Console-ing Passions at Notre Dame

An international conference on television, video, audio, new media, and feminism

June 16–18, 2016
Notre Dame Conference Center, McKenna Hall
Console-ing Passions was founded in 1989 by a group of feminist media scholars and artists looking to create a space to present work and foster scholarship on issues of television, culture, and identity, with an emphasis on gender and sexuality. The original board included Julie D’Acci, Jane Feuer, Mary Beth Haralovich, Lauren Rabinowitz, and Lynn Spigel. Console-ing Passions is not a membership organization but is instead comprised of a board of scholars whose interests converge around the study of media. The first Console-ing Passions conference was held at the University of Iowa in 1992.

The University of Notre Dame Organizing Committee Welcomes You to CP@ND

Media studies and identity studies at Notre Dame and in the academy at large have expanded tremendously since Console-ing Passions was last held at this university in 2000, and hosting the conference here in 2016 will enable measured reflection on these evolutions. We are excited to bring so much cutting-edge scholarship to this campus and look forward to seeing how the work presented at this conference will help shape critical conversations on television, digital culture, and identity for years to come.

To help foster those conversations across our three days together, we have assembled an invigorating array of paper panels, discussion-based forums, and creative work presentations, as well as a keynote address and plenary session. Our keynote speaker is Anikó Imre, who will address issues of identity and media from a global perspective and explore how issues of globalization are affecting feminist media studies. The plenary session brings together five scholars from a range of perspectives to reflect on the ways in which their scholarship, their cultural and political investments, and their understanding of their field have evolved as they’ve developed from student scholars into teaching faculty, mentors, activists, and public intellectuals. We expect that this plenary will spark a lively public conversation about the ongoing cultural, professional, and intellectual transformations we all face as media critics and creators.

And we trust that our intellectual discussions about television and other media forms will be watched over with great admiration by Saint Clare of Assisi, the patron saint of television and the honorary icon of our conference. When Clare was ill and unable to attend Mass, she reported that the Lord granted her miraculous powers of sight so she could see the distant ceremony taking place in her bedroom. Let Clare’s spiritual dedication to bringing her beloved community and what she loved to view closer to her inspire us all at CP@ND!

CP@ND Organizing Committee

Christine Becker  
Suzi F. Garcia  
Michael Kackman  
Mary Celeste Kearney  
Susan Ohmer  
Pamela Wojcik

Conference Schedule

Unless otherwise noted, all events will be in the Notre Dame Conference Center at McKenna Hall.

Thursday, June 16

8 a.m.  
Registration

8–8:30 a.m.  
Continental Breakfast  
Atrium

8:30–10:15 a.m.  
Session A

A1. Representations of Crime and Policing  
Room 100–104

Chair: Caryn Murphy, University of Wisconsin Oshkosh

“John Walsh, America’s Father: Reading the Gendered Spectatorship of America’s Most Wanted”  
Racquel M. Gonzales, University of California, Irvine

“True Crime Television as Public Service: The Case of Disappeared”  
Amanda Keeler, Marquette University

“Stand Up, Fight Back: Race and Policing in the Prime-Time Serial”  
Caryn Murphy, University of Wisconsin Oshkosh

A2. Fandom and Fan Production  
Room 112–114

Chair: Darlene Hampton, University of Notre Dame

“It’s About Gay Teen Wizards: Carry On as Fanon and Queer Space”  
Megan Connor, Indiana University

“Look at Us Both: Appearances of Femininity in M/M Fanworks”  
JSA Lowe, University of Houston

“Old School, New Media: Pretty Little Liars and Transmediated Tween Engagement with the Always Present Past”  
Lucy Baker, Griffith University in Australia

“Conceal, Don’t Feel: The Centrality of Gender in the Neoliberal Policing of Fandom in the Digital Public Sphere”  
Margaret Rossman, Indiana University
A3. Trans Identities and Representations  Room 200
Chair: Najmeh Moradiyan Rizi, University of Kansas

“Constructing the ‘Right’ Kind of Trans Women—The Role of Cisheteronormativity in Vanity Fair’s Making of Caitlyn”
Sascha Angermann, Purdue University

“Doing Queer Time on YouTube: Transgender Vloggers, Temporality, and Normality Politics”
Stephanie Berberick, Pennsylvania State University

“Nobody’s Perfect': The Allure of the Temporary Transvestite”
Chelsea McCracken, University of Wisconsin-Madison

“Ethnosexual Frontiers: Western Media and Representations of Transsexuality in Iran”
Najmeh Moradiyan Rizi, University of Kansas

A4. Entrepreneurship  Room 202
Chair: Heidi Zimmerman, Macalester College

“Sisters Are Doin’ It For Themselves: Hillary Clinton’s Female-Owned Online Media Outreach Strategy”
Katherine Haenschen, University of Texas at Austin

“Repetition, Routine, & Ritual: How Independent Artists Integrate Practices of Hand-making Crafts and Producing Digital Media”
Erin Flynn Klawitter, Northwestern University

“Film and Television Portraits of High Technology Entrepreneurship: Issues of Diversity and Interpersonal Trust”
Jo Ann Oravec, University of Wisconsin-Whitewater

