

## LFA 2018 SCHEDULE — FIRST DRAFT

### Thursday (3 sessions, 2 rooms, and the keynote)

12:00-1:45	Session 1
2:00-3:45	Session 2
4:00-5:45	Session 3
6:00-7:00	Keynote
7:00-8:00	Welcome Reception

### Friday (5 sessions, 3 rooms)

9:00-11:00	Session 4
11:00-1:00	Session 5
1:00-3:00	Session 6
3:00-5:00	Session 7
5:00-7:00	Session 8
7:00-8:00	Business Meeting

### Saturday (5 sessions, 3 rooms)

9:00-11:00	Session 9
11:00-1:00	Session 10
1:00-3:00	Session 11
3:00-5:00	Session 12
5:00-7:00	Session 13

### SESSION 1: THURSDAY, 12:00-1:45

#### Environment

Sarah Lewison, Southern Illinois University Carbondale, “The Dammed and the Undammed: Anthropocenic Diluvial Futures”

Robin Miskolcze, Loyola Marymount University, “The Relationship between Genre and the Oceanic in *Leviathan*”

Lisa Han, University of California Santa Barbara, “Deep Blue Media: The Seafloor as an Archive of Technological Ruin”

Alexandra Neel, Loyola Marymount University, “Performing Antarctica in Contemporary Video Art”

#### Rural

Fontaine Lien, Valparaiso University, “Forgotten and Disappearing Places in Recent Chinese/Hong Kong Cinema”

Lauren Peña, University of Texas at Austin, “Spaces of Surveillance, Revolutionary Ruralities, and Exclusions in the Cuban Film *Santa y Andrés* (2016)”

George S. Larke-Walsh, University of North Texas, “‘The Part of Me that Dreams is Gypsy’: Rural Space, Place and Performance in *Peaky Blinders* (BBC, 2013-Present):

Shujiang Lu, University of Pittsburgh at Greensburg, “The Poetics of Settings in the Novel and Film *To Live*”

## SESSION 2: THURSDAY, 2:00-3:45

### Shakespeare

- Alesa McGregor, Bowling Green State University, “Homecoming and Exile in Performance Spaces: Analyzing the Geopathology of *Sleep No More*”
- Liz Seung-A Lee, Bowling Green State University, “Margaret of Anjou’s Space of Desire in The Hollow Crown *Henry VI Part One* (2016)”
- Robert Nguyen, Pennsylvania State University, “*The Tempest*’s Tempest: 400 Years of Hypermediation”
- Steve Benton, East Central University, “The People Choose Caesar: NT Live Presents a Shakespearean Trump”

### Interiority

- Kristopher Mecholsky, Louisiana State University, “The Place of Film in the Work of Elmore Leonard”
- Dennis Rothermel, California State University, Chico, “Being Suspended, Upside Down, in Abject Despair”
- Matthew Bolton, Gonzaga University, “From *nouvelle vague* to *Vanishing Point*: Representing Consciousness in American Genre Film”
- Elsie Walker, Salisbury University, “‘We are story animals’: Fiction as Survival in *Life of Pi*, the Novel and Film”

## SESSION 3: THURSDAY, 4:00-5:45

### Class

- Eric Kennedy, Louisiana State University, “Finding Rough America in Working-Class Crime Films”
- Yi Li, Northern Illinois University, “Negotiating Hybrid Identity through Narrative Space in Kureishi-Frears’s *My Beautiful Laundrette*”
- Thomas Webb, Independent Scholar, “House of Mouse: Capitalist Realism and the Politics of Space and the Imagination in *The Florida Project*”
- Shannon Mooney, University of Massachusetts Amherst, “Dwelling on the Margins: Homemaking and Ownership in *The Florida Project*”

### Wenders

- Rebekka Corneil, University of Waterloo, “All That’s Missing is John Wayne: Themes and Genre in Wim Wenders’ *Der scharlachrote Buchstabe*”
- Ido Lewit, Yale University, “Failure in Motion: Subverting the Legacy of the Bildungsroman in Wenders’ *The Wrong Move*”
- Marton Marko, University of Montana, “Wim Wenders’ *Wrong Move*: Cinematic and Textual Frameworks of National Space”
- Katie Connell, York University, “Call Me By Your Frames: Queer Haptics, Erotics, and Intimacies in *The American Friend*”

## SESSION 4: FRIDAY, 9:00-10:45

### On Location

Thomas Leitch, University of Delaware, “Shot on Location”

William Mooney, Fashion Institute of Technology, “Space, Place, and Character in *Les Amants du Pont-Neuf* and its Precursor”

