippe * Goethe-University, Frankfurt * “Pyroclastic Perspectives: Media, Gender, and Observation in the Krafft’s *Cinema of Exploration*”

Julide Etem * University of Virginia * “Reel Alignments: Film Diplomacy in US–Turkey Relations”

L20 WORKSHOP

Audio Description

The Visual Made Verbal



Swissôtel **Gstaad/Zermatt** LUCERNE LEVEL

Chair

Joel Snyder * Audio Description Associates, LLC / American Council of the Blind

sponsored by Disability Caucus

L21 Precarity and Power in Contemporary Japanese Media



Swissôtel **Matterhorn** 42ND FLOOR

Chair

Hiroshi Kitamura * William & Mary

Hiroshi Kitamura * William & Mary * “Precarity in Parody: Takeda Tetusya’s Detective Story Series and the 1980s”

Rea Amit * University of Oklahoma * “Fearing Media in Japan: TV, VHS, and YouTube”

Caitlin Casiello * University of Florida * “Prism Theory, Prism Practice: Girls, Toys, and Cheering for the Digital in Contemporary Japan”

Rio Katayama * Colby College * “Representation of Precarious Media in Post-Covid Japanese Cinema”

Saturday

Session

L

Session M

Saturday, March 28 ★ 4:15 – 6:00 pm

M₁ Emerging Personas on Chinese Screens

A Transmedial Reimagination



Fairmont Regal B2 LEVEL

Chair **Shuhao Chen** * Hong Kong Baptist University

Winnie Yanjing Wu * Hong Kong Metropolitan University * “The Forever Heroine of Chinese Serial Narratives: Liu Xiaoqing’s Shifting Stardom from Epics to Micro-dramas”

Lucia Lu Chen * Hong Kong Baptist University * “In Memory of Forgetting: Women, Minorities, and Transmedial Echoes in Chen Miao’s Cinematic Works”

Shuwen Yang * Stanford University * “What does a Handsome Face Say? Casting for a Chinese Dating Show”

Shuhao Chen * Hong Kong Baptist University * “Diaosi’ Culture and the Realist Turn in Contemporary Chinese Animated Film—A Case Study of *I Am What I Am 2* (2024)”

sponsored by Performance and Stardom Scholarly Interest Group

M₂ Blurred Lines

Evolving Approaches to Studying US Film and Television Industries



Fairmont Royal B2 LEVEL

Chair **Alex Remington** * University of Texas at Austin

Co-Chair **Ryan Daivd Briggs** * University of Texas at Austin

Selena A. Dickey * Furman University * “Television at the Fringes: Distribution, Geography, and History”

Alex Remington * University of Texas at Austin * “The Business of Genre: Reconstructing TV Categories During the Classic Network Era”

Ryan David Briggs * University of Texas at Austin * “How Hollywood Became Inhospitable to Mid-Budget Movies”

Courtney Brannon Donoghue * University of North Texas * “Before Barbie: Mattel ‘Raids’ the Toybox and Travels to Conglomerate Hollywood”

sponsored by Media Industries Scholarly Interest Group

M₃ Scroll Back, Dream Forward

Platforms as Archives and Futures



Fairmont Cuvee LOBBY LEVEL

Chair **Sarah Edwards** * North Central College

Clare O’Gara * University of Wisconsin-Madison *
“Speculating Rogue Archives: Searching for Vine’s
Cultural Memory in Vine Compilations”

Jessica Maddox * University of Georgia *
“Watching Other People Work: Documenting and
Streaming Labor on TikTok LIVE”

Allyson Gross * University of Wisconsin-Madison *and*
Sarah Edwards * North Central College * “Rad
Futures: Examining the Emergence of Nuclear
Energy Influencers”

sponsored by Nontheatrical Film and Media Scholarly
Interest Group

M₄ ROUNDTABLE

**Anonymous Labor
in Film and Media**



Fairmont Millenium LOBBY LEVEL

Chair **Deborah Landis** * University of California,
Los Angeles

Maria Corrigan * Emerson College * “Soviet
historiography, the work of bereaved family”

Lola Remy * McGill University * “Gendered labor in
experimental film archives”

Amy Villarejo * University of California, Los Angeles *
“Jewish resistance media and the right to
anonymity”

M₅ System, Space, Market, Subject

Mediating Neo(il)liberalism



Fairmont Gold 2ND FLOOR

Chair **Rory Solomon** * The New School

Co-Chair **Irina Kalinka** * Columbia University

Rory Solomon * The New School * “Long Dead-
end Canyons: The death and life of Metricom, an
early smart city startup”

Haiying Li * University of Toronto * “Rezoning
Shanghai: Open Space and The Cinematic
Aesthetics of Theming”

Irina Kalinka * Columbia University * “Molding the
User-Citizen: Digital Citizenship Paedagogy in
Google’s Interland”

sponsored by Urbanism/Geography/Architecture
Scholarly Interest Group; Media, Science and
Technology Scholarly Interest Group

M₆ Spectacle and Optimization

The Politics of Race and
Gender in Global Play



Fairmont Embassy 2ND FLOOR

Chair **Mayshu (Meixu) Zhan** * Stanford University

Co-Chair **Bret Hart** * University of Chicago

Bret Hart * University of Chicago * “Making
Gamer Trouble in the time of Influencer Creep:
Gamification and Optimization on the Gendered
Web”

Austin Anderson * Stanford University * “The
Aestheticization of Racial Protest in Detroit:
Become Human”

Mayshu (Meixu) Zhan * Stanford University *
“Gendered Algorithms Under the Politics of
Inclusion in Chinese Gaming Culture”

sponsored by Video Game Studies Scholarly Interest
Group

Saturday

Session

M

M₇ Screened Realities

Televised Identity and the
Negotiation of Nationalism



Fairmont Ambassador 2ND FLOOR

Chair

Michelle Laura Flood * St. John Fisher
University

Michelle Laura Flood * St. John Fisher University *
“Gilead is here: Panic, Shame, and White
Feminism in *The Handmaid’s Tale* Fandom”

Tanya Melendez * University of Illinois
Urbana-Champaign * “Good Cops and Bad Apples:
Rhetorical Strategies of *Law and Order: Special
Victims Unit* in the Black Lives Matter Era”

Cameron Lynn Brown * University of Iowa *
“That’s what the show is really about’: Emotional
Labor, Homonationalism, and HBOMax’s *We’re
Here*”

Ben Aslinger * Bentley University * “The Uses of
Gay Celebrity: Nymphia Wind and Kumar as Drag
Performers and National Treasures”

M₈ The Show Must Go On

Adaption, Resilience and Social Experience
in Independent Theatrical Exhibition



Fairmont State 2ND FLOOR

Chair

Matthew Cooper * University of Wisconsin-
Milwaukee

Matthew Cooper * University of Wisconsin-
Milwaukee * “Recycling Cinemas: Landmark
Theatres and the Cultural Meanings of Historic
Theater Architecture”

Paul Klein * University of Michigan * “Outmoding
the Outmoded: Exhibition and Filmgoing Cultures
at the Latchis Memorial Theatre, 1921–2025”

Sarah Sinwell * University of Utah * “Towards an
Art House of Inclusion: Building Spaces of Access,
Equity, and Community”

sponsored by Media Industries Scholarly Interest Group

**M₉ Mediating Processing /
Processing Mediation**

Fairmont Chancellor 3RD FLOOR

Chair

Scott Kushner * University of Rhode Island

Respondent **Kyle Stine** * Johns Hopkins University

Zina Wang * University of California, Berkeley *
“The Skin of Silicon: Photolithography and Plastic
Projection”

Scott Kushner * University of Rhode Island *
“The Processing Wall: Cinema, Theater, and
Enclosure Media”

Yandong Li * University of Washington * “Solar
Cookers and Ways of Seeing Them”

sponsored by Media, Science and Technology Scholarly
Interest Group

M₁₀ “Territories of Freedom”

Sounding Utopia, Rage and Grief
in Contemporary Women’s Cinema



Fairmont Diplomat 3RD FLOOR

Chair

Kathleen McHugh * University of California,
Los Angeles

Co-Chair **David Roche** * Université Montpellier Paul
Valéry, Institut Universitaire de France

Lisa Coulthard * University of British Columbia *
“Music for Angry Women: Music, Female Rage,
and Contemporary Anti-Patriarchy Cinema”

Kathleen McHugh * University of California,
Los Angeles * “Sound Forward: Conscripting
Wagner to a Feminist Sublime”

David Roche * Université Montpellier Paul Valéry,
Institut Universitaire de France * “(Re)connecting
with the World through Music: the Use of Pre-
existing Music in the Films of Andrea Arnold”

Cristelle Maury * Université Toulouse Jean Jaurès *
“Cinematic Postmemory: Holocaust Trauma in
The Brutalist (Brady Corbet, 2024)”

sponsored by Sound and Music Studies Scholarly
Interest Group; Gender and Feminisms Caucus

Saturday

Session

M

M₁₁ Technologies of Spectatorship



Fairmont Regent 3RD FLOOR

Chair **Andrea Kelley** * Auburn University

David Sedman * Southern Methodist University *
“Immersive Authorship and the Ephemeral Spectator: Cindy Lee’s 4DX Cinema”

Chi-Tsung Chang * University of Pittsburgh *
“Cinephile and Technophilia: Pleasurable Reception of the Cinematic Dispositif”

Yiyang Hou * Lingnan University * “Between Spiritual Opium and New Art: The Bifurcated Media Reception of Urban Video Exhibition in Post-Mao China”

M₁₂ Storytelling Within and Beyond Genres



Fairmont Crystal 3RD FLOOR

Chair **Dora Valkanova** * University of Illinois Urbana-Champaign

Qi Ai * Shandong Normal University * “New Satire Mechanisms in Chinese Film Comedy Since the 2010s”

Dora Valkanova * University of Illinois Urbana-Champaign * “Til surveillance do us part: Spy thriller innovations in Soderbergh’s *Black Bag*”

Andrew Robbin * Yale University * “Feeling Militant: Sentimentalism in the French Communist Party’s *Le Temps des cerises* (1937)”

sponsored by French/Francophone Scholarly Interest Group; Comedy and Humor Studies Scholarly Interest Group

M₁₃ Mother of All Problems

Mediated Maternity Across Borders and Genres



Fairmont 4th Floor Conference Room 4TH FLOOR

Chair **Ana Ponce-Castaneda** * Michigan State University

Kathryn Whitlock * University of Texas at Dallas and **Brecken Wellborn** * University of Texas at Dallas * “Mother Nature’s Monstrous Mothers: The Intrusion of Gaia and Revenge of Nature Films in the 1990s”

Nina Martin * Connecticut College * “Be My Little Human Sacrifice: Cursed Inheritances and Matrilineal Trauma in Contemporary Folk Horror”

Ling Lei * University of Iowa * “Creating the Neoliberal ‘Mother Fan’: Situating Neoliberal Motherhood in Chinese and Korean Male Idol Talent Shows”

