



REPRESENTING HOME

THE REAL AND IMAGINED SPACES OF BELONGING

The 2017 Film & History Conference

November 1-5, 2017
Hilton Milwaukee City Center
Official Conference Program

Introductory Notes and Reminders

On behalf of the Editorial Staff and the Advisory Board of *Film & History*, we welcome you to Milwaukee, and we hope you enjoy this year's conference.

- REGISTRATION opens on Thursday morning (7:00 AM), fourth floor, and continues throughout the conference. Wednesday and Sunday are reserved for travel and special meetings. The book exhibit is located in the registration area.
- Please WEAR YOUR BADGE to all conference-related activities, including the banquet on Saturday, which is included in your registration fee.
- COFFEE AND TEA will be provided in the morning and afternoon on the conference floor, near the registration desk.
- *Film & History* conferences aim to give panelists enough time to make their presentations. Each panel (of 2-3 colleagues) is therefore a full 90 minutes. However, each presenter should aim for 20 MINUTES for the formal presentation and should use absolutely no more than 25 minutes, the panelists cumulatively leaving a minimum of 15 minutes for questions and discussion at the end. At 20 minutes, the chair should signal the presenter to finish quickly. At 25 minutes, the chair must stop the presentation and begin the next one (or must begin the Q&A). Please do not infringe upon a colleague's time.
- The plenary banquet and keynote presentation will be held on Saturday evening, in the Empire Ballroom (second floor). The event is COMPLIMENTARY for all registered participants and book exhibitors.
- Collegiality is paramount at *F&H*. During all meetings, please match your perspicuity about films and texts with your courtesy and generosity toward your colleagues. Above all, ATTEND PANELS OTHER THAN YOUR OWN. Collegial support and enthusiastic exchange are vital to an academic conference.

The city of Milwaukee has exceptional food, art, and entertainment, as well as spectacular views of Lake Michigan, so we hope you'll spend an evening or two relishing them, just as we hope that you will immerse yourself in the scholarship and conversations here at the 2017 *Film & History* Conference.

Loren Baybrook, Editor-in-Chief and Conference Director
Cindy Miller, Program Coordinator and Director of Communications

Preparing and Attending Presentations

You may load your media through any USB port or the SD slot on the back of the Mac mini or through the optical-disc tray of the attached DVD/Blu-ray drive (Region 1/A), or you may download media from an online source. The computers have Microsoft Office, including PowerPoint and Word. The TVs do not have cameras (for Skype or any other video exchanges). All presenter data will be wiped after the conference.

PLEASE DO NOT REMOVE ANY CABLES FROM THE BACK OF THE **TELEVISION**.

If you intend to use your own laptop computer to present, you will need to connect the HDMI cable (attached to the *F&H* computer) or the optional VGA cable+audio cable to your computer, and then enable “mirror display” on your laptop computer (available through “Display” in Apple’s “System Preferences” or, in Windows, through the “Display” icon in “Settings” or “Control Panel”) so that its display will be duplicated on the TV. We’ll have some adapters on hand (e.g., DisplayPort-HDMI, mini-DisplayPort-DisplayPort, mini-HDMI-HDMI, mini-DVI-HDMI, VGA, etc.), all of which should accommodate most Apple MacBooks and PC laptops, but we can’t guarantee compatibility.

Please remember that a standard VGA connection (DB-15) does not transmit certain protected content (HDCP) on many video discs. (You might need to download and install a software decrypter, such as DVDFab.com’s free HD Decrypter or PassKey Lite, to display protected material through the VGA port on your laptop.) If you must use your own laptop computer, you should set the screen resolution to no higher than 1920x1080 for output to the monitor, and then, using the remote control, you might need to change the TV’s input to “PC.”

Finally, remember that even the best technology can fail us. Well-prepared panelists should be ready to deliver their presentations even if the electricity cuts out or the machine malfunctions. It happens. In the end, *the minimum requirement for a presentation is you*. It helps to have your paper, as well, but even the technology of paper can fail or get misplaced. If your USB drive or optical disc or video clip doesn’t work, for example, don’t panic--and don’t consume valuable time during your 20 minutes. Use the version of your presentation that includes concise oral descriptions of any audio or visual examples indispensable to your argument. You know your material, and you can walk and talk us through it in a pinch. Most likely, your paper will be all the stronger for your having practiced this language-only version.

Panel numbers are encoded with the date, session, and room. Use the last numeral in the four-digit panel number to find your room.

For example:

Panel 0221 = Nov. 2, Session 2, Room 1 (MacArthur)

Panel 0344 = Nov. 3, Session 4, Room 4 (Pabst)

Room 1: MacArthur

Room 2: Mitchell

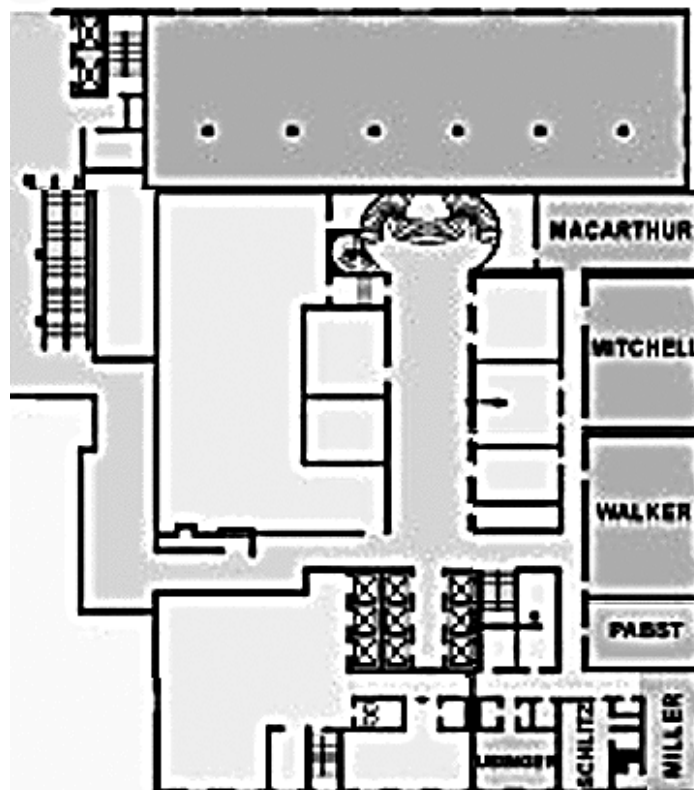
Room 3: Walker

Room 4: Pabst

Room 5: Miller

Room 6: Schlitz

Room 7: Usinger



THE 2017 *FILM & HISTORY* CONFERENCE SCHEDULE

Asterisks around a *name/affiliation* indicate an **unregistered** presenter
Brackets around a [name/affiliation] indicate a **non-presenting** co-author

