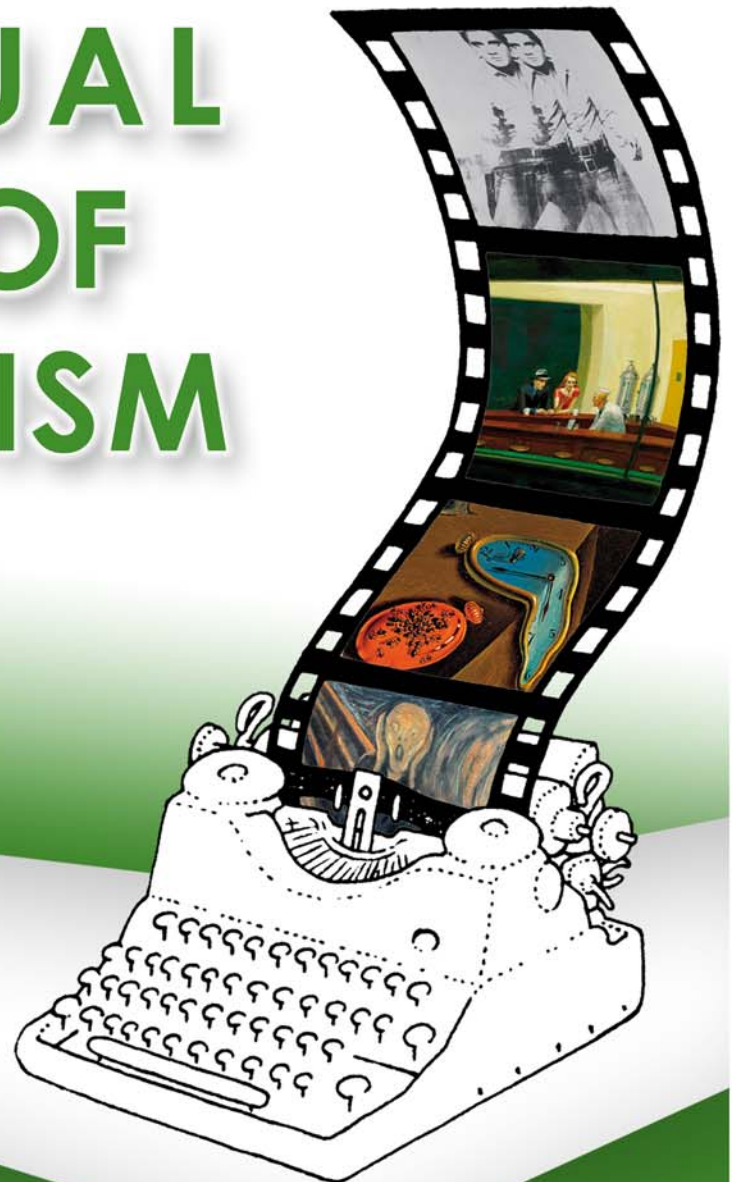


37th International Conference of the Austrian Association for American Studies  
in collaboration with the Swiss Association for North American Studies

# THE VISUAL CULTURE OF MODERNISM



P R O G R A M

## Keynote Speakers

**Elisabeth Bronfen**, University of Zurich

**Scott Curtis**, Northwestern University

**Thomas Elsaesser**, University of Amsterdam

**Vinzenz Hediger**, Ruhr-University Bochum

organized by:

Department of American Studies, University of Innsbruck  
English Department, University of Geneva

**November 12–14, 2010, Innsbruck**

# THE VISUAL CULTURE OF MODERNISM

Friday, November 12

**12:00** - Registration Desk Opens (*Theology*)

**12:00–13:00**

Board Meeting AAAS  
*Restaurant Solo Vino*

**13:30–14:30**

Opening and Fulbright Award  
*Kaiser-Leopold-Saal (Theology)*

**Waltraud Fritsch-Rößler**, Dean of the Faculty of Language and Literature

**Deborah Madsen**, President of SANAS, Head of the English Department,  
University of Geneva

**Mario Klarer**, President of the AAAS, Head of the Department of American Studies,  
University of Innsbruck

**14:30–16:00**

Keynote Lecture I, *Kaiser-Leopold-Saal (Theology)*

“Body Rebuilding.