Andrea Braithwaite, University of Ontario Institute of Technology, “Mass Market Detective Fiction, Hallmark Mystery Movies, and Canada’s Cultural Industries”

Robert Moses Peaslee, Texas Tech University, “Space, Seriality, and Second Acts: *Game of Thrones* and the New Northern Ireland Tourism Industry”

### Style & Storytelling

Erica Moulton, University of Wisconsin-Madison, “A Real Page-Turner: Literary Objects in Classical Hollywood Title Sequences”

Laurena Tsudama, University of Texas at Austin, “‘I am Heathcliff’: Cathy’s Iconic Speech in Heritage and Anti-Heritage Film Adaptations of *Wuthering Heights*”

Eric Herhuth, Tulane University, “Uncanny Subjects: Space, Puppets, and Failed Interpellation in Gaiman and Selick’s *Coraline*”

Ryan Conrath, Salisbury University, “The Ecological Cut”

### Games

Thomas Jackson, University of Iowa, “Re-Tracing Their Steps: Traumatic Memory and the ‘Walking Simulator’”

David Stivers, Savannah College of Art and Design, “The Game’s Afoot: Transforming Space in Board Game Adaptations of *The Hound of the Baskervilles*”

Walter Metz, Southern Illinois University Carbondale, “‘So shines a good deed in a weary world’: The Intertextual Spaces of *Ready Player One*”

John Sanders, Syracuse University, “Back to Bedquilt: Ludic Adaptation and Magical Realism in *Kentucky Route Zero*”

## SESSION 5: FRIDAY, 11:00-12:45

### Latin American Cinemas

Dalina Perdomo, School of the Art Institute of Chicago, and Pedro Noel Doreste, University of Chicago, “Silent Crises/Talking Pictures: The Dual Recoveries of Puerto Rico and its First Sound Film”

Alexandra James, Columbia University, “DIVEDon’t: Recontextualizing Puerto Rican Films under the Division of Community Education”

Chuck Jackson, University of Houston-Downtown, “Melt, Smear, & Slide: Adapting the US-Mexico Border in Willie Varela’s Early Super-8s”

Paulina Lanz, University of Southern California, “Placing Violence through the Urban Optic: Latin American Film as a Witness of Social Deterioration”

### Film Authorship I

Adam Kildare Cottrel, Georgia Gwinnett College, “From Economic Inclusion to Spatial Expulsion: On Pedro Costa’s *Porous City*”

Malini Guha, Carleton University, “Adaptation, Appropriation and Adventure: The Politics of Austerity in Miguel Gomes’ *Arabian Nights Trilogy* (2015)”

Antonio Barranechea, University of Mary Washington, “A Brazilian Cinema of Cruelty: The *Coffin Joe* Trilogy (1964-2008)”

James Burton, Salisbury University, “Hidden in the Hemlines of a Film: The Many Invisible Influences on *Phantom Thread*”

### Transmedia Storytelling

Julia Leyda, Norwegian University of Science and Technology, “Transmedial Afrofuturist Extractivist World-Building in Marvel’s *Black Panther*”

Joseph Michael Sommers, Central Michigan University, “The Cat’s New Growl: Embracing Black Heritage in Adapting *Black Panther* to Marvel’s Cinematic Universe”

Sabrina Mittermeier, Ludwig Maximilian University of Munich, “From Page to Screen to Theme: The Wizarding World of Harry Potter and Adaptation”

Peter C. Kunze, Eckerd College, “How to Read a Theme Park”

**SESSION 6: FRIDAY, 1:00-2:45**

**Cities**

Marit Knollmueller, Northern Virginia Community College, “Berlin, Synthesis of a Global Crisis: *Berlin Station*, *Babylon Berlin*, *Counterpart*”

Tatiana Riabova, Herzen State Pedagogical University of Russia, “The Images of American City in Soviet Cinema: Space, Place and Constructing Cold War Enemy”

Shuyi Xiong, Columbia University, “Against the Space of ‘Moving-Along’: Encountering Trash in the Becoming-City in *The Gleaners & I*”

Candice D. Roberts, St. John’s University, “Anthologizing Mobility: Space & Place in HBO’s *High Maintenance*”

**Transnationalism**

Juan Llamas-Rodriguez, University of Texas at Dallas, “The Logistics Thriller and Televisual Adaptation”

Cordula Boecking, Maynooth University, “Diasporic Spaces in Recent Turkish-German and Turkish-Austrian Migrant Film”