THURSDAY, NOVEMBER 2

Session 1: 7:00 AM

Registration Opens (pick up your official badge and your conference program)

Session 2: 8:30-10:00 AM

PANEL 0221 Classical Antiquity I: *Nostos* and Problems of Homecoming

Chair: Dan Curley, Skidmore College

Cinematic Perspectives of Home and *Nostos*: Penelope and Clytemnestra

Andrea Eis, Oakland University

Narratives of Returning: Impossible *Nostos* in the *Odyssey* and *Mad Max: Fury Road* (2015)

Katherine Cantwell, University of Illinois, Urbana-Champaign

There's No Place Like Home: Spurning *Nostos* in Recent Classical Cinema

Dan Curley, Skidmore College

PANEL 0222 Immigrants and Refugees I: Recreating Home in the Diaspora

Chair: Benzi Zhang, Shanghai University, China

Gender, Nation, and Trauma: The Politics of Dislocation in 1947 Partition-Themed Cinema

Najrin Islam Jawaharial Nehru University, India (via Skype)

Roots and Renegotiating Home

Deborah Kitchen-Døderlein, University of Oslo, Norway

The Sense of Home in Chinese Diaspora Film

Benzi Zhang, Shanghai University, China

PANEL 0223 Race and Ethnicity I: Keeping It Reel: African-American Identity and the Home in Documentary Cinema

Chair: Gerald Butters, Aurora University

Where Do We Stand in the Evolution of Home and Culture?: Questioning Monolithic Racial Ascriptions of Identity through *Question Bridge Black Male*

Abimbola Iyun, Southern Illinois University

"I am not Black, I am O.J.": O.J. Simpson, Race, and a Sense of Home in Contemporary American Society in *O.J.: Made in America*

Travis Boyce, University of Northern Colorado

Home is a Series of URLs: James Baldwin's Presence in 2017

Gerald Butters, Aurora University

PANEL 0224 Horror Is Where the Heart Is I: Horror is Skin Deep

Chair: Adam Ochonicky, University of Wisconsin, Oshkosh
Haunted Homes in H.P. Mendoza's *I am a Ghost*: Domesticity, Kinship, and the Making of Asian American Monstrosity

Stephanie H. Chang, University of California, Los Angeles
"But You Denied Me": Mythologies of Home, Region, and Race in *Candyman*
Adam Ochonicky, University of Wisconsin, Oshkosh

Session 3: 10:15 AM-11:45 PM

PANEL 0231 Melodrama I: Haunted Melodrama

Chair: Chad Newsom, Savannah College of Art and Design
Transcendental Family Repair: The Ghost Film as Family Melodrama
Claire Cronin, University of Georgia
You Can't Go Home Again: When the Safe Haven Becomes a Place of Horror
R.L. Cagle, University of Illinois, Urbana-Champaign
Dreaming of Manderley: Melodrama and Mood in *Rebecca*
Chad Newsom, Savannah College of Art and Design

PANEL 0232 Classical Antiquity II: Gender and Authority in *oikos* and *domus*

Chair: Roger Macfarlane, Brigham Young University
Household, Hospitality, and Paternal Authority in *Atlantis: The Lost Continent* (1961)
Michael W. Handis, Graduate School & University Center, CUNY
Beastly Domesticity: Diana and Acteon in Cocteau's *La belle et la bête* (1946)
David Delbar, Brigham Young University
Eurydice Appropriates a House in Hades: *Eurydike BA2037* (1975) and the New Face of Female Domestic Hegemony
Roger Macfarlane, Brigham Young University

PANEL 0233 Indie Film I: Politics Begins at Home: Documenting Identity, Labor, and Activism in Independent Film

Chair: Matt Connolly, University of Wisconsin, Madison
Domestic Disturbances: Re-viewing Homeland Insecurity in the Archives of Emile de Antonio
Daniel Grinberg, University of California, Santa Barbara
Home Movie Guerrillas: Pat Rocco's *Disneyland Discovery*
Matthew Hipps, University of Iowa

PANEL 0234 Westerns: Where the Deer and the Antelope Play I: Politics at Home and on the Range

Chair: Abigail Horne, Hampton-Sydney College
Home is Where the State is: *Sergeant Rutledge* and the Postwar Integrationist Western
Claudia Calhoun, New York University
Defending the Homestead: The Cold War Western and Linguistic Anticommunism
Christopher Elias, Carleton College
Bringing Home the Lynch Mob: The West, the South, and the Films of John Ford
Abigail Horne, Hampton-Sydney College

PANEL 0235 Horror Is Where the Heart Is II: A Girl in Trouble (Is a Temporary Thing)

Chair: Amy Skjerseth, University of Chicago
Claustrophobia: From the awareness of the nest to a worrying madness: Representation of Home in Roman Polański's *Repulsion* (1965)
Paola Maganzani, The Sapienza University of Rome, Italy
Fractured Heroines, Traumatic Pasts: Traversing the Haunted Homes of Horror
Nina K. Martin, Connecticut College
The Sounds of Monstrous Accommodation in *The Babadook* (2014)
Amy Skjerseth, University of Chicago

