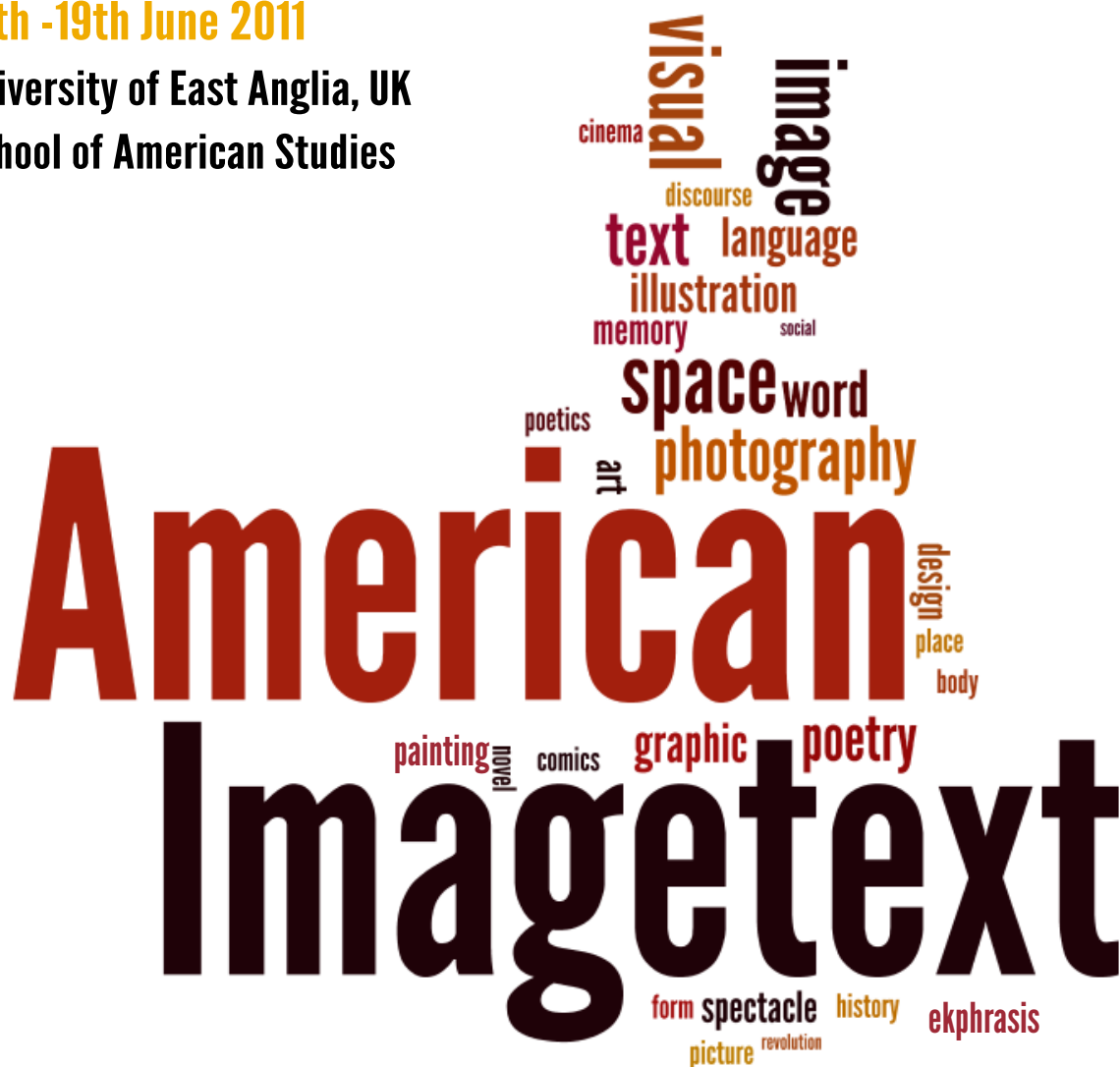


18th -19th June 2011

University of East Anglia, UK
School of American Studies



'To fasten words again to visible things'