“Food Babe versus Science Babe: Class, ‘Anti-science,’ and the Limits of Feminized Entrepreneurialism”
Heidi Zimmerman, Macalester College

A5. Domestic Spaces and Ideologies  Room 210–214
Chair: Angel Matos, University of Notre Dame

“A (Bath)room of One’s Own: Sitcom Spaces of Feminine Fantasy”
Simone Becque, Southern Illinois University, Carbondale

“There’s No Place Like Home: Capital, Instagram, and a Digital Domesticity”
Jennifer Sigler, Southern Illinois University, Carbondale

“Active Viewing: Gender and Affect in Postwar Fitness Television”
Karisa Butler-Wall, Bryn Mawr College

“Something’s Flaming in the Gay Kitchen: Transgressive Homemaking and Domestic ‘Failure’ in Queer as Folk”
Angel Matos, University of Notre Dame
B3. Children in Television
Room 200
1:30–3:15 p.m.

Chair: Heather Osbourne-Thompson, California State University Fullerton

"Korrasami Confirmed: Exploring Bisexual Representation in Nickelodeon’s The Legend of Korra"
Sarah Holder, University of Tennessee, Knoxville

"Not Two People, But an Experience: Queer Representation and the Renegotiation of Fan Works in Steven Universe"
Katharine McCain, The Ohio State University

"Bedtime History: Tales of The Hungarian TV Teddy Bear"
Kriszta Pozsonyi, Cornell University

"Free to Be You and Me and Quality Children’s Television"
Heather Osbourne-Thompson, California State University Fullerton

B4. Marketing and Representing Sports
Room 202

Chair: Christine Becker, University of Notre Dame

"A New Playing Field? Female Athleticism in The Grid, CrossFit Games and American Ninja Warrior"
Catherine Harrington, Northwestern University

"Men In Blazers’ BlazerCon: Appropriate Masculinity and Representing a Soccer Fan Utopia"
Charlotte E. Howell, Boston University

"#OneBoldChoice: The NFL and Advertisers on the New Black Dad"
Caroline F. Leader, University of Wisconsin-Madison

B5. Queer Representations
Room 210–214

Chair: Susan Knabe, University of Western Ontario

"Peculiar Performativity: On the Politics of Quare YouTube Web Series"
Faithe Day, University of Michigan

"The Daddy, The He-She, and the She-Wolf: Doing Time, Criminal Status, and Outlaw Butch Identities"
Sasha T. Goldberg, Indiana University

"Queer Affect: Torchwood, Television and (Queer) Unhappiness"
Susan Knabe, University of Western Ontario

C1. Teen Television
Room 100–104

Chair: Mary Beltrán, University of Texas at Austin

"Faking It: Examining Post-Closet Utopias in Teen TV"
Jonathan Cicoski, University of Southern California

"Bursting Free: The Sexual Biopolitics of The Boy in the Plastic Bubble"
Ben Kruger-Robbins, University of California, Irvine

"Producing Feminist Teen Television"
Gry C. Rustad, University of Oslo

"Soy Fabulosa, Hermosa: Latina Teen TV, Empowerment, and Exploitation"
Mary Beltrán, University of Texas at Austin

C2. Identity Matters: Race and Gender in Video Game Studies
Room 112–114

Chair: Jennifer Malkowski, Smith College

"Identity Matters in Gaming: So What? Who Cares?"
Anna Everett, University of California, Santa Barbara

"‘I Turned Out to Be Such a Damsel in Distress’: Noir Games and the Unrealized Femme Fatale"
Jennifer Malkowski, Smith College

"‘You Are Dead!: Race, Gender, and Empathy in Dystopian Games"
Trea Andrea M. Russworm, University of Massachusetts Amherst

"No Time to Dream: Killing Time, Casual Games, and Gender"
Braxton Soderman, University of California, Irvine

C3. Emergent Feminisms: Exploring Solidarities, Ambivalences, and Subjectivities Across Feminized Media Cultures
Room 200

Chair: Maureen Ryan, Northern Illinois University

"Mapping Emergent Feminisms"
Maureen Ryan, Northern Illinois University

"Playing in the Closet: Female Musicians, Capsule Collections, and the Ambivalence of Citational Feminism"
Alyxandra Vesey, University of Wisconsin-Madison

12:30–1:30 p.m.
Lunch
McKenna dining room

THURSDAY
THURSDAY

C4. Undergraduate Research: Identity  Room 202
Chair: Jason Ruiz, University of Notre Dame

“An Epistolary Superhero: The Richardsonian Lineage of Marvel’s Jessica Jones”
Max Bledstein, McGill University

“Keeping up with Kris Jenner: Bad (Celebrity) Motherhood
Jasmine Burger, Indiana University

“#Blackwomanhoodonline: Examining Images and Stereotypes of Black Women in Digital Spaces”
Jasmine Hebel, University of Chicago

“From Jamal and Titus to Baldwin and Kid Fury: The Deconstruction of the Femme vs. Masc Dichotomy in Media for Black Queer Men”
Keenan Smith, Columbia University

C5. Production Labor  Room 210–214
Chair: Christine Becker, University of Notre Dame