Lunch: 12:00-1:00 PM

Session 4: 1:15-2:45 PM

PANEL 0241 Defending the Homeland I: The Complexities of Heroism

Chair: A. Bowdoin Van Riper, Martha's Vineyard Museum
The Rambo Mystique: Reagan, Rambo, and the War Hero of the 1980s
Michael Wycha, Pennsylvania State University, Harrisburg
"The *Smallville* Effect": Feeling at Home in a Forever War
Derek R. Sweet, Luther College
A "Risk to his Freedom": At Home with Julian Assange
Ian Scott, University of Manchester, UK and Henry Thompson, University of Manchester, UK

PANEL 0242 Classical Antiquity III: Reconceiving "Home" Beyond Borders

Chair: Christopher M. McDonough, University of the South
You Can Never Go Home Again: Retrofitting the Classical Identity of the United States in *Wonder Woman* (Jenkins 2017)
Vincent Tomasso, Trinity College
A Home at the End of the World(?): Escaping Apocalypse and Seeking Temporal Transcendence in *Demetrius and the Gladiators* (1954)
Thomas J. West III, Syracuse University
Sita, Seder, and Satire: Myths of Exile and Exodus in Nina Paley's Animated Work
Christopher M. McDonough, University of the South

PANEL 0243 LGBTQ I: Creating Queer Homes in Media Contexts

- Chair: Chelsea McCracken, Beloit College
Heimat at Hogwarts: *Harry Potter* Fan Pilgrimages and Queer Homecoming
Cameron Hubbard, Georgia State University
Suffering Sappho!: The Library at Alexandria, Quotation, and Survival
Kiki Loveday, University of California, Santa Cruz
The Nicole Conn Film Family: Grassroots Fandom and Lesbian Romance
Chelsea McCracken, Beloit College

PANEL 0244 At Home with TV Families I: Who's in Charge? Gender Roles in Television Homes

- Chair: Erwin F. Erhardt, III, University of Cincinnati
The Sudden Departure of Patriarchy: Feminist Remaking of Family on *The Leftovers*
Anne M. Sugar, University of Florida Online
A Window on the Home: Watching Women in Early Television Surveillance Narratives
Cara Dickason, Northwestern University
From Russia With Love: Interrogating Marriage, Gender and the American Family on
FX's *The Americans*
Johanna Church, Johnson & Wales University, and [Scott Oberacker, Johnson &
Wales University]

PANEL 0245 Race and Ethnicity II: Searching for Home, Searching for Myself: Identity in Transitional Spaces

- Chair: Namrata Sathe, Southern Illinois University
Missing Home, Missing Identity: An Examination of the Cinematic Language in Wayne
Wang's *Chan is Missing*
Ruo Chen Bo, University of New Mexico
Homes of Desire and Illusion: Filmic Spaces of Appropriation within a Capitalist World
Aylin Basaran, University of Vienna, Austria
Liminal Spaces, Liminal Identities: The Search for Home in Michael Jackson's *Bad*
Namrata Sathe, Southern Illinois University

PANEL 0246 Westerns: Where the Deer and the Antelope Play II: Homeward Bound in the Western

- Chair: Christina Corfield, University of California, Santa Cruz
Dreaming of a New Homestead: Seeking a Home in the Oregon Territory
Helen M. Lewis, Western Iowa Technical Community College
La Vida Sinagua—No-Frill Living in the Western Films of Robert Aldrich
Robert Meyer, DePaul University
Home Is Where Tomorrow Is: The Pony Express, Technology and the Maintenance of a
Modern American Future
Christina Corfield, University of California, Santa Cruz

Break: 3:00-3:15 PM

Session 5: 3:30-5:00 PM

PANEL 0251 Homes and Homelands of the Future I: “Intergalactic Roads, Take Me Home”: The Praxis of Homes and Homelands in Science Fiction Cinema.

Chair: Benjamin Franz, Medgar Evers College, CUNY

Homelands: *Expanding the meaning of life and aesthetic.*

Yuan Xuan, Beijing Institute of Graphic Communication, China

“We just want to go home”: Finding Refuge in the Contradictory Spaces of *Code 46*, *2046*, *Inception*, and *Westworld*.

Blythe Chandler, College of Southern Maryland

Space of Death: “Home” in the *Alien* Franchise.

Matthew Ducca, Independent Scholar

PANEL 0252 Community, Family, and State as Home in Jewish Cinema I: On the Margins of the Jewish Homeland

Chair: Jonathan Friedman, West Chester University

The Disintegration of a Homeland in Uri Zohar’s *Big Eyes*

Elad Wexler, Ben Gurion University, Israel

Damaged Goods? Fractured Females in *Newland*

Sonja M. Hedgepeth, Middle Tennessee State University

Breaking Free from Queer Melancholia: Recent Representations of LGBT Persons in Israeli Cinema

Jonathan Friedman, West Chester University

PANEL 0253 Be/longing: Women and the American Home I: Smashing the Ideals of the “Woman’s Role” in the Home

Chair: Laura D’Amore, Roger Williams University

Does Hot Lips Really Want a “Home, Children, [and] a Washer/Dryer?”: Margaret Houlihan’s Navigation and Reinvention of Home and Family in *M*A*S*H*

Lori Newcomb, Wayne State College

Home, Sweet Themyscira: *Wonder Woman*, Gender, and the Male Gaze in the Contemporary Superhero Movie

John Alberti, Northern Kentucky University

Be/longing on the Front: Superheroines, War, and the Unmaking of the American Home

Laura D’Amore, Roger Williams University

PANEL 0254 Horror Is Where the Heart Is III: Haunted Houses

Chair: Antoinette Winstead, Our Lady of the Lake University

The Haunted House as Home in American Film

Cyndy Hendershot, Arkansas State University

Gothic Symbiosis: There’s No Place Like Home

Paul Emmett, University of Wisconsin, Manitowoc

Born to Be Bad . . . Bad to the Bone: The Psychopathic Traits of Haunted Houses “Born Evil” in Horror Film

Antoinette Winstead, Our Lady of the Lake University

PANEL 0255 Journeys Toward Home I

Chair: Kate Rittenhouse, Independent Scholar
Invitation to a Cinematic Dream of Diaspora: Zhang Lu's Landing in South Korea
So Hye Kim, University of Chicago
The Search for Home: Nekyia in *Gravity* and *Lion*
Kate Rittenhouse, Independent Scholar