Keynotes:

Professor WJT Mitchell (University of Chicago)
'Seeing Madness: Insanity, Media, and Visual Culture'

Professor Miles Orvell (Temple University)
'The Talking Picture: Speech, Silence, and Ventriloquism in the Discourse of Photography'

Organizers: Dr Catherine Gander & Dr Sarah Garland

americanimagetext@gmail.com

Register at: <http://www.uea.ac.uk/ams/eventsnews/amsevents/americanimagetext>

Delegate rate: £115 (£60 one day only); PG rate: £40 (£25 one day only)

UEA University of
East Anglia



FRIDAY 17th June

Conference registration: (18:30 - 19:00) Vista restaurant

WELCOME (19:00 - 19:45) Vista restaurant

Prof. Mick Gidley (University of Leeds)

Image and Text in Native American Phototexts

Hot buffet in Vista restaurant (19:45 - 22:00)

SATURDAY 18th June

Conference registration & tea/coffee (9:00 - 10:00) Thomas Paine Study Centre (TPSC) foyer

KEYNOTE (10:00 - 11:00) Thomas Paine Study Centre lecture theatre

Prof. WJT Mitchell (University of Chicago)

Seeing Madness: Insanity, Media, and Visual Culture

SESSION 1 (11:15 - 12:30)

Locating the meaning of art Thomas Paine Study Centre (TPSC) 1.5

Chair: Sarah Monks (UEA)

Edyta Frelik and Jerzy Kutnik (Maria Curie-Skłodowska University): **A painting should not mean but be: Ad Reinhard's dialectics of image and texts**

Eve Kalyva (Leeds University) **A critical shift or a trend?: exhibiting and publishing textual artworks**

Consumerism, art, and everyday life in the American twenties and thirties TPSC 1.4

Chair: John Fagg (University of Birmingham)

Kamila Benayada (University of Orléans, France): **Stuart Davis's 'Odol' Paintings**

Nicolas P. Maffei (Norwich University College of the Arts): **'Practical Visionary': Norman Bel Geddes and the design rhetoric of 1930s America**

BUFFET LUNCH (12:30 - 13:15) Thomas Paine Study Centre foyer

SESSION 2 (13:15 - 14:45)

Ekphrasis and America TPSC 1.5

Chair: Sarah Thwaites (UEA)

Katy Masuga (Universités Paris III & IV: La Sorbonne): **Ekphrasis and American Identity in Mina Loy and Arthur Cravan**

Georgina Colby (Royal Holloway, University of London): **Reflection, Self, Death: Subcultural Aesthetics in John Ashbery's 'Self-Portrait in a Convex Mirror' and Peter Hujar's Portraits in Life and Death**

Emma Kimberley (University of Leicester): **Why America needs ekphrasis: Claudia Rankine's ethics of representation**

Early 20th century photography and literary legacy TPSC 1.4

Chair: Catherine Gander (UEA)

Francine Weiss (Boston University): **Visual Verses: Edward Weston's Photographs for Walt Whitman LEAVES OF GRASS (1941-1942)**

Caroline Blinder (Goldsmiths University, University of London): **'Right Fronting and Face to Face with a Fact': Some observations on the Still Life Photography of Walker Evans and Wright Morris**

Martin Padget (Aberystwyth University): **Paul Strand's Photobooks**

The digital imagetext TPSC 1.3

Chair: Sarah Garland (UEA)

Vasilis Delioglani (Aristotle University of Thessaloniki): **The text as web: Michael Joyce's TWELVE BLUE**

Zara Dinnen (Birkbeck College, University of London): **Code, compression, composition: C-Ing the imagetext in Cory Arcangel's A COUPLE THOUSAND SHORT FILMS ABOUT GLENN GOULD**

BREAK (15 minutes) Coffee and tea is available in TPSC 1.6

SESSION 3 (15:00 - 16:30)