Ana Ponce-Castaneda * Michigan State University * “The Cinematic Vindications of Monstruous Motherhood in 21st Century Latin American Horror Film”

Saturday

Session

M

M₁₄ Industry Flows and Global Infrastructures

Exhibition, Collaboration, Community

*Swissôtel* **Geneva** CONCOURSE LEVELChair **Carol Chih-Ju Lin** * Indiana University
Bloomington**Ankush Bhuyan** * Columbia University * “Small Screens, Regional Platforms: Streaming Infrastructures in Northeast India”**Carol Chih-Ju Lin** * Indiana University
Bloomington * “Film Festival Infrastructure: Desires, Globalization, and Politics of the Belt and Road Film Festival Alliance in China”**Blake Collins** * University of California, Los Angeles * “NEON’s Cinephilia of Extremes: Festival Worship, the Feminist Auteur, & Taking *Titane* Online”*sponsored by* Libraries and Archives Scholarly Interest Group**M₁₆ Signifying Soundscapes**

Recording Technologies Across Intimacies, Temporalities and (Dis)Embodiments

*Swissôtel* **Lucerne 2** LUCERNE LEVELChair **Kyle Barnett** * Bellarmine University**Tim Anderson** * Old Dominion University * “From Giordano to Jazzercise: Recordings, video cassettes, and physical education”**Kyle Barnett** * Bellarmine University * “Co-Star Records and the Cinematic Phonograph”**Kevin John Bozelka** * Bronx Community College * “The Real and the Electric Sh*t: *Sinners* (2025), Recordings, and Inscriptions of History”**David Gurney** * Texas A&M University-Corpus Christi * “Spectres in the Static: Hauntology, Sound, and Analog Horror in *Skinamarink*”*sponsored by* Radio, Audio Media, and Podcasting Scholarly Interest Group

Saturday

Session

M**M₁₅ ROUNDTABLE
Not on File**Working with East Asian
Film and Media Archives*Swissôtel* **Lucerne 1** LUCERNE LEVELChair **Chang-Min Yu** * National Taiwan UniversityCo-Chair **Belinda Qian He** * University of Illinois
Urbana-Champaign**Jennifer Coates** * University of Sheffield * “When Archives in East Asia Become Moving Targets”**Henry Kit Fung Chiu** * Lingnan University * “Archive and History: A Case of Prewar Hong Kong”**Joseph Ho** * University of Michigan * “Faded: Archiving Missionary Film from Modern China”**Chang-Min Yu** * National Taiwan University * “Open Now: Accessing Taiwanese Media Archives”**Belinda Qian He** * University of Illinois
Urbana-Champaign * “Moving Image Remains: Incriminating Media Archives and/in the History of Violence”**M₁₇ Speculation, Memory, Imagination***Swissôtel* **Lucerne 3** LUCERNE LEVELChair **Jordon Jacobson** * University of Wisconsin-Milwaukee**Maxime Bey-Rozet** * University of California, Irvine * “The Apocalypse Will Be Queer: Bittersweet Imaginaries of the End”**Jordon Jacobson** * University of Wisconsin-Milwaukee * “Fragments, Fiction, and Mirrors: *Alan Wake 2* (2023), Affect, and Collective Memory”**Amber Fehrs** * University of Chicago * “Power of the possible: Speculative and Documentary Confluence in the Work of Jon Bois”**Shmulik Duvdevani** * Tel Aviv University * “Counterfactual Absence as Political Memory: Specters and Historical Speculation in *Lyd* (2023)”

M₁₈ The Future of Music?

AI as Promise, Problem, Practice



Swissôtel **Alpine 1** LUCERNE LEVEL

Chair **Jeremy Morris** * University of Wisconsin-Madison

Jeremy Morris * University of Wisconsin-Madison and **Max Kaplan** * University of Wisconsin-Madison * “Describe your Song Here: Comparing Affordances and Value in Generative AI Music Services”

Sumanth Gopinath * University of Minnesota * “The Secrets Your Asshole Keeps: Obscurest Vinyl and Music-Generative AI”

Ravi Krishnaswami * Brown University * “From ProTools to Python: The Hidden Function of Functional Music”

Caitlyn Ng Man Chuen * University of Michigan * “AI-dols and Artificial Intelligence as Discourse: The Usage of AI Technologies in South Korean Popular Music”

sponsored by Sound and Music Studies Scholarly Interest Group

M₁₉ Creator Space, Fan Space, and Media Reception as Dialogic Practice



Swissôtel **Alpine 2** LUCERNE LEVEL

Chair **Meredith Ward** * Johns Hopkins University

Judith Clemens-Smucker * Sam Houston State University and **Caleb George Hubbard** * Sam Houston State University * “Punchlines and Politics: Humor in Entertainment Media as a Gateway to Civic Dialogue”

Rick Pulos * Texas A&M University * “Journey Through Gay Space: Creative Approaches to Fan Studies”

Meredith Ward * Johns Hopkins University * “The Abject, The Artist, and the Dog: Models of Knowledge & Interpretations of the Body with the Creators of *Nightbitch*”

M₂₀ Corporate, Institutional, and Industrial Media Technologies and Cultural Transitions



Swissôtel **Gstaad/Zermatt** LUCERNE LEVEL

Chair **Mike Van Esler** * University of Wisconsin-Oshkosh

Mike Van Esler * University of Wisconsin-Oshkosh * “Digital Media Retail Before the iTunes Store: A Pre-History”

Shuvam Das * University of Wisconsin-Madison * “DVD-to-go: a social history of the portable DVD player as a children’s media device”

Ben Dwertman * University of Virginia * “The Monopoly That Failed: The TelePrompTer Corporation and the Prehistory of the Entertainment Empire”

Ketan Krishna * University of Illinois Urbana-Champaign * “From the Moon Landing to Star Wars: Noise Reduction and Image Enhancement in Mid-20th-Century Media”

M₂₁ Platforms and Logics of Transmedia Labor



Swissôtel **Matterhorn** 42ND FLOOR

Chair **Linwei Ding** * University of Wisconsin-Madison

Linwei Ding * University of Wisconsin-Madison * “Media Representations and Digital Labor: Female Singer-songwriters in Chinese Platform Genealogies”

Qiyen Chen * University of California, San Diego * “Labor in Mediation: Chinese Dagong Hip-hop and Transmedia Labor Network”

Runjie Wang * University of Washington * “Toward the Logistics of Stereotype: Mechanomorphic Chinese Labor, Avant-Garde Figuration and the Operational Sublime”

Alex Goss * Rensselaer Polytechnic Institute * “The Politics of Difficulty: Gig Labor and Platform Logics in Elden Ring: Nightreign”

sponsored by Caucus on Class

Saturday

Session

M

Session N

Sunday, March 29 ★ 9:00 – 10:45 am

N₁ Sonic Spectacles

Sound as a Transmedia Phenomenon of Violence, Trauma, and Witnessing



Fairmont Regal B2 LEVEL

Chair

Jason Loviglio * University of Maryland, Baltimore County

Jason Loviglio * University of Maryland, Baltimore County * “Courting the Sonic Abyss: Listening, Suffering, and the Politics of Empathy”

Kalima Young * Towson University * “Sonic Witnessing: Strategies for Breaking Through the Numbness of Viral Traumas”

Phoebe Bronstein * University of California, San Diego * “The Cowboy, California, and the Aesthetics of Nuclear Fallout”

David Suisman * University of Delaware * “The Spectacle of Sonic Violence in the US Wars in Vietnam and Iraq”

sponsored by Radio, Audio Media, and Podcasting Scholarly Interest Group; Sound and Music Studies Scholarly Interest Group

N₂ Bi and Badly Behaved

Reassessing Screen Culture’s Bisexual Transgressors



Fairmont Royal B2 LEVEL

Chair

Jacob Engelberg * University of Amsterdam

Chris Holmlund * University of Tennessee * “Performing Bi Director-Characters Who Behave Badly”

Anjali Prabhu * University of California, Los Angeles * “Bi-Bi-Africa: Understanding Loss Holistically as Reorganizing the Social”

Maria San Filippo * Emerson College * “From Striver to Disaster: The Bisexual as Figuration of Contemporary Socioeconomic Decline”

Jacob Engelberg * University of Amsterdam * “Bisexual Transgression at Its Limit—Cases: Reassessing the Extremities of ‘Bad Bisexuality’ in Visual Cultures”

sponsored by Queer and Trans Caucus; Gender and Feminisms Caucus

N₃ From Grids to Platforms

Media Infrastructures and Power



Fairmont Cuvee LOBBY LEVEL

Chair **Raven Maragh-Lloyd** * Washington University in St. Louis

Miao Wang * University of Chicago * “Humanness in Flux: CAPTCHAs, the War on Bots, and Digital Capitalism”

Shannon Weidner * University of Wisconsin-Madison * “Paratexts of Production Design: Art, Industry, and Audience in Architectural Digest’s YouTube Set Tours”

Raven Maragh-Lloyd * Washington University in St. Louis * “From BlackPlanet to #RIPTwitter: The Afterlives of Black Tech”

N₄ New Perspectives on Film Authorship



Fairmont Millenium LOBBY LEVEL

Chair **Anya Ekaterina** * University of Wisconsin-Madison

Danielle Genevro * University of Rochester * “Unlikely Coauthors: The Filmmaker and the Stock Shot in Classical Hollywood Cinema”

Todd Berliner * University of North Carolina Wilmington * “Authors in Conflict: Melvin Van Peebles’s and Herman Raucher’s *Watermelon Man*”

Malcolm Turvey * Tufts University * “In Defense of Single Authorship: The Case of Jacques Tati”

Anya Ekaterina * University of Wisconsin-Madison * “Collaboratrice: Marie Epstein’s Resistance to Sole Auteurship”

N₅ Narrative Landscapes in Historical Film and Media



Fairmont Gold 2ND FLOOR

Chair **John Trafton** * Occidental College

Robert Burgoyne * University of St Andrews * “Landscape in the American Imaginary”

John Trafton * Occidental College * “Nothing Grows Here: Mapping Historical Japan in Three Adaptations of *Silence*”

Kim Nelson * University of Windsor * “Humour as the Animating Logic and Landscape of the Moving History”

Christine Sprengler * Western University * “Generating Historical Landscapes in the Age of AI”

N₆ Generic Innovation and Intertextuality in Film and New Media



Fairmont Embassy 2ND FLOOR

Chair **Manjima Tarafdar** * University of Texas at Dallas

Kathryn Burrell * University of Massachusetts Amherst * “*Materialists* and the Rom-Com: Polarized Genre Readings in TikTok”

Tara Heimberger * Georgia State University * “*Sharp Objects* and the Contemporary Southern Gothic: Femininity, Horror, and Nostalgic Mythmaking”

Jeremy Laughery * University of Iowa * “Borderveillance, Mock-Documentary Aesthetics, and the Evidentiary Photograph in *Savageland* (2015)”

Manjima Tarafdar * University of Texas at Dallas * “Recasting Power: Bollywood Remakes, Caste Hegemony and the Politics of Erasure”