PANEL 0256 Media Ecology I: Home Viewing and Viewing the Home

Chair: Vincent Casaregola, St. Louis University
Cinematic Aesthetics in the Home Viewing Era
Mark Kerins, Southern Methodist University
There's No Place Like Rome: Migrations of "Home" in the American Catholic
Experience
Katherine G. Schmidt, Molloy College
Home on the Screen and Screen in the Home: Television and the Home in the 1950s
Vincent Casaregola, St. Louis University

PANEL 0257 Shakespeare in the House

Shakespeare on Screen: A Special Issue of *Film & History*
James Pesta, University of Wisconsin Oshkosh

7:00 PM: Screening I (Walker)

Opening Short: *Voces de Fillmore* (Ariana Allensworth, Teresa Basilio, and Regina Eaton, 2015)

Voces de Fillmore traces the memories and experiences of families living on one block in South Williamsburg, a Brooklyn neighborhood that is affectionately known as Los Sures. Puerto Rican families who have lived and raised children in Los Sures for several decades describe their quest to preserve a sense of community in a rapidly gentrifying neighborhood.

Feature: *Changing Face of Harlem* (2014; Shawn Batey)

Told through the personal accounts of residents, business owners, politicians, and real-estate developers, *Changing Face of Harlem* explores the dramatic transformation of this historic neighborhood over a ten-year span. The film tackles the pressing issues of class and cultural preservation as the neighborhood struggles to improve.

FRIDAY, NOVEMBER 3

Session 1: 8:00-9:30 AM

PANEL 0311 LGBTQ II: Gender Identity, Performance, and Family

Chair: Rebecca Bell-Metereau, Texas State University

Performances of Family and the Gentrification of Drag in *RuPaul's Drag Race*

Shane Bruce Perimeter College, Georgia State University

Like A Lotus In Full Bloom: Slums and Queer Love Rising in *The Blossoming of Maximo Oliveros*

Christian Ylagan, Western University

Trans Family: *Transparent* vs. Documentary Life

Rebecca Bell-Metereau, Texas State University

PANEL 0312 Community, Family, and State as Home in Jewish Cinema II: Celluloid Jewish Homes

Chair: Liat Steir-Livny, Sapir Academic College, Israel & The Open University of Israel

Statuettes of Limitations: The "Holocaust" Finds a Home at the Oscars 1945-1948

Lawrence Baron, San Diego State University

Representing "Home" in the Israeli Documentary *The Flat*

Liat Steir-Livny, Sapir Academic College, Israel & The Open University of Israel

PANEL 0313 Be/longing: Women and the American Home II: Troubling the Ideals of the "Woman's Role" in the Home

Chair: John Alberti, Northern Kentucky University

Health Over Wealth: The Transformation of Values and Definition of the Home in Todd Haynes' *Safe*

Jonathan Wright, Wheaton College

A 'Kook's' Re-imagining of Home in *Breakfast at Tiffany's*

Jennifer Field, York University, Canada

"When Did He Stop Treating You Like a Princess?": Domestic Violence on Film

Sara Hosey, Nassau Community College

PANEL 0314 Race and Ethnicity III: May the Lord Bless Me, Keep Me, and Carry Me Home

Chair: Elizabeth Johnson, Indiana University Northwest

Beyond the Bounded Space: Exploring the Intersections of Community, Race, Religion, and Home in *Fences*

Danyelle Greene, University of Kansas

"No Place" Like Home: *Woman Thou Art Loosed (WTAL)*, Bishop T.D. Jakes, and the Brand® New Black Church

Paula McGee, Memphis Theological Seminary

Where Could I Go but to the Lord?: Hurricane Katrina's Impact on the Black Church Family

Elizabeth Johnson, Indiana University Northwest

PANEL 0315 Horror Is Where the Heart Is IV: Patriarchy Reconfigured

Chair: Stephanie MacDonell, Ohio University
Oculus and its Crisis: Questioning Authority Over the Nuclear Family in the 21st Century
Matthew Morales, University of South Florida
The Home in *Hannibal*
Lynn Kozak, McGill University, Canada
Chaos Reigns: Affected Fear in Lars Von Trier's *Antichrist*
Stephanie MacDonell, Ohio University

PANEL 0316 Indie Film II: Under Construction: Building the Institutions of Independence

Chair: Matt Connolly, University of Wisconsin, Madison
An Uncertain Home: Independent Filmmakers Organize for a Stake in PBS
Nora Stone, University of Wisconsin, Madison
Philippine Film Industry: Overlapping Identities
Ildebrando G. Caday, Florante E. Delos Santos, and Sherren B. Manaois,
University of Makati, Philippines
Looking for an Audience in All the Wrong Places: The New American Cinema Group
and the New York Film Festival
Matt St. John, University of Wisconsin, Madison

Session 2: 9:45-11:15 AM

PANEL 0321 Melodrama II: At Home in Hollywood

Chair: Samantha Quill, Columbia College Chicago
Housing Change: Social Progress Through Two 1960s Families in *To Kill a Mockingbird*
and *Guess Who's Coming to Dinner*
Mary Ryan, Virginia Tech
Upstairs, Downstairs: Vernacular Architecture and Social Mise-en-Scène in *Bigger than Life*
Trevor McCulloch, The University of Chicago
The Heart of Melodramas
Samantha Quill, Columbia College, Chicago

PANEL 0322 Classical Antiquity IV: Destroying the *domus*

Chair: Meredith E. Safran, Trinity College
Domus-tic Violence: Cinematic Romans as a Threat to House and Home
Jerry B. Pierce, Penn State, Hazelton
Pax Sells...But Who's Buying? Home and Empire in Crytek's *Ryse: Son of Rome* (2013)
Matthew Taylor, Beloit College
No Second Troy...in Space: Relinquishing Home in *Battlestar Galactica* (2003-2009)
Meredith E. Safran, Trinity College

PANEL 0323 Homes and Homelands of the Future II: “There’s an Alien on the Telly!” The Construct of Home in Science Fiction for the Small Screen.