Seda Oz, University of Delaware, “Remaking the Genre: Performance of Space in the Cross-Cultural Adaptations of Akira Kurosawa’s Samurai Films”

Naghme Rezaie, University of Delaware, “Personalized Place in Cross-Cultural Adaptations of *White Nights*”

**Film Authorship II**

Alex Denison, University of Iowa, “From Salon to Saloon: John Ford, Jürgen Habermas, and the Hollywood Public Sphere”

Chad Newsom, Savannah College of Art and Design, “‘A Rousing Melodrama with a Freudian Twist’: David O. Selznick’s *Spellbound* (1945)”

Robert Niemi, St. Michael's College, “‘Ecosystems on Film’: Robert Altman’s Sets as Self-Enclosed Worlds”

Jack Ryan, Gettysburg College, “John Sayles’s *Passion Fish*: The Significance of Place”

**SESSION 7: FRIDAY, 3:00-4:45**

**Queerness**

Alexander Elliott, San Diego State University, “The Hope for a Better Future? Complicating Utopian Spaces in Queer Teen Cinema”

Angel Daniel Matos, San Diego State University, “Automobility, Ideological Whiteness, and Suburban Space in Queer Teen Cinema”

Pamela Demory, University of California, Davis, “*Moonlight*, Adaptation, and the Queering of Time and Space”

Darren Elliott-Smith, University of Hertfordshire, “Revolting Queers: The Southern Gothic in Queer Horror Film and Television”

**Film Noir**

Peter Lev, Towson University, “Space, Time, and Place in *Casablanca* (1942) and *Casablanca* (TV Series, 1983)”

Larry Shillock, Wilson College, “After Vladimir Propp: *Laura* and the Divided Function of the Femme Fatale”

John Alberti, Northern Kentucky University, “Natural Noir: The Urban, Suburban, and Rural in LA Noir”

Victoria L. Smith, Texas State University, “To Commodify and Dis-place in L. A: Spatiality, Class, and Gender in Curtiz’s *Mildred Pierce*”

**African Cinemas**

Bianka Ballina, University of California, Santa Barbara, “Imagining the Internationalist Nation: Mediations of Cuba in Africa”

Heidi Holst-Knudsen, Columbia University, “Le Droit de cité: Appropriating Paris in Abdellatif Kechiche’s *La Faute à Voltaire*”

Morountodun Joseph, University of Cape Town, “Reinventing Women’s Images through Films: Tradition, Voicelessness and Heroism in *Dry* (2014)”

Habiba Boumlik, LaGuardia Community College, “Identity and Space in Amazigh/Berber Film Productions: Site of Contestation”

**SESSION 8: FRIDAY, 5:00-6:45**

**Mediated Places**

Cynthia Carmickle, Penn State Harrisburg, “Chasing Walker Evans: Changes in Space, Place and Identity—Images and Industry in Bethlehem, PA”

Tina Olsin Lent, Rochester Institute of Technology, “Siting Slavery: Reinterpreting Louisiana’s Plantation System in Movies and Museums”

LuLing Osofsky, University of California Santa Cruz, “Forty Thousand Shoes and Bones All Without Their Bodies”

**Television Authorship**

Julie Grossman, Le Moyne College, “‘A Place Both Wonderful and Strange’: *Twin Peaks*, Adaptation, and Transmedia Storytelling”

Daniel Lewis, Marshall University, “Female Language/Female Spaces in David Lynch’s *Twin Peaks: The Return*”

Blythe Worthy, University of Sydney, “Traumatic Imagery Rescripting and Disrupting Deleuze in the Empowering Television Work of Jane Campion”

Suzanne Diamond, Youngstown State University, “Moving Violations: Subject/Object Oscillations in Jennifer Fox’s *The Tale*”

**Science Fiction & Fantasy**

Allen H. Redmon, Texas A&M University Central Texas, “Literary and Religious Echoes in *The Shape of Water*”

Drew Chandler, Brigham Young University, “Re-Spatializing '60s Nostalgia: Tracy K. Smith Adapts Heston and Kubrick in *Life on Mars*”

Michael Saffle, Virginia Tech, “Outer Space(s) as Sonic Places: New Music for Science-Fiction Films”

J. Paul Johnson, Winona State University, “Subjectivity and Intertextuality in the Corporeal and Virtual Spaces of *Ready Player One*”

**SESSION 9: SATURDAY, 9:00-10:45**

**New Orleans**

Genevieve Ruzicka, Independent Scholar, “*San Andreas* to New Orleans: Hurricane Katrina and the Changing Politics of Natural Disaster Films”