Sunday

Session

N

N₇ Therapy as TV Spectacle

Confession, Catharsis, and Cultural Labor

*Fairmont Ambassador* 2ND FLOORChair **Olivia Stowell** * University of Michigan**Yael Levy** * Tel Aviv University * “On the Soundstage Couch: Early TV Sitcom Performance as Identity Processing”**Krysten Stein** * University of Cincinnati, Blue Ash College * “The Algorithm Will Hear Your Confession: Platforming Therapeutic Disclosure”**Olivia Stowell** * University of Michigan * “Felt Internationalism and Travel Television’s Therapeutic Imperatives”**Stephanie Pérez** * University of Illinois Urbana-Champaign * “‘What does that have to do with me?’: Carrie Bradshaw’s pseudo-therapeutic voiceover in *And Just Like That* . . .”*sponsored by* Television Studies Scholarly Interest Group**N₉ Reclaiming Women’s Work Through the Archives**

Image, Artistry, Identity

*Fairmont Chancellor* 3RD FLOORChair **Kallan Benjamin** * University of Wisconsin-Madison**Sreerupa Bhattacharya** * Indian Institute of Technology Bombay * “Images that Matter: Photographic Transparencies in the Archive of Indira DeY”**Megan Boyd** * University of Cincinnati * “Woman and Vampire: Revision and Revelation in Theda Bara’s Unpublished Memoir”**Kallan Benjamin** * University of Wisconsin-Madison * “‘Only’ One Film: Rethinking Women’s Work in Hollywood through Wanda Tuchock’s *Finishing School* (1934)”**Asher Guthertz** * University of Pennsylvania * “An Anti-Julia Child: Martha Rosler, Women’s Liberation, and Food Media”Sunday
Session**N****N₈ Citizens, the State, and Political Visions in Media Archives***Fairmont State* 2ND FLOORChair **Xinyi Zhao** * National University of Singapore**Amanda McQueen** * University of Arkansas at Little Rock * “A Visit with Lum: Chet Lauck and Celebrity Endorsement in J. William Fulbright’s 1962 Congressional Campaign”**Ori Levin** * Tel Aviv University * “A Jerusalemite at the Movies: Hema Ben-Yehuda’s First Vision of the Cinematograph”**Xinyi Zhao** * National University of Singapore * “Sanitizing Manchukuo: The Media Ecology of Colonial Hygiene Films in Japanese-Occupied Manchuria, 1930s–1940s”**N₁₀ Politics, Paranoia, and Power in Transnational Television***Fairmont Diplomat* 3RD FLOORChair **Sebnem Baran** * Smith College**Sebnem Baran** * Smith College * “From Screen to Streets: How a Turkish TV Detective Became Mayor in Turkey’s Capital”**Helen Morgan Parmett** * University of Vermont * “Farm to TV: Hipster Ruralism & Gentrification on Post-Network TV”**Melissa Lenos** * University of Pittsburgh * “Isn’t it ironic? Gen X Nostalgia and the Sincerity of Memory”**Ashton Leach** * University of Wisconsin-Madison * “Southern Slayings and Midwest Murders: Regional Identity as Commodity in True Crime Television”

N₁₁ The Corporeal Monsters of Auteur Cinema



Fairmont Regent 3RD FLOOR

Chair **Matthew Smits** * University of North Carolina at Wilmington

Matthew Smits * University of North Carolina at Wilmington * “Depicting the Monsters: Violence and Slowness in Gus Van Sant’s *Elephant*”

Heewon Chung * University of Seoul * “Gratuitous Grotesqueness: Images of Transgressive Bodies in Yorgos Lanthimos’s *Poor Things*”

Colton Elzey * University of Southern California * “Duality and Assimilation: Examining the Monster Function within Ryan Coogler’s *Sinners*”

Pavel Savgira * University of California, Los Angeles * “Compromising Mikhail Bakhtin’s Carnival: Precarity and Laughter in *Parasite* and *Triangle of Sadness*”

sponsored by Comedy and Humor Studies Scholarly Interest Group

N₁₂ Colonial and Postcolonial Perspectives in Afro-Eurasian Media



Fairmont Crystal 3RD FLOOR

Chair **Hang Wu** * University of Chicago

Arnoud Arps * University of California, Los Angeles / University of Amsterdam * “Decolonially Extending the Colonial Archive: Extended Cinema, (Post)colonial Indonesia, and Memory Media”

Hang Wu * University of Chicago * “The Legend of the Condor Heroes in Colonial Hong Kong: Televisual Remediations and Convergent Media”

John Bennett * University of Wisconsin-Madison * “The Varieties of Third Cinema: Toward a Taxonomy of Aesthetics of Algerian State Cinema”

sponsored by Indigenous Media Caucus

N₁₃ Broadcasting “Agency”

Televsual Media and Identity in Korea and Japan



Fairmont 4th Floor Conference Room 4TH FLOOR

Chair **Daniel Johnson** * William & Mary

Diane Lewis * Washington University in St. Louis * “Beyond the Mass Society: Visions of Interactive TV in 1970s Japan”

Daniel Johnson * William & Mary * “The World’s a Stage: Production Design and Cosmopolitanism in Japanese Music Television of the 1980s”

Min Joo Lee * Occidental College * “Benevolent Protectionism and Women’s Sexual Agency: Korean Romantic Television Dramas Between 1990s and 2010s”

Haerin Shin * Korea University * “Spectral Temporalities: Shamanic Futurism and the Reanimation of the Occult in Contemporary Korean Media”

sponsored by Television and Radio History Scholarly Interest Group

N₁₄ Listening to *The Zone of Interest*

Holocaust Cinema and the Ethics of Sound



Swissôtel Geneva CONCOURSE LEVEL

Chair **Tony Grajeda** * University of Central Florida

Tony Grajeda * University of Central Florida * “Just One Ear-witness: Listening to the Sound of Extermination in *The Zone of Interest*”

Andrea Gyenge * Binghamton University * “Retching as Responsibility: Sound and Vomit in *The Zone of Interest*”

Arzu Karaduman * Georgia State University * “Ethical Aesthetics Beyond the Audiovisual: Counter-Contract of Contemporary Political Cinema”

sponsored by Sound and Music Studies Scholarly Interest Group; War and Media Studies Scholarly Interest Group

Sunday

Session

N

N₁₅ What's Queer about Chinese and Chinese-Language Media Now?



Swissôtel Lucerne 1 LUCERNE LEVEL

Chair **Calvin Hui** * William & Mary

E.K. Tan * Stony Brook University * "Queerbaiting Straight Audience in Taiwanese TV Series *Two Fathers* (2013)"

Shi-Yan Chao * Kasetsart University * "Between Activism and Fantasy: The Slow Rise of Taiwan's Boys Love Dramas"

Tze-lan Sang * Michigan State University * "Circuits of Desire: Queer Classicism, Censorship, and the Global Fandom of *The Untamed*"

Calvin Hui * William & Mary * "Chinese Hallstatt: A Queer Reading of the Austrian-themed Town in 21st Century China"

sponsored by Queer and Trans Caucus

N₁₈ Franchise Labor and Value



Swissôtel Alpine 1 LUCERNE LEVEL

Chair **Gerry Canavan** * Marquette University

Respondent **Gerry Canavan** * Marquette University

Mike Phillips * Moorpark College * "M3GAN: Universal Monster or Franchise Machine?"

Benjamin J. Robertson * University of Colorado Boulder * "Salvaging *Star Wars*: AI, Valorization, and a Galaxy Far, Far Away"

Ida Yoshinaga * Georgia Institute of Technology * "Black Multi-Hyphenate Writer-Producers at Disney: Re-Valuation via Community Culture-Building"

sponsored by Caucus on Class

N₂₀ Feeling the Virtual

Embodiment and Sensation in Games, Porn, and Haptic Media



Swissôtel Gstaad/Zermatt LUCERNE LEVEL

Chair **Marilia Kaiser** * Independent Scholar

Cecilia Chen * University of Hong Kong, King's College London * "Pornographic Depth: From the Stereograph, to VR, to AR"

Teddy Pozo * Occidental College * "Gender-Swap and Trans Embodiment in 1990s VR Imaginaries"

David Parisi * New York University * "[Just a little vibration isn't worth strapping in: the old materialities and new banalities of virtual touch]"

Marilia Kaiser * Independent Scholar * "Touch Interrupted: Teledildonics and Virtual Intimacy"

sponsored by Adult Film & Media Scholarly Interest Group

N₁₆ Cosmopolitan Vectors in Global South Cinemas



Swissôtel Lucerne 2 LUCERNE LEVEL

Chair **Ignacio Sánchez Prado** * Washington University in St. Louis

Co-Chair **Mónica García Blizzard** * University of Illinois Urbana-Champaign

Mónica García Blizzard * University of Illinois Urbana-Champaign * "Before Neorealism: Rethinking Southern Aesthetics between Mexico and Italy"

Olivia Cosentino * University of South Florida * "The Wedding-Industrial Complex in Contemporary Global South Cinema: Nollywood, Mexico, Bollywood"

Ignacio Sánchez Prado * Washington University in St. Louis * "Cosmopolitanism Otherwise: Global South Filmmakers and the Deterritorialization of the Cinematic World System"

sponsored by Latinx/a/o Caucus

Sunday

Session

N



Browse ...

the SCMS Exhibit Area closes at 12:00 pm.
Be sure and stop by for some great deals!

Sunday

Session

N

Session

Sunday, March 29 ★ 11:00 am – 12:45 pm

01 ROUNDTABLE **Media, Place, and Space**

An Interactive Roundtable on Methodology



Fairmont Regal B2 LEVEL

Chair **Fan Yang** * University of Maryland, Baltimore County

Stephanie DeBoer * Indiana University
Bloomington * "Toward Adequately Spatially
Scaled Urban Screens"

Michael Dwyer * Arcadia University *
"Hollywood's Role in Making 'the Rust Belt'"

Joshua Synenko * Trent University * "Reframing
Locative Media's Artistic Past"

Robert Silberman * University of Minnesota * "The
Mobile Gaze and the Experience of Place"

sponsored by Urbanism/Geography/Architecture
Scholarly Interest Group

02 ROUNDTABLE **All About Eve**

The Possibilities of a Sedgwickian
Media Studies



Fairmont Regal B2 LEVEL

Chair **Hunter Hargraves** * California State
University, Fullerton

Co-Chair **Caetlin Benson-Allott** * Georgetown
University

Jennifer Bean * University of Washington * "In the
Name of Love"

Nick Salvato * Cornell University * "Radio Girl: The
Melos of Sedgwick's Theory"

Lynne Joyrich * Brown University * "Re-Opening
the Epistemology of the Console"

Hunter Hargraves * California State University,
Fullerton * "Queer and Anew"

Caetlin Benson-Allott * Georgetown University *
"Beyond the Binaries"

03 Videographic Approaches to Screen Petrocultures



Fairmont Cuvee LOBBY LEVEL

Chair **Celia Sainz** * Williams College

Jennifer M. Barker * Georgia State University * “[Un]controlled Burn: Oil, Fire, and Scorsese’s *Killers of the Flower Moon*”

