

MSA 2018





Modernist Studies Association Conference

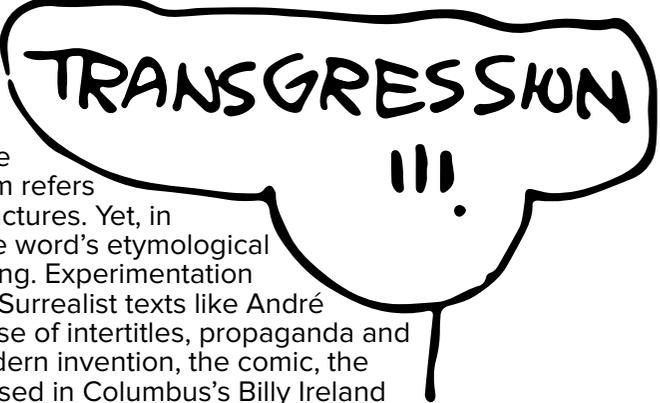
November 8-11, 2018
Columbus, Ohio



CONFERENCE THEME

Graphic Modernisms

Given its central place in comics history and scholarship, Columbus, Ohio, provides a perfect place to explore our conference's theme, "Graphic Modernisms." One of modernism's most enduring legacies is its challenge to what counts as permissible in artistic representation. The most well-known and canonical examples range from Wilfred Owen's depictions of war-ravaged bodies to the frank portrayals of sexuality in the fiction of D.H. Lawrence, James Joyce, Jean Rhys, Henry Miller, and Anais Nin. In these works, we might say that graphic modernism refers both to thematics and formal structures. Yet, in other works, "graphic" retains the word's etymological combination of writing and drawing. Experimentation with text and image underwrites Surrealist texts like André Breton's *Nadja*, silent cinema's use of intertitles, propaganda and poster art, and that distinctly modern invention, the comic, the largest collection of which is housed in Columbus's Billy Ireland Cartoon Library. And, finally, the "graphic" encompasses new methodologies from the digital humanities which provide alternate ways to map and graph modernist cultural activity.



TRANSGRESSION
!!!



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th From the hosts

We are thrilled to welcome all of you to this year's Modernist Studies Association Conference. We hope that your four days here will embed Columbus, Ohio, in your memory as a site of intellectual exchange and that you will soon scarcely remember the unpredictable autumn weather and the endless construction.

We are extremely grateful to our local collaborators who have made the conference possible, including the staff at the Hilton, Karen Steigman and Paul Eisenstein at Otterbein University, and Carey Snyder and Brian McAllister at Ohio University. We'd also like to thank the Wexner Center for the Arts; the Columbus Museum of Art; Jenny Robb and the Billy Ireland Cartoon Library; and Jolie Braun, Jennifer Schnabel, and all of the librarians from The Ohio State University whose enthusiasm and support shaped the conference. We're indebted to Treasurer Allan Hepburn, Program Committee Chair Rebecca Walsh, and Modernist Studies Association President Laura Winkiel. Alex Christie once again handled all things web related and greatly assisted us in multiple ways. Breanne LeJeune brought her unique design expertise to the program, the tote bags, and all the other swag. Past MSA conference organizers were generous with their advice. Matt Huculak helped us with promotional materials along the way. MSA 2018 owes a huge debt to Kate Hartke for her time, energy, and organizational skills. Thank her when you see her.

We look forward to all of the debate and revelry over the coming days!

Tommy Davis

Associate Professor of English, The Ohio State University

Kate Hartke

PhD Student in English, The Ohio State University

Jesse Schotter

Associate Professor of English, The Ohio State University

From The President

As the Modernist Studies Association gathers in Columbus, Ohio, we find a vibrant city with a strong labor union and immigrant history, a growing metropolis that fosters the creative economy, and a modernist and contemporary center for the graphic arts. What a perfect setting for pursuing our conference theme of “Graphic Modernisms.” The play on graphic, as both a theme and form, allows a wide range of approaches to the topic reflected in many of our venues: 122 panels, 24 seminars, 9 roundtables, 7 pre- and post-conference workshops, 2 “What Are You Reading?” sessions, 8 digital exhibits and 3 plenaries. We’ve got a busy long weekend ahead of ourselves!

Conference hosts Tommy Davis and Jesse Schotter, both of The Ohio State University, have organized this wonderful program with the help of MSA’s Program Chair, Rebecca Walsh, and reviewers, comprised of outside readers and MSA board members.

In addition to the many panels, seminars, and plenaries that take up this theme, events at the Columbus Museum of Art, the Billy Ireland Library and Wexner Center, and The Ohio State University Rare Books and Manuscripts Library explore many other aspects of graphic modernisms. We will be privileged to hear and speak with the award-winning graphic journalist, Joe Sacco, on Thursday evening at the Ohio Union Performance Hall. In addition, the Columbus Museum of Art offers free admission for all conference badge wearers to their permanent collection of modern and contemporary art as well as to their special exhibits: the first on Richie Pope, a contemporary comic artist, and the second titled, “I, too, Sing America:” The Harlem Renaissance at 100.” The Wexner Center for the Arts provides guided tours for their exhibit on Mickalene Thomas, a prominent contemporary African-American visual artist whose work deploys aspects of Western art, visual culture, and pop art to probe the fault lines of beauty, celebrity, race, sexuality and gender. The Ohio State University Billy Ireland Cartoon Library, the largest collection of comics and cartoons in the world, will also be offering tours on a continuous ad hoc basis. Finally, Ohio State’s Rare Books and Manuscripts Library will host an open house on Saturday afternoon that will feature its manuscript holdings by Samuel Beckett, William T. Vollman, William S. Burroughs, James Thurber, and Louis Bromfield, among others.

Sincere thanks goes to the Columbus organizers Tommy Davis and Jesse Schotter; Kate Hartke and the other graduate student assistants; The Ohio State University; and co-sponsors Otterbein University and Ohio University for what will be, without a doubt, a memorable and enriching conference.

Continued...

Modernist Studies Association Update

The MSA has been hard at work this year supporting our membership and extending our modernist networks in new ways. I am happy to announce our new partnership with the Digital Humanities Summer Institute, held each summer at the University of Victoria in British Columbia, Canada. As a partner, the MSA will be able to provide 5 scholarships to the Institute to our members, available on a competitive basis. Look for an announcement for applications on our website and listserv soon. In addition, the MSA funded 14 research travel grants, distributing \$10,000; 72 conference travel grants, distributing \$13,500; and we look forward to learning of the winners of the MSA Book Prize and First Book Prize. They will be announced at the Friday reception. Congratulations to the worthy authors shortlisted for each prize.

At this conference, we hope to choose the next co-editor of *Modernism/modernity* to replace Debra Rae Cohen, who will be stepping down as editor next year. The new co-editor will be announced at our business lunch on Saturday. Thanks to both Debra Rae and her co-editor, Christopher Bush, for continuing to innovate our journal, especially through the Print Plus Platform. This multi-media digital platform is at the forefront of scholarly publishing and continues to evolve in exciting ways.

We've also been busy filling posts for other open positions, and we extend heartfelt thanks to those who are leaving. We also say goodbye to Ignacio Infante, Chair of International Relations; to Scott Klein, Chair of Interdisciplinary Approaches; and to Jessica Berman, who served this year as Past President. We thank you for your service. Filling their positions are Marius Hentea, for International Relations; Laura Heffernan, for Interdisciplinary Approaches; and myself, as Past President. We also welcome Bill Maxwell, our new second Vice President. Matt Hart will become the first Vice President, and Celia Marshik will be our new President.

In addition, continuous thanks goes to Alex Christie, the MSA webmaster. He not only maintains our official website, but he has designed the Columbus MSA conference website, and ensures that your grant applications and election and registration forms go where they're supposed to go. We also extend warm appreciation to Allan Hepburn for maintaining our financial health, submitting our tax forms, working on finances with the conference organizers each year, and distributing grant funds. Finally, Erin Templeton continues to keep our membership well informed and our board filled with wonderful people.

Thanks to everyone who works to make our organization strong. To the membership, I hope you have an excellent conference and that we'll meet again next year in Toronto, Canada. And, following that, in 2020, we'll be in Brooklyn! I look forward to meeting many of you this weekend and learning about your work.

Laura Winkiel
Modernist Studies Association President

Shortlists

MSA First Book Prize

Adrienne Brown

The Black Skyscraper: Architecture and the Perception of Race
(Johns Hopkins University Press)

Tom McEnaney

Acoustic Properties: Radio, Narrative, and the New Neighborhood of the Americas
(Northwestern University Press)

Allison Morehead

Nature's Experiments and the Search for Symbolist Form
(Penn State University Press)

Sonya Posmentier

Cultivation and Catastrophe: The Lyric Ecology of Modern Black Literature
(Johns Hopkins University Press)

William Schaefer

Shadow Modernism: Photography, Writing, and Race in Shanghai, 1925-37
(Duke University Press)

Catherine Walworth

Soviet Salvage: Imperial Debris, Revolutionary Reuse, and Russian Constructivism
(Penn State University Press)

MSA Book Prize

Eric Bulson

Little Magazine, World Form
(Columbia University Press)

Evan Kindley

Poet-Critics and the Administration of Culture
(Harvard University Press)

Monica Penick

Tastemaker: Elizabeth Gordon, House Beautiful, and the Postwar American Home
(Yale University Press)

Christopher Reed

Bachelor Japanists: Japanese Aesthetics and Western Masculinities
(Columbia University Press)

Conference Schedule



Plenary Sessions

Session #1: A Conversation with Joe Sacco

Thursday, 7-8:15pm | Location: Ohio Union, 1739 North High Street

Interviewer: Jared Gardner

Joe Sacco is an acclaimed graphic journalist and author of *Palestine* and *Footnotes in Gaza*, on the Israel-Palestine conflict, and *Safe Area Gorazde* and *The Fixer*, on the Bosnian War. He's lived in Malta and the U.S. and has published additional pieces on blues music, war crimes, and Chechen refugees. His work has won the American Book Award, a Guggenheim Fellowship, and the Eisner Award. His recently published collaboration with Matt Hern and Am Johal, *Global Warming and the Sweetness of Life*, explores ecology and climate change in the tar sands region of Canada.

Jared Gardner is a professor of English at The Ohio State University and author of *Projections: Comics and the History of 21st-century Storytelling* (2012), *The Rise and Fall of Early American Magazine Culture* (2012), and *Master Plots: Race and the Founding of an American Literature 1787-1845* (1998). Gardner has edited numerous volumes on the history of comics, from the work of Charles Schulz to *Skippy* and *The Gumps*. Since 2016, he's been the editor of *Inks: The Journal of the Comics Studies Society*.

Shuttle bus transportation for attendees will be provided from the conference hotel to the Ohio Union, where the Sacco talk will take place.

Session #2: Keynote Roundtable on Graphic Modernisms

Friday, 5:30-7pm | Location: George Bellows CD

Roundtable Panelists: Tsitsi Ella Jaji, Madelyn Detloff, and Hillary Chute

Moderator: Jessica Berman

The plenary roundtable will consist of a conversation among a group of esteemed scholars who explore various ways of conceptualizing the graphic: in terms of visual culture and the work of images, and in terms of the convergence of graphic aesthetics with questions of race, sexuality, and empire.

Tsitsi Ella Jaji is an associate professor of English at Duke University. She specializes in African and African American literary and cultural studies, with special interests in music, poetry, and black feminisms. Her book *Africa in Stereo: Music, Modernism and Pan-African Solidarity* (2014) won the African Literature Association's First Book Prize; the book traces how exchanges between African American, Ghanaian, Senegalese and South African artists shaped cultural and political liberation projects. She is also the author of two volumes of poetry, *Beating the Graves* (2017) and *Carnaval* (2014).

Hillary Chute is Distinguished Professor of English and Art + Design at Northeastern University. She focuses her work on comics and graphic novels; contemporary fiction; visual studies; American literature; gender and sexuality studies; literature and the arts; critical theory; and media studies. She is the author of *Graphic Women: Life Narrative and Contemporary Comics* (2010); *Outside the Box: Interviews with Contemporary Cartoonists* (2014); *Disaster Drawn: Visual Witness, Comics, and Documentary Form* (2016); and *Why Comics?: From Underground to Everywhere* (2017). Chute is also associate editor of *Art Spiegelman's MetaMaus* (2011).

Madelyn Detloff is Professor of English and Women's, Gender, and Sexuality Studies at Miami University. Her research interests include cultural studies, queer studies, crip theory, literary modernism (especially Virginia Woolf and H.D.), and trauma studies. She is the author of two scholarly books, *The Value of Woolf* (2016) and *The Persistence of Modernism: Loss and Mourning in the Twentieth Century* (2009). Detloff is also the co-editor of *Queer Bloomsbury* (2016) and *Virginia Woolf: Art, Education, and Internationalism* (2008).

Session #3: International Modernism Roundtable

Saturday, 5:30-7pm | Location: George Bellows CD

Roundtable Panelists: Suzanne Hobson, Lorraine Sim, H  l  ne Aji, and Laura Winkel

Moderator: Ignacio Infante

For the first time, the MSA conference will bring together the heads of all of the world modernism organizations affiliated with the MSA: the British Association for Modernist Studies (Suzanne Hobson), the Australasian Modernist Studies Network (Lorraine Sim), and the Soci  t   d'  tudes Modernistes (H  l  ne Aji), as well as the president of the MSA (Laura Winkel). Moderated by Ignacio Infante, the panel will explore the current international state of modernist studies and share each organization's approach and perspective on the institutions of the field in different parts of the world.

Ignacio Infante is Associate Professor of Comparative Literature and Spanish at Washington University in St. Louis, Missouri. He is the author of *After Translation: The Transfer and Circulation of Modern Poetics across the Atlantic* (Fordham UP, 2013).

Laura Winkiel is president of the Modernist Studies Association and Associate Professor of English at University of Colorado-Boulder. She is the author of *Modernism: The Basics* (Routledge, 2017), *Modernism, Race, and Manifestos* (Cambridge, 2008) and co-editor of *Geomodernisms: Race, Modernism, Modernity* (Indiana, 2005).

Hélène Aji is Professor of American Literature at Université Paris-Nanterre and president of the Société d'études modernistes (SEM). Her books include *Ezra Pound et William Carlos Williams: Pour une Poétique Américaine* (L'Harmattan, 2001), *William Carlos Williams: Un Plan D'action* (Belin, 2004) and *Ford Madox Ford's The Good Soldier* (Armand Colin, 2005).

Suzanne Hobson is president of the British Association of Modernist Studies and a Senior Lecturer at Queen Mary University of London. She is the author of *Angels of Modernism: Religion, Culture, Aesthetics 1910-1960* (Palgrave, 2011) and co-editor of *The Salt Companion to Mina Loy* (Salt, 2010)

Lorraine Sim is a Lecturer in Modern English Literature at Western Sydney University, Australia and co-founder of the Australasian Modernist Studies Network. She is the author of *Ordinary Matters: Modernist Women's Literature and Photography* (Bloomsbury, 2016) and *Virginia Woolf: The Patterns of Ordinary Experience* (Ashgate, 2010).