“Costume Designer/Everything: Hybridized Identities in Animation Production”
Lauren Boumaroun, University of California, Los Angeles

“Acting Pregnant: Television Actresses and Real-life Pregnancy”
Nettie Brock, University of Missouri

“Challenge Beasts, Comp Throwers, and Social Threats: Gendering ‘Quality’ Formats of CBS Game-Docs”
Michael Rennett, University of Texas at Austin

3:15–3:45 p.m.  Refreshment Break  Atrium

3:45–5:30 p.m.  Session D

D1. FORUM: Teaching While Female:  Room 100–104
Embodied Pedagogy from Feminist Perspectives
Chair: Caroline F. Leader, University of Wisconsin-Madison

Respondents
Jennifer Lynn Jones, Indiana University
Barbara Jane Brickman, University of Alabama
Elana Levine, University of Wisconsin-Milwaukee
Karen Petruska, Gonzaga University

D2. Network Brands and Female Audiences  Room 112–114
Chair: Suzanne Leonard, Simmons College

“Screening Sexual Assault on Freeform’s Switched At Birth: Network Branding and the Cultural Work of Teen Soaps”
Stephanie Brown, University of Illinois, Urbana-Champaign

“Where’s the L in LGBT Audiences? Here TV and the Case of Premium Cable Branding”
Julia Himberg, Arizona State University

“Niche Marketing the Wife Brand: Basketball Wives, Mob Wives and VH1”
Suzanne Leonard, Simmons College

D3. Conceptions of the National  Room 200
Chair: Michelle Kelley, Washington University

“A Recipe for Disaster: A Close Look at Netflix’s Orange is the New Black Food Truck Campaign in the U.S. and Mexico”
Lauren J. DeCarvalho, University of Arkansas
Nadia I. Martínez-Carrillo, Indiana University-Purdue University, Fort Wayne

“The Scotland of Outlander: Why Women Love a Man in a Kilt”
Kaelie Thompson, University of Michigan

“Imagining the Nation: The TV Audience, National Character, and the Idea of the American Public”
Michelle Kelley, Washington University

D4. Ideologies of Space  Room 202
Chair: Pamela Wojcik, University of Notre Dame

“Who Has Rights to the City?: Televisual Place-making, Urbanism and Early Depictions of Single Working Women in the City”
Elizabeth Patton, University of Maryland, Baltimore County

“Putting ‘Space’ Back on the Agenda: Examining Spatiality and Feminist Activism Through Feminist Hackerspaces”
Jessi Ring, Carleton University in Ontario

“How the Street Where the Action Is Became an Island: Sesame Street and the Urban Child”
Pamela Wojcik, University of Notre Dame
D5. Beyond 15 Minutes of Fame: Gender, Labor, and the Branding of the Reality Television Celebrity
Chair: Erin Meyers, Oakland University
“Making the Ordinary Extraordinary: Us Weekly and the Rise of the Reality Celebrity”
Erin Meyers, Oakland University
“Challenging the Celeboid: Lauren Conrad and Bethenny Frankel as ‘Real’ Celebrities”
Lori Bindig, Sacred Heart University
Lindsay Giggey, University of California, Los Angeles
“Socks, Sex Scandals, and Sobriety Struggles: Being Off-Brand and Male on Reality TV”
Alice Leppert, Ursinus College

5:30–6:30 p.m. Opening Reception
Atrium
6:30–8 p.m. Plenary Session: New Directions
Auditorium
Chairs: Michael Kackman and Christine Becker, University of Notre Dame
Panelists:
Aymar Jean Christian, Northwestern University
Jessalynn Keller, University of East Anglia
Jorie Lagerwey, University College Dublin
Quinn Miller, University of Oregon
Kristen Warner, University of Alabama

Friday, June 17

8 a.m. Registration
8–8:30 a.m. Continental Breakfast
Atrium
8:30–10:15 a.m. Session E
E1. Sex & Sexuality
Room 100–104
Chair: Wendy Gay Pearson, University of Western Ontario
“Showtime’s The Affair: Remembering Sex”
Christina Kappel, George Mason University

“KINKy TV: Showcase’s Permissive Canadian Queerness”
Josh Morrison, University of Michigan
“Entrapped: Casting Teenage Girls’ Sexuality and Corruption on (M)TV”
Katherine Lonsdale Waller, Cornell University
“‘Midwifery is the Very Stuff of Drama’: Teaching Call the Midwife in the Sexuality Studies Classroom”
Wendy Gay Pearson, University of Western Ontario

E2. Mediating the Military:
Representation and Self-Representation
Room 112–114
Chair: Anna Froula, East Carolina University
“Don’t Ask, Don’t Tell’ and Its Repeal in Showtime’s The L Word and Lifetime’s Army Wives”
Liora Elias, University of Minnesota in the Twin Cities
“The Women: A Study of Media Images of Military Women in the USAF”
Shaylynn Lesinski, University of North Texas
“Fly Girls’ and the Suppression of Women’s Military History”
Anna Froula, East Carolina University