Annette Davison * University of Edinburgh * “Music as ‘cultural lubricant’ in the Africanized soundtrack of BP’s *Three Roads to Tomorrow* (1957)”

Celia Sainz * Williams College * “Petromami: Oil’s Toxic Attachment from the Prestige Spill to Rosalía”

Katarzyna Paszkiewicz * University of the Balearic Islands * “Gender and Horror Petroaesthetics: *Titane* and the *Mad Max* Saga”

sponsored by Digital Humanities and Videographic Criticism Scholarly Interest Group

04 Micro-dramas, Macro-impact The Evolution of Digital Platforms



Fairmont Millenium LOBBY LEVEL

Chair **Fengyun Zhang** * University of California, Los Angeles

Jane Zhang * Yale University * “Sensation Serialized: Microdrama and the Nervous Imagination”

Fengyun Zhang * University of California, Los Angeles * “Cross-Border Verticals: Rethinking Co-Production Between China and Hollywood’s Peripheries”

xiaolei Song * The University of Hong Kong * “The Spectacle Logic and Mechanisms of Genre Convergence in AI Short Dramas”

05 Celebrity Logics in True Crime Media



Fairmont Gold 2ND FLOOR

Chair **Kenneth Berger** * Rhode Island School of Design

Respondent **Erin Meyers** * Oakland University

Florence Madenga * Boston College * “Infamy Journalism: Celebrity Crime, ‘Meghann Thee Reporter’ and the People’s Court”

Brandy Monk-Payton * Fordham University * “Rap Sheet: Televisual Re-Mediations of Race and Notoriety”

Renée Pastel * Boston College * “When Fame and Infamy Collide: Logics of Authenticity and Celebrity in True Crime Dramatizations”

sponsored by Performance and Stardom Scholarly Interest Group

06 Media Ecologies, In and Out of Place



Fairmont Embassy 2ND FLOOR

Chair **Mark Goble** * University of California, Berkeley

Mark Goble * University of California, Berkeley * “Learning from New Hollywood: James Benning’s Institutional Aesthetic”

Jeff Menne * Oklahoma State University * “Rossellini at Rice University”

Justus Nieland * Michigan State University * “Ecologies of Planning Media: McLuhan, Jacqueline Tyrwhitt and the Toronto ‘Culture and Communication’ Seminars”

Anna Shechtman * Cornell University * “The Survival Value of Media Ecology”

Sunday

Session

0

07 Theorizing Political Polarization in Contemporary Media



Fairmont Ambassador 2ND FLOOR

Chair **Matthew Howard** * Loyola University Chicago

Bryce Renninger * Thomas Jefferson University * “1 Woke World vs. 20 Joyful Warriors: Counterpublic Frameworks and Aesthetics in Contemporary Culture War Media”

Matthew Jackson * Independent Scholar * “Readymade Resentment: Steve Bannon’s Cinematic Idealism and the Alt-Right Mythology of Disillusionment”

Alexander Rudenshield * University of California, Irvine * “*Chapo Trap House* and Digital Collective Subjectivity”

Matthew Howard * Loyola University Chicago * “Where Did The Time Go: Platformization and Public History Media in 21st Century America”

sponsored by Radio, Audio Media, and Podcasting Scholarly Interest Group

09 Gendered Labor and Sexual Exploitation in Media Production Cultures



Fairmont Chancellor 3RD FLOOR

Chair **José B. Capino** * University of Illinois Urbana-Champaign

Chelsea Kai Roesch * University of California, Santa Barbara * “What Happens in Vegas . . . : Women Entertainment Workers, Sexual Fantasy, and Getting Lucky in the Digital Casino”

José B. Capino * University of Illinois Urbana-Champaign * “Revisiting *Macho Dancer* and the Transnational Traffic in Queer Sociopolitical Sexploitation”

Nikola Stepic * McGill University / Mount Allison University * “Safer Sex Pornography and/as AIDS Video: New Pleasure Protocols in the Cinema of Al Parker”

010 How Financialization Remakes Media Industries and Technologies



Fairmont Diplomat 3RD FLOOR

Chair **Grant Bollmer** * University of Maryland

Andrew deWaard * University of California, San Diego * “Hollywood Accounting . . . No, Not That Kind: How Consulting and Accounting Firms Hollowed Out the Film–Television Industry”

Malcolm Ogden * University of Richmond * “Private Taxi for My Burrito: Klarna, DoorDash, and the Dubious Luxury of Buy Now Pay Later (BNPL) Platforms”

Bohyeong Kim * Vanderbilt University * “Exceptional Technology, Appified Finance and Futurable Subjects: South Korea’s Big FinTech Kakao”

Grant Bollmer * University of Maryland * “Financial Capitalism, Neoliberalism, Technofeudalism, or Something Else?”

sponsored by Media Industries Scholarly Interest Group

08 Trans Form and Transformation in Contemporary Body Horror



Fairmont State 2ND FLOOR

Chair **Jordan J. Tudisco** * University of California, Berkeley

AJ Castle * Stony Brook University * “Meating a Trans Consciousness: Approaching Raw with Critical Splanchnology”

Jordan J. Tudisco * University of California, Berkeley * “I Make Out With a Girl, I Start Turning Into One: Sexuality & Desire as Tools of Gendered Self-Making in Trans Cinema”

Rose Steptoe * University of North Carolina at Chapel Hill * “Noise is the New Flesh: Exaggerated Media Textures as Transfeminist Body Horror in *I Saw the TV Glow*”

sponsored by French/Francophone Scholarly Interest Group; Queer and Trans Caucus

011 WORKSHOP
Critical Media Studies and Cultural Backlash

 **Fairmont Regent** 3RD FLOOR

Chair **Julia Himberg** * Arizona State University

Brenda Weber * Indiana University Bloomington

Ron Becker * Miami University

Michael Newman * University of Wisconsin-Milwaukee

Mobina Hashmi * Brooklyn College

012 **Feminist Media Historiography**
Innovations and Interrogations

 **Fairmont Crystal** 3RD FLOOR

Chair **Elana Levine** * University of Wisconsin-Milwaukee

Susan Felleman * University of South Carolina *
“Modern Fairy Tales for Men and Women:
Regression as Happy Ending in *Splash* and *Kate and Leopold*”

Elana Levine * University of Wisconsin-Milwaukee *
“Biography as Feminist Media Historiography”

Jessalynn Keller * University of Calgary * “Feminist
Blogging as Internet History”

sponsored by Gender and Feminisms Caucus

013 **Opening Up the Game Engine**

 **Fairmont 4th Floor Conference Room** 4TH FLOOR

Chair **Patrick Sullivan** * Texas A&M University

Co-Chair **Byron Fong** * University of Texas at Austin

Byron Fong * University of Texas at Austin * “Game Engine, a Semantic History”

Patrick Sullivan * Texas A&M University * “Before Doom: The Gold Box Engine and the Forgotten Foundations of Game Technology”

Alex Custodio * Concordia University * “Queering the Game Boy: GB Studio as an Engine of Resilience”

014 **Play it Again in Our Times**

Contemporary East Asian Television as Media Archaeology

 **Swissôtel Geneva** CONCOURSE LEVEL

Chair **Evelyn Shih** * University of Minnesota

Co-Chair **Julia Koblinska** * University of Cambridge

Patrick Chimenti * University of Minnesota *
“Screens to ‘Another World’: Nostalgia as Reflexive Media Archeology in Netflix’s *Uncle from Another World* (2022)”

Julia Koblinska * University of Cambridge * “Our Times: How Television Invented the Chinese IT Entrepreneur”

Evelyn Shih * University of Minnesota * “Play It Again: Haunted and Auratic Media in the East Asian Time Travel Drama”

Nick Stember * Independent Scholar * “This Story is Entirely Made Up: 1990s lo-fi realism and televisual estrangement in *The Narcotic Operation* (PRC, 2025)”

Sunday

Session

0

015 **Game Ecologies**

Sound, Space, and Planetary Play

*Swissôtel Lucerne 1* LUCERNE LEVELChair **Logan Davis** * Rensselaer Polytechnic Institute**Nicolas Rueda** * University of Chicago * “Rat Tunnels and Long Sticks: Fantasies of Spatial Practice in the ‘Immersive Sim’”**Logan Davis** * Rensselaer Polytechnic Institute * “Audile Procedures: Remediation in the Development and Play of Indie Videogames”**Haoran Chang** * York University * “Reconsidering Games in a Chinese Perspective: You Xi in Daoist Wandering”**Luca Barattoni** * Clemson University * “Gaming (for) the Anthropocene: *Cruelty Squad* and the Biopolitics of Power Fantasy Simulation”016 **Gendered Subjectivities in Global Media Industries***Swissôtel Lucerne 2* LUCERNE LEVELChair **Amber Hardiman** * University of Michigan**Amber Hardiman** * University of Michigan * “Conceptualizing Institutional Misogyny and Its Mediation across Cultural & Industrial Sites in North America”**Xenia Leontyeva** * Georgia State University * “Working Conditions and Wellbeing of Women and Workers with Family Responsibilities in Russian Film Production”**Rachel Ramlawi** * University of Colorado Boulder * “Rotten Girls: How Female Manga Fans Use Piracy to Subvert Industry Misogyny”017 **Politics of Care Across Time and Media Forms***Swissôtel Lucerne 3* LUCERNE LEVELChair **Leslie Abramson** * American Bar Foundation**Leslie Abramson** * American Bar Foundation * “Silent Cinema, Legal Advocacy, & Social Welfare Reform: The Case of D.W. Griffith’s *What Shall We Do with Our Old?* (1911)”**Michael High** * Xi’an Jiaotong-Liverpool University * “‘I’ll be your friend’: The Ethics of Care in Recent Female-Led Film Comedies”**Yilia Qu** * University of California, Irvine * “Gender, Care, and Control in Parenting Simulation Games”018 **Resistant Embodiments and the Politics of Visibility***Swissôtel Alpine 1* LUCERNE LEVELChair **Hugo Salas** * University of Pennsylvania**Hugo Salas** * University of Pennsylvania * “Tradition in Falsetto: Modernizing Reformism and Gender in Mexican Comedia Ranchera”**Kata Gellen** * Duke University * “Ulrich Seidl, Brutal Humanist”**Dylan Caskie** * Hampton University * “Afterlives of *Parasite*: Subtitles and the Academy Awards since 2020”**Kasidit “Gunn” Phikrohkit** * University of California, Irvine * “Global Boys Love: Transpacific Affective Labor, Queer Existential Fantasies, and The Sensuous (Re)Making of Global Asias”

Sunday

Session

0

0₁₉ Performance Modes and Gender Politics



Swissôtel **Alpine 2** LUCERNE LEVEL

Chair **Grant Wiedefeld** * University of Toronto

Janet (Jeewon) Chon * University of Massachusetts Amherst * “I Felt a Lump in My Throat: South Korean Reality TV and Spectacle of Victimhood”

Grant Wiedefeld * University of Toronto * “Interrogating the Queer Politics of *Challengers* (2024): Neoliberalism or Homoeroticism in the Public Sphere”

Bailey Apollonio * University of Michigan * “Adults at Play: Privileged Tactility Across Material and Digital Culture”

Zayla Crocker * University of North Carolina at Chapel Hill * “She Had a Name Before This: The Violence of Affective Redress in *Us* and *Barbarian*”

0₂₀ Historicizing Cinematic Innovation from Behind the Camera



Swissôtel **Gstaad/Zermatt** LUCERNE LEVEL

Chair **Hiaw Khim Tan** * Independent Scholar

Chen Jin * City University of Hong Kong * “Scripting new roles: women, writing and Chinese film production of the 1920s”

Saloni Mahajan * University of Hawaii at Manoa / Appalachian State University * “Visualizing the Real: Costume, Character, Stylization, and Star Identity in Bollywood Biopics”

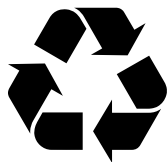
Hiaw Khim Tan * Independent Scholar * “Real Places, Parallel Lives: How identifiable locations and objects affect storytelling in recent European films”

Brenna Wardell * University of North Alabama * “Red, Green, and Ready to Run: Revisiting the Fantastic Realism of the Costume Design for *Run Lola Run*”

Sunday

Session

0



Recycle ...