Chair: Benjamin Franz, Medgar Evers College, CUNY

Bringing Apes into the Home: Discourses of Early Transmedia Storytelling.

Nicholas Benson, University of Wisconsin, Madison

Home is Where the Scan Lives: From the Real to the Virtual in Ari Folman’s *The Congress*.

Virginia Kuhn, School of Cinematic Arts, University of Southern California

“You have to pick a side”: Navigating Divided Loyalties and Disparate Home Worlds amongst the Crew of the Rocinante in *The Expanse*.

Benjamin Franz, Medgar Evers College, CUNY

PANEL 0324 Immigrants and Refugees II: At Home in the Film Industry

Chair: Frederick A. Bode, Concordia University, Canada

Britons Abroad in Screen Portrayals of the Roman Empire

Tony Keen, University of Roehampton, UK

Strange Land, Strange Love: Translation and Alienation in Abbas Kiarostami’s *Toyko*

Simran Bhalla, Northwestern University

Dreaming of Stardom: Surviving in Hollywood During the Depression Decade

Frederick A. Bode, Concordia University, Canada

PANEL 0325 Horror is Where the Heart Is V: Haunted Spectators

Chair: Walter C. Metz, Southern Illinois University

“We’re all in our private traps”: Reconfiguring Suburbia’s Protective Borders in *Psycho*

Kevin McKenna, University of South Florida

Murder Husbands: Aggrieved Entitlement and Belonging in *Hannibal* Fan Works

Ami Sommariva, Portland State University

Racism, from Head to Home: Implicit Association and Jordan Peele’s *Get Out* (2017)

Walter C. Metz, Southern Illinois University

PANEL 0326 No Place Like Home—In the Film Musical I: A Full House

Chair: Ciara Barrett, National University of Ireland, Galway

Life Upon the Wicked Stage: Examining the Decreasing Role of Stage as Home in Film Musicals

Sarah Ford, Youngstown State University

Who’s in Charge of the House? Imagination and Gender Roles in *Mary Poppins*

Cynthia A. Crane, University of Cincinnati

Racial Integration in the Urban-Dance Musical, America vs. Britain

Ciara Barrett, National University of Ireland, Galway

Lunch Break: 11:30 AM-12:30 PM

Session 3: 12:45-2:15 PM

PANEL 0331 Defending the Homeland II: Defining—and Defending—Other Homelands

Chair: A. Bowdoin Van Riper, Martha's Vineyard Museum
Glass Empires: Cooke Lenses, WWI, and British Nationalism
Alain Daigle, University of Wisconsin, Milwaukee
Super-Secret Somebodies, *The Americans* as History as Allegory
Trip McCrossin, Rutgers University
In the Land of Blood and Money: Revisiting Bosnian War Films
Zoran Samardzija, Columbia College, Chicago

PANEL 0332 Classical Antiquity V: Troubled Coupledness in Roman Homes

Chair: Meredith D. Prince, Auburn University
“Will I Forget Them?” *Nostos* and HBO's *The Leftovers* (2014-2017)
Stephen Froedge, University of Illinois, Urbana-Champaign
Return to Carthage: Marriage and Gender Roles in *Gone Girl* (2014) and the *Aeneid*
Kaitlin Moleen, West Essex Regional High School
Roman Homewrecker: Poppaea as Domestic Threat in *The Sign of the Cross* (1932) and *Quo Vadis* (1951)
Meredith D. Prince, Auburn University

PANEL 0333 Documentary I: Histories and Homelands

Chair: Mia Treacey, Monash University, Australia
Proposal for a New-Old Method: Off-Roaded Audiovisual History through a New
Historiophoty of Polyvocality and Human-to-Human Interactivity via Live Participatory
Documentary
Kim Nelson, University of Windsor
The Young Queen at Home: The Domestic as Political in Biopics of Victoria
Carol Dole, Ursinus College
When Defending the Homeland Gets Complicated: Canadian and German Memories of
Strategic Bombing in *Death by Moonlight* (1992) and *Der Feuersturm* (2003)
Robert Nelson, University of Windsor

PANEL 0334 Race and Ethnicity IV: Terrifying Places: Cinematic Presentations of “Black” Spaces

Chair: Robin R. Means Coleman, University of Michigan
Revisiting '90s Horror: *Candyman*, *Candyman*, *Candyman*, *Candyman*, *Candyman*
Julie Martin, Southern Illinois University
African-Americans in Other People's Homes: “Vulgar Tastes” in *Trading Places* (1983)
and *Coming to America* (1988)
Alex Symons, University of Hartford
A Peaceful Place Denied: The Suburbs and Burial Grounds in Horror
Robin R. Means Coleman, University of Michigan

PANEL 0335 Westerns: Where the Deer and the Antelope Play III: African Americans in Westerns: Finding a Scholarly Home

Chair: Ramal Johnson, Howard University, and William Hart, Norfolk State University

A Brief History of African Americans in Westerns

William Hart, Norfolk State University, and *Cathy Jackson, Norfolk State University*

The Black Fox: The story of the African American Cowboy Britt Johnson in History, in Novel and in Film

Cathy Jackson, Norfolk State University, and William Hart, Norfolk State University

Bogle's Stereotypes and the Western

Ramal Johnson, Howard University, and William Hart, Norfolk State University

PANEL 0336 Horror Is Where the Heart Is VI: Domestic Horrors

Chair: David Sweeney, The Glasgow School of Art, Scotland

Uncanny and Home Invasion: Parasitizing the Domestic Space in Contemporary Spanish Film

María Gil Poisa, Bates College

The Stepford Wives and Feminism's Reoccurring Nightmare

Ruth Wollersheim, Century College

Representations of the Domestic Environment in *Inside No. 9*

David Sweeney, The Glasgow School of Art, Scotland

Session 4: 2:30-4:00 PM

PANEL 0341 Classical Antiquity VI: Can Classics Domesticate the Wild West?