E3. Social Media: Image and Identity
Room 200
Chair: Melissa Ames, Eastern Illinois University
“Sociality and Classification: Reading Gender, Race, and Class in a Humorous Meme”
Akane Kanai, University of Newcastle, Australia
“Beca the Badass: Crafting a Star Image by Posing Community on Anna Kendrick’s Instagram”
Timothy Yenter, University of Mississippi
“The Policing of Morality & Armchair Media Criticism: What Live Tweets from How to Get Away with Murder Reveal about Expectations for Gendered Behavior (On and Off the Screen)”
Melissa Ames, Eastern Illinois University

E4. Communities of Media Production
Room 202
Chair: Michael Kackman, University of Notre Dame
“Radical Reciprocity, Feminist Pedagogies and Participatory Media”
Ron Krabill, University of Washington Bothell
“Broadcasting Black Detroit: CPT and the Emergence of Local Black Television”
Annie Sullivan, Northwestern University

E5. Aging Women: Actors and Characters Room 210–214
Chair: Line Petersen, University of Southern Denmark

“Panthers and Cougars: Gray Women Take on TV in the 1980s”
Amanda Ciafone, University of Illinois at Urbana-Champaign

“The Aging Female CEO in Contemporary TV series: Newsroom, Mozart in the Jungle, and The Good Wife”
Anne Jerslev, University of Copenhagen

“Lily Tomlin: The Triumphantly Aging Woman”
Carrie Kancilia, Purdue University

“Re-imagining Old Age: The Ageing Body in Grace and Frankie and Transparent”
Line Petersen, University of Southern Denmark

10:15–10:45 a.m. Coffee Break Atrium

10:45 a.m.–12:30 p.m. Session F

F1. FORUM: Back to Black: Race, Gender, and Sexuality in Contemporary Media Industries Room 100–104
Chair: Alfred L. Martin, Jr., University of Colorado Denver
Respondents:
Kristen J. Warner, University of Alabama
Racquel Gates, CUNY College of Staten Island
Bambi Haggins, Arizona State University
Alfred L. Martin, Jr., University of Colorado Denver
Samantha N. Sheppard, Cornell University
Aymar Jean Christian, Northwestern University

F2. Gendered Labor in the Digital Culture Industries Room 112–114
Chair: Shira Chess, University of Georgia

“Workforce, Playforce, and Invest/Express: Gendered Parallels within the Work and Play of Video Games”
Shira Chess, University of Georgia

“Self-Enterprise and Aspiration in the Social Media Economy”
Brooke Erin Duffy, Temple University

““The Looking Glass Celebrity: How Individuals Learn How to Perform Fame in Kim Kardashian: Hollywood Mobile App Game”
Jessica Hennenfent, University of Georgia

“Creative but Quantifiable: Tensions in the Labor of Fashion Blogging”
Emily Hund, University of Pennsylvania

F3. Female Agency Room 200
Chair: Jennifer M. Fogel, SUNY-Oswego

“‘Treat Yo Self’ to Postfeminism? Diversity, Donna Meagle, and Liberal Feminism in Parks and Recreation”
Megan Yahnee, University of Minnesota

“Romancing the Living Dead: Feminization and Autonomy in the Zombie Renaissance”
Laurena Bernabo, University of Iowa

“Star Wars: When Feminists Awaken”
Jennifer M. Fogel, SUNY-Oswego

F4. Reality Television Room 202
Chair: Krystal Cleary, Indiana University

“The Fantasy Suite: Radical Love in The Bachelor”
Yanyi Luo, Brooklyn Institute for Social Research
Kate Brennan, Independent Scholar

“Wedding ‘Catalogization’ and Faux-Individuality: Wedding Television Shows Normalize Excessive Expenditure and Hyper-Femininity - Africanism as a Step Child”
Lindani Mbuyuza-Memani, Southern Illinois University, Carbondale

“Our Conversation Is Flowing So Easily It’s Actually Ridiculous’: Intimacy, Passion, and the Erotics of Talk on The Bachelor and The Bachelorette Australia”
Jodi McAlister, Macquarie University, Sydney

“Misfitting and Hater Blocking: A Feminist Disability Analysis of the Extraordinary Body on Reality Television”
Krystal Cleary, Indiana University

F5. Beauty and the Body Room Room 210–214
Chair: Michele White, Tulane University

“No Makeup, No Problem!: ‘No-Makeup’ Selfies and the Complexities of Online Feminist Activism”
Dara Persis Murray, Manhattanville College
"Precarious Distinctions Between Work and Play: Immaterial Labor in YouTube Beauty Videos"
Lauren Weinzimmer, University of Minnesota, Twin Cities

"Period Stains: Politicizing the Menstruating Body in the 21st Century"
Alexandra Sastre, University of Pennsylvania

"#thepowerofmakeup: Women's YouTube Beauty Videos and Social Media Narratives about Transformation"
Michele White, Tulane University

12:30–2 p.m.  Lunch
East Wing, South Dining Hall

2–3:45 p.m.  Session G

G1. Social Media Activism  Room 100–104
Chair: Spring-Serenity Duvall, Salem College
"Creating Digital Space For Feminist Activism: A Qualitative Content Analysis of #WhyIStayed"
Jasmine R. Linabary, Purdue University
Danielle J. Corple, Purdue University
Cheryl Cooky, Purdue University