Your Badge & Conference Program

Look for the bins in the Conference Registration area.

Session P

Sunday, March 29 ★ 2:15 – 4:00 pm

P₁ Governing Desire and the Nation

Erotic Cinema in East Asia and
Its Global Circulation



Fairmont Regal B2 LEVEL

Chair **Ruoyi Bian** * University of Illinois
Urbana-Champaign

Co-Chair **Adam Miller** * University of California, Irvine

Ruoyi Bian * University of Illinois Urbana-Champaign *
"The Birth of a Paradigm: Governing Desire in the
'Extraterritorial' Land of Li Han-hsiang's Fengyue
Films"

Rob King * Columbia University * "Weird
Lovemakers: Audubon Films and the US
Distribution of *The Warped Ones* (1960) and
Madame O (1967)"

Adam Miller * University of California, Irvine *
"Censoring Sexuality: Globalization and Sexual
Regulation in Korean IMF Cinema"

P₂ Patterned Abstraction

Form, Materiality, and Politics
in Experimental Film



Fairmont Royal B2 LEVEL

Chair **Tess Takahashi** * Independent Scholar

Tess Takahashi * Independent Scholar * "Politics
of the Polka Dot Pattern: Abstraction, and the
Collapse of Boundaries in Jud Yalkut's Kusama's
Obliteration"

Sarah Keller * University of Massachusetts Boston *
"Pattern and Background: the Material of
Abstraction"

Josh Guilford * Amherst College * "Tomonari
Nishikawa's Abstraction of Public Space"

Alla Gadassik * Emily Carr University of Art +
Design * "Pattern Symmetries: Animating
Textiles across the Pacific"

sponsored by Experimental Film and Media Scholarly
Interest Group

P₃ Aural Effects in Global Media



Fairmont Cuvee LOBBY LEVEL

Chair **Amy Wright** * East Carolina University

Joel Sutherland * University of Chicago * “Strange Lines: Daphne Oram, Transmission, and the Cosmotronics of Antiquarian England”

Steven Sehman * Western Washington University * “(Un)Reality at 15,734 Hz: Noise, Identity, and Memory in Jane Schoenbrun’s *I Saw the TV Glow*”

P₄ ROUNDTABLE
Stardom in a New (Spot)Light



Fairmont Millenium LOBBY LEVEL

Chair **Sara Bakerman** * Independent Scholar

Co-Chair **Emily Carman** * Ferrucci Institute at Chapman University

Nora Gilbert * University of North Texas * “A Threat Is Born”

Julia Stern * Northwestern University * “Bette Davis’s Second Aging Actress in The Star”

Emily Carman * Ferrucci Institute at Chapman University * “Transnational Diva: Anna Magnani in Hollywood”

Ross Melnick * University of California, Santa Barbara * “Star Search, Stardom, and Syndicated Television”

Ashley Young * University of South Carolina * “Pay Me What I’m Worth: Black Actresses’ Stardom”

sponsored by Performance and Stardom Scholarly Interest Group

P₅ Media Awards and Cultural Capital Across Film and Television History



Fairmont Gold 2ND FLOOR

Chair **Benjamin Kruger-Robbins** * Weber State University

Co-Chair **Jazmine Hudson** * Georgia State University

Monica Sandler * Ball State University * “Prizes and Power: The Role of Award Season in Shaping Hollywood’s Labor Landscape”

Benjamin Kruger-Robbins * Weber State University * “Queerly Anointing the Charmed One: Aaron Spelling’s Alternate Awards Blitz”

Elizabeth Walters * Emory University * “Independent Film is Not Just Happening in Film Anymore: The Indie Spirits and Gotham Awards in the Era of Peak TV”

Jazmine Hudson * Georgia State University * “Eroding Epaulettes: Black Cultural Capital and the Institutional Fragility of Award Ceremonies”

Sunday

Session

P

P₆ The Aesthetics of Dispossession

Spatial Remediations in
Mid-Century Hollywood



Fairmont Embassy 2ND FLOOR

Chair **Kristen Whissel** * University of California,
Berkeley

Co-Chair **Karl Schoonover** * University of Warwick

Chris Cagle * Temple University * "Mature
Classical Hollywood Sound Design: Radio Sound
and the Mass Public in the War Film"

Kristen Whissel * University of California,
Berkeley * "I, The Jury: 3D Cinema and Postwar
Shelterlessness"

Karl Schoonover * University of Warwick *
"Particulate Agitation and Dusted Faces:
Hollywood's Diegetic Cosmetics and Their
Menacing Dust Clouds"

Jennifer Fay * Vanderbilt University * "Baldwin,
Postwar Hollywood, and The Fiction of San
Francisco"

sponsored by Classical Hollywood Scholarly Interest
Group

**P₇ US TV Commercials
Past and Present**

Production Practices, Ad
Strategies, and Aesthetics



Fairmont Ambassador 2ND FLOOR

Chair **Cynthia Meyers** * University of Mount Saint
Vincent

Peter Kovacs * University of California,
San Francisco * "The Arrival of the 'Creative
Revolution' in Mainstream Cigarette Advertising"

Cynthia Meyers * University of Mount Saint
Vincent * "Benton and Bowles and the Creative
Revolution"

Peter Labuza * International Cinematographers
Guild, IATSE Local 600 * "In-House, Divided: The
Business and Labor of Contemporary Advertising
Production"

sponsored by Television and Radio History Scholarly
Interest Group

P₈ The Feminist Archive

Mediating Relationality



Fairmont State 2ND FLOOR

Chair **Kumi Silva** * University of North Carolina at
Chapel Hill

Anusha Hariharan * Villanova University *
"Feminist Memory, Feminist Archiving: Intimacies
in Southern India"

Amrut Mishra * Museum for Art in Wood *
"Installation as Archive: The Mediating Screen of
Senga Nengudi's Warp Trance"

Micki Burdick * University of Delaware * "Me and
Bill: Embodying Reproductive Justice in the Bill
Baird Archive"

Sunday

Session

P

P₉ Technology, Materiality and the Evolution of Exhibition Practices



Fairmont Chancellors 3RD FLOOR

Chair Wyatt Phillips * Texas Tech University

Deron Overpeck * Eastern Michigan University *
“Zones of Conflict, or Why the NRA Included Run/
Zone/Clearance: Independent Exhibitors Fight
Zoning, 1927–1934”

Isabelle Williams * University of California, Irvine *
“Chicago and Mise-en-scene of a Dream”

Wyatt Phillips * Texas Tech University *
“Entrepreneurialism and Alternative Exhibition
Spaces: Shankweiler’s Drive-In Theatre (Orefield,
PA)”

M. Sellers Johnson * Independent Scholar *
“Rebellion Against the Coup: Entanglements of
Exhibitor, Black Public Spheres, and the Legacy
of Thalian Hall”

P₁₀ Asian American Stardom and Femininity on the Margins



Fairmont Diplomats 3RD FLOOR

Chair Jiwon Park * University of Wisconsin-Madison

Muxin Zhang * Concordia University * “Relational
Visibility and Celebrity: Anna May Wong and the
Making of a Cosmopolitan Stardom”

Jiwon Park * University of Wisconsin-Madison *
“Subverting Censorship: Sexuality and
Orientalism in *The World of Suzie Wong* (1960)”

Ailin Zhou * University of California, Santa Cruz *
“Chinatown Beauty, Globally Staged: Miss
Chinatown USA, Female Stardom, and the
Making of Chinese American Womanhood across
the Pacific”

Ting Ting Chan * Asia Eastern University of Science
and Technology * “More Than Whitewashing:
Scarlett Johansson, Floating Racial Identity, and
Digital Asianness in *Lucy* and *Ghost in the Shell*”

P₁₁ Bleak Images, Places, and Spaces in Video Games



Fairmont Regents 3RD FLOOR

Chair A.P. Pettinelli * University of Chicago

T. R. Merchant-Knudsen * North Carolina State
University * “Abandoned Buildings as Visual
Ambience: First-Person POV of Decaying
Buildings in *P.T.* (2014) and *Briscoe Park* (2023–25)”

A.P. Pettinelli * University of Chicago * “To Paint
Gray on Gray: Deleuze, Games, and the Chaos of
Color”

Lauren Rouse * Northwestern University and
Jack Murray * University of Texas at Dallas *
“Reimagining the Body: Prosthetics, Disability,
and Capitalism in Cyberpunk 2077’s Dystopian
Landscape”

sponsored by Disability Caucus

P₁₂ Beyond the Game

Politics, Identity, Influence



Fairmont Crystals 3RD FLOOR

Chair Florence Chee * Loyola University Chicago

Mickey Randle * Georgia State University * “The
Melodramatic Video Game Cutscene: Virtue,
Narrative, and Globalization”

Scott DeJong * Concordia University *
“Weaponized Play and Serious Games: A Dual
Lens on Problematic Information”

Sunday

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P₁₃ Global Stardom and the Labor of Performance



Fairmont 4th Floor Conference Room 4TH FLOOR

Chair **Dahlia Schweitzer** * Fashion Institute of Technology

Tingyu Chen * University of Illinois Urbana-Champaign * “More than Real: The Female Performer’s Corporeal Work in the New Wuxia”

Dahlia Schweitzer * Fashion Institute of Technology * “A Simple Favor: The Corpse That Refuses to Die”

Hena Sarkar * Binghamton University * “The Beginnings of ‘Bad Dancers’: Alternative Male Corporealities in Hindi Cinema”

P₁₄ WORKSHOP Archiving from the Queer South Queer Zines and Digital Publishing in the Humanities