On the Obsolescence of the Body at the Dawn of the Cybernetic Age”

**Vinzenz Hediger**, Ruhr-University Bochum

Introduction: Erwin Feyersinger

**16:00–16:30**

Coffee Break

**16:30–18:00**

Concurrent Panels I, II, and III

*Kaiser-Leopold-Saal and Lecture Rooms IV and VII (Theology)*

**18:15–19:30**

*General Assembly AAAS, Kaiser-Leopold-Saal (Theology)*

*Annual General Meeting SANAS, Lecture Room VII (Theology)*

**19:30**

Dinner Buffet (*Theology*)

## Saturday, November 13

**9:00–10:30**

Keynote Lecture II, *HS 7 (Geiwi)*

“Engendering Historical Evidence as Visual Reality:  
The Choreography of Battle in Hollywood Cinema”

**Elisabeth Bronfen**, University of Zurich  
Introduction: Deborah Madsen

**10:30–11:00** Coffee Break

**11:00–12:30**

Concurrent Panels IV, V, VI, and VII  
*Lecture Rooms 50101, 50105, 50109, and 40406 (all Geiwi)*

**12:30–15:00** Lunch on your own

**15:00–16:30**

Concurrent Panels VIII, IX, X, and XI  
*Lecture Rooms 50101, 50105, 50109, and 40406 (all Geiwi)*

**16:30–17:00** Coffee Break

**17:00–18:30**

Keynote Lecture III, *HS 7 (Geiwi)*

“Modernism and Visuality – The Troubled Tropes of Modernity”

**Thomas Elsaesser**, University of Amsterdam  
Introduction: Cornelia Klecker

**19:00** Dinner (*Urichhaus, Bergisel*)

## Sunday, November 14

**9:00–10:30**

Concurrent Panels XII, XIII, XIV, and Graduate Student Forum  
*Lecture Rooms 50101, 50105, 50109, and 40406 (all Geiwi)*  
Board Meeting AAAS (New Board), *Coffee Room (Geiwi)*

**10:30–11:00** Coffee Break

**11:00–12:30**

Keynote Lecture IV, *HS 7 (Geiwi)*

“The Efficiency of Images:  
Educational Effectiveness and the Modernity of Motion Pictures”

**Scott Curtis**, Northwestern University  
Introduction: Christian Quendler

# PANELS

Friday, November 12, 16:30–18:00

## **Panel I: Representations of the Grotesque in (Late) Modernism I (Kaiser-Leopold-Saal)**

Chair: Ralph J. Poole

Florian Sedlmeier (University of Salzburg)

"The Politics and Poetics of Surgery: Mina Loy's Feminist Monstrosities and Grotesque Textuality"

Ralph J. Poole (University of Salzburg)

"Breton on Haiti, Césaire in Paris: Crosscurrents of the Marvellous and Grotesque"

Annette Keck (LMU Munich)

"Working Girls Go Grotesque: Crosscurrents of Humor and Governmentality"

## **Panel II: Racial Aesthetics and Representation (Room IV)**

Chair: Julia Faisst

Miriam Strube (University of Paderborn)

"African Art – Modern Culture: The Aesthetics of the Harlem Renaissance"

Gerwin Gallob (UC Santa Cruz)

"Denial of Visuality as Resistance of the Object: Racial Bodies, Racial Performance, and the Irruption of Phonography"

Anna Iatsenko (University of Geneva)

"'Hovering' Onscreen in Jonathan Demme's *Beloved*"

## **Panel III: Icons of US Modernism (Room VII)**

Chair: Klaus Rieser

Klaus Rieser (University of Graz)

"Conceptualizing Iconicity"

Michael Fuchs (University of Graz)

"'Don't Believe Everything That's Written about You': George Herman Ruth, Iconicity, and Early 20<sup>th</sup>-Century Media"

Thomas Austenfeld (University of Fribourg)

"Parallel Lives: Kay Boyle and Tamara de Lempicka"

**Panel IV: Representations of the Grotesque in (Late) Modernism II (Room 50101)**

Chair: Flutur Troshani

Verena Laschinger (University of Erfurt)

“The City as Corpse and Candy: The Grotesque in Elif Shafak’s *The Flea Palace*”

Kimberly Frohreich Gaydon (University of Geneva)

“Making the ‘Monstrous’ Visible? The Question of Passing in Contemporary Fantastic Film and Television”

**Panel V: Vision and Representation in Modern Writing I (Room 50105)**

Chair: Nadine Farghaly

Heike Schäfer (University of Mannheim)

“The Modernist Search for Immediacy: Literary Innovation and the Cinema”

Viorica Patea (University of Salamanca)

“Modernist Poetry and the Avant-Garde of Visual Arts”

Kangqin Li (University of Leicester)

“Searching for the Real: Hopperesque Updike in ‘In Football Season’”

**Panel VI: Envisioning Emotion: Melodrama, Modernism and Victimhood (Room 50109)**

Chair: Scott Loren and Jörg Metelmann

Scott Loren and Jörg Metelmann (both University of St. Gallen)

“Mind the Image, Close the Gap: Towards a Critical Visual Literacy after the Pictorial Turn”

Julia Straub (University of Bern)

“Pathetic Copycats: Gestures of Female Melodramatic Victimhood”

**Panel VII: Modern Visual Epistemes (Room 40406)**

Chair: Johannes Mahlknecht

Christian Knirsch (University of Mannheim)