"#laughingwhileblack: Social (Media) Justice, Black Feminism, and Critical 'Shade'"
Brandeise Monk-Payton, Brown University

"#BlackLivesMatter: Celebrity Activism, Social Media, and Audience Expectations"
Spring-Serenity Duvall, Salem College

G2. Performing Girlhood  Room 112–114
Chair: Kirsten Pike, Northwestern University in Qatar
"Girls Rock! Rock 'n' Roll Performance as Empowerment Narrative in Girls' Media"
Sarah Dougher, Portland State University

"Hello Barbie, Hello Virtual World: Performances of Girlhood in the Age of Digital Doll Play"
Jessica Johnston, University of Wisconsin-Milwaukee

"Remaking Romance: Disney and the Gendered Politics of Arab Children's Television"
Kirsten Pike, Northwestern University in Qatar

G3. WORKSHOP: Managing Your Health and the Demands of Academia  Room 200
Deborah Jaramillo, Boston University
Miranda Banks, Emerson College
Amelie Hastie, Amherst College

G4. Undergraduate Research: Fandom  Room 202
Chair: Darlene Hampton, University of Notre Dame
"Unmasking the Politics Behind Popular Culture: An Exploration of Civic Engagement Found in Cosplay"
Ella R. Burus, Arizona State University

"The Asexual Agenda"
Arielle Herguth, Arizona State University
Michael Childs, Arizona State University

"#laughingwhileblack: Social (Media) Justice, Black Feminism, and Critical 'Shade'"
Brandeise Monk-Payton, Brown University

"#BlackLivesMatter: Celebrity Activism, Social Media, and Audience Expectations"
Spring-Serenity Duvall, Salem College

G5. The Digital Mundane: New Feminist Approaches to Media and Everyday Life  Room 210–214
Chair: Julie Wilson, Allegheny College
"Maternal Resiliences: Women's Work in the Digital Mundane"
Julie Wilson, Allegheny College
Emily Chivers Yochim, Allegheny College

"Charity Miles: Managing Exercise through Mundane Philanthropy"
Jamie Henthorn, Old Dominion University

"Touchscreens and Everyday Entanglement"
Aubrey Anable, Carleton University

"The Queer Mundane: Tumblr Users and Queer Practices"
Allison McCracken, DePaul University

3:45–4:15 p.m.  Refreshment Break  Atrium
Session H

H1. FORUM: #CyberMisogyny: Combating Gendered Hate Online

Chair: Melissa A. Click, Independent Scholar

Respondents:
Shira Chess, University of Georgia
Melissa A. Click, Independent Scholar
Susan J. Douglas, University of Michigan
Adrienne Massanari, University of Illinois at Chicago

H2. Difficult Women: The Female Antihero in Contemporary American Television

Chair: Joanne Morreale, Northwestern University

“Race, Class, and Politics of the Female Antihero in Scandal and Girls”
Sarah Hagelin, University of Colorado Denver
Gillian Silverman, University of Colorado Denver

“Precarious Possibilities: UnREAL and Shameless As Anti-Heroine Fodder”
Kumarini Siva, University of North Carolina at Chapel Hill

“The Flawed Protagonists of Jenji Kohan’s Weeds and Orange is the New Black”
Stefania Marghitu, University of Southern California

“The Comeback and the ‘Annoyinghero’”
Joanne Morreale, Northeastern University

H3. Creative Works: Telling and Retelling Tales

Chair: Suzi F. Garcia, University of Notre Dame

“Penelope’s Odyssey”
Andrea Eis, Oakland University

“Fairy Fantastic! Presents ‘The Sausage’”
Hilary Harp, Arizona State University
Suzie Silver, Carnegie Mellon University

“Dear Dorothy”
Suzi F. Garcia, University of Notre Dame

Descriptions of the creative works can be found at the back of the program.

H4. Queer Looks Back: Troubling Histories, Nostalgic Masculinities, and Nonlinear Temporalities in Television Drama

Chair: Gabriel Dor, Northwestern University

“Doubting Thomas: Queer Temporality, Queer Tragedies, and the Critique of Hetero-Masculine Nostalgia in The Tudors and Downton Abbey”
Thomas J. West, III, Syracuse University

“Nostalgia for The Normal Heart: Queering History, Memory, and Masculinity in the Quality Cable AIDS Drama”
Gabriel Dor, Northwestern University

“Subversives in Jordache: Queering the Eighties Family and Spy Thrillers in FX’s The Americans”
Molly McCourt, University of Wisconsin-Milwaukee

“From Fighting Crime to Fighting Memories: Queering Masculinities and Genre in Eighties Action Series”
Bridget Kies, University of Wisconsin-Milwaukee

H5. Technology and the Self

Chair: Melissa Zimdars, Merrimack College

“The Promotional Gendering of the Sony Watchman”
Jennifer Hessler, University of California, Santa Barbara

“Computer Confidence: Constructing the 1980s Female Computer User”
Reem Hilu, Northwestern University