Swissôtel Geneva CONCOURSE LEVEL

Chair **María Alexandra Arana Blas** * University of Pittsburgh

Co-Chair **Euge Stumm** * University of Miami

sponsored by Latinx/a/o Caucus

P₁₆ Mediating South Asia

Alternate Archives and Cultural Value



Swissôtel Lucerne 2 LUCERNE LEVEL

Chair **Koel Banerjee** * Georgia Institute of Technology

Rahul Kumar * University of Pittsburgh * “Archival Heterodoxy: Reclaiming the Lowbrow Hindi Popular Print”

Koel Banerjee * Georgia Institute of Technology * “Digital Differentials: Imagined Affordances, Aesthetic Labor, and Platform Media”

Ankita Deb * Stanford University * “Digitizing Film Histories: Ephemeral Repositories and Archival Endurance”

P₁₇ Popular Culture in Contemporary China

The Cultural Logics of Getting Rich, Showing Off, Lying Flat, and Labubu



Swissôtel Lucerne 3 LUCERNE LEVEL

Chair **Hening Zhang** * Independent Scholar

Co-Chair **Ning Zhang** * Fuzhou University of International Studies and Trade

Yuda Feng * King’s College London * “The Excessive Ostentation: The Fantasy and Disillusionment of Getting Rich in *Hello Mr. Billionaire* (西虹市首富, 2018)”

Hening Zhang * Independent Scholar * “Rapping Wealth with Lan Lao (SKAI ISYOURGOD): Glocal Flows and Platformized Chinese Music Industries”

Danqi Lu * The University of Hong Kong * “Affective Beta Males: Wonangfei, Precarity, and the Ambivalent Soft Masculinities in Post-2020 China”

Ning Zhang * Fuzhou University of International Studies and Trade * “Labubu’s Popularity and the Emotional Logic of Fan Culture in China: A Structure of Feeling Approach”

sponsored by Comedy and Humor Studies Scholarly Interest Group

Sunday

Session

P

P₁₈ Reexamining Esports

Critical Approaches to Competitive Gaming



Swissôtel **Alpine 1** LUCERNE LEVEL

Chair **Taylor Woodhouse** * University of Georgia

Co-Chair **Matt Knutson** * University of North Dakota

Amanda Cote * Michigan State University *and*

Maxwell Foxman * University of Oregon *

“Theorizing Collegiate Esports”

Matt Knutson * University of North Dakota *

“Ghouls ‘n Ghosts at the Student Union:

Collegiate Esports Pre-History in 1990s

Tournaments”

Keung Yoon Bae * Georgia Institute of Technology *

“The ‘Pro Mind’: Identity Discourse in Globalizing

Esports”

Taylor Woodhouse * University of Georgia *

“A League of Masculine Legends: Audience

Construction, Misogyny, and Racism in North

American Esports”

sponsored by Video Game Studies Scholarly Interest Group; Sports Media Scholarly Interest Group

P₁₉ Listening to Ourselves and Others

Identity and Fan Discourse in Contemporary Popular Music



Swissôtel **Alpine 2** LUCERNE LEVEL

Chair **Eric Pierson** * University of San Diego

Kesiena Obue * Southern Illinois University * “Too Loud, Too Ghetto: Kendrick Lamar, Drake and the Politics of Black Visibility”

Corrine Jones * University of Iowa * “This is Why

We Can’t Have Nice Things: Swifties and the

Circulation of Feminist Discourses in the Popular

Music Industry”

Areyna Proctor * University of Wisconsin-

Madison * “Black Temporalities and Futurities

in Kendrick Lamar’s 2025 Super Bowl Halftime

Performance”

P₂₀ Of Nature and Culture, People and Places



Swissôtel **Gstaad/Zermatt** LUCERNE LEVEL

Chair **Wendy Wenxin Zhang** * University of

California, Irvine

Carrie Jiang * University of California,

Santa Barbara * “Deodorizing the City: River

Pollution and Urban Futurity in Postsocialist

China”

Shiyi Zhao * Hong Kong Metropolitan University *

“Glass, Sea, and Reclamation: On Fragmented

Screens and Feminist Counter-Cartographies in

Hong Kong”

Wendy Wenxin Zhang * University of California,

Irvine * “Digital Enclosure: Tanka People and

Smart Fishing Port in the Pearl River Delta”

Ahmed Tahsin Shams * Indiana University

Bloomington * “Rivers, Ruins, and Reworlding:

Toward an Eco-Cinema Pedagogy”

sponsored by Urbanism/Geography/Architecture Scholarly Interest Group

Sunday

Session

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Session



Sunday, March 29 ★ 4:15 – 6:00 pm

Q₁ Exploring TV Families Across Genre, Nation, and Methodology



Fairmont Regal B2 LEVEL

Chair **Barbara Selznick** * University of Arizona

Yihang Zhang * Harvard University * "Inventing the Middle Class on Screen: Family Reimagined and the Birth of Romance TV Dramas in 1990s China"

Lauren Bratslavsky * Illinois State University and **Lindsey Thomas** * Illinois State University * "Is this really my family? It's weird, right?' The Endearing Social Scripts for Family Support in *Bob's Burgers*"

Barbara Selznick * University of Arizona * "She's Not My Daughter: Families at the End of the World"

Q₂ Innovations in Form, Content, and Marketing in Sports Media



Fairmont Royal B2 LEVEL

Chair **Kathryn Hartzell** * University of Texas at Austin

Shannon Sweeney * University of Iowa * "Paris 2024 on Peacock: Gold Zone, 'Hyperliveness,' and the Online Mega-Event"

Ilyas Deniz Cinar * Yale University * "Forwarding the Sports Documentary: Production History and Formal Analysis of *Goal! The World Cup*"

William Quade * University of Wisconsin-Madison * "Overthrow the Owners: Countercultural New Hollywood Sports Films from Script to Screen"

Kathryn Hartzell * University of Texas at Austin * "Bridge to India: Marketing Firms and Producing a Glocal English Premier League for India"

sponsored by Sports Media Scholarly Interest Group

Q3 AI's Successes and Failures



Fairmont Cuvee LOBBY LEVEL

Chair **Sarah Florini** * Arizona State University

Sarah Florini * Arizona State University * "AI and Mbembe's 'Becoming Black of the World'"

Peter Kunze * Tulane University * "Animators, Affect, and Generative AI"

Annemarie Navar-Gill * Old Dominion University * "The Prehistory of AI Slop: Big Tech Media Production Failures and Silicon Valley's Vision for Generative Entertainment"

Q4 Film Materiality, Spectatorship, and the Cinematographic Gaze



Fairmont Millenium LOBBY LEVEL

Chair **Winfred Omuholo** * University of Oregon

Breixo Viejo * Hofstra University * "Néstor Almendros and Post-War Film Culture in Barcelona, 1945–1948"

Winfred Omuholo * University of Oregon * "Reparative Cinema: Shaka iLembe as Cinematic Decolonization and the Re-centering of the African Gaze"

Xuechun Lyu * University of Rochester * "Performing Film Materiality: Takahiko Iimura's Object-Based Cinematic Experiments in the 1960s and 1970s"

Q5 Critical Perspectives on Place and the Environment in Western Film and TV Genre



Fairmont Gold 2ND FLOOR

Chair **Najmeh Moradiyan-Rizi** * Old Dominion University

Najmeh Moradiyan-Rizi * Old Dominion University * "The Nature of the Place: Great Plains, Prairie Madness, and Pioneer Women in Emma Tammi's *The Wind* (2018)"

Delia Byrnes * Allegheny College * "Radicalism on the Extractive Frontier: Ecotage in Contemporary Westerns"

Michael Faucette * Caldwell Community College and Technical Institute * "Landscape as Narrative Device in Yellowstone 1883"

Q6 The Wilderness is Us

Yellowjackets and Xennial/Millennial Lessons in Surviving Disaster



Fairmont Embassy 2ND FLOOR

Chair **Joshua Bastian Cole-Kurz** * Hobart and William Smith Colleges

Co-Chair **Maghan Jackson** * San Francisco University High School

Maghan Jackson * San Francisco University High School * "Those Girls Were Special: Extraction, Consumption, and Girl Power in *Yellowjackets*"

Kelly Doyle * Kwantlen Polytechnic University * "It's not Evil. It's Hungry. Like Us: Feminine Appetite, Nostalgic Hunger, and Seeking Satiety in *Yellowjackets*"

Joshua Bastian Cole-Kurz * Hobart and William Smith Colleges * "'You've been here before': Lost Girls and Nostalgic Retrospective Trans Masc Haunting in *Yellowjackets*"

Kristin Miller * University of California, Santa Cruz * "No Return, No Reason: Summoning the '90s through *Yellowjackets*' Unsafe Nostalgia"

sponsored by Children's and Youth Media and Culture Scholarly Interest Group



Q7 From Niche to Patchwork

How TV and Streaming Aggregate Audiences in the Digital Era



Fairmont Ambassador 2ND FLOOR

Chair **Denise Mann** * University of California, Los Angeles

Co-Chair **Daniel Zweifach** * University of Oregon

Indroneil Biswas * University of Oregon *
“Evaluating Netflix in India: An Analysis in Cultural Hybridity and Proximity”

Denise Mann * University of California, Los Angeles *
“Emily in Brussels: Netflix Disrupts the EU Culture Industry with Mobile Games, Live Experiences, and Integrated Shopping”

Michael Mazzacane * University of California, Los Angeles *
“Dare to Defy: The CW’s Hybrid Approach to Monetizing the Arrowverse’s Patchwork Audience”

Daniel Zweifach * University of Oregon *
“Patchwork Audiences and Postcolonial Tensions: Netflix’s *Bridgerton* Campaigns in Kenya and South Africa”

sponsored by Television Studies Scholarly Interest Group; Media Industries Scholarly Interest Group

Q9 Sensing Digital Abundance

Immersion, Endlessness, and Sanitization in Platform Capitalism



Fairmont Chancellor 3RD FLOOR

Chair **Harry Burson** * University of Illinois Chicago

Harry Burson * University of Illinois Chicago *
“Audio Objects and the Aural Aesthetics of Digital Immersion”

Jianqing Chen * Washington University in St. Louis *
“Tuwei Short Videos, Sanitized Recommendation Algorithms, and the Rise of Kuaishou Short Video Platform”

KC Forcier * University of Illinois Chicago *
“The River Flows: Amazon Prime and Streaming Video’s Aesthetic of Endlessness”

Q10 Excavating Geopolitics in Global Film and Media

Fairmont Diplomat 3RD FLOOR

Chair **Nathan Carroll** * College of St. Scholastica

Lora Maslenitsyna * Yale University * “Mean Videos: Adobe Stock Clips and the Exploitation of the Russo-Ukrainian War”

Nathan Carroll * College of St. Scholastica * “This is Not a Pipe: *Popeye* (1980), Nixon and the Path of Totality”

David Martínez * University of Wisconsin-Madison *
“Once Upon a Time in Gypsy-Occupied Nazi Germany: The Function of the Constructed Gypsy Figure in World War II Spy Films”

Tamara Maatouk * The American University in Cairo *
“The Socialist Compass: Film and the Inculcation of New Moral Values in 1960s Egypt”

