Third Annual
Society for Cinema and Media Studies
Undergraduate Conference

A conference featuring students from North America and around the world presenting their scholarly work on cinema and media

24–25 April 2015

Smith College

Sponsored by:

Smith Film Studies
Mount Holyoke Film Studies
Hampshire Humanities Program
UMass-Amherst Interdepartmental Program in Film Studies
The Five College Film Council
Smith College American Studies Program
Smith College Study of Women and Gender Program

Conference Organizer: Alexandra Keller, Director of the Film Studies Program, Smith College

Conference Associate: Cade Johnson, Smith College, Class of 2016

Program Committee:
Alexandra Keller, Director of the Film Studies Program, Smith College
Robin Blaetz, Chair of the Film Studies Program, Mount Holyoke College
Shawn Shimpach, Director of the Interdepartmental Film Studies Program, University of Massachusetts at Amherst

Very special thanks to Cindy Furtek, Administrative Assistant, Film Studies
Friday, April 24  
Carroll Room, Campus Center

9:00-9:15 AM – Welcome, Alexandra Keller, Director of Film Studies, Smith College

9:15-10:30 AM – Expanded Documentary  
Chair: Bernadine Mellis, Five College Lecturer in Video & Film Production  
• Sean Neill, State University of New York at Geneseo, “Liquid Spectatorship and the Poetics of Immersion in Contemporary Documentary Film”  
• Sarah Orsak, Smith College, “Queering the YouTube Makeup Tutorial: Recuperating Feminine Gender Performances”  
• Sarah DeFreitas, Keene State College, “The Truth on Truth: Methods of addressing Prejudice in *Sibling Psychotaxiplasm: Take One*”  
• Trace Palmer, Washington University in St. Louis, “An American in Europe: Orson Welles and British Commercial Broadcasting”

10:45-12:30 PM – Cinema/Nation  
Chair: Anna Botta, Smith College  
• Elaine Sze-Wing Wong, University of Hong Kong, “The Stories of Growing and Aging: The Ambiguity in Searching Hong Kong’s Cultural Identity”  
• Pernell Quilon, UCLA, “Making Love in Front of a Mirror: Hong Kong reflecting the relationships within Chungking Express”  
• Taylor George, University of Texas Austin, “Selling Kiarostami: The American Marketing of a Cannes Auteur”  
• Maya Robinson, Mount Holyoke College, “Aural Landscapes”

12:45-1:45 PM – Break

2:00-3:15 PM – Race, Ethnicity and the Moving Image  
Chair: Paula Massood, Brooklyn College  
• James Keyes, University College Dublin, “Deconstructing Whiteness: The Subversion of Assimilationist Ideologies in *The Cheat* and *The Sheik*”  
• Thomas McGrath, Vanderbilt University, “The Intruder and New Modes of Post-Colonial Subjectivity”  
• Yiyang Hou, State University of New York at Stony Brook, “Black Girl, White Girl: Representations of Feminism in the Transnational French Cinema of the 1960s”  
• Sasha Crawford-Holland, McGill University, “Incorporating Black Subjectivity into the Western: Legitimate Violence and Double-Consciousness in Quentin Tarantino’s Spaghetti Southern”

3:30-4:45 PM – Media Aesthetics  
Chair: Robin Blaetz, Mount Holyoke College  
• Nicolas Kline, Vanderbilt University, “Subliminal Mistakes: The Home Mode as an Aesthetic Object”  
• Sarah Lerner, Smith College, “Art Over the Edges of Expansion: Cindy Sherman’s Untitled Film Stills”  
• Jacob Wang, Cornell University, “*The Grand Budapest Hotel* and Wes Anderson’s Aesthetics of OCD”  
• Keaton Bell, University of Oklahoma, “The Queen of Loneliness: Sofia Coppola, Style, & Substance”
Saturday, April 25
Seelye Hall 201

9:00-10:00 AM – Graduate School Session
Jennifer Malkowski, Miami University of Ohio
Kate Fortmeuller, University of Southern California
Andrew Ritchey, University of Iowa
Lokei Kaimana, University of Texas at Austin