“The Appified Self: Marketplace Categorization and Digital Subjectivities”
Sarah Murray, University of Wisconsin-Madison

“Failures of the Self or Failures of Fitbit?: Gendered Fit/Fatness, Tracking Technologies, and Self-Surveilling Post-Feminist Subjects”
Melissa Zimdars, Merrimack College

6–6:30 p.m.
Refreshment Break
Atrium

6:30–8 p.m.
Keynote Address
Auditorium

Socialist Pleasurress
Anikó Imre, University of Southern California School of Cinematic Arts
Saturday, June 18

8 a.m.  Registration

8:30–10:00 a.m.  Session I

I1. Stardom and Celebrity  Room 100–104
Chair: Nick Salvato, Cornell University
“Post-Soviet (Post)Feminism: The Case of TV Celebrity Kseniya Sobchak”
Galina Miazhevich, University of Leicester

“Sometimes You Have to Break It Down for a Motherf*!ker: RuPaul as Foucauldian Mystic”
Megan Metzger, DePaul University

“Grandmother Theory: Early Late Style in Roseanne’s Nuts”
Nick Salvato, Cornell University

I2. Health and Safety  Room 112–114
Chair: Mel Stanfill, Purdue University
“Ellen Pao vs. Reddit: Mobilizing Discourses of Reddit’s Anti-Harassment Policy”
Nasreen Rajani, Carleton University

“Safe on Campus?: Undergraduates on Campus and Classroom Inclusivity”
Mel Stanfill, Purdue University
Jillian Klean Zwilling, University of Illinois at Champaign-Urbana

I3. Japanese Culture  Room 200
Chair: Christina Spiker, St. Olaf College

“Screened and Not Heard: The Transnational Treasure Text of Kikuchi Rinko”
Colleen Laird, Bates College

“Internalizing Hybridity: Japan’s Gay Boom and Reconfiguring National Identity”
Sho Ogawa, University of Kansas

“Recasting the Indigenous: Virtual Ainu Ambassadors in Japan’s Samurai Spirits, 1993–2008”
Christina Spiker, St. Olaf College

10–10:30 a.m.  Coffee Break  Atrium

10:30 a.m.–12:15 p.m.  Session J

J1. FORUM: Fairly Using and Reusing: Remixing Copyright in the Digital Classroom  Room 100–104
Chair: Katherine E. Morrissey, Rochester Institute of Technology
Respondents:
Julie Levin Russo, The Evergreen State College
Alexis Lothian, University of Maryland College Park
Katherine E. Morrissey, Rochester Institute of Technology
Mel Stanfill, Purdue University
Mayra Linares, American University

I4. Television Women  Room 202
Chair: Christopher Pullen, Bournemouth University

“Is She a Housewife or a Detective?: Genre Mixing and Gender in the Postwar Crime Sitcom”
Catherine Martin, Boston University

“Hairstyles and Racialized Class Hierarchies in Maria Mercedes (1992–1993)”
Priscilla Peña Ovalle, University of Oregon

“Nurse Jackie, Heroism and the Experiential”
Christopher Pullen, Bournemouth University

I5. Postfeminist Sensibilities in Sports-Media Culture  Room 210–214
Chair: Jennifer McClearen, University of Washington

“Selfies and Slaves: Twitter, Postfeminism, and the Female Sportscaster”
Guy Harrison, Arizona State University

“Double Overtime: Affective Labor, Postfeminism and the NWHL Brand”
Brigit Stack, Allegheny College
Joe Tompkins, Allegheny College

“Popular Feminism and Women’s Physical Empowerment in the UFC Brand”
Jennifer McClearen, University of Washington
J2. It's Reigning Men?: Room 112–114
Gender and Difference in 1970s TV Culture
Chair: Alfred L. Martin, Jr., University of Colorado Denver
“Re-making Men: Masculinity and U.S. Daytime Soap Opera in the 1970s”
Elana Levine, University of Wisconsin-Milwaukee
“Rewriting Genesis: Queering Gender in Norman Lear’s Late-Night Syndicated Serial All That Glitters”
Taylor Cole Miller, University of Wisconsin-Madison
“A Frozen Moment of a Nightmare: Anthologized Queerness on Night Gallery”
Andrew J. Owens, Boston College
“The Generic Closet: Queer Labor, Black Masculinity, and Sanford Arms”
Alfred L. Martin, Jr., University of Colorado Denver

J3. Analyzing Jessica Jones Room 200
Chair: Mary Celeste Kearney, University of Notre Dame
“‘Looking for the Worst in People’: Jessica Jones and the Hermeneutics of Suspicion”
Caitlin Smith, University of Notre Dame
“A Feminist Mask: The Changing Face (?) of Marvel”
Laura E. Felschow, University of Texas at Austin
“Netflix, Feminist Discourses, and the White Male Villain”
Julia Havas, University of East Anglia
“I Expect I Will Make Them’: Conceptions of White Womanhood in Agent Carter and Jessica Jones”
Kelsey Cummings, University of Pittsburgh

J4. Creative Works: Documenting Room 202
Reality TV Production and Representation
Chair: Ethan Thompson, Texas A&M University – Corpus Christi
“You, as Seen on TV”
Eva Hageman, New York University
“TV Family: A Documentary”
Ethan Thompson, Texas A&M University – Corpus Christi
Descriptions of the creative works can be found at the back of the program.