Q11 Archived Images of Activism, Memory, and Mobilization

Fairmont Regent 3RD FLOOR

Chair **Alisa Hardy** * University of Illinois Urbana-Champaign

Alisa Hardy * University of Illinois Urbana-Champaign *
“A Braided River: Black Feminist Memory of Breonna Taylor in the BLM Memorial Fence Collection”

Man Fung Yip * University of Oklahoma * “Up Close and From Afar: Solidarity Filmmaking on Vietnam and cinéma engagé”

Ulrike Hanstein * University of Arts Linz * “Film as Action and Archival Assemblage: VALIE EXPORT’s *Adjungierte Dislokationen* (1973)”

sponsored by Activist and Revolutionary Film and Media Scholarly Interest Group

Sunday

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Q12 Transnational Revolutionary Cinemas & Authorship



Fairmont Crystal 3RD FLOOR

Chair **Sean McEwan** * University of North Carolina at Chapel Hill

Sean McEwan * University of North Carolina at Chapel Hill * “40 Acres and a Tool: A Manifesto for Media (of) Reconstruction”

Susanne Hackett * Tulane University * “Romancing the Machete: the Yoruba Ogun Archetype in Cuban Revolutionary Cinema”

Annemarie Iddins * Fairfield University * “After the Arab Spring: Independent futures and the ambivalence of state-sanctioned culture”

sponsored by Activist and Revolutionary Film and Media Scholarly Interest Group

Q13 Navigating Space, Difference, and Community in Games



Fairmont 4th Floor Conference Room 4TH FLOOR

Chair **Allison Ross** * Independent Scholar

Allison Ross * Independent Scholar * “Haptic Navigation and Experiences of (Dis)ability in Genre Horror Games”

Aiden Kosciesza * Central Michigan University * “Player Reception of Trans-Inclusive Game Features: Media Diaries and Focus Groups with Trans and Gender-Diverse Gamers”

Kimberly Dennin * University of California, Irvine * “Negotiating Queerness in Games: Meaning-Making and Discourse Around Queer Characters in League of Legends”

Luke Hernandez * University of Texas at Dallas * “Queer Enclaves within Games and Play: How Queer Streamers mobilize queer communities in Gaming Culture”

sponsored by Queer and Trans Caucus; Video Game Studies Scholarly Interest Group; Disability Caucus

Q14 Audiovisual Reflections



Swissôtel Geneva CONCOURSE LEVEL

Chair **Marissa C. de Baca** * University of Southern California

Mitchell Kahalley * Louisiana State University * “Process and Performativity in the Audiovisual Essay”

Lourdes Monterrubio Ibáñez * Pompeu Fabra University * “Audiovisual Autofiction: Exploring, Understanding and Reflecting on Contemporary Identities and Realities”

Marissa C. de Baca * University of Southern California * “Abjection and Wastelanding in Shigeko Kubota’s Video Diaries and Sculpture”

Thomas Farrenkopf * University of Illinois Urbana-Champaign * “The Quiet Edit: Adult Framing and the Politics of Visibility in Youth Storytelling Spaces”

Q15 The Future of Feminism Past



Swissôtel Lucerne 1 LUCERNE LEVEL

Chair **Aurore Spiers** * Texas A&M University

Maya Sidhu * University of California, Berkeley * “Paris in Peril as the City of Cinema in Yannick Bellon’s *Quelque part quelqu’un* (1972)”

Matthew Hubbell * University of Minnesota * “Paradox of the Actress: Delphine Seyrig and the Labor of Female Performance”

Aurore Spiers * Texas A&M University * “The Films and Videos of the ‘Musidora’ Collective”

sponsored by French/Francophone Scholarly Interest Group; Gender and Feminisms Caucus



Q16 Negotiating the Black Artistic Vision

Trauma, Interiority and Censorship



Swissôtel Lucerne 2 LUCERNE LEVEL

Chair **Gerald Butters** * Aurora University

Novotny Lawrence * Indiana University

Bloomington * "Historicized Traumas: Black Art in Nia DaCosta's *Candyman*"

Nicole Dixon * Northwestern University *

"Representations of Black Interiority in Barry Jenkin's Screen Adaptations"

Gerald Butters * Aurora University * "Black-

Produced Film and Motion Picture Censorship in Chicago, 1915–1927"

sponsored by Black Caucus

Q17 Epistemologies of Postcoloniality, Migration, and Power in Transnational Media Cultures



Swissôtel Lucerne 3 LUCERNE LEVEL

Chair **Roberta Tabanelli** * University of Missouri

Roberta Tabanelli * University of Missouri * "The

Coloniality of Power and the Coloniality of Migration in Matteo Garrone's *lo capitano*"

Arpit Gaiind * University of California, Los Angeles *

"Palimpsests of the Ocular: Adivasi (Indigenous) Media Sovereignty at the Nexus of Transnational Media Networks in India"

Jittawat Kunyamoorn * University of Texas at

Austin * "Capital Skin Tropical Mask: Unraveling Transpacific Consumption of Tropicality in Advertising Media"

Lars Diurlin * Linnaeus University * "The

Tanzanian *Ujamaa* concept in Swedish Foreign Aid Information and The *Karibu* Campaign of 1974"

sponsored by Indigenous Media Caucus; Nordic Studies Scholarly Interest Group

Q18 Ecological Explorations and Provocations



Swissôtel Alpine 1 LUCERNE LEVEL

Chair **Susan Noh** * University of Georgia

Eddy Wang * University of Pennsylvania * "The Mise-en-Scene of Love"

Susan Noh * University of Georgia * "Getting along with Despair: Finding Healing within the Post-Apocalypse"

Q19 ROUNDTABLE

Bad Objects and Sticky Feelings



Swissôtel Alpine 2 LUCERNE LEVEL

Chair **Grace Wilsey** * University of Michigan

Júlia Irion Martins * New York University Shanghai * "Post-ironic Podcasting & Edgelord Aesthetics"

Maggie Hennefeld * University of Minnesota * "Archives of Feminist Laughter and Jouissance"

Allyson Smith * Georgia State University * "Alternative Archives: Paratexts of TV Movies"

Grace Wilsey * University of Michigan * "Giving Away Your Data to Meta to Research Facebook"

Johannes von Moltke * University of Michigan * "How Fascinating is Fascism?"

Sunday

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Q₂₀ Critical Case Studies in Amateur Surveillance Aesthetics



Swissôtel **Gstaad/Zermatt** LUCERNE LEVEL

Chair **Ben Lazar** * University of Wisconsin-Milwaukee

Chris Campanioni * Pace University * “Staging Surveillance as a Form of Eyewitness: The Art of Truth in Contemporary Syrian and Lebanese Multimedia”

Soo Hee Kang * University of Washington * “Interpellation is Sexy: The Visual Pleasures of the Bounding Box in Surveillancecore K-Pop Fan Edits”

Ben Lazar * University of Wisconsin-Milwaukee * “Witnessing Catastrophe: On the Use of Inhuman Footage in Visual Journalism”

sponsored by Nontheatrical Film and Media Scholarly Interest Group; Media, Science and Technology Scholarly Interest Group

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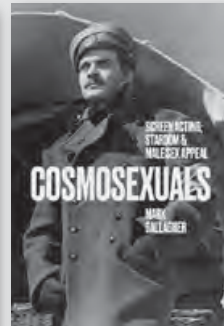


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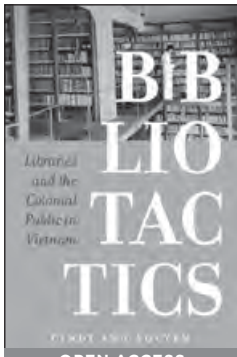
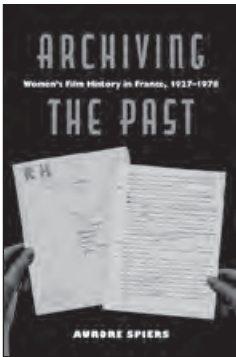
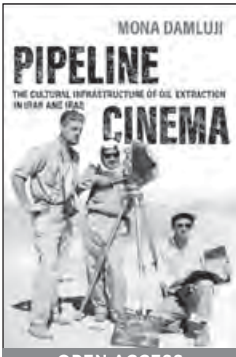
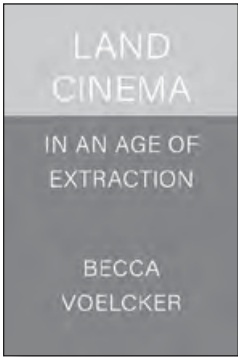
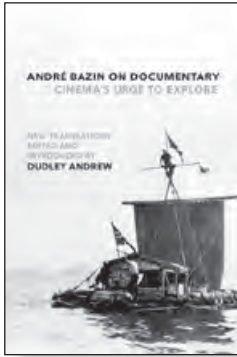
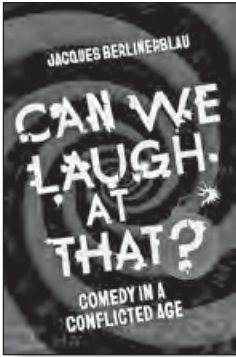
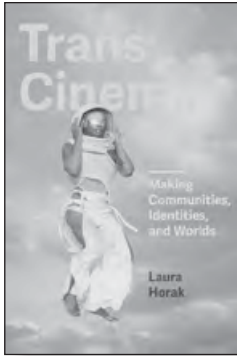
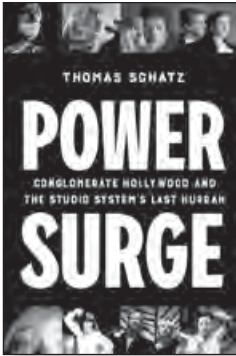
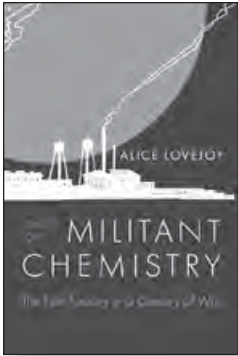
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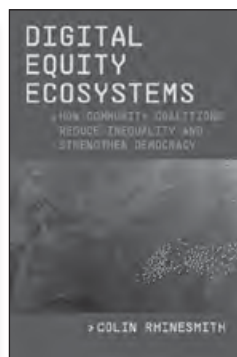
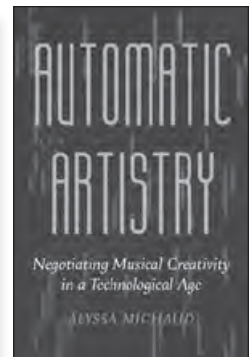
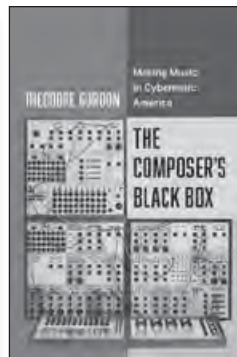
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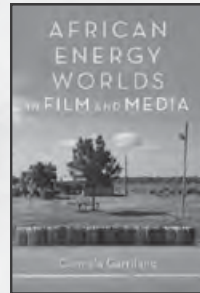
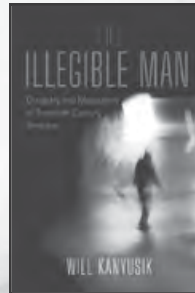
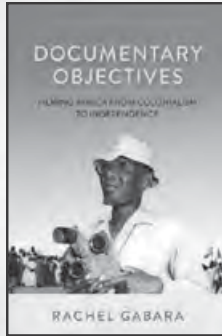
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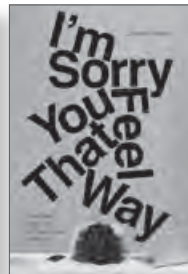
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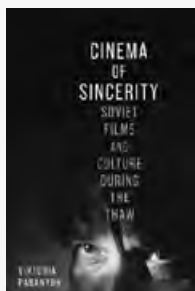