Receptions & Cultural Events

Reception & Billy Ireland Cartoon Library Open House

Thursday, 5:15-7pm

Reception Location: Ohio Union Great Hall Meeting Room, 1739 North High Street

Billy Ireland Open House Location: 110 Sullivant Hall, 1813 North High Street

During the reception prior to the Joe Sacco talk, the Billy Ireland Cartoon Library and the Wexner Center for the Arts at The Ohio State University will be offering an open house and tours for attendees to visit their collections and exhibits. The Billy Ireland Cartoon Library is the largest collection of comics and cartoons in the world, and a mecca for comic artists and scholars. It includes work by Winsor McKay, George Herriman, Bill Watterson, Will Eisner, and many others. Highlights from the collection will be on display, and the librarians will offer behind-the-scenes tours. These will be offered continuously and will not require advance sign-up. Shuttle bus transportation for attendees will be provided from the conference hotel to the Ohio Union, where the Joe Sacco talk and reception will take place. Both the Billy Ireland and the Wexner Center for the Arts are a three minute walk from the Union; volunteers will be there to guide attendees.

Wexner Center for the Arts Tours

Thursday, 5:30pm and Saturday, 4pm | Location: 1871 North High Street

The Wexner Center for the Arts will be presenting the exhibit *Mickalene Thomas: I Can't See You Without Me*. The Wexner Center will provide guided tours for conference attendees, one on 5:30pm on Thursday during the Joe Sacco reception, and one at 4pm on Saturday. For those wishing to visit the Billy Ireland and the Wexner Center, a public bus (the #2) runs every ten minutes and takes 15 minutes from the conference hotel.

Emerging Scholars Pub Night

Thursday, 8:30-10:30pm | Location: Seventh Son Brewing, 1101 North 4th Street

This event is a meet-up for current and recent graduate students at Seventh Son Brewing, where a private room has been reserved. Scholars are encouraged to stop by for a beer and chat with fellow conference attendees. Seventh Son Brewery is a 25 minute walk from the conference hotel. It is also possible to take the free CBUS from the hotel to the 3rd Avenue stop and then walk 6 minutes. For those coming from the Joe Sacco talk, the shuttle buses back will stop on their way to the hotel to let off passengers at 5th Avenue and High Street, a 9 minute walk to Seventh Son.

Ohio State graduate students will be leading an optional pub crawl from Seventh Son to other bars in the vicinity, including St. James Tavern, Cosecha, Little Rock, Hoof Hearted, and BrewDog.

Digital Exhibits Showcase

Friday, 9am-1pm | Location: George Bellows CD

The Digital Exhibits Showcase features a range of research tools, mapping and visualization tools, databases or bibliographies, corpora of media or texts, digitization initiatives, and interactive interfaces, all related in some way to modernist studies. Presenters will provide demonstrations of their projects, explain project design, talk about tools/software used, and discuss challenges they faced or questions they wish to address in future iterations of their projects. We have made a particular effort to showcase projects that advance the field of modernist studies in unique ways. The exhibit will span two panel sessions and a break so that conference attendees have ample opportunity to visit and learn from participants in this event.

Columbus Museum of Art Tours

Friday, 2pm and Saturday, 11am and 1pm | Location: 480 East Broad Street

The Columbus Museum of Art will provide free admission to all conference attendees who display their badge. The CMA has an excellent permanent collection in modern and contemporary works and will also be displaying two special exhibits of interest to attendees: the annual *Columbus Comics Residency Show*, which spotlights a contemporary comics artist, and *I, Too, Sing America: The Harlem Renaissance at 100*. The Museum is a 25 minute walk from the conference hotel. In addition, attendees may sign up for a free tour of the museum when they register; tours are designed specifically for MSA attendees.

OSU Rare Books & Manuscripts Library Open House

Saturday, 12-2pm | Location: Thompson Library, 1858 Neil Avenue Mall

The Ohio State University Libraries will hold an open house featuring highlights from their collection, with a particular emphasis on modernist books, magazines, and archives. Ohio State has extensive manuscript holdings in Samuel Beckett, William T. Vollman, William S. Burroughs, James Thurber, and Louis Bromfield, among others. Attendees can sign up when they arrive at the conference.

Reception & MSA Book Prize

Friday, 7-8pm | Location: Elijah Pierce AB

Join the Modernist Studies Association for food and drinks as we announce the winners of the MSA Book Prizes. The reception is partly sponsored by Johns Hopkins University Press.

Wednesday!

Registration
5-8pm, Bellows Prefunction

Thursday!

Executive Board Meeting
8am-5pm, Private Dining Room

Registration
9am-5pm, Bellows Prefunction

Book Exhibit
12-5pm, Lobby-Level Meeting Space

Coffee Break
2:45pm, Lobby-Level Meeting Space

Shuttle buses leave Hilton
4:45-6:45pm

Reception
5-7pm, Ohio Union Great Hall Meeting Room

Billy Ireland Cartoon Library Open House
5-7pm, 110 Sullivant Hall, 1813 North High Street

Wexner Center for the Arts Tour
5:30pm, 1871 North High Street

Plenary Session #1:
A Conversation with Joe Sacco
7-8:15pm, Ohio Union Performance Hall

Shuttle buses leave Ohio Union
8-9pm

Emerging Scholars Pub Night
8:30-10:30pm, Seventh Son Brewery

Workshops: 1030am-12noon

W1. Workshopping Fellowship Applications in the Humanities

Location: Edward Parker Hayden

Leaders: Peter Kalliney (University of Kentucky) and Eric Bulson (Claremont Graduate University)

Enrolled: Zuleima Ugalde, Jessica Kim, Harrington Weihl, Ayten Tartici, Antonella Pelizzari, Miles Osgood, Garrett Bruen, Caroline Krzakowski

W2. Writing for the Public

Location: Elijah Pierce A

Leaders: Stefanie Sobelle (Gettysburg College), Evan Kindley (Claremont McKenna College), and Sara Marcus (Notre Dame)

Enrolled: Alison Cummins, Andrew Bishop, Kristin Canfield, Katelyn Hartke, Peter Morgan, Michelle Rada, George Phillips, Brandon Truett, Jennifer Nesbitt, Michelle Taylor, Bret Johnson, Valentina Montero-Román, Christine Anlicker, Ben Streeter

W3. Journal Publishing in Modernist Studies

Location: Robert King

Leaders: Cassandra Laity (Founding Editor, *Feminist Modernist Studies*), Janine Utell (Editor, *The Space Between*), Michael Valdez Moses (Co-Editor, *Modernist Cultures*) and James Phelan (Editor, *Narrative*)

Enrolled: This workshop is open to all interested attendees.

W4. First Book Publishing

Location: Edna Boies Hopkins

Leaders: Jessica Berman (Co-Editor, *Modernist Latitudes* series, Columbia University Press), Catherine Goldstead (Assistant Editor, Johns Hopkins University Press), Philip Leventhal (Senior Editor, Columbia University Press), Tomas René (Commissioning Editor, Literature & Theatre, Palgrave MacMillan) and Stephanye Hunter (Editor, University Press of Florida)

Enrolled: This workshop is open to all interested attendees.

Seminars: 1245-245pm

S1. Marginal Modernisms: Feminist Forms & Questions of Belonging

Location: Suite 310

Leaders: Meghan Fox (LaGuardia Community College, CUNY) and Erica Delsandro (Bucknell University)

Enrolled: Lauren Rosenblum, Davy Knittle, Kara Watts, Grace Lillard, Margaret Mauk, Karin Westman, Jennifer Mitchell, Kyung-lin Bae, Charles Andrews, Catherine Hollis, Vicki Tromanhauser, Julie Goodspeed-Chadwick, Julie Vandivere, Caitlin McIntyre

S2. Women's Writing & Social/Political Activism

Location: Suite 340

Leaders: Lise Sanders (Hampshire College) and Carey Snyder (Ohio University)

Invited: Steph Brown (University of Arizona)

Enrolled: Sarah Terry, Emily Hainze, Lee Garver, Emily Christina Murphy, Zulfqar Awan, Daniel Hengel, Jennifer Nesbitt, Heather Simmons, Holly Laird, Anne Fernald, Barbara Green, Ellen Jones

S3. Realism &/or Modernism

Location: Suite 410

Leaders: Paul Stasi (SUNY Albany)

Enrolled: Jane Hu, Sierra Senzaki, David Sargeant, Ana Quiring, Daniel Worden, Christine Anlicker, Jon Najarian, Jill Galvan, Monika Kaup, Beth Wightman, Philip Tsang, Kyle Murdock, Matthew Beeber, Sophia Sherry

S4. Modernist Institutions

Location: William Hawkins

Leaders: Caroline Zoe Krzakowski (Northern Michigan University) and Megan Faragher (Wright State University)

Enrolled: Dipanjan Maitra, Ian Whittington, Peter Morgan, Harrington Weihl, Janice Ho, Robert Higney, Miles Osgood, Kamran Javadizadeh, Jeremy Lakoff, Carlos Nugent

S5. Seeing Modernist Reading

Location: Suite 416

Leaders: Janine Utell (Widener University) and Melissa Dinsman (CUNY—York College)

Enrolled: Mi Jeong Lee, Melanie Micir, Ronan Crowley, Erin Penner, Shinjini Chattopadhyay, Craig Saper, Meindert Peters, Amilynne Johnston, Cathryn Piwinski, Margaret Richardson, Anna Preus, Garrett Bruen, Thomas Rice

S6. The Afterlives of Taste: Modernism & the Persistence of the Aesthetic

Location: Suite 440

Leaders: Robert Lehman (Boston College)

Enrolled: Ryo Hagino, Renee Hoogland, Jessica Kim, C.F.S. Creasy, Kelly Walsh, Karolyn Steffens, Julia Cheng, Yan Tang, Katharine Wallerstein, John McGuigan, Hope Hodgkins, Robert Day, Ben Streeter, Alley Edlebi

S7. Modernism & Education

Location: Suite 446

Leaders: Bridget Chalk (Manhattan College) and Benjamin Hagen (University of South Dakota)

Invited: Madelyn Detloff (Miami University)

Enrolled: Anne Cavender, Jordan Howie, Shannon Boyer, Eve Sorum, Joon-soo Bong, Lisa Weihman, Anne Raine, Aaron Miller, Kimberly Martinez

panels: 115-245pm

P1. Forms of Joy

Location: Edna Boies Hopkins

Organizer: Manya Lempert (University of Arizona)

Chair: Todd Nordgren (Northwestern)

Panelists: Manya Lempert (University of Arizona)

“Becoming unclean with joy’: Clarice Lispector’s *The Passion According to G. H.*”

Sunny Xiang (Yale University)

“Pure Sound, Pure Joy: Tourism and Revolution in Cathy Park Hong’s *Dance Dance Revolution*”

Seulghee Lee (University of South Carolina)

“My greatest joy is to foil the blows’: Aime Cesaire, Black Joy, and Diasporic Essence”

Rasheed Tazudeen (Yale University)

“A leaf falls, from joy”: Virginia Woolf’s Joyous Phenomenologies

P2. Modernist Sade*Sade Modernists

Location: Robert King

Organizer: Ellen McCallum (Michigan State University)

Chair: Patrick Bray (The Ohio State University)

Panelists: Valentina Denzel (Michigan State University)

“Sade, Modernism, and Feminism: Acts of Transgression in Literature and Graphic Novels”

Ellen McCallum (Michigan State University)

“Sadean Cybernetics”

Matthew Worley (University of Reading)

“Whip in My Valise: British Punk and the Marquis de Sade”

P3. Friendship, Paratext, Collage: 20th-Century Poetics of Sociability

Location: Edward Parker Hayden

Organizer: Rory Boothe (Indiana University)

Chair: Andrew Epstein (Florida State University)

Panelists: Rory Boothe (Indiana University)

“Joe Brainard and the Public Paratext”

Brian Glavey (University of South Carolina)

“Frank O’Hara’s Sex Museum”

Susan Rosenbaum (University of Georgia)

“Architects of the Page: Barbara Guest, Frederick Kiesler, and the Visual Poetics of the Galaxy

Ellen Levy (Pratt Institute)

“Nancy Boys: Joe Brainard and Ray Johnson”

P4. Modernist Effort

Location: Elijah Pierce A

Organizer: Claire Warden (Loughborough University)

Chair: Alisa Zhulina (NYU Tisch)

Panelists: Carrie Preston (Boston University)

“Is it Hard Work?: Teaching, Researching, Serving Modernism”

Claire Warden (Loughborough University)

“Music Hall Sport: Modernist Fakery and All-In Wrestling”

Rebecca Kastleman (College of the Holy Cross)

“Apocalyptic Effort: Rehearsal and Failure in Grotowski’s Theater”

P5. Photo. Graphic. Modernism

Location: Elijah Pierce B

Organizer and Chair: Kristin Canfield (University of Texas, Austin)

Panelists: Lauren Kuryloski (SUNY-Buffalo)

“Exposed: Weegee’s Flash Photography and the Modern Spectacle”

Madison Elkins (Emory University)

“Addie’s Afterimage: Photographic Temporalities of Death in Faulkner’s *As I Lay Dying*”

Jonathon Foltz (Boston University)

“Dreiser’s Camera: Photography and Narration in *An American Tragedy*”

P6. Modernist Legacies & Contemporary Theory

Location: Alice Schille

Organizer and Chair: Jesse Wolfe (CSU Stanislaus)

Panelists: Joshua Galat (Purdue University)

“Joyce’s Hauntology of Desire”

Heather Simmons (CSU Stanislaus)

“Heart and Mind: Illness in Woolf and Subsequent Theory”

Shazia Nasir (Kent State University)

“A Transition through Late Modernism”

Matthew Brown (University of Massachusetts-Boston)

“Archives of Treason: Flann O’Brien in the Deep State”

Seminars: 3-5pm

S8. Modernism & Mass Observation

Location: Suite 310

Leaders: Amy Woodbury Tease (Norwich University) and Marilyn Reizbaum (Bowdoin College)

Invited: Fiona Ann Jardine (Glasgow School of Art)

Enrolled: Kurt McGee, Robert Hurd, Josh Epstein, Chet Liseiecki, Jenna Marco, Julia Chan, Enda Duffy, Emily Bloom

S9. Modernism & Lyric Theory

Location: Suite 340

Leader: V. Joshua Adams (University of Louisville)

Enrolled: Jeremy Stevens, William Malcuit, Bill Hogan, Megan Quigley, Cristanne Miller, Max Jensen, Elisabeth Joyce, Sara Judy, Jayme Collins, Jonathan Radocay

S10. Theorizing Cinema Before World War II

Location: Suite 410

Leaders: Ryan Friedman (The Ohio State University) and Margaret Flinn (The Ohio State University)

Enrolled: Jesse Schotter, Mercedes Chavez, Nolan Gear, Rebecah Pulsifer, Lauren Benjamin, Robert Jackson, John Alba Cutler, Michael Subialka, Louise Kane, Ellen McCallum, Jesse Matz, Michael Valdez Moses

S11. Queering Panaesthetics

Location: Suite 416

Leaders: Elizabeth Phillips (Harvard University) and Teresa Trout (Harvard University)

Enrolled: Rivky Mondal, Rory Boothe, Matthew Clarke, Marissa Fenley, Guisela Latorre

S12. World War I & Disciplinarity

Location: Suite 440

Leaders: Josh Gang (University of California-Berkeley) and Samuel Alexander (Endicott University)

Invited: Vincent Sherry (Washington University)

