18th -19th June 2011
University of East Anglia, UK
School of American Studies

American Imagetext
‘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
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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)
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 Danilewski’s HOUSE OF LEAVES

Locating the meaning of art (room tbc)
Edyta Frelik and Jerzy Kutnik (Maria Curie-Sklodowska 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
**Session 1 (11:00 - 12:15)**

**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 photo books 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*

**Chair:** Catherine Gander

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

- 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*

**Chair:** Sarah Thwaites

**Ekphrasis and America (room tbc)**

- 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*

**Chair:** Sarah Thwaites

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

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

**The digital imagetext (room tbc)**

- 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*
- 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*

**Chair:** Sarah Thwaites

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

- Kamila Benayada (University of Orleans, France): *Stuart Davis’s ‘Odal’ 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*

**Chair:** Catherine Gander
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 imagemtext 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'
Mara 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.**