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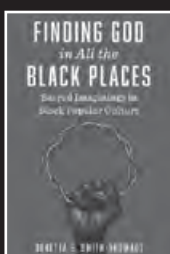
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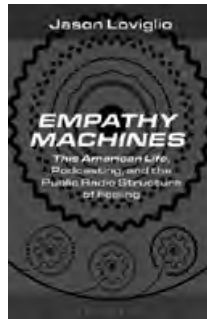
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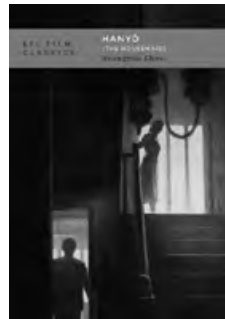
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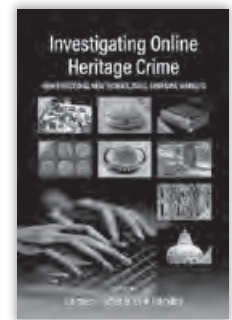
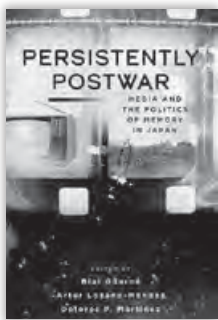
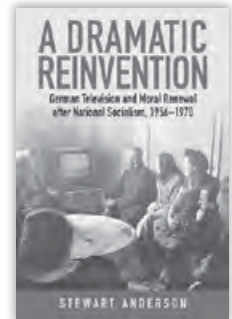
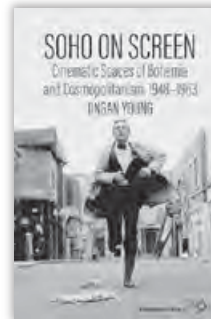
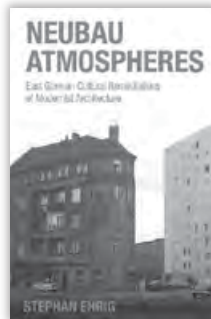
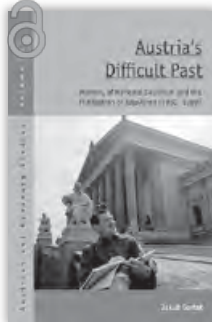
MOVING HISTORIES

invites you to listen to our monthly podcast on the representation of history in moving images, delving into how the past is framed and patterned in contemporary films and miniseries, exploring the cinematic and pictorial contexts in which these works take shape, and considering the critical perspectives and controversies they generate.

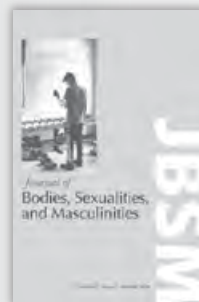
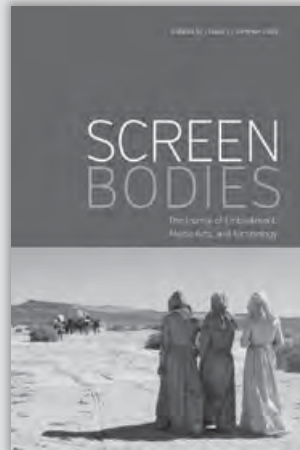
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- FTV LA, our Los Angeles initiative in partnership with Film Independent, places students and alumni at the heart of the entertainment industry.

TFTV nurtures practitioners and scholars alike: makers whose work interrogates culture, engages communities, and advances the discipline.

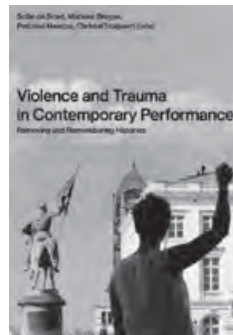
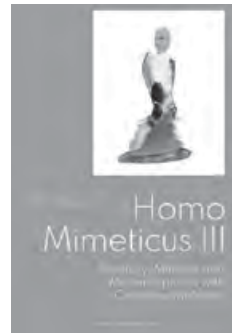
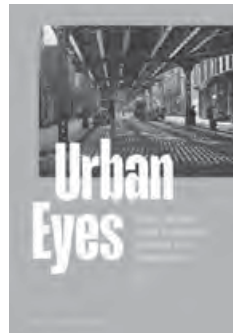
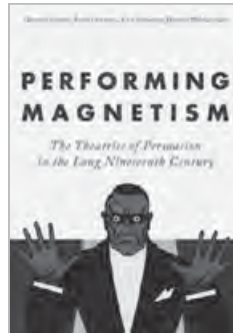
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The Carsey-Wolf Center's Media Industries and AI Research Initiative

With the roll-out of artificial intelligence tools in all areas of the media industries, there is a growing need for further scholarly analysis of the ways systems of automation, predictive analytics, and recommendation are transforming film, television, gaming, music, and other forms of digital entertainment. The current moment has brought sudden and dramatic transformations that demand investigation by media industry and technology scholars.

The Carsey-Wolf Center at UC Santa Barbara has assembled a team of academic researchers for a new initiative on Media Industries and AI. Led by Professors Jennifer Holt, Ross Melnick, and Lisa Parks, the initiative has funded fourteen groundbreaking projects from twenty-one scholars who represent universities in fifteen countries and three continents.

Visit <https://www.carseywolf.ucsb.edu/mi-ai> for more details on the initiative and upcoming events, including our Fall 2027 conference.

Research Areas
Production Labor
Markets and Audience Behavior
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Intellectual Property and Law
Industry Dynamics
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About the Carsey-Wolf Center

The Carsey-Wolf Center supports research, teaching, and public programming about media. Our goal is to foster informed dialogue, critical skills, historical understanding, and new forms of literacy for a global and interconnected world. Engaging media experts, students, and scholars, our research and programming are committed to broadening the ways in which we understand media.



The Center supports research in six overlapping areas that reflect the scope and depth of media studies as a field: Global Media, Media and Democracy, Information Media, Media Industries, Media and the Environment, and Storytelling and Narrative.



The Department of Film and Media Studies at UC Santa Barbara is absolutely thrilled to celebrate our award-winning professors and our academic program at the 2026 SCMS conference.



Patrice Petro - Distinguished Career Achievement Award

Patrice Petro is a Distinguished Professor of Film and Media Studies. From 2017-2025, she served as the Dick Wolf Director of the Carsey-Wolf Center, and Presidential Chair in Media Studies. She is the author, editor, and co-editor of fourteen books, from the groundbreaking *Joyless Streets* (Princeton UP, 1989) to *Uncanny Histories in Film and Media* (Rutgers UP, 2022). Petro generously served two terms as President of the Society for Cinema and Media Studies.



Jennifer Holt - Katherine Singer Kovács Book Award

Cloud Policy: A History of Regulating Pipelines, Platforms, and Data (MIT Press, 2024)

Jennifer Holt is Professor and Chair of Film and Media Studies at UC Santa Barbara. *Cloud Policy* is a historical analysis of how the past century of regulating pipelines, platforms, and data infrastructure has been catastrophic for global civil liberties, democratic principles, and the stewardship of the public interest.



Jordan Schonig - Katherine Singer Kovács Essay Award

“Laborious Aesthetics: Visible and Invisible Labor in the *Spider-Verse* Franchise”

Jordan Schonig is an Assistant Teaching Professor of Film and Media Studies at UCSB. His article, published in *Animation* journal, argues that the *Spider-Verse* films’ “laborious aesthetics”—a set of techniques that produce an impression of hyperbolic creative effort and invite forensic fan scrutiny—function as a smokescreen that obscures the exploitative labor conditions endemic to contemporary computer animation production.

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The Department of Film and Media Studies is an interdisciplinary undergraduate program at the University of Oklahoma designed to offer students a comprehensive, dual-focused curriculum that combines the study of film and media history, theory, and criticism as well as the practices of film and digital media production. OU Film and Media Studies, in the OU Dodge Family College of Arts and Sciences, is proud to be the institutional home of the SCMS Office and staff.

Established in 1890, the University of Oklahoma is a doctoral degree-granting university and leader in research, healthcare, and academic activity impacting the state of Oklahoma and global community. The Norman campus enrolls more than 28,000 undergraduate and graduate students, the Health Sciences Center in Oklahoma City enrolls more than 3,500 students and the OU-Tulsa campus enrolls more than 1,000. With more than 6,200 students, the Class of 2029 is the largest, most diverse, and most academically qualified class in university history.

ou.edu/cas/fms



In Memoriam

We mourn the loss of these leaders in film and media since the last time we gathered.



Teresa de Lauretis
(1938 - 2026)



Jill Godmilow
(1943 - 2025)



Barbara Hall
(1961 - 2025)



Ina Rae Hark
(1949 - 2025)



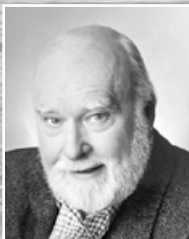
Marsha Kinder
(1940 - 2025)



Lauren Rabinovitz
(1950 - 2025)



P. Adams Sitney
(1945-2025)



Donald Staples
1934-2026



Graeme Turner
(1947 - 2025)

Montréal 2027

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The Society for Cinema and Media Studies announces
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Please join us Wednesday, March 17 – Saturday, March 20, 2027
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Bienvenue à Montréal — une ville créative et résolument internationale! This bilingual cultural capital continues to host one of the most dynamic music, film, art, and culinary scenes in North America. A proud member of the UNESCO Creative Cities Network and ranked the #1 destination in North America for international association events for multiple consecutive years, Montréal blends global influence with unmistakable joie de vivre. Its rich cultural and architectural heritage complements a young, vibrant energy, creating a city that celebrates innovation, difference, and diversity. Joignez-vous à nous!

The 2027 SCMS Conference Program Committee welcomes quality paper, panel, roundtable, and workshop proposals on any topic related to cinema and media studies. SCMS is committed to fostering an inclusive and accessible conference environment and welcomes proposals from scholars across career stages, institutional contexts, and geographic locations. Proposal submission forms will be available through the SCMS website in early July 2026. The deadline for proposals is Friday, August 28, 2026 (5:00 pm CDT / 6:00 pm EDT (Montréal) / 22:00 UTC). Active SCMS membership is required. Please check the website and watch your inbox for updates, and consider renewing early to stay connected with us!



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