Robert Gordon Joseph, University of Dayton, “From a Streetcar to the Streets: The Two New Orleans of Elia Kazan”

Kevin Howley, DePauw University, “The Trouble with Ignatius or: Why Hollywood Can’t Adapt *A Confederacy of Dunces*”

Eugene Slepov, The Graduate Center, CUNY, “Do you know what it means to mise en scene New Orleans: *Treme* and American Regionalism”

**Theater**

James M. Decker, Illinois Central College, “‘A very active fly’: Psychic and Physical Space in King Vidor’s *Street Scene*”

David T. Johnson, Salisbury University, “‘A very very long amount of time passes’: Cinematic Slowness and Annie Baker’s *The Flick*”

David Pellegrini, Eastern Connecticut State University, “Ivo van Hove’s *The Damned*: Stage Adaptation as Critical Intervention”

Lucia Salas, California Institute of the Arts, “A Theater About to Fall: Jean-Claude Biette’s *Le Théâtre des Matières*”

**Genre Aesthetics**

Phillip Gentile, University of Southern Mississippi, “Staging Modernity, Strategies of Resistance: Slapstick and Fisticuffs in *The Kid* and *The Battle of the Century*”

Rachel Walerstein, University of Iowa, “A Weight Class of His Own: *Battling Butler*, *Golden Boy*, and American Masculinity”

David Rodriguez-Martinez, University of Minnesota-Twin Cities, “Transnational Noir Aesthetics: Film Noir’s Convergence with Postwar Italian Cinema”

Trevor McCulloch, University of Chicago, “Vernacular Architecture and Social Mise-en-scene in Nicholas Ray’s *Bigger than Life*”



## SESSION 10: SATURDAY, 11:00-12:45

### Music

- Sheri Chinen Biesen, Rowan University, “Cinematic Space, Place and Genre: Film Noir Urban Jungles, Jazz Nightspots, and Cold War Neo-Noir”
- Damon Franke, University of Southern Mississippi Gulf Coast, “The Combine/d Conspiracy in *One Flew Over the Cuckoo’s Nest*”
- Kenneth DeLong, University of Calgary, “Argentina 1970-1990: Music and Narrative and Metanarrative in *El secreto de sus ojos* (2009)”
- Krin Gabbard, Columbia University, “‘God Comes Here for the Jazz, Not for the Girls’: Jazz as Religious Signifier in *Preacher*”

### Crisis and Conflict

- Graeme Stout, University of Minnesota, “The Labor of Vision in Philip Scheffner’s *Havarie*”
- Philip Mosley, Penn State University, “Contesting Emptied Space: Documentary Film and the Centralia Fire”
- Gordon Titchener, Arizona State University, “Contested Mobility: Negotiating Identity in the Heterotopic Spaces of *Up in the Air* and *Into the Wild*”

### Reconsidering Space

- Hannah Goodwin, Mount Holyoke College, “Adapting the Universe to the Screen: Cosmic Scales in 1920s Astronomy Films”
- Maria Korolkova, University of Greenwich, “Room in Motion: Representing Domestic Spaces in Early 20th Century Russian Film and Literature”
- Perry Moon, Stephen F. Austin State University, “Women and Atmosphere in French Poetic Realism”
- Angela Catalano, University of New Orleans, “Performing Surveillance”

**SESSION 11: SATURDAY, 1:00-2:45**

**Gender I**

Anna Elfenbein, West Virginia University, “The Woman’s ‘Gaze’?: Tess Slesinger’s *The Good Earth* (1937)”

Marisa Stickel, University of Tennessee, “Matriarchal Mobility: Generational Displacement and (En)Gendered Place in Marilynne Robinson’s *Housekeeping*”

Suzy Woltmann, University of California, San Diego, “Modernist ‘Bad Women’: Pre-Code American Cinema and Subversive Sexuality”

Jayson Baker, Curry College, “#metoo: Hulu’s and Margaret Atwood’s *The Handmaid’s Tale*”

**Tourism**

Apoorva Nanjangud, Erasmus University Rotterdam, “Moving Image, Mind, and Body: Bollywood Tourism amongst the Twice-Migrant Hindustani Community in the Netherlands”

Sara L. Davis, Pennsylvania State University, “The Aesthetics of Layering in *En construcción* (2001): Places of Memory and Other Histories in Barcelona”

Kate Newell, Savannah College of Art and Design, “Adapting Place / Placing Adaptation: Literary Tourism and Practice of Presence”

