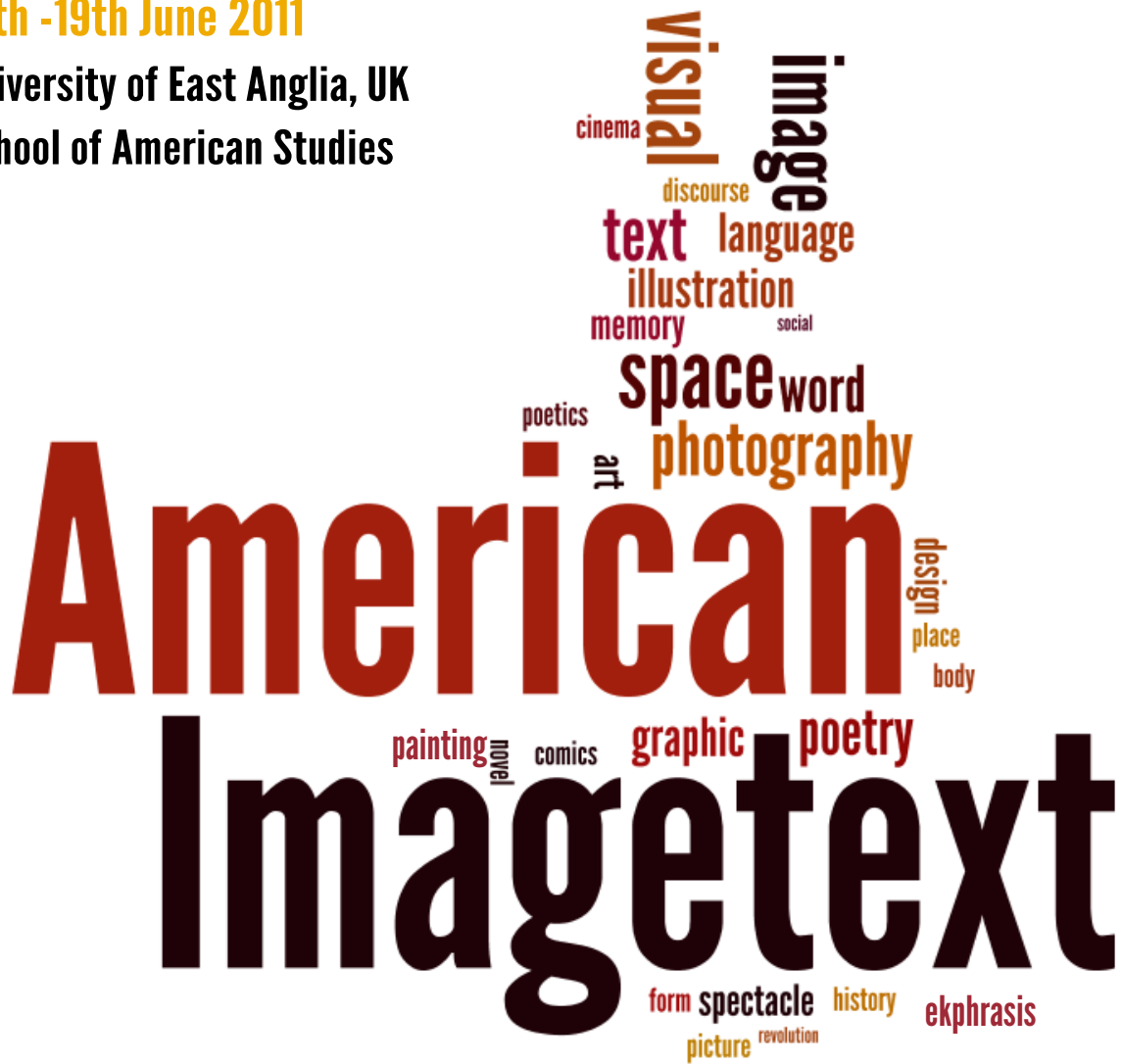


18th -19th June 2011

University of East Anglia, UK  
School of American Studies



**'To fasten words again to visible things'**

## Keynotes:

Professor WJT Mitchell (University of Chicago)