10:15-11:45 AM – Currents in Animation
Chair: Andrew Ritchey, University of Massachusetts at Amherst
• Brian Li, Yale University, “The Old Mill: Towards a Multiplanar Future”
• Jacqueline Land, University of Missouri, Columbia, “Digital Sovereignties: Indigenous Animation and Environmental Aesthetics”
• Won Heo and Gabriella O’Connor, Denison University, “Critique on the Freaks: A Critique of Disney’s Discursive Production of the Grotesque”
• Allegra Frank, Mount Holyoke College, “The Pains of Being Pure of Heart: The Fantasy of the Anime Adolescent”

11:45-1:00 PM – New Considerations of Television
Chair: Shawn Shimpech, University of Massachusetts at Amherst
• Evan Smail, Indiana University, “Interruption and Infection: The Television as a Diseased Body”
• Allison Hrabar, Swarthmore College, “Korrasami is Canon: Queering Kids Media on Nickelodeon”
• Margaret Douglass and Abigail Fox, Denison University and The Ohio State University, respectively, “My Three Sons: An Unconventional Approach to American Conformity”
• Kristi Kouchakji, Concordia University, “OK, Kim, it’s your world, I just live in it”

1:15-2:15 PM – Break

2:30-3:45 PM – Queer Media
Chair: Patricia White, Swarthmore College
• Kathryn Redinger, Miami University of Ohio, “Queer Love and Primetime Drama”
• Dominic Clarke, University: Brooklyn College, “Thirtysomething to Looking, 25 Years of Gay Male Sexuality on Television”
• Amalia Charles, Smith College, “What’s Up, Doc?: Representations of Non-Normative Gender Identities in Late 1950s Cinema and Cartoons”
• Claudia Lo, Swarthmore College, “Everything is Wiped Away: Queer Temporality and the Death Drive in Queers in Love at the End of the World”

4:00-5:15 PM – New Media
Chair: Jen Malkowski, Miami University of Ohio
• Zachary Friedman, California State at Northridge, “Hyperreality Television: Do Not Adjust Your Set”
• Amber Brown-Rodgers, University of South Carolina, “Let’s Play: Horror’s Connection to Participatory Media & Digital Communities”
• Jingyi Li, University of California at Berkeley, “Gone Fishing: New Participatory Cultures In and Out of Hannibal”
• Jesse Itskowitz, Northwestern University, “Radically the Same: The Causes and Effects of the Developing Online Distribution Systems for Movies and Television”
Keaton Bell is a Film & Media Studies and Public Relations major at the University of Oklahoma. She is interested in anything related to film history and studies, particularly that of feminist film theory, independent cinema, and horror film ideology.

Robin Blaetz is Professor and Chair of the Film Studies Program at Mount Holyoke College. She has published *Women's Experimental Cinema: Critical Frameworks* (Duke University Press, 2007) and *Visions of the Maid: Joan of Arc in American Film and Culture* (University of Virginia Press, 2001) and is currently working on a project involving the films of Joseph Cornell.

Anna Botta is Professor of Comparative Literature and Italian Language and Literature at Smith College. She teaches literary theory, modern and postmodern literatures, and Italian literature and cinema.

Amber Brown-Rodgers is currently completing her BA in Creative Writing and Media Arts at the University of South Carolina. She has won a Magellan Award, the University’s major undergraduate research award, to pursue a critical investigation of “Let’s Plays” as a genre and media industry.

Amalia Charles holds her BA from Smith College where she was a double major in Film Studies and History. She is interested in how audiences shape meaning in the moving image, and more specifically how the Internet functions in the creation of space for audiences to create this meaning. In the fall, she will attend the University of Southern California where she will be working on her MA in the Critical Studies Department.

Dominic Clarke is a senior at Brooklyn College where he is majoring in film industry studies. He is interested in how film and television depict the LGBTQ community.

Sasha Crawford-Holland is a Cultural Studies student from McGill University in Montreal. He likes films that dissolve distinctions between documentary and fiction, and foods that dismantle the barrier between heaven and earth.

Margaret Douglass is a junior Women's Studies and Communication double major at Denison University. This semester, she started working as a teaching assistant for an intro to Women's Studies course and enjoy holding the Recruitment Chair position within my sorority, Kappa Kappa Gamma.

Kate Fortmueller is the Postdoctoral Scholar – Teaching Fellow in the Bryan Singer Division of Critical Studies in the School of Cinematic Arts at the University of Southern California. Her dissertation, “Part-Time Work, Full-Time Dreams: Extras, Actors, and Hollywood’s On-Screen Labor,” traces the history and political economy of actors and extras from the 1910s through 2012. She recently edited an issue of *Spectator* on labor and has an article forthcoming in *Television & New Media*.