Enrolled: Ryan Weberling, Molly Hall, Robin D'Souza, Sangina Patnaik, Mimi Winick, David Davis, Courtney Taylor, Samantha Solomon, Claire Crabtree

S13. Obscenity & Transcultural Performance

Location: Suite 446

Leaders: Rebecca Kastleman (College of the Holy Cross) and Alisa Zhulina (NYU-Tisch)

Invited: Claire Warden (Loughborough University)

Enrolled: Kimberly Clough, Patty Argyrides, Carrie Preston, Thomas Wisniewski

S14. Photography & Other Media

Location: William Hawkins

Leaders: Alix Beeston (Cardiff University) and Laura Hartmann-Villalta (Georgetown University)

Enrolled: Caryl Rubin, Kristin Canfield, Jihae Koo, David Young, Anita Helle, Louise Hornby, Sanders Bernstein, Katie Piper Greulich, Josh Schneiderman, Pardis Dabashi, Jonathan Foltz, Brooke Clark

panels: 3:15-4:45pm

P7. Modernist Poetry & the Uses of Taste

Location: Elijah Pierce B

Organizer: Elizabeth Barnett (Rockhurst University)

Chair: Brian McHale (The Ohio State University)

Panelists: Elizabeth Barnett (Rockhurst University)

“Make it Tacky: Taste as Contemporaneous Critique of Modernist Racial Appropriation”

Cari Hovanec (University of Tampa)

“Stevie Smith’s Frivolity”

Jennifer Spitzer (Ithaca College)

“Auden’s ‘Airy Manner’: Queer Poetics and the Politics of Taste”

P8. Modernism at Ease

Location: Elijah Pierce A

Organizer: Matthew Carlson (High Point University)

Chair: Michael Hart (Pennsylvania State University)

Panelists: Matthew Carlson (High Point University)

“Detective Fiction as Modernist Leisure Reading”

Matt Kilbane (Cornell University)

“Welcome to the Sonnetarium: Merrill Moore’s Economy of Ease”

P9. Midcentury Misfits

Location: Edna Boies Hopkins

Organizer: Hannah Freed-Thall (New York University)

Chair: Emily Hyde (Rowan University)

Panelists: Hannah Freed-Thall (New York University)

“Modernism’s Queer Seashore”

Marci Kwon (Stanford University)

“Intimate Rooms: Joseph Cornell and the Lyric Turn”

Sarah Ann Wells (University of Wisconsin-Madison)

“Sex Before the Revolution”: the Obscene Chamber in Hilst, Pizarnik, and Di Giorgio”

P10. Modernity, Ecology, Extremity

Location: Robert King

Organizer: Charles Andrews (Whitworth University)

Chair: Jean Mills (John Jay College)

Panelists: Charles Andrews (Whitworth University)

“Peacemaking in the End Times: Environmental Apocalypse in Modern Antiwar Fiction”

Julia Daniel (Baylor University)

“Shrieking city air”: Modern Noise Pollution and the Problem of Poetry”

Patrick Query (United States Military Academy)
"The Aran Islands and the Crisis of Representation"

P11. Sunwise Turn & Helaine Victoria Press: Visual Culture & Women Writers & Publishers in the 20th Century

Location: Edward Parker Hayden

Organizer: Jennifer Schnabel (The Ohio State University)

Chair: Joshua Kotin (Princeton University)

Panelists: Jennifer Schnabel (The Ohio State University) and Jolie Braun (The Ohio State University)

"Enterprising Women: The Sunwise Turn Bookshop Records in OSU's Rare Books and Manuscripts Library"

Miriam Intrator (Ohio University) and Stacey Lavender (Ohio University)

"Modernism Meets Feminism: The Postcard Archives Project of Helaine Victoria Press"

P12. Modernist Alternatives to Heroism in 1930s America

Location: Alice Schille

Organizer and Chair: Todd Garth (US Naval Academy)

Panelists: Ryan Tracy (CUNY Graduate Center)

"How Annoying": Aestheticism, Decadence, and the Queer Heroism of Richard Bruce Nugent"

Chris Gavalier (Washington and Lee University)

"The Indeterminacy of the Superhero: Superman's Hybridity"

Tim Clarke (University of Ottawa)

"The beached heap of high bravery": Projectile Heroism in Hart Crane's 'Cape Hatteras'"

Plenary Session #1: 7-815pm A Conversation with Joe Sacco

Location: Ohio Union, 1739 North High Street

Interviewer: Jared Gardner

Joe Sacco is an acclaimed graphic journalist and author of *Palestine* and *Footnotes in Gaza*, on the Israel-Palestine conflict, and *Safe Area Gorazde* and *The Fixer*, on the Bosnian War. He's lived in Malta and the U.S. and has published additional pieces on blues music, war crimes, and Chechen refugees. His work has won the American Book Award, a Guggenheim Fellowship, and the Eisner Award. His recently published collaboration with Matt Hern and Am Johal, *Global Warming and the Sweetness of Life*, explores ecology and climate change in the tar sands region of Canada.

Jared Gardner is a Professor of English at The Ohio State University and author of *Projections: Comics and the History of 21st-century Storytelling* (2012), *The Rise and Fall of Early American Magazine Culture* (2012), and *Master Plots: Race and the Founding of an American Literature 1787-1845* (1998). Gardner has edited many volumes on the history of comics, from the work of Charles Schulz to *Skippy* and *The Gumps*. Since 2016, he's been the editor of *Inks: The Journal of the Comics Studies Society*.

Emerging Scholars Pub Night: 830-1030pm

Location: Seventh Son Brewing, 1101 North 4th Street

This event is a meet-up for current and recent graduate students at Seventh Son Brewing, where a private room has been reserved. Scholars are encouraged to stop by for a beer and chat with fellow conference attendees. Seventh Son Brewery is a 25 minute walk from the conference hotel. It is also possible to take the free CBUS from the hotel to the 3rd Avenue stop and then walk 6 minutes. For those coming from the Joe Sacco talk, the shuttle buses back will stop on their way to the hotel to let off passengers at 5th Avenue and High Street, a 9 minute walk to Seventh Son.

Ohio State graduate students will be leading an optional pub crawl from Seventh Son to other bars in the vicinity, including St. James Tavern, Cosecha, Little Rock, Hoof Hearted, and BrewDog.

Friday!

Breakfast

7-8:45am, George Bellows CD

Registration

7:30am-5pm, Bellows Prefunction

Digital Exhibits Showcase

9am-1pm, George Bellows CD

Book Exhibit

9am-6pm, Bellows Prefunction

Coffee Break

10am, Bellows Prefunction

Columbus Museum of Art tour

2pm, 480 East Broad Street

Coffee Break

3pm, Bellows Prefunction

Plenary Session #2:

Keynote Roundtable on Graphic Modernism

5:30-7pm, George Bellows CD

Reception & MSA Book Prize

7-8pm, Elijah Pierce AB

(Partly sponsored by Johns Hopkins University Press)

Seminar: 8-10am

S15. TV's Modernist Turn

Location: William Hawkins

Leader: Elizabeth Alsop (CUNY School of Professional Studies)

Invited: Sean O'Sullivan (The Ohio State University)

Enrolled: Cari Hovanec, Gregory Erickson, Michelle Taylor, Katie Dyson, Michaela Bronstein, Kelley Wagers, Melodie Roschman, Jennifer Schnabel, Travis Heeren, Lauren Kuryloski, Corwin Baden

Roundtable: 830-10am

R1. Modernist Secularism & Its Discontents

Location: Emerson Burkhart A

Organizer: Thomas Berenato (University of Virginia)

Moderator: Matthew Mutter (Bard College)

Roundtable Panelists: Jessica Swoboda (University of Virginia), Anthony Domesticco (Purchase College, SUNY), David Sherman (Brandeis University), Anna Svendsen (University of York), Robin D'Souza (University of Toronto)

Panels: 830-10am

P13 . Modernism & the New Materialisms

Location: George Bellows F

Organizer: Kyle Murdock (University of Toronto)

Chair: Kelly Sultzbach (University of Wisconsin-LaCrosse)

Panelists: Kyle Murdock (University of Toronto)

"Vibrant Minstrels: Material Agency and the Racial Imaginary of Mickey Mouse"

Anne Raine (University of Ottawa)

"Rethinking Modernism in the Anthropocene: Material Feminism, Petromodernity, and Gertrude Stein's View from the Air"

Jessica Kim (University of Notre Dame)

"Inassimilable Matter: Woolf, New Materialist Critique, and the Homotopic Object"

P14. Duplicitious Modernism: The Art of the Hoax

Location: Edward Parker Hayden

Organizer: Brooke Clark (Rice University)

Chair: Matthew Hannah (Purdue University)

Panelists: Brooke Clark (Rice University)

"De-Ciphering Flesh in Rebecca West's 'Indissoluble Matrimony'"

Andrew Battaglia (Rice University)

"*The Talented Mr. Ripley* and the Problem of Believing What You See"

Annie Lowe (Rice University)

"Houdini Hoaxing the Black Box"

Michael Hart (Pennsylvania State University)

"Fake It Till You Make It"

P15. Modernism & Graphic Justice

Location: Robert King

Organizer: Katherine Ebury (University of Sheffield)

Chair: Thomas S. Davis (The Ohio State University)

Panelists: Katherine Ebury (University of Sheffield)

"James Joyce, the Easter 1916 generation and Irish Martyrology"

Marius Hentea (Gothenburg University)

"The Sword and the Pen: State Violence towards Authors in the Postwar Period"

Lauren Arrington (University of Liverpool)

"The Poet Fasting: Hunger Strikes and the Politics of Empathy"

P16. The Visual & Material Cultures of the Spanish Civil War

Location: George Bellows A

Organizer: Brandon Truett (University of Chicago)

Chair: Gayle Rogers (University of Pittsburgh)

Panelists: Brandon Truett (University of Chicago)

“Apprehending the Scene of War: The Optics of Spain at War”

Matthew Beeber (Northwestern University)

“Coalitional Aesthetics: Popular Front Politics in Pablo Neruda and Nancy Cunard’s Spanish Civil War

Anthology, *Los poetas del mundo defienden al pueblo español*”

Miguel Caballero Vasquez (University of Chicago)

“Theatre as Artistic Heritage Preservation”

P17. Modernity's Graphic Excesses

Location: George Bellows B

Organizer: Leonard Diepeveen (Dalhousie University)

Chair: Anne Fernald (Fordham University)

Panelists: Leonard Diepeveen (Dalhousie University)

“The Chilly Excesses of Modernism”

Allan Pero (Western University)

“‘This Velvet Speed’: Camp, Excess, and Cocteau’s Opium”

Melissa Bradshaw (Loyola University Chicago)

“Extra-literary Celebrity and the Queer Art of Paper Dolls”

P18. Modernism's Constraining Forms #1: Poetic Forms

Location: George Bellows E

Organizer: Kelly Walsh (Yonsei University)

Chair: Steph Brown (University of Arizona)

Panelists: Kelly Walsh (Yonsei University)

“Lyric Constraint: Rankine, Stevens, and ‘the fiction of the facts’”

Benjamin Johnson (University of Central Missouri)

“‘Heavy bored’: The Boredom and Sublimity of Constraint in Crapsey and Berryman”

Michael Subialka (University of California-Davis)

“Rupture, Transformed Time, and the Constraints of Tradition: Eliot and Montale”

P19. Cancelled

P20. Libraries Across Borders: Over the Airwaves, in the Stacks, on the Page

Location: Emerson Burkhart B

Organizer: David Squires (University of Louisiana at Lafayette)

Chair: Damien Keane (University at Buffalo)

Panelists: Shinjini Chattopadhyay (University of Notre Dame)

“‘Hours in a Library’: The Public Library as Public Sphere in Virginia Woolf’s Non-Fiction”

Ronan Crowley (University of Antwerp)

“*Ulysses* on the Cards: James Joyce’s Zürcher National Library of Ireland”

David Squires (University of Louisiana at Lafayette)

“Collections on Air: Library of Congress Outreach During WWII”

P21. Utopian/Dystopian Modernism

Location: Elijah Pierce A

Organizer: Richard Begam (University of Wisconsin-Madison)

Chair: Karolyn Steffens (Lindsey Wilson University)

Panelists: Richard Begam (University of Wisconsin-Madison)

“The New Bloomusalem: Utopianism in Joyce’s *Ulysses*”

Scott McCracken (Queen Mary University of London)

“Transcendent Being and Aesthetic Failure: Dorothy Richardson’s Pilgrimage”

Nathan Waddell (University of Birmingham)

“Brave-New Worldites: Wyndham Lewis via George Orwell”

P22. Intermedial Sounds & Sights

Location: Edna Boies Hopkins

Organizer: Elicia Clements (York University)

Chair: Ian Whittington (University of Mississippi)

Panelists: Elicia Clements (York University)

"Acousmatic Sound and Virginia Woolf's Critique of War"
Alison Halsall (York University)
"Transmedial H.D. (Hilda Doolittle): Anthropologie's 'HD in Paris' as a Popular Clothing Brand"
Julie Beth Napolin (Eugene Lang College at The New School)
"Minor Sound: Shouts, Cuts, and Other Half-Presented Objects"

P23. Textual Ecologies from Magazine to Book

Location: Elijah Pierce B

Organizer: John Young (Marshall University)

Chair: Eric Bulson (Claremont Graduate University)

Panelists: John Young (Marshall University)

"The pines whisper': Reading Toomer in Liberator"

Karen Leick (University of Illinois-Chicago)

"The salad-mixing of a popular anthology': Louis Untermeyer, Harriet Monroe, Jessie Rittenhouse, William Stanley Braithwaite and Middle-Brow Modernism"

Russell McDonald (Georgian Court University)

"Michael Robartes's Afterlives: Comparing Versions of Yeats's 'Rosa Alchemica'"

Digital Exhibits Showcase: 9am-1pm

Location: George Bellows CD

The Digital Exhibits Showcase features a range of research tools, mapping and visualization tools, databases or bibliographies, corpora of media or texts, digitization initiatives, and interactive interfaces, all related in some way to modernist studies. Presenters will provide demonstrations of their projects, explain project design, talk about tools/software used, and discuss challenges they faced or questions they wish to address in future iterations of their projects.

DE1. The Modernist Archives Publishing Project

Alice Staveley (Stanford University)

Anna Mukamal (Stanford University)

Peter Morgan (Stanford University)

DE2. Wallace Stevens and John Ashbery: The Dendrogrammatic Shape of Influence

Elisabeth Joyce (Edinboro University)

DE3. Linked Modernisms

Stephen Ross (University of Victoria)

DE4. Mina Loy: Navigating the Avant-garde

Suzanne Churchill (Davidson College)

Linda Kinnahan (Duquesne University)

Susan Rosenbaum (University of Georgia)

DE5. Object Women: A History of Women in Photography

Alix Beeston (Cardiff University)

DE6. Modernist Journals Project

Jeffrey Drouin (University of Tulsa)

Carlos Acosta-Ponce (University of Tulsa)

Harrison Brockwell (University of Tulsa)

DE7. Circulating American Magazines: Data-Driven Approaches to Modernist Periodical Studies

Brooks Hefner (James Madison University)

DE8. Accessible Eliot

Martin Lockerd (Schreiner University)

Kimberly Martinez (Schreiner University)

Aaron Miller (Schreiner University)

Seminar: 1015am-1215pm

S16. Modern Architecture & Narrative

Location: William Hawkins

Leaders: Katherine Fama (University College Dublin) and Anne Fogarty (University College Dublin)

Invited: Victoria Rosner (Columbia University) and Kirin Makker (Hobart and William Smith College)

Enrolled: Kelly Sultzbach, Ria Banerjee, Alex Fabrizio, Miguel Caballero Vasquez, Marsha Bryant, Michelle Rada, Jacob Harris, Aina Marti, Vaughn Anderson, Stefanie Sobelle, Morris Beja

Roundtable: 1030am-12pm

R2. Do We Need a Feminist Roundtable?