J5. The Pleasures and Pain of Gap Filling: Room 210–214
The Labor of 21st-Century Identity Work
Chair: Kristen J. Warner, University of Alabama
“I’m with Her: Negotiating Gender and Labor Inequities in Conglomerate Hollywood”
Courtney Brannon Donoghue, Oakland University
“Tweet Yo Self: Retta and the Social Media Labor of Fat Black Female Celebrity”
Jennifer Lynn Jones, Indiana University
“You’ll Never Forget the POTUS and FLOTUS Are Black: Black Women’s Pursuit of Visible Resonance”
Kristen J. Warner, University of Alabama

Lunch McKenna Hall Dining Room

Session K

K1. FORUM: Shifting Goal—“Posts”? Room 100–104
Teaching Gender and Sexuality
Chair: Julia Himberg, Arizona State University
Respondents:
Mary Celeste Kearney, University of Notre Dame
Miranda Banks, Emerson College
Erica Rand, Bates College
Kirsten Pike, Northwestern University in Qatar
Hunter Hargraves, California State University, Fullerton

K2. Feminist Furies: Interrogating the Feminism of Mad Max: Fury Road Room 112–114
Chair: Taylor Nygaard, University of Denver
“Mad Max or Mad Furiosa? Theorizing the Contemporary Action Heroine”
Taylor Nygaard, University of Denver
“Managing Mad Men: What’s at Stake in FranchiseActivism and the Social Justice Reboot”
Derek Johnson, University of Wisconsin-Madison
“We Are Not Things’: Babies, Breast Milk, and Reproductive Labor in Mad Max: Fury Road”
Kate Fortmueller, University of Georgia
“The Feminist Film ‘Rating’: Politics, Implications and Popular Discourse”  
Rachael Liberman, University of Denver

K3. Undergraduate Research: Netflix and New Social Collectivities  
Room 200

Chair: Pam Austin, McGill University

“Crises of Representation: Investigating and Infiltrating Domestic Space in New Television”  
Pam Austin, McGill University

“Step Out of the Niche: Netflix, Algorithms and the Boundaries of Difference”  
Quinn O’Gallagher, McGill University

“Diversifying Content in the Digital Age: Netflix, Licensing and VPNs”  
Keitha Sims Korba, McGill University

“Netflix and #Squad Affiliation: Gendered Streaming and Social Sharing”  
Rebecca Alter, McGill University

3:45–4:15 p.m.

4:15–6 p.m.

K4. Gendering the Voice  
Room 202

Chair: Morgan Genevieve Blue, University of Texas at Austin

“Anxiety, Subjectivity, and the Voice of the Talking Doll”  
Meredith A. Bak, Rutgers University-Camden

“The Gendering of Voice Synthesis”  
Sarah Bell, Michigan Technological University

“Living in the Fantastical Gap: The Sounds of Sadie Benning’s Pixel-visions”  
Landon Palmer, Indiana University

“Queering Idealized Girlhood: The ‘Girly’ Voice in Disney Channel’s Liv and Maddie”  
Morgan Genevieve Blue, University of Texas at Austin

K5. Interactivity  
Room: 210–214

Chair: Juan Belmonte, University of Murcia

“To Catch a Ride or Not: Replacing the Passive Spectator in Contemporary ‘Choose-Your-Own-Adventure’ Video Games”  
Amalia Charles, University of Southern California

“‘It’s Your Story Now, Shape It to Your Desire’: Virtual Embodiment, Queer Play, and the Ludic Narrator in Digital Games”  
Zachary Harvat, The Ohio State University

“Clearing out the Skeletons in the Console: Family Narratives and the Emancipatory Potential of Interactive Digital Storytelling”  
Rae Moors, University of Wisconsin-Madison

“Touch Screens and Buttons: Moving Sexuality and Gender from the Eyes to the Hands”  
Juan Belmonte, University of Murcia

3:45–4:15 p.m.

4:15–6 p.m.

Refreshment Break  
Atrium

Session L

L1. Sexual Violence and Everyday Technologies  
Room 100–104

Chair: Amy Adele Hasinoff, University of Colorado Denver

“Regulating Users through Social Media Design: The Case of Survivors and Anti-Violence Non-Profits”  
Rena Bivens, Carleton University

“‘A Rape Whistle for the iPad Era’: Gender and Digitized Personal Safety Monitoring”  
Elizabeth Ellcessor, Indiana University

“Mobile Crime Alerts and Student Perceptions of Sexual Violence”  
Amy Adele Hasinoff, University of Colorado Denver

“Feel Fearless A Case Study of Sexual Assault Awareness, Digital Activism, and Feminist Pedagogy”  
Jacqueline Ryan Vickery, University of North Texas

L2. Mediated Religion  
Room 112-114

Chair: Brenda R. Weber, Indiana University

“FEMEN’s Fame and Feminist Shame: Social Media Response to FEMEN”  
Elizabeth Groeneveld, Old Dominion University

