

2017 *FILM & HISTORY* CONFERENCE SCHEDULE

Last Updated: 13 September 2017

THURSDAY, November 2

Session 1: 8:30-10:00 AM

Registration

Session 2: 10:15-11:45 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 at Urbana-Champaign

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

Dan Curley, Skidmore College

PANEL 0222 Home Invasion I: PostWar America

Chair: Gail Sheehan, Salem State University

Noir in the Suburbs: Social and Cinematic Geography in Act of Violence

Nathaniel Deyo, University of Florida

He's "Worn Out His Welcome": Evicting the Deceptive Suitor in "Strange Illusion" and "Danger Signal")

Gail Sheehan, Salem State University

PANEL 0223 Immigrants and Refugees I: Recreating Home in Diaspora

Chair: Benzi Zhang

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 0224

PANEL 0225 Documentary I: Home, Family, and Nation

Chair: Mia Treacey, Monash University, Australia

A contextual analysis of Hermano Puli and Felix Manalo: understanding faith and family

Florante E. Delos Santos, Cynthia Margaretta R. José, & Sherren B. Manaois,

University of Makati, Philippines

Refashioning Home in the Postindustrial Ruin: Depictions of Domestic Crisis and Intersectional Working-Class Feminism in Steffi Domike's *Women of Steel* (1985)
Benjamin Ogrodnik, University of Pittsburgh

PANEL 0226 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
Home is a Series of URLs: James Baldwin's Presence in 2017
Gerald Butters, Aurora 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

PANEL 0227 Horror is Where the Heart Is I: Horror is Skin Deep

Chair: Emerson Pehl, Simmons College
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
More Than Just Complicit: The Horrors of White Womanhood in *Get Out*
Emerson Pehl, Simmons College

Lunch Break: 12:00-1:00 PM

Session 3: 1:15 -2:45 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 at 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, City University of New York
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 II: 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

Claustrophilia: 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

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

PANEL 0236

Session 4: 3:00-4:30 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 and Henry Thompson, University of

Manchester

PANEL 0242 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, City University of New York

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 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

The Nicole Conn Film Family: Grassroots Fandom and Lesbian Romance

Chelsea McCracken, Beloit College

Suffering Sappho!: The Library at Alexandria, Quotation, and Survival

Kiki Loveday, University of California, Santa Cruz

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*

Scott Oberacker and Johanna Church, 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

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: 4:30-5:00 PM

Session 5: 5:00-6:30 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
“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
Damaged Goods? Fractured Females in *Newland*
Sonja M. Hedgepeth, Middle Tennessee State University, shedgepe@gmail.com
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 1: 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

7:00 PM: Area Chair Reception

8:00 PM: Screening I

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
Trans Family: *Transparent* vs. Documentary Life
Rebecca Bell-Metereau, Texas State University
Like A Lotus In Full Bloom: Slums and Queer Love Rising in *The Blossoming of Maximo Oliveros*
Christian Ylagan, Western University

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

Chair: Liat Steir-Livny, Sapir Academic College & The Open University of Israel
Statuettes of Limitations: The "Holocaust" Finds a Home at the Oscars 1945-1948
Lawrence Baron, San Diego State University
Fatherlands: Depictions of Home and Culture in Jewish Personal Essay Film
Roberta Ora, University of California, Santa Cruz
Representing "Home" in the Israeli Documentary *The Flat*
Liat Steir-Livny, Sapir Academic College

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

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

Chaos Reigns: Affected Fear in Lars Von Trier's *Antichrist*

Stephanie MacDonell, Ohio University

PANEL 0316 Indie Film I: 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

Idebrando G. Caday, Florante E. Delos Santos, and Sherren B. Manaois,
University of Makati

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 Hazleton

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
“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
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

PANEL 0324 Panel II: At Home in the Film Industry

Chair: Frederick A. Bode, Concordia University, Montreal
Britons Abroad in Screen Portrayals of the Roman Empire
Tony Keen, University of Roehampton, UK
Dreaming of Stardom: Surviving in Hollywood During the Depression Decade
Frederick A. Bode, Concordia University, Montreal
Strange Land, Strange Love: Translation and Alienation in Abbas Kiarostami’s *Toyko*
Simran Bhalla, Northwestern University

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
Racism, from Head to Home: Implicit Association and Jordan Peele’s *Get Out* (2017)
Walter C. Metz, Southern Illinois University
Murder Husbands: Aggrieved Entitlement and Belonging in *Hannibal* Fan Works
Ami Sommariva, Portland State University

PANEL 0326 No Place Like Home—In the Film Musical I

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 at 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 II: Histories and Homelands

Chair: Mia Treacey, Monash University, Australia
Proposal for a New-Old Method: Off-roading Audiovisual History through a New
Historiophoty of Polyvocality and Human-to-Human Interactivity via Live Participatory
Documentary
Kim Nelson, University of Windsor, Canada
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, Canada

**PANEL 0334 Race and Ethnicity IV: 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 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
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

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 Albuquerque

PANEL 0342 Home Invasion II: Domestic Interruption

Chair: Gloria Okolugbo
Rescued by Rover: "Home" as cultural construct, "home" as cinematic locus
Mark D. West
Nigerian Nurse Wives and *omugwo*
Gloria Okolugbo