Chair: Monica S. Cyrino, University of New Mexico Albuquerque

Terror in a Turnus Town: Vergil's "Wild West," and Ours

Robert White, The Beaumont School

Home(r) on the Range: Classical Antiquity and Identity Politics in the American Western

Kirsten Day, Augustana College

The Violence of Home and the Homeric in HBO's *Westworld* (2016)

Monica S. Cyrino, University of New Mexico

PANEL 0342 Indie Film III: If These Walls Could Talk: Exploring the Spaces of Independent Production and Exhibition

Chair: Matt Connolly, University of Wisconsin, Madison

Around the Home with Orson Welles

Robert Kroll, St. Clair County Community College

A Home on Wellington Avenue: Kartemquin Films, Independent Documentary, and Chicago's North Side

Heather McIntosh, Minnesota State University, Mankato

Nocturnal Dreams and Divine Subversions: Programming and Performance at the Palace Theatre, 1969-1972

Matt Connolly, University of Wisconsin, Madison

PANEL 0343 Westerns: Where the Deer and the Antelope Play IV: Women and the Homeplace

Chair: Gaylyn Studlar, Washington University, St. Louis
Annie Oakley's Home in the Western
Katherine Johnson, Indiana University
Not So Home on the Range: The Ideology of Home in *The Homesman* (2014)
Thomas Prasch, Washburn University
Desire, Death, and the Unheimlich: Women and Home in the Postwar American Western
Gaylyn Studlar, Washington University, St. Louis

PANEL 0344 Horror Is Where the Heart Is VII: Working Class Horrors

Chair: Susan Kerns, Columbia College Chicago
Metropolitan Nightmare: *It Follows* and the Anxieties of Middle-Class America
Katie Lizza, Lehigh University
Home is Where the Hoodie Is: Home, Class, and Moral Panic in British Hoodie Horror
Lindsey Decker, Boston University
The Modern Gal's Home: Sites of Horror in Brian DePalma's *Sisters*
Susan Kerns, Columbia College Chicago

PANEL 0345 Homelessness and the Media I

Chair: Till Kadritzke, Freie Universität Berlin, Germany
The Aesthetics of Poverty: Representing the Homeless vs. the Houseless
Peter Falanga, BCCTV, Portland
Evictions in Spanish cinema after the Recession of 2008: *At your Doorstep* (2016) by Eduard Cortes and *The Farm of Pas* (2015) by Silvia Munt.
Ana Aguilera, Utah Valley University
Homes Left, Homes Lost: New Hollywood, Expressive Subjectivity, and the Romance of Homelessness
Till Kadritzke, Freie Universität Berlin, Germany

Break: 4:15-4:30 PM

Session 5: 4:30-6:00 PM

PANEL 0351 Melodrama III: Melodrama & Mystery

Chair: E.L. McCallum, Michigan State University
He's "Worn Out His Welcome": Evicting the Deceptive Suitor in "Strange Illusion" and "Danger Signal")
Gail Sheehan, Salem State University
The Boar's Head Reborn: Narrative Transformation in Welles' *Chimes at Midnight*
Erica Moulton, University of Wisconsin, Madison
Nurturing Melodrama: Reinventing the Genre for the 21st Century
E.L. McCallum, Michigan State University

**PANEL 0352 Community, Family, and State as Home in Jewish Cinema III:
Building Religious and Secular Jewish Homes in North America**

Chair: Rebecca Margolis. University of Ottawa, Canada
The Younger Generation: Jews and Place in Frank Capra's America
Jeffrey Haus, Kalamazoo College
Cantors on Trial: *The Jazz Singer* and *The Cantor's Son*
Nicole Siegel, Fordham University
Language as Home in New Yiddish Cinema
Rebecca Margolis. University of Ottawa, Canada

**PANEL 0353 Homes and Homelands of the Future III: The Sights and Sounds of
Genre-Blending**

Chair: Benjamin Franz, Medgar Evers College, CUNY
Bridging the Upside Down: Television and Audio "Spectatorship"
Megan Farriello, George Mason University
A "Safe Place": The Western "Home" and its Mutation in *Logan* (2017)
J. Paul Johnson, Winona State University
The Twisted Road to Terminus: Holocaust Imagery in AMC's *The Walking Dead*
Brian E. Crim, Lynchburg College

PANEL 0354 The Darker Side of Home I: New York Noir and Horror

Chair: James J. Ward, Cedar Crest College
Klute and the Escape from John Lindsay's New York
Rick Armstrong, Kingsborough Community College (CUNY)
Scorsese's Nightwatchmen: The Heroic Delusions of Melancholy Loners in *Taxi Driver*
and *Bringing Out the Dead*
T.J. Keeley
Home is Where the Crypt Is, or, Tithonic Domesticity in Tony Scott's *The Hunger* (1983)
James J. Ward, Cedar Crest College

PANEL 0355 Classical Antiquity Roundtable

Chair: Meredith Safran, Trinity College

6:15 PM – New Author Recognition and Signing (registration area)

7:00 PM: AREA CHAIRS Meeting/Reception (Room TBA: see registration desk)

8:00 PM: Screening II (Walker)

Feature: *The Dying of the Light* (Peter Flynn, 2015)

The Dying of the Light explores the history and craft of motion picture presentation through the lives and stories of the last generation of career projectionists. The film is a loving tribute to the art and romance of the movies—and to the unseen people who brought the light to our screens.

SATURDAY, NOVEMBER 4

Session 1: 8:30-10:00 AM

PANEL 0411 Defending the Homeland III: Laughing Matters: War, Humor, and American Identity

Chair: A. Bowdoin Van Riper, Martha's Vineyard Museum
A Veteran's Sense of Humor?: Jack Benny, Mae West, and the Great War's Impact on American Comedy

Chris Sterba, San Francisco State University
Americanizing Laughter: The Development of Feature-Length Comedy and American Nationalism

Megan Boyd, University of Wisconsin, Madison
Incident on a Very Small Island: Homeland Defense as Cold War Comedy in *The Russians Are Coming, The Russians Are Coming!*
A. Bowdoin Van Riper, Martha's Vineyard Museum