Location: George Bellows A

Organizer and Moderator: Jane Garrity (University of Colorado-Boulder)

Roundtable Panelists: Cassandra Laity (University of Tennessee-Knoxville), Sonita Sarker (Macalester College), Chris Coffman (University of Alaska), Shawna Ross (Texas A&M), Cyraina Johnson-Roullier (Notre Dame), Sarah Cornish (University of Northern Colorado)

Panel: 1030am-12pm

P24. Modernist Talk

Location: George Bellows B

Organizer: Krista Daniel (University of Washington)

Chair: Octavio Gonzalez (Wellesley College)

Panelists: Krista Daniel (University of Washington)

"Hacks and Busybodies: The Middlebrow Salon"

Chad Bennett (The University of Texas at Austin)

"Langston Hughes's Queer Gossip"

Elizabeth Alsop (CUNY School of Professional Studies)

"Woolf and Stein's Utopian Talk"

P25. Graphing the Self: Modern Poetry & Portraiture

Location: George Bellows E

Organizer: Alexandra Gold (Boston University)

Chair: Brian Glavey (University of South Carolina)

Panelists: Andrew Epstein (Florida State University)

"Sketch of a Man on a Platform": The Modern Feminist Portrait Poem"

Alexandra Gold (Boston University)

"my/eye locked in self sight": Robert Creeley's Self-Portraits"

Magdalena Kay (University of Victoria)

"Disunity, Fracture and Perversion: Reading Philip Larkin through T.S. Eliot"

P26. Catharsis After Modernism: Form, Affect, Sense

Location: Edna Boies Hopkins

Organizer: Cliff Mak (Queens College, CUNY)

Chair: Allison Pease (John Jay College, CUNY)

Panelists: Cliff Mak (Queens College, CUNY)

"Toni Morrison and Bergson: Denaturalizing Vitalism in the African-American Novel"

Megan Quigley (Villanova University)

"Sheer Nonsense!: Catharsis in Wittgenstein's *Tractatus* and Woolf's *The Voyage Out*"

Kalyan Nadiminti (Gettysburg College)

"Terror and Global Bildung in Mohsin Hamid"

P27. British Association for Modernist Studies Panel: Just Say No! Irony & Refusal in Literary Modernism

Location: George Bellows F

Organizer: Stephanie Boland (University of Exeter)

Chair: Mimi Winick (Virginia Commonwealth University)

Panelists: Stephanie Boland (University of Exeter)

"Recipes for war: Alice B. Toklas and the everyday politics of the avant-garde cookbook"

Suzanne Hobson (Queen Mary, University of London)

"Ironizing doubt: Mary Butts and the modernist challenge to secularization"

Séan Richardson (Nottingham Trent University)

"Homeophobia: Christopher Isherwood and Domestic Refusal"

P28. Modernism in/& Newspaper Comics: McCay, Futurism, Herriman

Location: Emerson Burkhart B

Organizer: Paul Peppis (University of Oregon)

Chair: Matthew Levay (Idaho State University)

Panelists: Paul Peppis (University of Oregon)

“Popular Modernism in the Late Crazy Kat Comics: Industry and Innovation in the Color Sundays”

Noa Saunders (Boston University)

“The Dreamer’s Modern Body: Image Iteration and Simultaneity in Winsor McCay’s Dream of the Rarebit Fiend”

Luca Somigli (University of Toronto)

“The Futurist Contagion: Futurism in the Satirical Cartoons of the British Press, 1912-1914”

P29. Modernist Reception Theory

Location: Elijah Pierce A

Organizer: Michaela Bronstein (Stanford University)

Chair: Josh Gang (University of California, Berkeley)

Panelists: Angus Brown (Birmingham University)

“The World of Close Reading”

Michaela Bronstein (Stanford University)

“Terrorism’s Reception Theory”

Beth Blum (Harvard University)

“Therapeutic Redescription in Modern Literature and Contemporary Criticism”

P30. Wild Modernism: Modernist Literature & Animal Bodies

Location: Elijah Pierce B

Organizer: Maren Linett (Purdue University)

Chair: Glenn Wilmott (Queen’s University, Canada)

Panelists: Maren Linett (Purdue University)

“Beast Lives: Animality and Disability in *The Island of Doctor Moreau*”

Carrie Rohman (Lafayette College)

“Modernist Animals and Bioaesthetics in D.H. Lawrence”

Lauren Benjamin (University of Michigan)

“Like a Bitch: Kadya Molodowsky’s Feral Street Poems”

P31. Flapper Garment Culture

Location: Emerson Burkhart A

Organizer: Zan Cammack (Concordia University)

Chair: Lise Sanders (Hampshire College)

Panelists: Jerrica Jordan (Tarrant County College)

“Literary Precursors to #metoo: Flapper Clothing and Rape Culture in Nella Larsen’s *Quicksand*”

Ellen Campbell (Southern Illinois University)

“Functional Fashion in *Miss Fisher’s Murder Mysteries*”

Zan Cammack (Concordia University)

“*Punch* and the British Flapper”

P33. Postwar Modernisms & Media in Mexico & Brazil

Location: Alice Schille

Organizer: Sarah J. Townsend (Pennsylvania State University)

Chair: Laura Podalsky (The Ohio State University)

Panelists: Rielle Navitski (University of Georgia)

“Making Cinema a Modern Art in the Postwar Period: The Filmoteca do Museu de Arte Moderna de São Paulo”

Sergio Delgado Moya (Harvard University)

“The Mortification of Icons: Alberto Gironella’s Postcolonial Dialogue with Velázquez”

Sarah J. Townsend (Pennsylvania State University)

“Hilda Hilst’s Modernist Politics of Non-Performance”

P33. Modernism & the Scale of Community

Location: Robert King

Organizer: David Sergeant (University of Plymouth)

Chair: Philip Tsang (University of Cincinnati)

Panelists: David Sergeant (University of Plymouth)

“The Space and Time of Community in Virginia Woolf’s Fiction”

Megan Faragher (Wright State University)

“The Scale of Public Opinion: Utopianism and Polling in Olaf Stapledon and H.G. Wells”

Kelley Wagers (Penn State Worthington Scranton)

“Hunting the Wild Hog’: Collective Agency as Graphic Artistry in Hurston’s *Tell My Horse* (1938)”

P34. Harlem Modernism & the Form of Identity

Location: Edward Parker Hayden

Organizer: Rafael Walker (Baruch College, CUNY)

Chair: William Maxwell (Washington University in St. Louis)

Panelists: Benjamin Kahan (Louisiana State University)

“Sheiks, Sweetbacks, and Harlem Renaissance Sexuality, or the Chauncey Thesis at Twenty-Five”

Melissa Girard (Loyola University Maryland)

“A want unspeakable’: Structures of Desire in Harlem Renaissance Women’s Poetry”

Rafael Walker (Baruch College, CUNY)

“Biraciality as Neuter: Jean Toomer’s *Cane*”

Seminar: 1-3pm

S17. Montage

Location: William Hawkins

Leader: Jesse Matz (Kenyon College)

Enrolled: Alison Cummins, Preeti Singh, Matthew Gannon, Noa Saunders, Martha Kuhlman, Tavid Mulder, Margaret Flinn, Michael Forstrom

Roundtable: 130-3pm

R3. Teaching the Great War: Pedagogies of the Now

Location: George Bellows A

Organizer and Moderator: Debra Rae Cohen (University of South Carolina)

Roundtable Panelists: Patrick Deer (New York University), Santanu Das (Kings College London), Marguerite Helmers (University of Wisconsin-Oshkosh), Douglas Higbee (University of South Carolina-Aiken), Claire Buck (Wheaton College Massachusetts), Vincent Sherry (Washington University)

What Are You Reading? #1: 130-3pm

Location: George Bellows C

Moderator: Hope Hodgkins (University of North Carolina-Greensboro)

Panelists: Gregory Erickson—James Gleick, *Time Travel: A History*
Emily Christina Murphy—Radclyffe Hall, *The Well of Loneliness*

Rory Boothe—John Ashbery, *The Vermont Notebook*

Cathryn Piwinski—Mark Z. Danielewski, *House of Leaves*

Jon Najarian—Emil Ferris, *My Favorite Thing is Monsters*

Bridget Chalk—John Middleton Murry, *The Evolution of an Intellectual*

Thomas Wisniewski—Isak Dinesen, *Seven Gothic Tales*

J. Ashley Foster—Mulk Raj Anand, *The Trilogy*

Panels: 130-3pm

P35. Fictions of England

Location: George Bellows F

Organizer: Nicole Rizzuto (Georgetown University)

Chair: Jed Esty (University of Pennsylvania)

Panelists: Nicole Rizzuto (Georgetown University)

“Interwar Petro-Modernism”

Paul Stasi (University at Albany-SUNY)

“England, a gigantic mirror’: Nation as Image in Zadie Smith’s *White Teeth*”

Philip Tsang (University of Cincinnati)
"There's No Place Like England"

P36. Indigenous Modernisms

Location: George Bellows E

Organizer: Stephen Ross (University of Victoria) and Michael Tavel Clarke (University of Calgary)

Chair: Stephen Ross (University of Victoria)

Panelists: Robert Dale Parker (University of Illinois)

"Modernist Literary Studies and the Aesthetics of American Indian Literatures"

Alana Sayers (University of Victoria)

"Can Indigenous Be Modern and Can Modernisms Be Indigenous Under Eurocentric Modernity Logic?"

Deena Rymhs (University of British Columbia)

"Casualties of Modernism: Kent Monkman's Critique of Primitivism and Cubism"

Jonathan Radocay (University of California-Davis)

"Negotiating Assimilationism through Poetic Form: The Case of Alfred Gillis"

P37. Fiction Under a Microscope: The Aesthetics of Scientific Perception

Location: Edward Parker Hayden

Organizer: Erin Penner (Asbury University)

Chair: Enda Duffy (UC-Santa Barbara)

Panelists: Erin Penner (Asbury University)

"The Rhetoric of Redeeming Technology: The To-day and To-morrow Series"

Kayla Harr Doucette (University of Maryland)

"Visions and Re-Visions: Visual Technology and H.D.'s Shifting Fictions of Perceptions"

Katie Piper Greulich (Michigan State University)

"Garden Work: *To the Lighthouse*, the 'Interest' Film, and Ecological Science Fiction"

P38. Character-Drawing: Prefabricated Expression from the 1930s-70s

Location: George Bellows B

Organizer: Douglas Mao (Johns Hopkins University)

Chair: Megan Quigley (Villanova University)

Panelists: Douglas Mao (Johns Hopkins University)

"People Behaving: Lewis's *Snooty Baronet*"

Robert Higney (City College of the City University of New York)

"*Marg*: Furnishing Independent India"

Chip Wass

"Drunkards, Bimbos, Gloops, and Hags: Studio Cards from the Fifties to the Seventies"

P39. Modernism & the Black Press

Location: Emerson Burkhart B

Organizer: Brooks Hefner (James Madison University)

Chair: Darryl Dickson-Carr (Southern Methodist University)

Panelists: Brooks Hefner (James Madison University)

"Black Pulp and the Black Press: Popular Genre and Radical Politics"

Jesse McCarthy (Harvard University)

"Such Sweet Thunder: The Voice of a Kansas City Newspaper in Fact and Fiction"

Adam McKible (John Jay College of Criminal Justice)

"'Mammy's Chocolate Soldier,' Hemingway's First Job, and the White Privilege of Modernism"

P40. The Temporalities of Disability

Location: Elijah Pierce A

Organizer: Robert Volpicelli (Randolph-Macon College)

Chair: Beth Blum (Harvard University)

Panelists: Elizabeth Outka (University of Richmond)

"Virginia Woolf's Contradictory Voices on Disability, Pain, and Illness"

Robert Volpicelli (Randolph-Macon College)

"Djuna Barnes's Phantom Limbs"

Janet Lyon (Pennsylvania State University)

"'Even Idiots Grow Old': Intellectual Disability and the Speed of Modernity"

P41. Infrastructure on Exhibition: Modernism & Visual Culture

Location: Edna Boies Hopkins

Organizer: Ted Atkinson (Mississippi State University)



Chair: Aleksandr Prigozhin (University of Denver)

Panelists: Ted Atkinson (Mississippi State University)

“A Dam Site More Modern: Exhibiting the Tennessee Valley Authority at MoMA”

Josh Epstein (Portland State University)

“Nuclear *Family Portrait*: Humphrey Jennings, the Pattern Group, and the Festival of Britain”

Nilo Couret (University of Michigan)

“The Infrastructure of Cinephilia: The Institutional Modernism of the Studio Pavillions in the Mar del Plata Film Festival of 1948”

P42. Where Do You Get Off?: Modernist Women's Writing & Graphic Ambivalence

Location: Emerson Burkhardt A

Organizer: Laurel Harris (Rider University)

Chair: Melanie Micir (Washington University)

Panelists: Laurel Harris (Rider University) and Lauren Rosenblum (Adelphi University)

“Yes and No: Pleasure and Its Denial in Modernist Women’s Writing”

Erica Delsandro (Bucknell University)

“Mina Loy and the ‘Spawn of Fantasies’”

Jennifer Mitchell (Union College)

“Masochism, Courtship, and Readers of Modernist Women”

P43. Graphic Violence: World War I & American Modernisms

Location: Robert King

Organizer: David Davis (Mercer University)

Chair: Miles Osgood (Harvard University)

Panelists: Pearl James (University of Kentucky)

“Propaganda’s Literary Legacies”

David Davis (Mercer University)

“The Great War in Mississippi”

Robert Jackson (University of Tulsa)

“Interwar Networks: Trauma and Transnationalism in *Pilgrimage* and *The World Moves On*”

Mark Whalan (University of Oregon)

“Fictions of Rehabilitation: Narratives of Veterans’ Care in Post-World War One America”

P44. Lexigraphic Modernisms

Location: Alice Schille

Organizer: Kara Watts (University of Rhode Island)

Chair: Amanda Golden (New York Institute of Technology)

Panelists: Kara Watts (University of Rhode Island)

“Lexigraphic Modernisms”

Seth Perlow (Georgetown University)

“Handwritten Modernisms”

Michelle Taylor (Harvard University)

“Rethinking Influence: T.S. Eliot, Nancy Cunard, and the Poetics of Coterie”

David Rosen (Trinity College)

“Modernist ‘Failure’”

P45. Queer Panaesthetics

Location: Elijah Pierce B

Organizer: Elizabeth Phillips (Harvard University)

Chair: Teresa Trout (Harvard University)

Panelists: Elizabeth Phillips (Harvard University)

“Symbolist Glitter”

Lawrence Switzky (University of Toronto)

“Camp Panaesthetics: Auden and the Queer Media of Opera”