Abigail Fox is a first-year student at The Ohio State University majoring in Psychology and minoring in Business and Design. She enjoys running, practicing yoga, reading, and spending time with her dog.

Allegra Frank is a senior Film Studies major at Mount Holyoke College. When she's not reading about animation, gender, and genre in film, she is likely watching Parks and Recreation or planning her next radio show.

Zachary Friedman is a Screenwriting major at CSU Northridge whose fanaticism for the art form extends to writing, analyzing, producing and watching films in his spare time (over 260 movies watched in 2014 alone!). His professional achievements include producing credits on two feature length films, including his directorial debut "Lori Sheedy, F*** You."

Taylor George is a senior at the University of Texas at Austin majoring in English Honors and Plan II Honors. He is interested in contemporary international cinemas and enjoys caving and playing classical guitar.

Won Heo earned a Bachelor's Degree of Arts in Communication and English Literature from Denison University. Her scholarly interests include media studies and Creative Writing.
Yiyang Hou is a senior majoring in cinema and cultural studies at Stony Brook University and will become a graduate student in film and media studies program at Columbia University in the fall of 2015. His translation work includes Edward Yang (John Anderson, Fudan University Press, 2013) and BFI's Citizen Kane (Laura Mulvey, Peking University Press, 2014). His academic interest includes Chinese exploitation films of the late 70s and 80s, Taiwan New Cinema and digital technologies.

Jesse Itskowitz is a Radio, Television, & Film major at Northwestern University. His studies focus on both film production and film theory, with a special interest in the curation, distribution, and exhibition of independent and art films.

Cade Johnson is a junior Film Studies and History double major at Smith College. Her scholarly interests include fan studies, critical theory, the horror genre, new media, and the history of sexuality.

Lokeilani Kaimana is a PhD candidate in Radio-Television-Film at the University of Texas at Austin, and the Mendenhall Dissertation Fellow at Smith College. Her research is in conversation with women of color media artists who work at the intersections of emergent technologies, community collaboration, and experimental form. She believes in love and wildness and that queerness is not yet here.

Alexandra Keller is Professor of Film Studies and Director of the Film Studies Program. She specializes in the American Western, cinema and the postmodern, avant-garde and experimental film, and the relationship between cinema and other forms of artistic and cultural production, and has published work on all of these topics. She is the author of James Cameron (Routledge). Her next book is The Endless Frontier: Westerns and American Identity from the Reagan Era to the Digital Age.

James Keyes studies English Literature and Film Studies at University College Dublin. His research interests include Marxist film theory, race and ethnicity in Hollywood cinema, and modern American poetry.

Nicolas Kline is a junior from Lexington, KY studying Cinema & Media Arts and Computer Science at Vanderbilt University. When not watching, writing, or thinking about cinema, he is a Music Director and DJ at WRVU and quotes The Big Lebowski daily.

Kristi Kouchakji is a Film Studies student at Concordia University, and a reviewer for Art Threat. While her dream is to time travel to the 1970s and work on the original Muppet Show, she will be starting her MA on transmedia activist documentary in the fall.

Jacqueline Land is a senior majoring in English and Film Studies at the University of Missouri. She will be attending the University of Wisconsin-Madison's Media and Cultural Studies program starting in the fall to pursue research on Indigenous media, animation, and digital environments.

Sarah Lerner is a Film Studies major and a Music minor at Smith College. She is completing a senior thesis, (Re)Sounding Cinema: The Digital Age, which asks how the intersections among film, music and media are re-imagined as spectators interact with media at the current historical moment. In September, she will begin graduate study in film and media in pursuit of a PhD.

Brian Li is a Junior Film and Media Studies student at Yale University. Originally from Santa Clara, California, he enjoys animated films, Korean melodramas, and the show "Teen Wolf."

Jingyi Li, a second year Electrical Engineering & Computer Science major at UC Berkeley, wants to pursue some amalgam of human-computer interaction, graphics, and new media. Jingyi also draws by day and DJs by night.

Claudia Lo is a junior at Swarthmore College, with a proposed honors major in Gender and Digital Culture. She focuses on the study of video games, in particular queer embodiment and materiality in video game interfaces.
Jennifer Malkowski is Assistant Professor of Comparative Media Studies and Film Studies at Miami University of Ohio and a former McPherson Postdoctoral Fellow at Smith College. She is currently completing two books: *Dying in Full Detail: Mortality and Digital Documentary* (Duke UP) and a co-edited collection, *Identity Matters: Race, Gender, and Sexuality in Video Game Studies*.