Violence and spectacle: the body as text TPSC 1.5

Chair: Joanna Pawlik (University of Manchester)

Jonathan Ward (UEA): **'The grim r(e)aping begins': the use of the intertitle in BIRTH OF A NATION as a framing device for the black male body**

Rachal Warriner (University College Cork): **'An Act of Witnessing': the transformative relationship between language and image in Nancy Spero's 'Torture of Women'**

Victoria Carroll (King's College London): **Signification and spectacle: AIDS as imagetext in 1990s America**

The word and the reconfigured space TPSC 1.4

Chair: Stamatina Dimakopoulou (University of Athens)

Malgorzata Lisiewicz (University of Gdansk): **The paintings of Edward Hopper: rewriting realist space into romantic realm**

Ed Clough (UEA): **The space of William Faulkner's visual grammar**

Elena Stylianou (European University Cyprus): **Re-formations of post 9/11 American in the gallery space: the relation between text and image in 'Baghdad 5, March 2007'**

The power of illustration TPSC 1.3

Chair: Colin Harrison (Liverpool John Moores University)

John Fagg (University of Birmingham): **'To Illustrate an Ideology': Saturday Evening Post covers in the 1910s**

Elizabeth Muther (Bowdoin College): **Resistance by design: Harlem Renaissance illustrations**

Katarzyna Murawska-Muthesius (Birkbeck College, University of London): **Cartoon as motto**

BREAK (15 minutes) Coffee and tea is available in TPSC 1.6

SESSION 4 (16:45 - 18:15)

Witness and race TPSC 1.5

Chair: Catherine Barter (UEA)

Robin Lydenberg (Boston College): **Carrie Mae Weems: witness to history, guide to the future**

Sara Wood (University of Birmingham): **After INVISIBLE MAN**

Hazel Smith (University of Western Sydney): **The Griot and the Renku: interactive generative im-
agetext in the work of D. Fox Harrell**

American hieroglyphics TPSC 1.4

Chair: Nick Selby (UEA)

Richard Parker: **Louis Zukofsky's ideogrammic verse**

Aleksandra Kremer (University of Warsaw): **Between image and word: concrete poetry as an investi-
gation of script**

Anna Carlson (University of Minnesota): **Patterns of intertextuality: repetition and variation in tex-
tiles, typography and poetry**

Documentary phototexts TPSC 1.3

Chair: Martin Padget (Aberystwyth University)

Jennifer Pollard (London College of Communication): **The projection of poverty – tracing the history
of the photographic slideshow in humanitarian campaigning**

Ya'ara Gil-Glazer: **From AN AMERICAN EXODUS to FAIR IS OUR LAND: changing socio-cultural narra-
tives in American documentary photobooks 1938-1942**

RECEPTION and **EXHIBITION PREVIEW** (18:15 - 19:30) in the Sainsbury Centre for Visual Arts cafe and gallery
Including an introduction to and preview of

The Face of the Artist: Photographs by John Hedgecoe

The drinks reception has been very kindly sponsored by the Sainsbury Centre for Visual Arts.

BANQUET (20:00 - 22:00) in Vista Restaurant, followed by

BAR in the UEA Students' Union

SUNDAY 19th June

KEYNOTE (9:30 - 10:30) in Thomas Paine Study Centre (TPSC) Lecture Theatre
Prof. Miles Orvell (Temple University)

The Talking Picture: Speech, Silence and Ventriloquism in the Discourse of Photography

BREAK (15 minutes) Coffee and tea is available in TPSC 1.6

SESSION 1 (10:45 - 12:15)

IN THE SHADOW OF NO TOWERS: graphic literature post 9/11 TPSC 1.5

Chair: Jennifer Pollard (University of the Arts, London)

Katalin Orban (Eotvos Lorand University, Budapest): **The place of the graphic novel in contemporary American literature**