Seth Herbst (US Military Academy)

“Beneath the Seventh Veil: Panaesthetic Desire in Strauss’s *Salome*”

Seminar: 315-515pm
S18. Vanguard U:

Universities as Infrastructures of the Avante-Garde

Location: William Hawkins

Leaders: Jennifer Buckley (University of Iowa) and Joyce Tsai (University of Iowa Museum of Art)

Enrolled: Matthew Hannah, Matthew Eatough, Bret Johnson, Benjamin Mangrum, Justus Nieland, Michael Hart, Andrew Strombeck, Kurt Koenigsberger, Alys Moody, Andrew Friedman, Catherine Flynn

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Roundtable: 330-5pm

R4. Latinx Modernist Field Imaginaries

Location: George Bellows A

Organizer and Moderator: John Alba Cutler (Northwestern University)

Roundtable Panelists: Rachel Galvin (University of Chicago), Carlos Nugent (Yale University), Monika Kaup (University of Washington), Marissa Lopez (UCLA), Joshua Miller (University of Michigan), Yolanda Padilla (University of Washington-Bothell)

Panels: 330-5pm

P46. Translating the Image in Transition (1927-1 938)

Location: Alice Schille

Organizer: Jason Parks (Anderson University)

Chair: Patrick Collier (Ball State)

Panelists: Jason Parks (Anderson University)

“Off the Wall and Onto the Page: Textual Materiality, Graphic Design, and *transition*”

Anna Mukamal (Stanford University)

“‘in your form and in mine’: Maria Jolas’s Translation of André Breton’s *L’amour fou* (Mad Love)”

Courtney Taylor (Anderson University)

“Graphing Translations in *transition*”

P47. Afrographics: Visual Cultures of Black Modernism

Location: Emerson Burkhart A

Organizer: Kelly Hanson (Indiana University)

Chair: Ryan Friedman (The Ohio State University)

Panelists: Kelly Hanson (Indiana University)

“Visualizing Harlem’s Heroic Past: Jacob Lawrence’s *The Life of Toussaint L’Ouverture* Paintings and Haitian History”

Savannah Hall (Indiana University)

“The Off-White Scale: Epidermal Style in George Schuyler’s *Black No More*”

Alexander Jones (Vanderbilt University)

“James Baldwin and Madison Avenue”

P48. Speculation

Location: Emerson Burkhart B

Organizer: John Plotz (Brandeis University)

Chair: Douglas Mao (Johns Hopkins University)

Panelists: John Plotz (Brandeis University)

“In (and out of) These Times: Speculative Fiction as Interwar Experiment”

Gayle Rogers (University of Pittsburgh)

“From Speculation to Speculative Literature”

Sarah Cole (Columbia University)

“H.G. Wells and Speculative Futurity”

P49. Transing Modernism

Location: Edward Parker Hayden

Organizer: Aaron Stone (University of Michigan)

Chair: Pamela Caughie (Loyola University Chicago)

Panelists: Aaron Stone (University of Michigan)

“Nightwood’s Trans* Narration”

Michelle Zerba (Louisiana State University)

“Trans* Relations in Woolf’s *Orlando*, Glissant’s *Poetics of Relation*, and Homer’s *Odyssey*”

Emma Heaney (William Patterson University)

“The Modernist Vernacular Trans Feminine”

P50. Modernism at Medium Range; or, the Excluded Middle

Location: Edna Boies Hopkins

Organizer: Matthew Hart (Columbia University)

Chair: Nathan Hensley (Georgetown University)

Panelists: Matthew Hart (Columbia University)

“B.S. Johnson as Middling Object”

Claire Jarvis (Stanford University)

“Got it in One: Referentiality and Convention in Modernist Detective Fiction”

Jane Hu (University of California-Berkeley)

“Think Middle: Translating Vernacular Genres”

P51. Realist Modernism

Location: Elijah Pierce A

Organizer: Jill Galvan (The Ohio State University)

Chair: Sean O’Sullivan (The Ohio State University)

Panelists: Jill Galvan (The Ohio State University)

“*Middlemarch* and the Cut of Modern Character”

Grace Lavery (University of California-Berkeley)

“The May-Beetle Dream: Psychoanalysis, Realism, and the Aesthetics of Disfigurement”

Mary Jean Corbett (Miami University)

“Realism, ‘Reality,’ *Night and Day*”

P52. The Art of Modernist Comics

Location: Elijah Pierce B

Organizer: Jon Najarian (Boston University)

Chair: Alexandra Gold (Boston University)

Panelists: Jon Najarian (Boston University)

“The Illustrations of Rockwell Kent”

Janine Utell (Widener University)

“(Resisting) Reading through Our Mothers: Sylvia Plath Unseen in Alison Bechdel’s *Are You My Mother?*”

David M. Ball (Dickinson College)

“Comics, Modernism, and the Museum”

P53. The Pasts & Futures of Hollywood’s Golden Age: Reading Classical Cinema in Literary Modernism

Location: George Bellows F

Organizer: Pardis Dabashi (Boston University)

Chair: Sarah Gleeson-White (University of Sydney)

Panelists: Pardis Dabashi (Boston University)

“The Ache of Departure: The End of the Bildungsroman and the Coming of Classical Film”

Alix Beeston (Cardiff University)

“In Time and Close Up: Classical Cinema, Continuity Editing, and the Memory of Early Film”

Jordan Brower (Harvard University)

“Classical Hollywood’s Literary Legacy: Moviegoing and Identity in American Midcentury Prose”

P54. Modernist Aesthetics in Contemporary Visual Media: Photography, Comics, Film

Location: Robert King

Organizer: Matthew Levay (Idaho State University)

Chair: Yonina Hoffman (The Ohio State University)

Panelists: Donal Harris (University of Memphis)

“The Geographies of Poverty”

Matthew Levay (Idaho State University)

“Horrible Anachronism: At Columbia and the Violence of Early Animation”

Marta Figlerowicz (Yale University)

“Speed Demons”

P55. Biographic Modernisms

Location: George Bellows E

Organizer: Emily Setina (University of Nevada-Las Vegas)

Chair: Eve Sorum (University of Massachusetts, Boston)

Panelists: Emily Setina (University of Nevada-Las Vegas)

“Virginia Woolf’s Photographic Self”

Siobhan Phillips (Dickinson College)

“James Baldwin’s Personal”

Kamran Javadizadeh (Villanova University)

“What Is a Poem, Anyway: Schuyler, Biography, and Institutions”

P56. Modernist Messiness: Materialisms, Menses, Misogyny

Location: George Bellows B

Organizer: Lisa Mendelman (Menlo College)

Chair: Emily Christina Murphy (University of British Columbia-Okanagan)

Panelists: Lisa Mendelman (Menlo College)

“Pathogenic Modernism”

Heather A. Love (University of South Dakota)

“Telephone Bells, Riveting Machines, and ‘All those bodies pressing’: Machinal’s Stifling Modernity”

Erin Templeton (Converse College)

“Who is the Third Who Walks Always Beside You?”

Plenary Session #2: 530-7pm

Roundtable on Graphic Modernisms

Location: George Bellows CD

Roundtable Panelists: Hillary Chute (Northeastern University), Madelyn Detloff (Miami University), and Tsitsi Jaji (Duke University)

Moderator: Jessica Berman (University of Maryland-Baltimore County)

The roundtable will explore various ways of conceptualizing the graphic: in terms of visual culture and the work of images, and in terms of the convergence of graphic aesthetics with questions of race, sexuality, and empire.

Tsitsi Ella Jaji is an associate professor of English at Duke University. She specializes in African and African American literary and cultural studies, with special interests in music, poetry, and black feminisms. Her book *Africa in Stereo: Music, Modernism and Pan-African Solidarity* (2014) won the African Literature Association’s First Book Prize; the book traces how exchanges between African American, Ghanaian, Senegalese and South African artists shaped cultural and political liberation projects. She is also the author of two volumes of poetry, *Beating the Graves* (2017) and *Carnaval* (2014).

Hillary Chute is Distinguished Professor of English and Art + Design at Northeastern University. She focuses her work on comics and graphic novels; contemporary fiction; visual studies; American literature; gender and sexuality studies; literature and the arts; critical theory; and media studies. She is the author of *Graphic Women: Life Narrative and Contemporary Comics* (2010); *Outside the Box: Interviews with Contemporary Cartoonists* (2014); *Disaster Drawn: Visual Witness, Comics, and Documentary Form* (2016); and *Why Comics?: From Underground to Everywhere* (2017). Chute is also associate editor of Art Spiegelman’s *MetaMaus* (2011).

Madelyn Detloff is a professor of English and Women’s, Gender, and Sexuality Studies at Miami University. Her research interests include cultural studies, queer studies, crip theory, literary modernism (especially Virginia Woolf and H.D.), and trauma studies. She is the author of two scholarly books, *The Value of Woolf* (2016) and *The Persistence of Modernism: Loss and Mourning in the Twentieth Century* (2009). Detloff is also the co-editor of *Queer Bloomsbury* (2016) and *Virginia Woolf: Art, Education, and Internationalism* (2008).

Reception & MSA Book Prize: 7-8pm

Location: Elijah Pierce AB

Join the Modernist Studies Association for food and drinks as we announce the winners of the MSA Book Prizes. The Reception is partly sponsored by Johns Hopkins University Press

Five Marvelous Modernist Comics



Irving Howe, defender of modernist ideals into the postwar period, characteristically argues in his 1948 essay “Notes on Mass Culture” that comic strips and Hollywood cinema alike “suppress the free play of the unconscious” (47). ...For Howe and many of modernism’s leading exponents, comics—not only newspaper strips but also the comic books arriving on American newsstands in the mid-1930s—function as modernism’s wretched Other.

Not all modernists took such a dim view of comics, of course. In the US, littérateurs and cultural critics including Gilbert Seldes, Dorothy Parker, and e.e. cummings praised comics and cartoons as examples of a vibrant American folk culture or, to use Seldes’s formulation, the vernacular “lively arts.” Nevertheless, the view of comics as emblematic of a disreputable consumer culture prevailed, even as film acquired cultural legitimacy, thanks largely to the dominance of the fundamentally modernist auteur theory found in influential midcentury film journals such as *Cahiers du cinéma*. ...as comics studies as a field continues to define itself, expand, and become institutionalized in the academy, neither of film studies’ strategies—asserting the prestige of modernist sophistication or the respectability of mainstream appeal—hold sway. Rather, the desirability of legitimacy as such for comics is questioned: acclaimed comics creators Alan Moore and Gilbert Hernandez, among others, have insisted that the form draws much of its artistic vitality and politically subversive power from its outsider status. As Jared Gardner writes, “hanging a comic in a museum or bringing it into the university does not ‘repair’ what is essentially unique about the form—qualities that, at least in part, work against all attempts to take the gutter out of comics and make it a respectable form for respectable audiences” (x). Contemporary comics scholars are thus generally reluctant to position comics as either an offshoot of a culturally elite modernism or as a comfortably genteel mainstream artistic practice.

Such differences—between comics and literature, film, the visual arts, and so on—now preoccupy scholars of comics and graphic narratives. For those like Gardner who are interested in the formal and historical relations between comics and modernism, critical distinctions are especially important. Gardner explains that while “it is hard not to see intimate connections between the formal experiments with the novel by Joyce and Faulkner and the fragmentary, looping narratives of modernity” (xi) found in early comic strips, there are fundamental differences, for “[j]ust as modernist poetry’s breaking of the iamb required an iamb to break, so the experiments of the modernist novel are always a choice not to make use of available unities and coherences” (xi). The comics genre, by contrast, is itself constituted by gaps and discontinuities. Such fissures manifest most prominently in terms of form—the gutters that separate comics’ panels—but also in terms of dissemination, since comics are so closely associated with serial publishing and its gaps in distribution. Gardner concludes, “Comics creators—while faced with an array of choices as every turn have never had the possibility of developing tools and techniques that would allow them (as Hollywood cinema would do after 1920) to efface gaps (the structural ‘gutters’), to suture the cuts and obscure the apparatus” (xi).

Jackson Ayres

From “Introduction: Modernism and Comics”
Published in *Journal of Modern Literature* (2017)

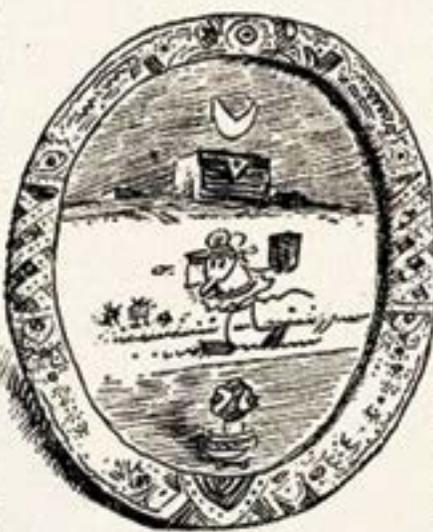
Krazy Kat

Krazy's gender, to the consternation of many readers, was never stable. [George] Herriman would switch the cat's pronouns every so often, sometimes within a strip; in one, from 1921, Krazy switches gender four times in a single sentence. When Krazy is portrayed as male, the comic becomes the story of one male character openly pining for another...In two strips from 1915, Krazy wonders aloud "whether to take unto myself a 'wife' or a 'husband.'" In a strip from 1922, an owl attempts to find out Krazy's gender by knocking on the cat's door and asking if the lady or gentleman of the house is in, only to find that Krazy answers to both titles. At the end of the exchange, Krazy charmingly self-identifies simply as "me."

Krazy is a kind of Whitmanesque symbol for the malleability of the self, one that surely provided an outlet for Herriman. If Herriman had to hide who he was, at least his charming cat could freely be "me," out in the open. Seeking a world that represented the liberty he felt denied, Herriman created a powerful, if perhaps too-little acknowledged, addition to the canon of queer American literature.

Gabrielle Bellot

From "The Gender Fluidity of Krazy Kat"



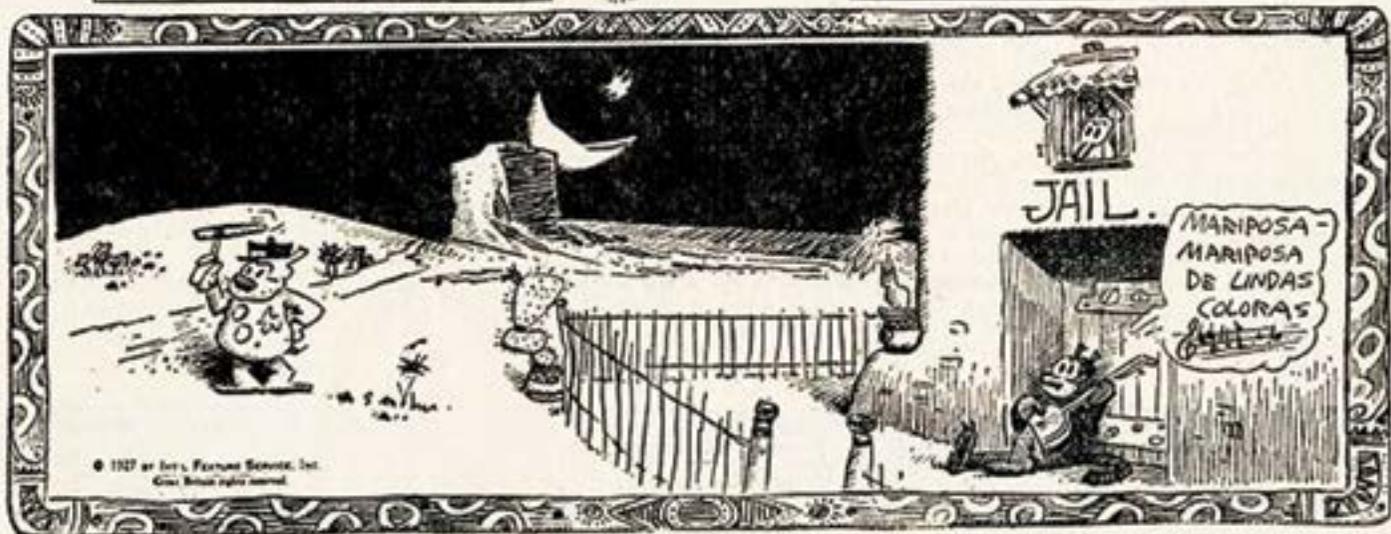
THREE
"OLD MASTERS";



"INTERLUDE";



AND -
SOMETHING
MODERN.