'The Historical Uncanny: Phantoms, Doubles, and Repetition in the War on Terror'

Professor Miles Orvell (Temple University)

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

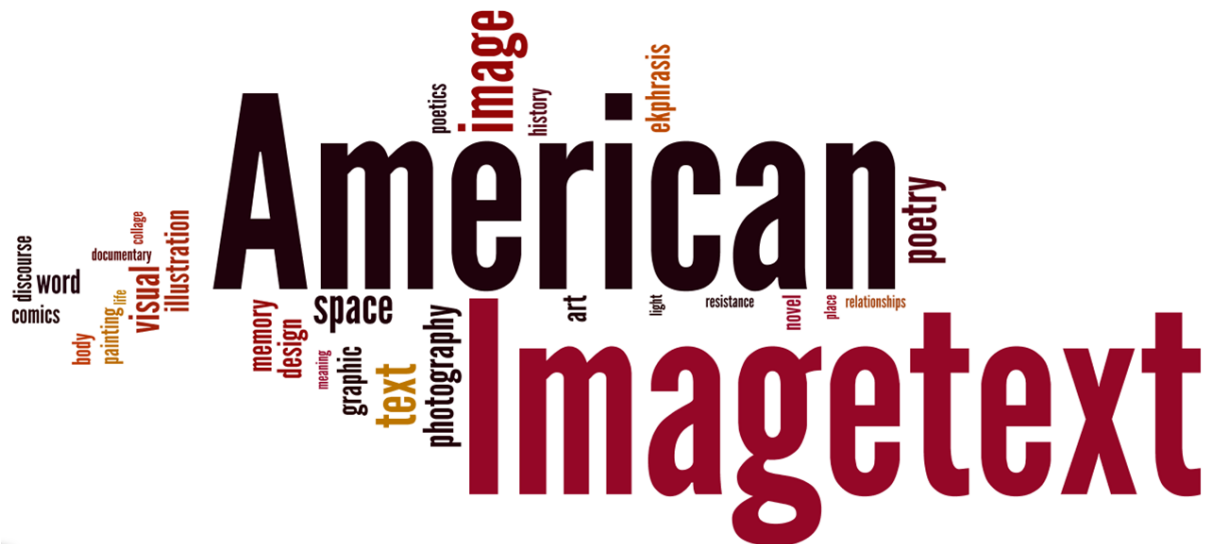
Organizers: Dr Catherine Gander & Dr Sarah Garland

[americanimagetext@gmail.com](mailto: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



**SATURDAY 18th June**

**Conference registration** (9:00 - 10:00)

**KEYNOTE** (10:00 - 11:00)

Prof. WJT Mitchell (University of Chicago)

The Historical Uncanny: Phantoms, Doubles, and Repetition in the 'War on Terror'.

**SESSION 1** (11:00 - 12:30)

**Moving texts, moving images (room tbc)**

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**

Steen Christiansen (Aalborg Uni): **Writing the Ghost Image: Jonathan Safran Foer's EXTREMELY LOUD AND INCREDIBLY CLOSE**

Natalie Hamilton (University of Alberta): **Textual cinema and cinematic text: the filmic and visual in the text of Mark Z Danielewski's HOUSE OF LEAVES**

**Locating the meaning of art (room tbc)**

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**

Craig Staff (University of Northampton): **Object, light, space, body: equivocating minimalism**

## Consumerism, art, and everyday life in the American twenties and thirties (room tbc)

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**

Stephen Boddington (UEA): **Superman and the development of the consumer during World War Two**