PANEL 0412 Classical Antiquity VII: Refiguring the *oikos*

Chair: Rocki Wentzel, Augustana University
Antonio D'Alfonso's *Antigone* (2012): Looking at Contemporary Societies through Oedipus' Ravaged Home
Anastasia Pantazopoulou, University of Florida
Selling Nostalgia: Home as Commodity in *Mad Men* (2007-2015) and the Attic Orators
Hilary J. C. Lehmann, Knox College
Prison as Home: Chamber, Cave, and Underworld in Abrahamson's *Room* (2015)
Rocki Wentzel, Augustana University

PANEL 0413 Immigrants and Refugees III: Documenting Home

Chair: Deborah Kitchen-Døderlein, University of Oslo, Norway
Negotiating Borders, Gender, and Identity: A Transnational Feminist Study of Documentary Film *Sonita* (2015)
Najmeh Moradiyan Rizi, University of Kansas
Belonging and Britishness: West Indian Struggles and Spaces in Postwar Immigration
Darrell Newton, University of Wisconsin, Eau Claire
No Home Movie and Homelessness of the Essay Film
Andrei Kartashov, University of Kansas/Fulbright

PANEL 0414 LGBTQ III: Queering the Sitcom Family

Chair: Aaron Gurlly, Salisbury University
Bricolage, Intersectionality, and the Queer Chosen Family in *The Unbreakable Kimmy Schmidt*
David Hennessee, California Polytechnic State University
Just the Two of Us: *Sanford and Son's* Portrayal of Fred and Lamont's Queer Heterosexual Black Family
Aaron Gurlly, Salisbury University

PANEL 0415 Documentary II: The Pain and Pleasure of Home and Family

Chair: Mia Treacey, Monash University, Australia

A World of One's Own: Chantal Akerman's *No Home Movie*

Patricia Furnish, Independent Scholar and Documentary Filmmaker

Returning Home: A Creative Exploration of Self and Home

Lara Bardsley, La Trobe University, Australia

A Contextual Analysis of Hermano Puli and Felix Manalo: Understanding Faith and Family

Florante E. Delos Santos, University of Makati, Philippines, Cynthia Margaretta

R. José, University of Makati, Philippines; Sherren B. Manaois, New Era University, Philippines

PANEL 0416 No Place Like Home—In the Film Musical II: Firm Foundations

Chair: Kelli Marshall, DePaul University

Family Ties and House Foundation: Fatalism in Modern Musical

Matthew Ari Elfenbein, NYU

Playing Games on Rodeo Drive: Gene Kelly's House as an Extension of the Film Musical

Kelli Marshall, DePaul University

Session 2: 10:15-11:45 AM

PANEL 0421 Classical Antiquity VIII: Family and Alienation

Chair: Martha Habash, Creighton University

Nostos and the Adoptive *Oikos* in Disney's *Hercules* (1997) and *Superman II* (1980)

Katherine R. De Boer, Indiana University

Home Is Where the Heart Is: Orphic Aspects of *What Dreams May Come* (1998)

Janice Siegel, Hampden-Sydney College

Identity and Belonging in Sophocles' *Oedipus Tyrannus* and Showtime's *Dexter* (2006-2013)

Martha Habash, Creighton University

PANEL 0422 Changing Notions of Home I: Nostalgia and Romanticism

Chair: Matt Connolly, University of Wisconsin-Madison

The Loss of Home in Rural America - How U.S. Independent Cinema Reflects the Vanishing Idea of a Sense of Home

Sven Weidner, University of Bamberg, Germany

Romanticism in Television: Looking Back at the Home in Rural American

Erwin F. Erhardt, III, University of Cincinnati

Returning Home in the 21st Century Nostalgia Film

Christine Sprengler, Western University, Ontario, Canada

PANEL 0423 At Home with TV Families II: Fact vs. Fiction

Chair: Stan Pelkey, Florida State University
Gloria and the Pritchetts: *Modern Family* and National Belonging
Delia Poey, Florida State University
Dexter at Home in Suburbia: Domesticated Monster / Ideal Father
Stan Pelkey, Florida State University

PANEL 0424 At Home in Australia I

Chair: Mia Treacey, Monash University, Australia
Crisis and Belonging: Representing Afghan Hazaras in Australia
Laurel Mackenzie, RMIT, Australia
“Como Olvidar” meets “Warlpiri Woman” in Warwick Thornton’s *Samson and Delilah*
Anne Barnes, NYU, Sydney Australia
David Stratton: a cinematic life. Biographical documentary, national cinematic history or both?
Mia Treacey, Monash University, Australia

PANEL 0425 Race and Ethnicity V: The Horror of It All!: Symbolic Meanings, Real Threats

Chair: Novotny Lawrence, Southern Illinois University
Predatory Ritual Grounds: Amiri Baraka’s *Dutchman* and Jordan Peele’s *Get Out*
Wendy Rountree, North Carolina Central University
Of Monsters and Mnkisi in Blaxploitation Horror Films
Melinda Stang, University of Southern California
White Mansions, Black Bodies: *Get Out* and the New Age Slave Plantation
Novotny Lawrence, Southern Illinois University

PANEL 0426 Horror Is Where the Heart Is VIII: “Safe” Spaces

Chair: Ashley R. Smith, Northwestern University
The Hovel Condemned: The Environmental Psychology of Place in Horror
Jacqueline Morrill, Worcester State University
“I Like New York in June”: Terrors of the City in *The Fisher King*
Cynthia J. Miller, Emerson College
Not Quite Home: Residential Horrors and Unfamiliar Abodes in Modern Home Invasion Films
Ashley R. Smith, Northwestern University

Lunch: 12:00-1:00 PM

Session 3: 1:15-2:45 PM

PANEL 0431 Classical Antiquity IX: Classical Homes, American-Style

Chair: Darel Tai Engen, California State University, San Marcos
Back to Boone City: *Oikos* and *Gamos* in *The Best Years of Our Lives* (1946)
Gregory N. Daugherty, Randolph-Macon College
“This Love of the Land”: The Value of Home in *Gone with the Wind* (1939), *Gladiator* (2000), and *300* (2007)
Jaclyn Neel, Temple University
History Matters: Americanizing the Ideal of Home in Greece and Rome on Film and Its Consequences
Darel Tai Engen, California State University, San Marcos