Little Nemo in Slumberland

Nemo in Slumberland exists on a curious periphery of the cultural imagination; familiar enough for a charming Google Doodle but not quite for general awareness. *Nemo* is a flagrant favorite of many current artists from Alan Moore to Chris Ware to Neil Gaiman, but his broader impact is regrettably limited.

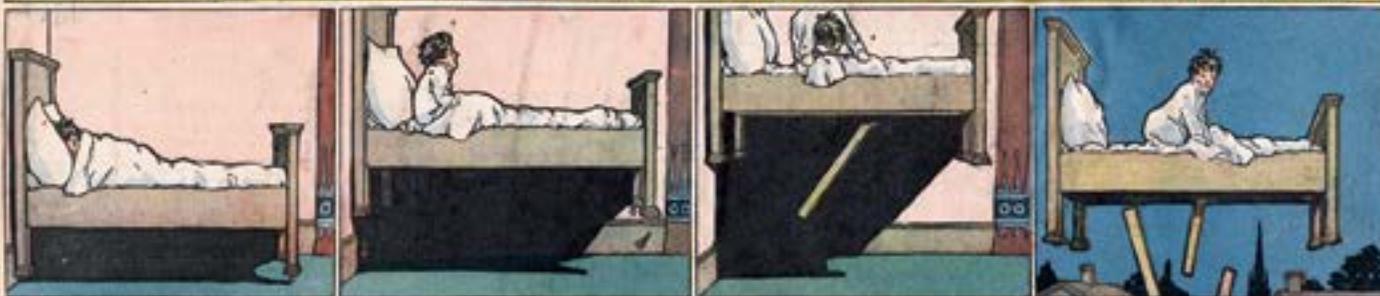
Slumberland, a place where anything can happen and often does, up until the final panel, where like Dorothy or Alice, he wakes up again in his familiar American bed. What happens in between is limited only by the endless possibilities of the dreamworld, as Nemo wanders around the fantastical Slumberland, the realm of King Morpheus, “the god of night, inventor of sleep.” Landscapes change and disappear, individuals replicate and multiply, columns become trees, lakes drain, bathtubs become swirling seas, a cavern becomes a mouth, humans float, the ice skating rink is revealed as Grandpa’s head, and much more.

As Maurice Sendak, who declared Nemo the inspiration for his own *In The Night Kitchen*, wrote in the introduction to John Canemaker’s McCay biography, “An elaborate and audacious fantasy, *Little Nemo* is, in effect, a giant childrens book, though no more limited to children than *Alice in Wonderland*, the Grimm tales, or any of the best books for children. Nemo’s dreams, like Alice’s, have the unquestionable ring of veracity. In McCay’s Slumberland, as in Wonderland, irrational taboos, forbidden places, and terrifying creatures confront Little Nemo at every turn. But Nemo, unlike Alice, is afraid. He has none of her nimble wit and maddening pugnaciousness. He is dubious, suspicious, very much a miniature Buster Keaton ogling a hostile universe.”

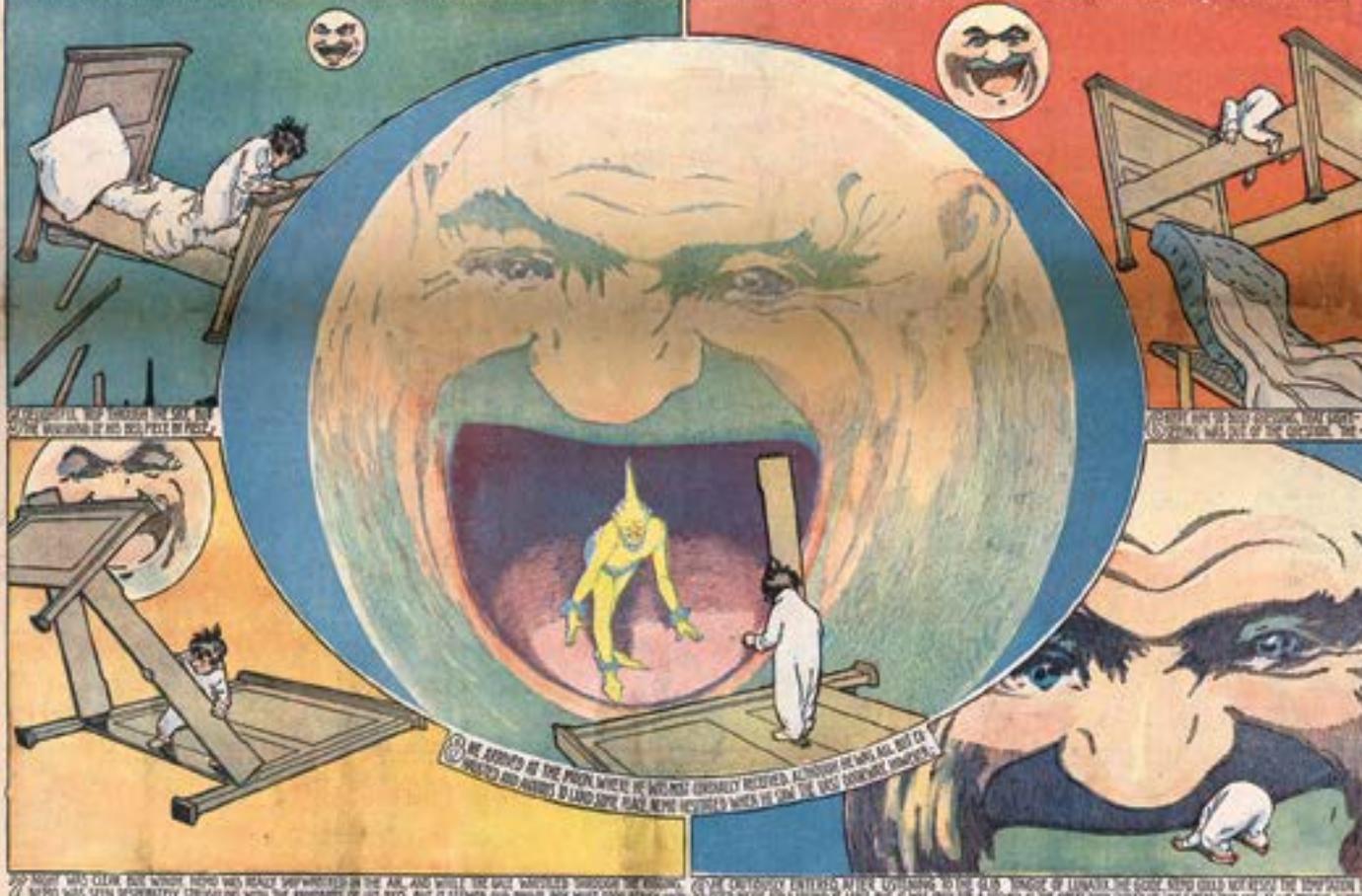
It’s mainly the quality of art that astonishes in *Nemo in Slumberland*. McCay’s trademark style of heavy initial lines combined with lighter inner details furnishes a world both of endless impossible plasticity—towering policemen and immense turkeys—and concrete grandeur: Slumberland’s palaces would elicit the envy of any architectural draftsman.

Anthony Palleta

From "*Little Nemo Was the Most Beautiful Comic Strip Ever Drawn*"



LITTLE NEMO WAS NICELY SLEEPING WHEN A FEELING OF SOMETHING UNUSUAL AND UNPLEASANT CAME OVER HIM. HE WAS SURELY NOT DREAMING IN THE AIR CHAIR THAT HE FELT THE AIR CHAIR WAS TO HIM UNUSUAL. NEMO WAS STRUCK HELMED TO SLEEP. HE WAS CURIOUSLY AWAKENED, THOUGH HIS PRINCE, THE PRINCE OF THE SLUMBERLANDS, WAS NOT THERE. HE WAS ALL SURPRISED.



LITTLE NEMO WAS CURIOUSLY AWAKENED, THOUGH HIS PRINCE, THE PRINCE OF THE SLUMBERLANDS, WAS NOT THERE. HE WAS ALL SURPRISED.

Gasoline Alley

One of [Frank] King's great innovations in visual storytelling was to show his cartoon father and son aging in real time, like a comics version of "Boyhood"; in his decades drawing the strip, from 1918 to 1959, readers saw young Skeeze grow into adulthood, go to war, become a parent himself, and witness the passing of Walt's generation.

"Gasoline Alley" debuted in the *Chicago Tribune* in 1918, as a gag strip about the growing popularity of automobiles among middle-class Americans. Used-car salesmen, flat tires, vehicular dings and dents—all were fresh comic material in those early days of mainstream car ownership. Walt Wallet, who emerged as the strip's protagonist, was a likable Chicagoan, somewhat adolescent in his obsession with cars, and an early study in the "dadbod." The strip arrived at the height of newspaper comics as "funny pages," dominated by knockabout, slapstick strips like "The Katzenjammer Kids" or "Mutt & Jeff," which featured loud, garish characters, with a heavy emphasis on ethnic jokes and puns. King's simple, conversational humor stood out as a quiet voice in a full-up clown car.

Like Alison Bechdel's "Fun Home" or [Chris] Ware's "Building Stories," Walt and Skeeze's stories find their rhythm in life's pauses. King plotted lightly, allowing major events—Skeeze's stressful adoption hearings, Walt and Phyllis's wedding—to sit on the horizon, creating moments of anticipation and self-reflection for his characters. In King's strip, which eventually ran in four hundred papers across the country, readers saw a new, modern kind of family come together.

Ben Schwartz

From "An Old Comic Strip About Modern Fatherhood"

GASOLINE ALLEY



Rube Goldberg's Machines

Goldberg's carefully designed machines employed birds, monkeys, springs, pulleys, feathers, fingers, rockets, and other animate or inanimate tools to create intricate chain reactions that completed basic tasks like hiding a gravy stain, lighting a cigar while driving fifty miles an hour, or fishing an olive out of a long-necked bottle. As Goldberg himself put it, his cartoon inventions were a "symbol of man's capacity for exerting maximum effort to accomplish minimal results."

The first of his invention series, involving a seriously corpulent man and an "Automatic Weight Reducing Machine," was inked in 1914. The inventions, which appeared once or twice a month over the next half century, quickly ensnared the public's interest. Within a year, his various cartoons, which appealed both to the masses and the upper echelons of the art world, were earning him more than a hundred thousand dollars a year (about \$2.3 million in today's dollars). His strips were syndicated in hundreds of newspapers, and could even be found in the pages of *New York Dada*, published in 1921 by Marcel Duchamp. The Museum of Modern Art also displayed his designs, including a "bait-digger for fishing; an automatic lather brush for barbers; [and] a device for keeping buttonhole flowers fresh," according to a review of an exhibition in *The Literary Digest*.

Steven Beschloss

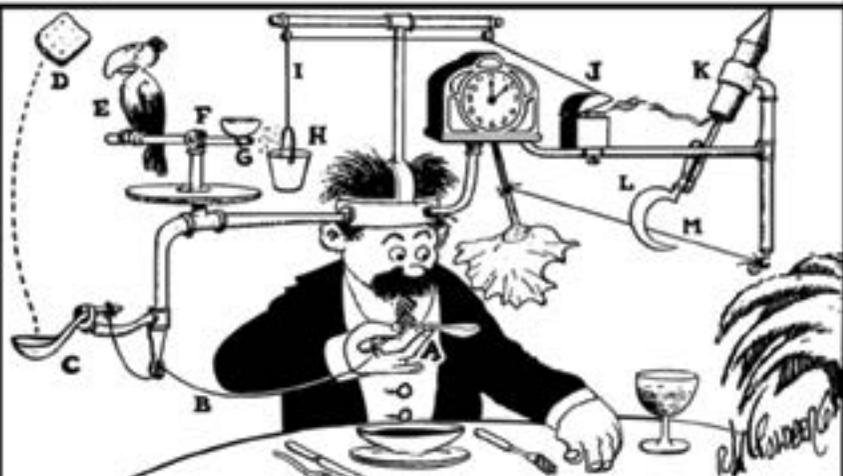
From "Object of Interest: Rube Goldberg's Machines"

Self-Operating Napkin by Rube Goldberg

PROFESSOR BUTTS WALKS IN HIS SLEEP, STROLLS THROUGH A CACTUS FIELD IN HIS BARE FEET, AND SCREAMS OUT AN IDEA FOR A SELF-OPERATING NAPKIN.

AS YOU RAISE SPOON OF SOUP (A) TO YOUR MOUTH IT PULLS STRING (B), THEREBY JERKING LADLE (C) WHICH THROWS CRACKER (D) DUST PARROT (E). PARROT JUMPS AFTER CRACKER AND PERCH (F) TILTS, UPSETTING SEEDS (G) INTO PAWL (H). EXTRA WEIGHT IN PAWL PULLS CORD (I) WHICH OPENS AND LIGHTS AUTOMATIC CIGAR LIGHTER (J), SETTING OFF SKY-ROCKET (K) WHICH CAUSES SICKLE (L) TO CUT STRING (M) AND ALLOW PENDULUM WITH ATTACHED NAPKIN TO SWING BACK AND FORTH THEREBY WIPING OFF YOUR CHIN.

AFTER THE MEAL, SUBSTITUTE A HARMONICA FOR THE NAPKIN AND YOU'LL BE ABLE TO ENTERTAIN THE GUESTS WITH A LITTLE MUSIC.