“Piercing the Veil: Visuality and Epistemology in Modernist Literature”

Louis J. Kern (Hofstra University, New York)

“‘Movies ... , the Science of Photographic Thought’ Become a Medium for ‘Writing History with Lightning’: D.W. Griffith, Modernity, and the Transformation of the Popular Historical Epic”

Sämi Ludwig (UHA Mulhouse)

“The Sin of Perceptualism; or: The ‘Long Modernism’ and Why I Am Glad It’s Over (Soon)”

**Panel VIII: The Legacy of Modernism: Visualizing the (Post)modern Body (Room 50101)**

Chair: Astrid Fellner

Susanne Hamscha (Free University of Berlin)

“The Art of Being GaGa: Visualizing the Aesthetics of the Grotesque Body”

Jennifer Moos (Saarland University)

“Shelley Jackson: Bodily (De-)Fragmentation and Textual Re:visualization”

Nadine Farghaly (University of Salzburg)

“Claiming the Human: Bestiality and Zoophilia in Romance Novels”

Giulia Grillo (University of Queensland, Brisbane, Australia)

“From Object to Subject: The Black Female Body in Toni Morrison’s *Beloved*”

**Panel IX: Vision and Representation in Modern Writing II (Room 50105)**

Chair: Claudia Schwarz

Hartwig Isernhagen (University of Basel)

“Prurience and Exploitation: Literary Reflections on/of the Modernist Eye”

Claudia Olk (LMU Munich)

“Seeing Innocence: The Ambivalence of Vision in *The Age of Innocence*”

Christian Quendler (University of Innsbruck)

“Autopsy and Autography: Retinal Screens in Avant-Garde Film Diaries”

**Panel X: Identity and Authenticity (Room 50109)**

Chair: Deborah Madsen

Flutur Troshani (University of Shkoder, Albania)

“‘Self-portrait(s) [as Other(s)]’ and Its Identification: Complex Modernist Dynamics in Contemporary Experimental Writing”

Erwin Feyersinger (University of Innsbruck)

“Augmented Reality in Modernism”

**Panel XI: The Geography of Dreams and Memory (Room 40406)**

Chair: Mario Klarer

Ulrich Meurer (University of Vienna)

“Spectacles of the Soul: Albert Grass’s ‘Dreamland’ and the Coney Island Amateur Psychoanalytic Society”

Georg Drennig (University of Vienna)

“Little Nemo in the Land of Visual Reference: Sequential Art and the Dreamscape of Modernity”

Eric J. Sandeen (University of Wyoming)

“Constructing the Ruins of Modernity”

**Panel XII: Constructing Reality with Magazine Photography – Imaging the Face (Room 50101)**

Chair: Christian Quendler

Michael Rööslü (University of Geneva)

“Picturing the Depression: Ambivalent Politics of Representation in FSA Photography”

Meghan A. FitzGerald (Pennsylvania State University of Harrisburg)

“Who was the Real ‘It’ Girl of the Early 20<sup>th</sup>-Century:

A Look at Charles Dana Gibson’s ‘Gibson Girl’”

Julia Faisst (University of Giessen)

“‘Teach Germans Disobedience.’ Gertrude Stein, Popular Media, and Post-Sovereignty”

**Panel XIII: Aspects of Modern Cinema (Room 50105)**

Chair: Cornelia Klecker

Cornelia Klecker (University of Innsbruck)

“Hollywood’s Fragmented Narrative and Avant-Garde Montage”

Nevena Dakovic (University of Arts, Belgrade)

“Cityscape and Denied Modernism: Ghetto Film”

Johannes Mahlkecht (University of Innsbruck)

“Showing by Telling: The De-Visualization of Film in Novelizations of the Early 20<sup>th</sup> Century”

**Panel XIV: Mediating War and Trauma (Room 50109)**

Chair: Erwin Feyersinger

Agnieszka Soltysik Monnet (University of Lausanne)

“‘The Flower that Blooms above the Head’: Poppies and Other Flowers in the Visual Rhetoric of War Commemoration”

Michael Barton (Pennsylvania State University of Harrisburg)

“*Victory at Sea* as Modernist, Patriotic Documentary”

William Tate (James Madison University, Virginia)

“STEP FORTH: Working Black Memory in the Land of Lowndes County”

**Graduate Student Forum (Room 40406)**

Chair: Michael Fuchs

Carola Moresche (University of Innsbruck)

“Visualizing Surrealism in Erich von Stroheim”

Barbara Laner, (University of Innsbruck)

“A Cannibalistic Aesthetic of Early Movies: The Vampire as an Emblem of Intermediality”

Carina Lesky (University of Innsbruck)

“Flesh, Stone and Celluloid – Film as Mediator of Hapticity”

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### Research Base

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Chair of the Department of American Studies

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