PANEL 0432 Be/longing: Women and the American Home III: Forging Ideals of the "Woman's Role" in the Home

Chair: Lynne Benson, University of Massachusetts, Boston
Marrying for Victory: The Domestic Ideal and Defensive Nationalism in American World War II Films
Michele Curran Cornell, Kent State University
Reel Homemakers: The Placement of Female Film Stars within the Domestic Sphere in *Screenland* Film Fan Magazine
Megan Heatherly, Columbia University
You can be sure if it's Betty: Betty Furness and Marketing to the American Woman as Consumer
Lynne Benson, University of Massachusetts, Boston

PANEL 0433 Race and Ethnicity VI: They All Look Alike to Me: Ethnic Representations in Film and TV

Chair: Jon Cowans, Rutgers University
Filipino Family: Expectations Versus Reality
Analiza Arcega, Florante E. Delos Santos, and Sherren Manaois, University of Makati, Philippines
The Structure and Super Structure of Hate: Hispanics in Hollywood Films
Jorge Barrueto, Walsh University
No Direction Home: Repurposing the Miscegenation Drama in the 1950s
Jon Cowans, Rutgers University

PANEL 0434 Westerns: Where the Deer and the Antelope Play V: Feeling at Home in the West

Chair: Sue Matheson, University College of the North, Manitoba, Canada
“Anywhere I Hang my Head is Home”: Mourning and Melancholia as Psychological Home in the American West
Christopher Minz, Georgia State University
Having a Home—Come Hell or High Water
Sue Matheson, University College of the North, Canada

PANEL 0435 Horror Is Where the Heart Is IX: Split Personalities

Chair: Lisa Cunningham, Independent Scholar
More “Qualified to Understand”: Active-Passivity in the Home in *Poltergeist* (1982)
Morgan Wallace, University of South Florida
Bates Motel: The Uncanny House as a Localized Site of Identity
Jessica Sellin-Blanc, University of Wisconsin, Milwaukee
“Do You Know What Your Daughter Did?": Possessed Girls as a Trope of the Failure of the “Home”
Lisa Cunningham, Independent Scholar

PANEL 0436 Defending the Homeland IV: The Business of War

Chair: *Karen Randell, Nottingham Trent University, UK*
Prisoners of Wartime: The Japanese POW Camp Experience in Contemporary Cinema
Ken Provencher, Independent Scholar
“You can almost see home from here”: Christopher Nolan’s *Dunkirk* in the context of BREXIT
Karen Randell, Nottingham Trent University, UK

Break: 3:00-3:15 PM

Session 4: 3:30-5:00 PM

PANEL 0441 Classical Antiquity X: The Horrors of Home, From Atreus to Zombies

Chair: Amy Norgard, Truman State University
Orestes Bates: Matricide and Psychosis in *Psycho* (1960) and *Bates Motel* (2013-2017)
Scott A. Barnard, The Lawrenceville School
Home at Any Cost: Aeneadic Echoes in AMC’s *The Walking Dead* (2010-)
Maxwell Paule, Earlham College
“She desires of my blood”: Classical Narratives of Family, Exile, and the Monstrous Feminine in *The Witch* (2016)
Amy Norgard, Truman State University

PANEL 0442 At Home with TV Families III: Family Dynamics in the Home—from City to Country to Cartoon.

Chair: Erwin F. Erhardt, III, University of Cincinnati
ABC’s “Family-Likable Teenager Routine”: 1960s Sitcoms and Broadcast Network Audiences
Caryn Murphy, University of Wisconsin Oshkosh
Heading Home: A Close Reading of *The Simpsons*’ Opening Sequence
Paul Arras, SUNY, Cortland
Alone at Home: The Seriality of Loneliness in *The Big Bang Theory*
Denis Newiak, Brandenburg University of Technology

PANEL 0443 Race and Ethnicity VII: Of Matriarchs and Media: Reflections on Representation and the Meaning of Home

Chair: *Yvonne D. Sims, South Carolina State University*

Home is Where My Culture Lies

Allison Upshaw, University of Alabama

Nigerian Nurse Wives and *omugwo*

Gloria Okolugbo, University of Jos, Nigeria; Research and Training for Real Empowerment, Ltd.

Foxy Brown and Cookie Lyon: How the Matriarchal Figure has evolved in Film and Television

Yvonne D. Sims, South Carolina State University

PANEL 0444 Exhibition and Reception I: Shaping Media for Home, Shaping Home with Media

Chair: Caleb Allison, Indiana University

Find Home Through Comedy: Stephen Colbert on Richard Mourdock

Ashley Sandlin, University of Minnesota

“No Place Like Home”: L. Frank Baum, HGTV and the Fairylands of Consumer Culture

Cary Elza, University of Wisconsin, Stevens Point

Cultivating Collectors: Negotiating Domestic Film Archives

Caleb Allison, Indiana University

PANEL 0445 Home Sweet Home I: Reworking Narratives, Reshaping Home

Chair: Valerie Pennanen, Calumet College of St. Joseph

National Heroine: Image of Women on Indonesian History Films

Lala Palupi Santyaputri, University of Pelita Harapan, Indonesia

JFK and *Parkland*: Same scene, different act, and altered institutional trust

Kim Hixson, Utah State University, and [Aaron Hocker, Utah State University]

Home is Where the Dog Is: Penrod Schofield and Duke in Hollywood Films of the ‘20s and ‘30s

Valerie Pennanen, Calumet College of St. Joseph

PANEL 0446 Melodrama IV: Melodrama on the Tube

Chair: Jelena Jelušić, Northwestern University

Through a Mirror Infinitely: Melodrama and Nihilism in Fassbinder’s *World on a Wire*

Alex W. Bordino, University of Massachusetts, Amherst

You Can Go Home Again: *True Blood* and the Myth of the South

Shirley (Holly) Stave, Northwestern State University

Melodrama in late-Yugoslav TV: Anticipation of National and Ideological Tensions through Gender Performance

Jelena Jelušić, Northwestern University

End of Conference Panels

6:00 PM Plenary Session:

Cocktails, Banquet, and Keynote (Empire Room)