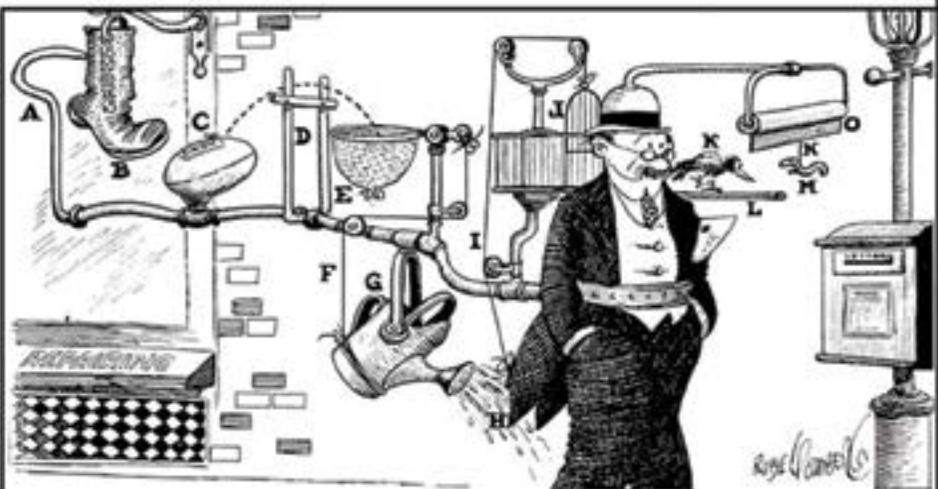


Simple Idea to Keep You From Forgetting To Mail Your Wife's Letter

By Rube Goldberg

PROFESSOR BUTTS GETS CAUGHT IN A REVOLVING DOOR AND BECOMES DIZZY ENOUGH TO DOPE OUT AN IDEA TO KEEP YOU FROM FORGETTING TO MAIL YOUR WIFE'S LETTER.

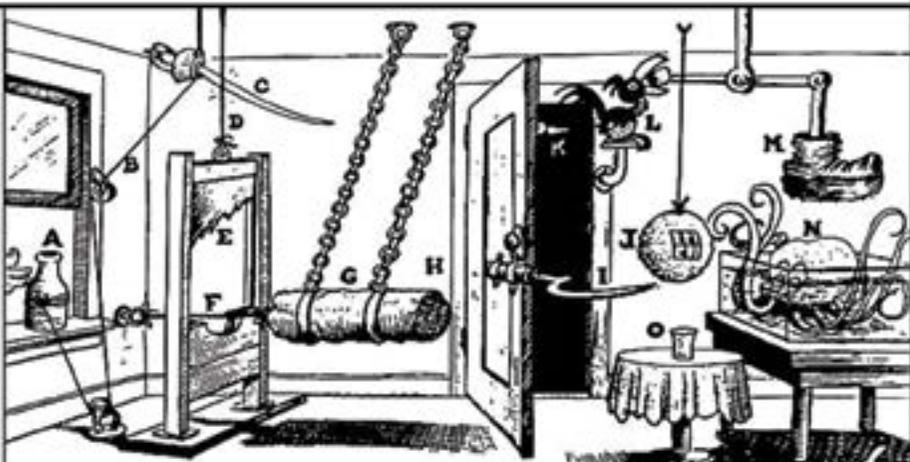
AS YOU WALK PAST COBBLER SHOP, HOOK (A) STRIKES SUSPENDED BOOT (B) CAUSING IT TO KICK FOOTBALL (C) THROUGH GOAL POSTS (D). FOOTBALL DROPS INTO BASKET (E) AND STRING (F) TILTS SPRINKLING CAN (G) CAUSING WATER TO SOAK COAT TAILS (H). AS COAT SHRINKS CORD (I) OPENS DOOR (J) OF CAGE ALLOWING BIRD (K) TO WALK OUT ON PERCH (L) AND GRAB WORM (M) WHICH IS ATTACHED TO STRING (N). THIS PULLS DOWN WINDOW SHADE (O) WHICH IS WRITTEN, "YOU S@P, MAIL THAT LETTER." A SIMPLE WAY TO AVOID ALL THIS TROUBLE IS TO MARRY A WIFE WHO CAN'T WRITE.



Simple Orange Squeezing Machine

PROFESSOR BUTTS STEPS INTO AN OPEN ELEVATOR SHAFT AND WHEN HE LANDS AT THE BOTTOM HE FINDS A SIMPLE ORANGE SQUEEZING MACHINE. MILK MAN TAKES EMPTY MILK BOTTLE (A) PULLING STRING (B) WHICH CAUSES SWORD (C) TO SEVER CORD (D) AND ALLOW GUILLOTINE BLADE (E) TO DROP AND CUT ROPE (F) WHICH RELEASES BATTERING RAM (G). RAM BEMPS AGAINST OPEN DOOR (H) CAUSING IT TO CLOSE. GRASS SICKLE (I) CUTS A SLICE OFF END OF ORANGE (J) AT THE SAME TIME SPIKE (K) STABS PRUNE HAWK (L) HE OPENS HIS MOUTH TO YELL IN AGONY, THEREBY RELEASING PRUNE AND ALLOWING DYER'S BOOT (M) TO DROP AND STEP ON SLEEPING OCTOPUS (N). OCTOPUS AWAKENS IN A RAGE AND SEES DYER'S FACE WHICH IS PAINTED ON ORANGE, ATTACKS IT AND CRUSHES IT WITH TENTACLES, THEREBY CAUSING ALL THE JUICE IN THE ORANGE TO RUN INTO GLASS (O).

LATER ON YOU CAN USE THE LOG TO BUILD A LOG CABIN WHERE YOU CAN RAISE YOUR SON TO BE PRESIDENT LIKE ABRAHAM LINCOLN.



Polly and Her Pals

Polly debuted in 1912 as one of the first “pretty girl” strips, but it was in 1925 that Cliff Sterrett’s magnificent Sunday pages entered their peak period, as he developed a style with distinctive surreal perspectives, abstract backgrounds, and bold, vibrant use of color. Art Spiegelman says, “*Polly and Her Pals* is a glorious composition... a happy pop synthesis of Art Deco, Futurism, Surrealism, Dada, and Pure Cartoon.”

From About Polly and Her Pals Vol.1: 1913-1927



Polly and Her Pals



Saturday!

Breakfast

7-8:45am, George Bellows CD

Registration

7:30-5pm, Bellows Prefunction

Book Exhibit

9am-6pm, Bellows Prefunction

Coffee Break

10am, George Bellows CD

Columbus Museum of Art tour

11am, 480 East Broad Street

Business Lunch

Noon-1:30pm, George Bellows CD

Columbus Museum of Art tour

1pm, 480 East Broad Street

Coffee Break

3pm, Bellows Prefunction

Wexner Center for the Arts tour

4pm, 1871 North High Street

Plenary Session #3:
International Modernism Roundtable

5:30-7pm, George Bellows CD

Seminar: 8-10am

P19. Liberalism & Modernism

Location: William Hawkins

Leaders: Marius Hentea (University of Gothenberg) and Ian Afflerbach (University of North Georgia)

Enrolled: Jesse Wolfe, Sean Weidman, Benjamin Wilson, Alexander Jones, Mary Gray, Benjamin Nuttall, Meryl Borato, Todd Garth

Roundtable: 830-10am

R5. Taking Our Feminist Time: Years Spent with a Woman Poet

Location: George Bellows A

Organizer: Deborah Mix (Ball State University)

Moderator: Suzanne Churchill (Davidson College)

Roundtable Panelists: Cristanne Miller (SUNY, Buffalo), Elizabeth Savage (Fairmont State University), Linda Kinnahan (Duquesne University), Annette Debo (Western Carolina University), Deborah Mix (Ball State University)

Panels: 830-10am

P57. Graphic Eroticism in Women's Modernism

Location: George Bellows B

Organizer: Celena Kusch (University of South Carolina Upstate)

Chair: Rebecca Walsh (North Carolina State University)

Panelists: Shannon Finck (University of West Georgia)

"Alice Toklas's 'Edible Erotics'"

Celena Kusch (University of South Carolina Upstate)

"The Skin Beneath the Palimpsest: H.D.'s Naked Modernism"

Abbey Rees-Hales (University of Birmingham)

"With quite unrestrained female indiscretion": Charlotte Berend, Anita Berber and the Graphically-Graphic Body"

P58. Modernist Criticism, Criticizing Modernism

Location: Private Dining Room

Organizer: Nathan Murray (University of Toronto)

Chair: Daniel Hengel (CUNY Graduate Center)

Panelists: Jeremy Lakoff (SUNY at Buffalo)

"Odd-jobbing on the Air: Literary Criticism at the post-war BBC"

Ilya Nokhrin (University of Toronto)

"More than a little difficult to read:" Warning readers about the difficulty of *Chance* and *The Waves*"

Benjamin Hagen (University of South Dakota)

"Training Tastes, Essaying Affects: The Pedagogical Criticism of Virginia Woolf and D.H. Lawrence"

P59. Fashion Systems & Networks

Location: George Bellows E

Organizer: Marylaura Papalas (East Carolina University)

Chair: Celia Marshik (Stony Brook University)

Panelists: Marylaura Papalas (East Carolina University)

"Elsa Schiaparelli: Avant-garde Fashion Networks"

Lise Sanders (Hampshire College)

"Bloomsbury, Bohemianism, and the Avant-Garde in Ellen Wilkinson's *Clash*"

Stacy Sivinski (University of Notre Dame)

"Velvet, Silk, and Other Ecstasies: Exploring Affective Encounters with Clothes in Early Issues of *Vogue*"

P60. Thinking Graphically at the Margins of Modernist Writing & Art

Location: George Bellows F

Organizer: Laura Hartmann-Villalta (Georgetown University)

Chair: Craig Saper (University of Maryland-Baltimore County)

Panelists: Sophie Duvernoy (Yale University)

“Form, Style, and Critique in Interwar Germany: Simmel, Worringer, Kracauer”

Rivky Mondal (University of Chicago)

“Copies and Imitations: Roger Fry’s Translations of Mallarmé”

Laura Hartmann-Villalta (Georgetown University)

“Medals/Statements/Drawings’: A Closer Look at David Smith’s “Medals for Dishonor”

Patricia Rae (Queen’s University)

“A Picture Speaks a Thousand Words: George Orwell, Totalitarianism and Visual Modernism”

P61. Modernism & the Matter of Infrastructure

Location: Emerson Burkhart A

Organizer and Chair: Ted Atkinson (Mississippi State University)

Panelists: Andy Oler (Embry-Riddle Aeronautical University)

“Rural Infrastructure and the Graphic Midwest”

Christine Anlicker (Georgia State University)

“Right to Strand: Natural Capacity and Failing Infrastructures”

Aleksandr Prigozhin (University of Denver)

“An Infrastructural Air: Network and Atmosphere in Henry Green’s *Party Going*”

P62. Irish Modernist Imaginaries

Location: Emerson Burkhart B

Organizer: Michael Valdez Moses (Duke University)

Chair: Katherine Ebury (University of Sheffield)

Panelists: Michael Valdez Moses (Duke University)

“The Necromancer as Founder: Yeats’s *A Vision* as Political Prophecy”

Cóilín Parsons (Georgetown University)

“W.B. Yeats’s Uncertain Planetary Futures”

Richard Russell (Baylor University)

“Joyce’s Protestant Portrait of an Artist”

P63. Seeing the Archives

Location: Elijah Pierce A

Organizer: Allan Hepburn (McGill University)

Chair: Jeremy Braddock (Cornell University)

Panelists: Allan Hepburn (McGill University)

“Reading Raymond Mortimer’s Love Letters”

Laura Heffernan (University of Northern Florida)

“I.A. Richards’s Modern Poetry Course”

Joshua Kotin (Princeton University)

“Shakespeare and Company’s Readers”

P64. Modernism Beyond Baedeker: Tourism, Hotels, Bars, & Modernist Circulation

Location: Elijah Pierce B

Organizer: David Earle (University of West Florida)

Chair: Bridget Chalk (Manhattan College)

Panelists: David Earle (University of West Florida)

“Barflies and modernists: Expatriate Networks and International Bar Culture”

Amanda Gradisek (Walsh University)

“Lodging the Self: Hotels, Houses and Spaces in Wharton’s *The Custom of the Country*”

Randi Saloman (Wake Forest University)

“I am here as a tourist’: Redeeming Tourism in E.M. Forster’s *A Room With a View*”

P65. Science vs Fiction

Location: Edna Boies Hopkins

Organizer: Vaclav Paris (City College of New York)

Chair: Andrew Bishop (The Ohio State University)

Panelists: Vaclav Paris (City College of New York)

“Modernism and the Eclipse of Darwinism”

Omri Moses (Concordia University)

“Woolf’s Extended Cognition”

Natalie Amlashi (University of Pennsylvania)
"Towards a Modernist Pre-History of Media Theory: Wells' and Tarde's Social Science Fiction"

P66. Transatlantic Visual & Concrete Poetry After World War II: From Modern to Postmodern

Location: Edward Parker Hayden

Organizer: Max Jensen (Pennsylvania State University)

Chair: Rachel Galvin (University of Chicago)

Panelists: Max Jensen (Pennsylvania State University)

"nuncaesfacil: Heterographic Experimental Poetry in Franco Era Spain"

Vaughn Anderson (Maryville University)

"The Cosmology of the Newbaroque: Astronomy in the Poetry of Severo Sarduy and Haroldo de Campos"

Jayne Collins (Northwestern University)

"Pastoral Concrete: Environmental and Industrial Poetics in Ian Hamilton Finlay's 'Little Sparta' (1966)"

P67. Claude McKay's Romance in Marseilles: Recovering Queer Black Marxism

Location: Robert King

Organizer: Gary Holcomb (Ohio University)

Chair: William Maxwell (Washington University in St. Louis)

Panelists: Agnieszka Tuszynska (Queensborough-CUNY)

"Syrup of Passion and Desire': Transgressive Politics of Pleasure in Claude McKay's *Romance in Marseilles*"

Jack Bruno (Ohio University)

"Queerness and Sexual Exploration in *Romance in Marseille*"

Gary Holcomb (Ohio University)

"The Provenance of a Lost and Found Claude McKay Novel: *Romance in Marseilles*"

Roundtable: 1030am-1noon

R6. Jim Crow Modernism

Location: Edna Boies Hopkins

Organizer: Adam McKible (John Jay College of Criminal Justice)

Moderator: Suzanne Churchill (Davidson College)

Roundtable Panelists: Adam McKible (John Jay College of Criminal Justice), Darryl Dickson-Carr (Southern Methodist University), Ryan Friedman (The Ohio State University), Jeanne Scheper (UC-Irvine), Robert Jackson (University of Tulsa), Michael Bibby (Shippensburg University)

Panels: 1030am-1noon

P68. Graphic Sexualities: Women Write Back to Modernism

Location: George Bellows A

Organizer: Carey Snyder (Ohio University)

Chair: Melissa Bradshaw (Loyola University Chicago)

Panelists: Carey Snyder (Ohio University)

"Wedding Night Trauma and the Outrage of Maternity: Katherine Mansfield, Beatrice Hastings, and The New Age"

Celia Marshik (Stony Brook University)

"To Write the Unspeakable: Sex and Violence in Gertrude Beasley's *My First Thirty Years*"

Allison Pease (John Jay College, CUNY)

"Towards a Theory of Sexuality in the Works of Mina Loy"

P69. Graphic Adaptations: History, Biography, & the Afterlives of Modernism

Location: George Bellows B

Organizer: Emily Christina Murphy (University of British Columbia-Okanagan)

Chair: Krista Quesenberry (Pennsylvania State University)
Panelists: Emily Christina Murphy (University of British Columbia-Okanagan)
 “Zelda Fitzgerald’s Infernal Legends: Compassion, Adaptation, and Modernism in the Graphic Novel”
 Barbara Green (University of Notre Dame)
 “Remembering the Suffragette: Documentary Feminism and Sally Heathcote: Suffragette”
 Daniel Worden (Rochester Institute of Technology)
 “Caricatures of History: Texas History Movies and the Politics of Educational Comics”