Bernadette Salem, Lancaster University, “Cinema and Commercial Space Tourism: The Politics of Escapism in *Space Tourist* (2018)”

**Dystopia**

Chak-Kwan Ng, Open University of Hong Kong, “Mapping the Kafkaesque Subject: Orson Welles’ Film Adaptation of *The Trial*”

Noel Sloboda, Penn State York, “Post-Apocalyptic Curricula: Learning to Start Over in *Snowpiercer* and *The Girl with All the Gifts*”

Jen Caruso, Minneapolis College of Art and Design, “*Into the Forest* (2015) and *Wendy and Lucy* (2008) as Female-Focused Survival Narratives”

Shelby Cadwell, Wayne State University, “Boots Riley’s *Sorry to Bother You* & the Hypervisible Spaces of Late Capitalism”

**SESSION 12: SATURDAY, 3:00-4:45**

**Gender II**

Paige Piper, Ohio State University, “Logical ‘Phallicies’: Challenging the Borders of Masculinity and Morality in *Stranger by the Lake*”

Andrew Scahill, University of Colorado Denver, “Plastic Tubes and Pots and Pans: Frankensteinian Masculinities in *Weird Science*”

Jodi Van Der Horn-Gibson, Queensborough Community College, and Janice Kelly, Molloy College, “The Shifting Landscape of Black Masculinity in Film from Jim Crow to Childish Gambino”

Sarah Ropp, University of Texas at Austin, “Bad Hombres in the City of Angels: Competing Masculinities in Oliver Stone’s *Savages*”

**Sound**

Christina Parker-Flynn, Florida State University, “Palimpsestuous Cinema: Thomas de Quincey and the Echo Chamber of Adaptation”

Kari Lindquist, DePaul University, “Establishing Place through Music in Two Film Adaptations of *Romeo and Juliet*”

Amanda Konkle, Georgia Southern University Armstrong Campus, “From Narrative Subjectivity to Soundtrack Subjectivity: Adapting *Drive*”

Carol M. Dole, Ursinus College, “Voice-over in Recent Dramas: Marginalized Voices, Multiple Voices”

**Asian Cinemas**

Ery Shin, Stanford University, “Byeong-Il Lee’s Adaptation of *The Story of Chunhyang*”

Kalling Heck, University of Redlands, “A Day at Kitano’s Beach: *Sonatine* and the Space of Play”

Dustin Sells, Oklahoma State University, “From a Rumble to a Crouch: The Development of an Indie Martial Arts Taste Culture”

Arzu Karaduman, Ithaca College, “Ethics of Haunting in Crystal Time in *Once Upon a Time in Anatolia*”

### SESSION 13: SATURDAY, 5:00-6:45

#### Region

Patrick Moritz, University of Adelaide, “Doubled and Fractured Intertexts in the Mythologized South of *O Brother, Where Art Thou?*”

Adam Ochonicky, University of Wisconsin Oshkosh, “‘Neither Here Nor There’: The Midwest’s Nebulous Territory and Blank Inhabitants in *Badlands*”

Robert Ribera, Portland State University, “On the Outskirts: Community and Isolation in Kelly Reichard’s *Wendy and Lucy*”

Stephanie Contreras, Florida State University, “Based on a True Story: The Cuban Sexile of Julian Schnabel, Javier Bardem, and Johnny Depp”

#### Horror

Tyler Baron, Hofstra University, “A Critical Comparison of *Nosferatu* and *Dracula*”

Ian Olney, York College of Pennsylvania, “Adaptation as Body Horror: Burroughs, Cronenberg, and *Naked Lunch*”

Sueyoung Park-Primiano, Ithaca College, “Diasporic and Dialogic Articulations in Ana Lily Amirpour’s *A Girl Walks Home Alone at Night*”

David Schmid, University at Buffalo, “Unheimlich Homes: Adaptations of Domestic Space in Recent Horror Film”

#### Children’s and Youth Culture

Kyle Massia, University of Waterloo, “The Socialist Species: Animals and the Environment in East German Fairy Tale Films”

Oleg Riabov, Saint Petersburg University, “‘America’ in Russian Geopolitical Imagination: The Cold War *Dunno on the Moon* and Its Adaptation”

Jennifer Drissel, Penn State Harrisburg, “Quarter Life Crisis: Tom Sawyer and Huckleberry Finn As Millennials in the Nee Brother’s *Band of Robbers*”

Ian Wojcik-Andrews, Eastern Michigan University, “Film Adaptation, Disability Studies, and Spatial Theory: Steven Chbosky’s *Wonder*”