PANEL 0343 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 0344 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 Prash, Washburn University
Desire, Death, and the Unheimlich: Women and Home in the Postwar American Western
Gaylyn Studlar, Washington University – St. Louis

PANEL 0345 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 0346 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: 4:00-4:45 PM – New Author Recognition and Signing

Session 5: 5:00-6:30 PM

PANEL 0351 Melodrama III: International Melodrama

Chair: Erica Moulton, University of Wisconsin-Madison
Nurturing Melodrama: Reinventing the Genre for the 21st Century
E.L. McCallum, Michigan State University
Gendered City: Domesticity, Career and Tradition vs. Modernity in Telugu Movies
Deepthi Krishna, University of Hyderabad
The Boar's Head Reborn: Narrative Transformation in Welles' *Chimes at Midnight*
Erica Moulton, University of Wisconsin-Madison

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
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

PANEL 0353 Horror is Where the Heart Is VIII: Liminal Homes

Chair: Joshua Pederson, Boston University
The Twisted Road to Terminus: Holocaust Imagery in AMC's *The Walking Dead*
Brian E. Crim, Lynchburg College
The Terror of Homelessness: Fear and Dread in von Trier's *Melancholia*
Joshua Pederson, Boston University

PANEL 0354 Homes and Homelands of the Future, III: The Sights and Sounds of Science Fiction 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

PANEL 0355 The Darker Side of Home: NY 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 0356 Classical Antiquity Roundtable

Chair: Meredith Safran, Trinity College

8:00 PM: Screening II

SATURDAY, November 4

Session 1: 8:00-9:30 AM

Registration

Session 2: 9:45-11:15 AM

PANEL 0421 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 0422 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 0423 Immigrants and Refugees III: Documenting Home

Chair: Deborah Kitchen-Døderlein

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 0424 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 0425 Documentary III: The Pain and Pleasure of Home

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

The Pain of Implantation: *Celluloid* as the Tale of the Deterrence and Retrieval

Das Parvathy, A. P. Anupama, & Vinod Balakrishnan, National Institute of Technology, Tiruchirappalli, Tamil Nadu, India

PANEL 0426 No Place Like Home—In the Film Musical II

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

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

Session 3: 12:45- 2:15 PM

PANEL 0431 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 0432 Changing Notions of Home I

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

Returning Home in the 21st Century Nostalgia Film

Christine Sprengler, Western University, Ontario, Canada

PANEL 0433 At Home with TV Families II: Fact vs. Fiction: Architecture, Structural Images, and Space in Television Homes

Chair:
Show Rooms: Domestic Sitcom Architecture
Laura LaPlace, Northwestern 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 0434 At Home in Australia I

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

PANEL 0435 Race and Ethnicity V: 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 0436 Horror is Where the Heart Is IX: “Safe” Spaces

Chair: Ashley R. Smith, Northwestern University
The Hovel Condemned: The Environmental Psychology of Place in Horror
Jacqueline Morrill, Worcester State University
Family matters: The subversion of traditional family structures and building of tribes in the *American Horror Story* anthology
Susanne Bergmann, Independent Scholar
Not Quite Home: Residential Horrors and Unfamiliar Abodes in Modern Home Invasion Films
Ashley R. Smith, Northwestern University

Session 4: 2:30-4:00 PM

PANEL 0441 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 0442 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 0443 Race and Ethnicity VI: They All Look Alike to Me: Ethnic Representations in Film and TV

Chair: Jon Cowans, Rutgers University

No Direction Home: Repurposing the Miscegenation Drama in the 1950s

Jon Cowans, Rutgers University

Filipino Family: Expectations Versus Reality

Analiza Arcega, Florante E. Delos Santos, Sherren Manaois, University of Makati

The Structure and Super Structure of Hate: Hispanics in Hollywood Films

Jorge Barrueto, Walsh University

PANEL 0444 Westerns: Where The Deer and The Antelope Play V: Feeling at Home in the West

Chair: Sue Matheson, University College of the North

“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

PANEL 0445 Horror is Where the Heart Is X: Split Personalities

Chair: Lisa Cunningham, Independent Scholar

“Do You Know What Your Daughter Did?": Possessed Girls as a Trope of the Failure of the “Home”

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

PANEL 0446 Defending the Homeland IV: The Business of War

Chair: Karen Randell, Nottingham Trent University, UK
Semper Fidelis: An Investigation of the Propaganda, Visual Culture, and Wartime Sentiment in *Hail the Conquering Hero*.
Phyllis M. Asztalos, Florida State University
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: 4:00-4:30 PM

Session 5: 4:30-6:00 PM

PANEL 0451 Classical Antiquity 10: 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 0452 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, NY
Romanticism in Television: Looking Back at the Home in Rural American
Erwin F. Erhardt, III, University of Cincinnati

PANEL 0453 Race and Ethnicity VII: Of Matriarchs and Media: Reflections on Representation and the Meaning of Home

Chair: Yvonne D. Sims, South Carolina State University
Foxy Brown and Cookie Lyon: How The Matriarchal Figure has evolved in Film and Television
Yvonne D. Sims, South Carolina State University

Home is Where My Culture Lies
Allison Upshaw, University of Alabama

PANEL 0454 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 0455 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, Jakarta, Indonesia
JFK and *Parkland*: Same scene, different act, and altered institutional trust
Kim Hixson 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 0456 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

6:30 PM Banquet and Keynote Address