**LUNCH** (12:30 - 13:15)

**SESSION 2** (13:15 - 14:45)

## The digital imagetext (room tbc)

Vasilis Deligioglanis (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**

Rebecca Wigmore (UEA): **'Turns out the green light at the end of the dock was my xbox': Transmedia adaptation, gaming and the Great American Novel**

## Ekphrasis and America (room tbc)

**Chair: Sarah Thwaites**

Katy Masuga (University of Washington, Seattle): **Ekphrastic doubling and the case of William Carlos Williams' American Matisse**

Madeline Hagaman (Georgetown University): **Breaking the confines of ekphrasis: Frank O'Hara and film**

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

## Early 20th century photography and literary legacy (room tbc)

**Chair: Catherine Gander**

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**

**BREAK** (15 minutes)

**SESSION 3** (15:00 - 16:30)

## Space, place and cultural memory (room tbc)

Thomas Dikant (Free University Berlin): **The Territorial Nature of War: Alexander Gardner's PHOTOGRAPHIC SKETCHBOOK OF THE CIVIL WAR**

Ya'ara Gil-Glazer: **From AN AMERICAN EXODUS to FAIR IS OUR LAND: changing socio-cultural narratives in American documentary photobooks 1938-1946**

Gisela Parak (TERRA Foundation Postdoctoral fellow at the Smithsonian, Washington DC): **A barb in the nation's memory: Joel Sternfeld and Tary Simon's diachronic and discursive imagetexts**

### Violence and spectacle: the body as text (room tbc)

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**

### Lewis Hine and social photography (room tbc)

Kate Sampsell-Willmann (Bilkent University): **Defining social documentary: Lewis Hine's texts**

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

### BREAK (15 minutes)

### SESSION 4 (16:45 - 18:15)

#### The power of illustration (room tbc)

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**

#### The word and the reconfigured space (room tbc)

Malgorzata Lisiewicz: **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'**

#### American hieroglyphics (room tbc)

Richard Parker (University of Sussex): **Louis Zukofsky's ideogrammic verse**

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

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

**RECEPTION** (18:15 - 19:30) (room tbc) with talk by Prof. Mick Gidley and round table discussion with Profs Gidley, Mitchell and Orvell

**BANQUET** (19:30 - 21:30) at the Sainsbury Centre for Visual Arts

**BAR** (Until 23:00)

## SUNDAY 19th June

### KEYNOTE (9:30 - 10:30)

Prof. Miles Orvell (Temple University)

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

### SESSION 1 (10:45 - 12:15)

#### Word, image and the built environment (room tbc)

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**

Cynthia Ward (University of Hawai'i at Manoa): **Minding realities: geometries of cultural cognition**

#### IN THE SHADOW OF NO TOWERS: graphic literature post 9/11 (room tbc)

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 (room tbc)

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**

### LUNCH (12:15 - 13:00)

### SESSION 2 (13:00 - 14:30)

#### Collage and clutter (room tbc)

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'.**

### Trauma, war and revolution (room tbc)

Judie Newman (University of Nottingham): **'Pictures from a revolution': Dalia Sofer and the Jews of Iran**

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

Jennie Leary (West Chester University of Pennsylvania): **Representations of war and trauma: graphic novels from the middle east**

### Dramatic agency and visual strategies in women's poetry (room tbc)

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**

Myrna Nader (Brunel University): **Ways of seeing in the poetry of Elizabeth Bishop and Sylvia Plath**

### BREAK (15 minutes)

### SESSION 3 (14:45 - 16:15)

### Witness and race (room tbc)

Sara Wood (University of Birmingham): **After Invisible Man**

Klara Szmańko (University of Wrocław): **Images of whiteness in Maxine Hong Kingston's THE WOMAN WARRIOR**

Robin Lydenberg (Boston College): **Gaze, surveillance, resistance: Lorna Simpson and Carrie Mae Weems (title TBC)**

### Transcendental imagetexts (room tbc)

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**

### Comics and the canon (room tbc)

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.