Paula J. Massood is Professor of Film Studies at Brooklyn College, CUNY, and on the doctoral faculty in the Program in Theatre at The Graduate Center, CUNY. She is the author of *Black City Cinema: African American Urban Experiences in Film* (Temple, 2003) and *Making a Promised Land: Harlem in 20th-Century Photography and Film* (Rutgers, 2013), and the editor of *The Spike Lee Reader* (Temple, 2007). Her articles on African American film, the City and Cinema, and American Film History have appeared in a number of anthologies and journals, including *Cinema Journal*, *African American Review*, and the *Quarterly Review of Film and Video*. She currently serves on the Editorial Board of *Cinema Journal*.

Thomas McGrath is a junior studying Cinema & Media Arts and Philosophy at Vanderbilt University. Originally from Chicago, he enjoys playing basketball and skiing in his spare time.

Bernadine Mellis makes films that span political non-fiction and experimental fiction. Currently, Bernadine is working on two projects: an archive of stories of children of the New Left, and CORE, which follows architect Katrina Spade as she builds an urban site for creating compost out of the dead. Bernadine is Five College Lecturer in Film & Video Production.

Sean Neill a senior English and French major at SUNY Geneseo with a minor in film studies. My current research interests include disability studies and critical prison studies. My other interests include cooperatives, Octavia Butler, and orchids.

Gabriella O’Connor is an Economics and Communication major from San Diego, California. Her scholarly interests include disability and media studies, as well as labor economics and econometrics.

Sarah Orsak is a 3rd year gender studies student at Smith College interested in multidisciplinary ways of understanding the ways aberrance is embodied.

Trace Palmer studies Spanish and Film and Media Studies at Washington University in St. Louis. His research addresses questions of nationality and transculturation by investigating the transnational dynamics of artistic influence at play in international media practice.

Pernell Quilon is a UCLA Film, Television, & Digital Media major. I would like to be a screenwriter for television and film, with success between the likes of Mindy Kaling and Tina Fey. I feel like this is a happy medium. Eventually, I’d like to form my own traveling production company that supports aspiring filmmakers around the country. I always appreciate nice comments about my eyebrows.

Kate Redinger is a senior Mass Communication/Media Criticism major with concentration in Women’s, Gender and Sexuality Studies at Miami University in Oxford, Ohio. She has a strong interest in studying media representations of queerness as well as professionally writing and editing for scripted television.

Andrew Ritchey is a teacher, sound designer and film curator based in Northampton, MA. He is currently finishing a doctoral dissertation in Film Studies at the University of Iowa.

Maya Robinson is currently a senior at Mount Holyoke College, majoring in Film Studies and minoring in French.

Shawn Shimpach is Associate Professor of Film and Media Studies in the Department of Communication and Interim Director of the Interdepartmental Program in Film Studies at the University of Massachusetts, Amherst. He is curator of the 22nd annual Massachusetts Multicultural Film Festival and co-curator of a weekly, private pizza/movie night at his home. He is author of *Television in Transition: The Life and Afterlife of the Narrative Action Hero* and is currently writing a book on the history of audience studies.
Evan Smail is a senior at Indiana University majoring in Communication and Culture & Comparative Literature. His academic interests include paracinema, embodiment theory, and depictions of time in cinematic space. His least favorite film is Rerun's In the Hood.

Jacob Wang is a sophomore at Cornell studying English and Film in the College of Arts and Sciences.

Patricia White is Professor and Chair of Film and Media Studies at Swarthmore College. She is the author of Women’s Cinema/World Cinema: Projecting Contemporary Feminisms (Duke UP 2015), and Uninvited: Classical Hollywood Cinema and Lesbian Representability and co-author with Timothy Corrigan of The Film Experience. With Corrigan and Meta Mazaj, she edited Critical Visions in Film Theory: Classic and Contemporary Readings. She serves on the boards of Women Make Movies, Camera Obscura, and Film Quarterly.

Elaine Wong is a Bachelor of Arts undergraduate majoring in Comparative Literature and Fine Arts at The University of Hong Kong. She is interested in discovering the under-explored areas of Hong Kong arts and films.