Freyja Peters (Lancaster University): **The disinterred ghosts of Park Row: coping mechanisms and cognitive mapping in Art Spiegelman's IN THE SHADOW OF NO TOWERS**

Jane Dillon Sisley (Australian National University): **Memory Spaces: New York City in comics after 9/11**

Traces of the past TPSC 1.4

Chair: Wendy Ward (Clinton Institute for American Studies)

Adrienne Posner (UCLA): **The Vanished Race: Edward Curtis' melancholy portraits in THE NORTH AMERICAN INDIAN**

Emily Godbey (Iowa State University): **The Postcard Imagetext: conventions and codes**

Fiona Hanley (Edinburgh University): **Con-Versing Joan Retallack's 'Afterimages': Happenstance within the essay form**

Word, image and the built environment TPSC 1.3

Chair: Catherine Gander (UEA)

Grace Lees-Maffei (University of Hertfordshire): **Designing Meaning: What design history brings to understanding of image-text and object-text relationships**

Lauren S. Weingarden (Florida State University): **A Poetics of Organic Expression: Louis Sullivan's transcendentalist legacy in word and image**

BUFFET LUNCH (12:15 - 13:00) TPSC foyer

SESSION 2 (13:00 - 14:30)

Transcendental imagetexts TPSC 1.5

Chair: Lauren Weingarden (University of Florida)

Sarah Thwaites (UEA): **Theories of light and preternatural negatives in MOBY DICK**

Jessie Morgan-Owens (Nanyang Technological University) **"A Spiritual Medium": The photographic studies of Sophia and Nathaniel Hawthorne's notebooks**

Heike Schaefer (University of Mannheim): **Ralph Waldo Emerson's poetics of immediacy in the context of early photographic discourse and practice**

Collage and clutter TPSC 1.4

Chair: Sarah Garland (UEA)

Nicole Sierra (University of Oxford): **Textures of language: image, media: Donald Barthleme's 'Collage Stories'**

Ernesto Suárez-Toste (University of Castilla-La Mancha) **Beautiful but not sayable: on the poetics of Joseph Cornell's 'Shadowboxes'**

Mata Dimakopoulou (National and Kapodistrian University of Athens): **The intimacy that binds: inner scapes in John Ashbery's 'Fragment' and 'The Vermont Notebook'.**

Dramatic agency and visual strategies in women's poetry TPSC 1.3

Chair: Emma Kimberley (University of Leicester)

Ashley Lazevnick (Williams College): **The illustration is nothing to you: the art of affect in Modernist poetry**

Sally Bayley (Oxford University) & Suzie Hanna (Norwich University College of the Arts): **Walking bird, climbing moth: moving image capture in the poems of Emily Dickinson and Elizabeth Bishop**

BREAK (15 minutes) Coffee and tea is available in TPSC 1.6

SESSION 3 (14:45 - 16:15)

War, trauma, memory TPSC 1.5

Chair: Rachael McLennan (UEA)

Sian Harris (Newcastle University) **The art of (auto)biography: Morality, memory and metafiction in Art Spiegelman's MAUS**

Thomas Dikant (Free University Berlin): **The Territorial Nature of War: GARDNER'S PHOTOGRAPHIC SKETCH BOOK OF THE WAR**

Wendy Ward (Clinton Institute for American Studies): **Assembling an American photo-fiction: Jonathan Safran Foer's EXTREMELY LOUD AND INCREDIBLY CLOSE and Aleksander Hemon's THE LAZARUS PROJECT**

Comics and the canon TPSC 1.4

Chair: Elizabeth Muther (Bowdoin College)

Joanna Pawlik (University of Manchester): **The comic strip sources of Chicago Surrealism**

Stephen Carver (UEA): **'Of magic and terror, and mysterious symbols': Batman and the discourse of the literary Gothic**

Paul Williams (University of Exeter): **Negotiating canons of discrimination in Chris Ware's Great American Graphic Novel**

CONFERENCE END.