“‘A Safe Place to Be Entertained’: Race, Gender, Christianity, and Family Values on UP”  
Kayti Lausch, University of Michigan
Descriptions of Creative Works

H3. Telling and Retelling Tales

Andrea Eis, Penelope’s Odyssey:

*The Odyssey* is a male-centric journey narrative that, in the Homeric text and popular media, is sprawling with visual spectacle and action-adventure sequences, and is invested in male heroics and female betrayal. Penelope’s main role is as Odysseus’s waiting, faithful wife, a mostly passive secondary character whose rare activity usually takes the form of negation—unraveling her weaving, leaving a room, holding off her suitors. In my short-form art film *Penelope’s Odyssey*, I reject traditional narrative action and spoken dialogue, embodying Penelope’s perspective through formal choices in imagery and editing patterns. I structure the film into year-segments, each with distinctive schematics of technique and imagery. A textual thread is woven into the structure, pairing my commentaries with Homer’s words (in my own translations), grounding the revision in actual lines of the text. The moving image elements in the film emphasize intimate, nuanced, and immersive visual and conceptual forms to give Penelope her own journey and agency. Formal choices give subjective weight to imagery connoting Penelope’s alternating struggles with or mastery of her domestic environment, her marital status, her grief, her desires, and even her dreams. The viewer is drawn into literal identification and metaphorical complicity with Penelope, but the form is infused with unresolvable ambiguity, opening a space for viewers to actively immerse themselves in interpretation.*

14-minute digital HD video

—

Andrea Eis
Hilary Harp and Suzie Silver, *Fairy Fantastic!* Presents *The Sausage*

*The Sausage*, the first completed video from the ongoing series *Fairy Fantastic!*, is a nine-minute single channel narrative video. *Fairy Fantastic!* is the first fairy and folktale video series for gender nonconforming children, queer families, and their allies. The series adapts traditional folk and fairy tales to feature the broadest possible range of gender expressions and kinship bonds. *Fairy Fantastic!* shows fabulous expressions of a wide range of alternative genders in the framework of visually delightful, complex, and ancient tales from a variety of cultures. Our series embraces what kids, queers, and fairy and folktales all have in common: a love for chimera, scatology, role-reversals, outrageous disguises and a-moral morals.

9-minute video

Suzi F. Garcia, *Dear Dorothy*

“This is a multimedia poetry project. The speaker of this series is trying to convince Dorothy Gale to escape an asylum and return to Oz, to create a matriarchal society above the rainbow. Not only does the project queer and brown the Wizard of Oz story, but it also brings in questions of ritualization—particularly inspired by a mix of brujeria and Catholicism—of mental illness, and of caretaking. Can the speaker find a substitute for Oz on Earth? Can she hold onto their relationship when she can no longer hold onto the person she knew and relied on? And how can she deal with her own depression while trying to find an escape for Dorothy at the same time? Like the Dorothys before her, our speaker falls victim to drugs, alcohol, any escape she can find. As a feminist religion builds around Dorothy, our speaker travels cross country, looking for a new home. She is ‘dragging her veins in poison water,’ listens to ‘J-Lo beats for weeks,’ and wanders in search of any kind of promised land. Utilizing video and music as well as live performance, this is a series about loss, confusion, and faith for a brown girl who can’t find a home anywhere on this side of the horizon.”

11-minute Multimedia Presentation

J4. Documenting Reality TV Production and Representation

Eva Hageman, *You, As Seen On TV*

“This video short is a portrait of making reality. The film takes us into the behind the scenes of reality television. The film incorporates interviews and conversations with people like reality star hopeful Jack Miller, Parisa M. from the Sydney season of MTV’s *The Real World*, reality show development executive Riley Ray Robbins, and casting director Doron Ofir, who cast *Jersey Shore*. These people give an inside look at the process of getting cast to play yourself. The film gives glimpses of a casting workshop, an actual casting, and how the people see themselves in relation to their character/self on the show. Through interviews with these characters and others the film explores the question of how assumptions about race, in particular, are so tied to ideas of ‘being real.’”

20-minute digital video short

Ethan Thompson, *TV Family: A Documentary:*

“This film shines a spotlight on a long-lost television documentary and the family who starred in it in 1960. Produced 50 years before ‘reality TV’ became ubiquitous, NBC’s *Story of a Family* documented the lives of the 10-member Robertson family of Amarillo, Texas. Designed as a ‘new kind of visual reporting,’ *Story of a Family* sought to investigate the meaning of family, but was also ahead of its time as a forerunner to family-based reality shows. *TV Family* features rare footage from the program alongside new interviews with the Robertsons, who describe their memories of the shoot, and the ways in which the program reflected and distorted their lives. Also featuring interviews with media scholars Michael Curtin and Lynn Spigel, this investigation of one TV family becomes a window into the limitations of television and representations of family in midcentury America.”

56-minute DVD
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A note on House Bill 2: Console-ing Passions 2017 will provide a safe, welcoming environment to all of its members. The 2017 Conference Organizing Committee does not support nor enforce the recently passed HB2. Both the ECU Faculty Senate and the Greenville City Council passed resolutions opposing HB2.
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