

2:15-4:00

Wielding the Gaze: Optical Media and Subject/Object Disruptions

Moderated by Blevin Shelnett

- **Bastian Balthazar Becker** (The City University of New York - Graduate Center, English) - Turning the Gaze Upon the Mob: James Baldwin's Literary Response to Lynching Photographs
- **Miranda Mattingly** (Florida State University, English) - Making Latimer Visible: Narratological Concepts of Vision, Perspective and Agency in George Eliot's "The Lifted Veil"
- **Elizabeth Foley O'Connor** (Fordham University, English) - "War Material," Impressionism, and the Cinematic Gaze in Jean Rhys's "Vienne"
- **Mike Dell'Aquila** (Brooklyn College - The City University of New York, English) - The Making of an (Italian) American: Text, Image and Ethnic Caricature in Jacob A. Riis's *How the Other Half Lives*

4:15-6:00

Problems of Authenticity

Moderated by Yair Solan

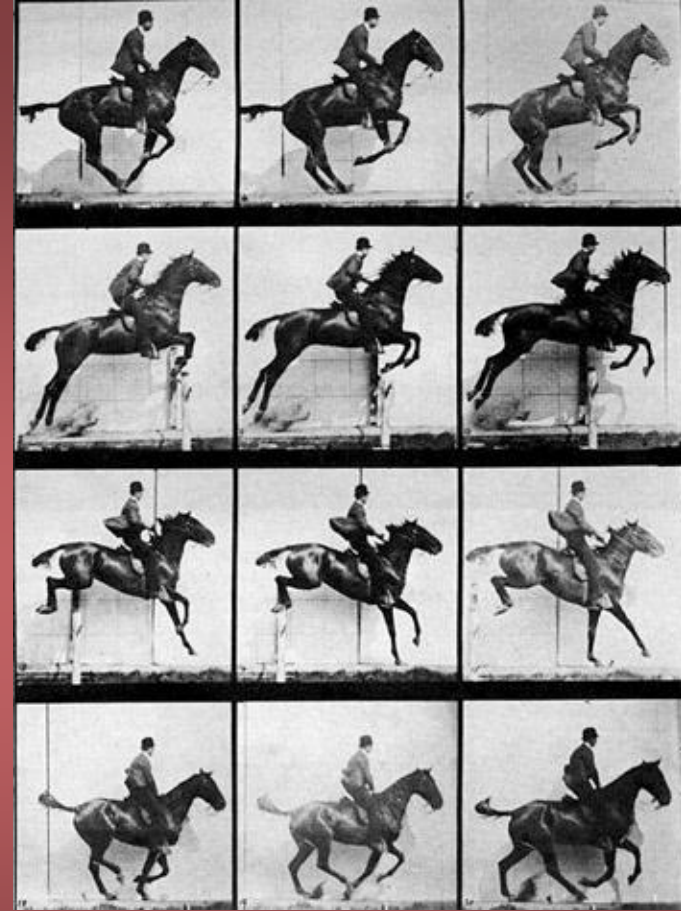
- **Ji Hyun Lee** (New York University - Draper, Humanities and Social Thought) - The Ontology of a Novel: Reading Dennis Cooper's *Period* alongside André Bazin's "The Ontology of the Photographic Image"
- **Nicholas Gamso** (The City University of New York - Graduate Center, English) - A Thousand Points of Light: The Suburbanization of Aesthetics in the Age of Speculative Capital
- **Judd Staley** (The City University of New York - Graduate Center, English) - The Work of Art in the Age of Digital Distribution & The American Novel at the End of the Millennium

ENGLISH AT NYU

The Department of English at New York University promotes the rigorous study of English-language literature from the variety of periods and places in which it has been produced. Understanding "literature" to encompass such matters as textual production and circulation, societal reading practices, generic differentiation, and aesthetic attitudes—as well as discrete bodies of work by recognized authors—the Department strives to elucidate literary significance in all its manifestations. Departmental faculty accordingly work and train students in textual analysis, archival research, theoretical critique, and cultural historiography, among other scholarly methods. In addition to awarding B.A., M.A., and Ph.D. degrees in literature, the Department offers both an M.A. and an M.F.A. degree in creative writing, through its affiliated program in that field.

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LITERATURE AND THE MASS- PRODUCED IMAGE

Conference organizers: Yair Solan, Kathryn Bullerduck and Blevin Shelnett

This conference is sponsored by the New York University Department of English, with financial support provided by the NYU Graduate School of Arts and Science.

nyugeoconference.wordpress.com

Friday, April 2, 2010
19 University Place, New York, NY
The Great Room, 1st Floor



NEW YORK UNIVERSITY GRADUATE ENGLISH ORGANIZATION

LITERATURE AND THE MASS-PRODUCED IMAGE FRIDAY, APRIL 2ND

Welcome to New York University!

This graduate student conference will explore the fate of literature in the age of the reproducible image. The nineteenth-century emergence of photography, a medium which Walter Benjamin referred to as “the first truly revolutionary means of reproduction,” coupled with the subsequent development of the motion picture, irrevocably shook not only the art world, but also the literary. This conference aims to uncover the affinities, negotiations, and interrelations between literary texts and visual media like photography, cinema, and the more recent medium of digital imaging and video. Investigating these issues from the perspectives of both literary and visual culture, this one-day event aims to bring together new work being produced by graduate students studying literature, cinema studies, visual culture, the history of media, and social historiography.

We will be focusing on a number of related questions including (but not limited to): How has the development of visual media affected literary aesthetics? In what sense has the vocabulary of film and photography been appropriated from and by literary culture? How do motion and pacing - elements inherent to cinema - reveal themselves in creating and staging action, plot, and character development in literary narrative?

Topics include:

- Photographic representation in literary texts
- Literature as motion: imagery and the mind’s eye, storytelling and motion
- Cinema, literature, fragmentation and non-linear chronology
- Descriptions of photographs within literary works
- The ‘urban’ and its centrality to cross-media works
- Modernist critique/appropriation of visual culture
- Art, the avant-garde, and experimental motion/stop-motion
- The function of written text in a visual medium
- Depictions of movies and movie-going in literary narrative
- Film vs. Literature: ‘high art’ in the era of mass culture

CONFERENCE SCHEDULE:

9:30-11:30

Intersections Among Motion, Space, Word, and Image

Moderated by Linda Dolan

- **Kathryn Bullerick** (New York University, English) - The Didactic Imperative, the Axe of Civilization, and the Significance of the Frontier
- **Silvia Ammary** (John Cabot University, American Literature and Writing) - Futuristic Motion in the Poetry of e.e. cummings
- **Gerrit Roessler** (University of Virginia, Germanic Languages and Literatures) - Shakespeare’s Ghost as Virtual Body and the Dramatic Theater as Cyberspace
- **Tomasz Stompor** (John F. Kennedy Institute - Freie Universität Berlin, North American Studies) - “Precise Intersection Points”: Intermedial Constellations in the Word-Image Hybrids of William S. Burroughs

11:30-1:15

Aesthetics and Narrative after the Reproducible Image

Moderated by Kathryn Bullerick

- **Matt Barry** (New York University, Cinema Studies) - Spectacle and Narrative in Early Film: “The Cinema of Attractions” in Silent French Film
- **Jonathan Foltz** (Princeton University, English) - The Laws of Exchange: Cinematic Formalism
- **Yair Solan** (New York University, English) - Desperate, Broken-hearted, and Sick-of-it-all: Snapshots of Suffering in Nathanael West’s *Miss Lonelyhearts*
- **Luke O’Hara** (New York University, English) - Reinforced Passivity and Metonymic Perception in Works by Donald Barthelme