P70. Modernism & Communication

Location: Robert King

Organizer and Chair: H el ene Aji (University Paris Nanterre)

Panelists: Jessica Berman (University of Maryland-Baltimore County)
 “Radio Cross-overs”
 Debra Rae Cohen (University of South Carolina)
 “Every Text a Paratext: Modernism as Convergence Culture”
 Jeremy Braddock (Cornell University)
 “Post and Wire: The Case of Cunard and McKay’s Transcontinental Communications”

P71. Modern(ist) Migration & Spatial Practice

Location: George Bellows E

Organizer: Sarah Fedirka (University of Findlay)

Chair: Courtney Bates (University of Findlay)

Panelists: Elizabeth F. Evans (University of Notre Dame)
 “Green Spaces in the Foreign Writing of Modernist London: Yoshio Markino’s Parks and Bridges”
 Jason Finch (Åbo Akademi University and University of Turku)
 “Holborn Inhabitations: Reading London Italians, Christina Rossetti to Bert Rossi”
 Sarah Fedirka (University of Findlay)
 “Modernist San Francisco: The Jugantar Asram and Revolutionary Migrations Across Imperial Space”

P72. Illegible Writing & Expanded Texts

Location: Edward Parker Hayden

Organizer: Johan Gardfors (Bernadotte Fellow of the Royal Swedish Academy of Letters)

Chair: Michael Coyle (Colgate University)

Panelists: Johan Gardfors (Bernadotte Fellow of the Royal Swedish Academy of Letters)
 “The Art of Illegibility”
 Solveig Daugaard (Link oping University)
 “Literature is space with language attached to it: On the Ambient Poetics of Tan Lin”
 Marianne  lholm (University of Copenhagen)
 “Asemic Writing and Interconnection in Angela Rawling’s Interdisciplinary Practice”

P73. Artists, Prestige & Trans-Atlantic Print Culture

Location: George Bellows F

Organizer: Jordana Mendelson (New York University)

Chair: Guisela Latorre (The Ohio State University)

Panelists: Jordana Mendelson (New York University)
 “Provocations on Paper: Joan Mir o and Salvador Dal ı in NYC”
 Michel Otayek (New York University)
 “Photographic Entanglements: Kai Horna and the Modernizing City”
 Pablo Garc ıa Mart ınez (CUNY Graduate Center)
 “Galicia Emigrante: Dislocated Localist Modernism in Buenos Aires”

P74. Nostalgia & Modernist Poetics

Location: Emerson Burkhart A

Organizer: Sarah Coogan (University of Notre Dame)

Chair: Eve Sorum (University of Massachusetts, Boston)

Panelists: Erin J Kappeler (Missouri State University)
 “‘Nostalgia for those happy states’: Mary Austin’s Communal Poetics”
 Sarah Coogan (University of Notre Dame)
 “The Limits of Nostalgia in the Poetry of David Jones”
 Jonathan T. Patterson (University of Kansas)
 “Nostalgia and Spatiality in the British Poetry Revival”

P75. Constitutional Modernisms

Location: Emerson Burkhart B

Organizer: Ryan Weberling (Boston University)

Chair: Aarthi Vadde (Duke University)

Panelists: Ryan Weberling (Boston University)

“Modernist National Biography and the British Imperial Constitution, Circa 1928

Matthew Eatough (CUNY-Baruch College)

“Sestiger Modernism and the 1961 South African Constitution

Christos Hadjiyiannis (Oxford University)

“Conservative Modernists and the 1910 Constitutional Crisis”

P76. Subaltern Science, Irish Modernism

Location: Elijah Pierce A

Organizer: Enda Duffy (UC Santa Barbara)

Chair: Cólín Parsons (Georgetown University)

Panelists: Enda Duffy (UC Santa Barbara)

“Corrigan’s Pulse: Irish Cardiology, Irish Modernism”

Marjorie Howes (Boston College)

“Yeats, the Material, and the Science of Alchemy”

P77. Contemporary Literature & the Welfare State

Location: Elijah Pierce B

Organizer and Chair: Janice Ho (University of Colorado at Boulder)

Panelists: Alys Moody (Macquarie University)

“The Writer on Welfare: The Institutionalisation of Aesthetic Autonomy, 1960 to the Present”

Andrew Strombeck (Wright State University)

“Kathy Acker’s Journals and the New York Municipal System in the 1970s”

Meryl Borato (University of Toronto)

“The Question of Care in J.M. Coetzee’s *Slow Man*”

P78. Modernism & the Prehistory of Digital Humanities

Location: Private Dining Room

Organizer: Evan Kindley (Claremont McKenna College)

Chair: Brandon Walsh (University of Virginia)

Panelists: Evan Kindley (Claremont McKenna College)

“Kenner’s Networks”

Eric Bulson (Claremont Graduate University)

“Counting Character: One or How Many?”

Elyse Graham (Stony Brook University)

“Joyce and the Graveyard of Digital Empires”

Seminar: 1045am-1245pm

S20. Late, Between, Belated, Bereft

Location: William Hawkins

Leaders: Matthew Hart (Columbia University) and Julia Jordan (University College London)

Enrolled: Siddarth Srikanth, Katelyn Hartke, Arielle Irizarry, Zuleima Ugalde, Paul Jausen, Joseph Rosenberg, Ayten Tartici, Graham Jensen, Devorah Fischler, William Kupinse, George Phillips, Shelby Sleevi

Business Lunch: Noon-130pm

Location: George Bellows CD

Seminar: 130-330pm

S21. The Harlem Renaissance, Lost & Found

Location: William Hawkins

Leaders: Octavio R. Gonzalez (Wellesley College) and Lisa Mendelman (Menlo College)

Enrolled: Todd Nordgren, Valentina Montero-Román, Carla Kaplan, Eric Aronoff, Elizabeth Sheehan, Melissa Zeiger, Savannah Hall, Ryan Tracy, Julie Napolin, Jennifer Gilchrist, Michael Bibby, Rebecca Nicholson-Weir, Agnieszka Tuszynska

Roundtable: 130-3pm

R7. Feminist Designs: Visualizing the Future of Modernist Digital Humanities

Location: George Bellows A

Organizer: Amanda Golden (New York Institute of Technology)

Moderator: Shawna Ross (Texas A&M University)

Roundtable Panelists: Amardeep Singh (Lehigh University), Suzanne Churchill (Davidson College), Margaret Konkol (Old Dominion University), J. Ashley Foster (California State University at Fresno), Amanda Golden (New York Institute of Technology)

Panels: 130-3pm

P79. Modernist Universals: Subject, Language, Temporality

Location: George Bellows B

Organizer: Aarthi Vadde (Duke University)

Chair: Katelyn Hartke (The Ohio State University)

Panelists: Nathan Hensley (Georgetown University)

“Is Your Body a Universal?: Editing Emily Brontë In and After Modernity”

Aarthi Vadde (Duke University)

“Debabelization: Global Modernism and Universal Languages”

R. John Williams (Yale University)

“Beyond Computation: Scenario Planning and the Spiritual Art of Universal Futures”

P80. The Limits of Writing: Modernism with Rancière

Location: Robert King

Organizer: Benjamin Kohlmann (University of Freiburg)

Chair: Sam Alexander (Endicott College)

Panelists: Benjamin Kohlmann (University of Freiburg)

“Proletarian Modernism”

Timothy Bewes (Brown University)

“Is a Non-Regime Mode of Thinking Possible?”

Patrick Bray (The Ohio State University)

“Rancière on Fiction’s Cutting Edge”

P81. Rethinking & Revaluing the Rhythmic in Modernist Prose & Poetry

Location: Private Dining Room

Organizer: Thomas Wisniewski (Harvard University)

Chair: Alison Cummins (The Ohio State University)

Panelists: Christopher Hasty (Harvard University)

“The Performance of Poetic Rhythm: The Problem and Promise of Multiplicity”

Steven Meyer (Washington University in St. Louis)

“‘Taking Time Seriously’ in Music and Poetry: Hasty, Whitehead, and Wright”

Thomas Wisniewski (Harvard University)

“Woolf’s Modernist Prose: Rhythm through Punctuation”

P82. Materializing Disabled Selves

Location: George Bellows E

Organizer: Rebecah Pulsifer (Kettering University)

Chair: Heather A. Love (University of South Dakota)

Panelists: Maria Almanza (Georgia Institute of Technology)

“Body Troubles in H.G. Wells”

Marion Quirici (Duke University)

“Writing and Degeneration in Beckett”

Rebecah Pulsifer (Kettering University)

“Molesworth’s Mind”

P83. Trauma, Testing, & Experiment in London Blitz Fiction

Location: George Bellows F

Organizer: Andrew Gaedtker (University of Illinois, Urbana-Champaign)

Chair: Austin Riede (University of North Georgia)

Panelists: Maud Ellmann (University of Chicago)

“Evacuation, Psychoanalysis, and Fiction in World War II”

Andrew Gaedtker (University of Illinois, Urbana-Champaign)

“Provisional Networks and Eccentric Forms in WWII Fiction”

Victoria Walker (Queen Mary University of London)

“Writing War Shock: Blitz Stories by Anna Kavan and Elizabeth Bowen”

P84. Recognizing Genre, Generating Readers: Graphics, 1930s Print Culture, & the Everyday

Location: Emerson Burkhardt A

Organizer: Patrick Collier (Ball State University)

Chair: Megan Faragher (Wright State University-Lake Campus)

Panelists: Patrick Collier (Ball State University)

“The Languages of Cultural Prestige in the *London Mercury* and the *Bookman*”

Kristin Bluemel (Monmouth University)

“Graphic Middlebrow: The Illustrated Classics of George Macy’s Limited Editions Club”

Louise Kane (University of Central Florida)

“Between America and Japan: Ezra Pound, Katue Kitasono, and Transnational Image Poems”

P85. Writing the Body/Body of Writing: Graphic Modernist Bodies

Location: Emerson Burkhardt B

Organizer: Samantha Solomon (Washington State University)

Chair: Kimberly Coates (Bowling Green State University)

Panelists: Samantha Solomon (Washington State University)

“Spatializing the Body: Architectural Corpses in Edith Wharton’s *Fighting France*”

Catherine Tetz (Miami University)

“A ‘body of little importance’: Representing the Artist and Model in Wyndham Lewis’s *Tarr*”

Melodie Roschman (University of Colorado Boulder)

“‘Nothing Was Simply One Thing’: Woolf as Authorizing Intertext in Alison Bechdel’s *Are You My Mother?*”

P86. Artifacts of Reading: Marginalia, Hatching, Dirty Picture

Location: Edward Parker Hayden

Organizer: Andrea Zemgulys (University of Michigan)

Chair: Ella Ophir (University of Saskatchewan)

Panelists: Nicole Reynolds (Ohio University)

“Margin of Error: Memory, Modernity, and the First World War”

Katerina Stergiopoulou (Princeton University)

“She Herself Is the Writing?: Translation and Autobiography in H.D.”

Andrea Zemgulys (University of Michigan)

“Dirty Picture: Background for an Amorous Woolf”

P87. Paradoxes of Empire: Bloomsbury & Beyond

Location: Elijah Pierce A

Organizer: Jane Garrity (University of Colorado, Boulder)

Chair: Sonita Sarker (Macalester College)

Panelists: Gabriel Hankins (Clemson University)

“Paradoxes of Liberal Empire in Ethiopia: Leonard Woolf, Winifred Holtzby, and Claude McKay”
Jane Garrity (University of Colorado, Boulder)
“Fashioning the Coloniale Moderne in Woolf”
Genevieve E. Abravanel (Franklin and Marshall College)
“Inclusion/Critique: Invoking European Modernism in Derek Walcott’s *Omeros* and Zadie Smith’s *NW*”

P88. Modernism & Religious Visual Culture

Location: Elijah Pierce B

Organizer: Jack Dudley (Mount St. Mary’s University)

Chair: Matthew Mutter (Bard College)

Panelists: Jack Dudley (Mount St. Mary’s University)

“It was red and all my life was in it’: Temporality, Narrativity, and Stained Glass in Jean Rhys’ *Wide Sargasso Sea*”

Jeremy Stevens (Columbia University)

“David Jones’ Painted Inscriptions: Reconciling Catholicism and Modernism”

Graham Jensen (Dalhousie University)

“Other than the very thing’: Mysticism and the Problem of Representation in the Art of P.K. Page”

Annarose Steinke (University of Nebraska-Kearney)

“Trading Icons for Offal: Mina Loy’s Disruption of Christian Imagery”

P89. Global Dance Modernism: Graphic Circulations

Location: Edna Boies Hopkins

Organizer: Hannah Kosstrin (The Ohio State University)

Chair: Joanna Dee Das (Washington University)

Panelists: Hannah Kosstrin (The Ohio State University)

“Mobile Modernism: Graphic Representations and Spectatorship in Inbal Dance Theater”

Teresa Randall (Ohio University)

“Transnational Modernism: Hellerau, Rhythmic Gymnastics, and American Dance”

Emily Wilcox (University of Michigan)

“Sylvia Si-lan Chen: Dancing Leftist Asian Modernism in the 1930s”

Angela Ahlgren (Bowling Green State University)

“Bodies as Graphic Design: Southeast Asia and Alwin Nikolais’ Totem (1960)”

Seminar: 330-5pm

S22. Photography & Print Culture

Location: William Hawkins

Leader: Jordana Mendelson, New York University

Invited: Andrès Zervigón (Rutgers University) and Antonella Pelizzari (Hunter College)

Enrolled: Rielle Navitski, Brandon Truett, Lars Engle, Ignacio Infante, Jane Malcolm, Marcelo Yanez, Kathleen Blackwood, Michel Otyak, Emily James

Roundtable: 330-5pm

R8. Chicago Style: Making Modernism in the Midwest

Location: Emerson Burkhart A

Organizer and Moderator: Melissa Bradshaw, Loyola University Chicago

Roundtable Panelists: Liesl Olson (Newberry Library), Craig Saper (University of Maryland-Baltimore County),

Jessica Ray Herzogenrath (Sam Houston State University), William Nash (Middlebury College), Rebecca

Nicholson-Weir (East Central University)

Panels: 330-5pm

P90. Global Modernisms & the Graphic

Location: Private Dining Room

Organizer: Patrick Herald (Emory University) and George Phillips (Franklin College)

Chair: George Phillips (Franklin College)

Panelists: Emily Hyde (Rowan University)

“The Painter of Cold War Life”

Tavid Mulder (Brown University)

“‘The New God,’ or the Politics of Modernist Photography”

Amy E. Elkins (Macalester College)

“Zadie Smith’s Woolfian Routes in the Age of Critical Making”

P91. Periodizing Within or Without the Nation?

Location: Emerson Burkhardt B

Organizer: Peter Kalliney (University of Kentucky)

Chair: Elizabeth F. Evans (University of Notre Dame)

Panelists: Susan Stanford Friedman (University of Wisconsin)

“Literary History, Periodization, and the New Temporalities”

Jed Esty (University of Pennsylvania)

“Modernist Timelines Now: World-System and Genre-System”

Peter Kalliney (University of Kentucky)

“Decolonization and the Aesthetic Cold War”

Rita Barnard (University of Pennsylvania)

“South African (Meta)modernism and the Problem of Periodization”

P92. Modernism's Graphic Women

Location: Robert King

Organizer: Kimberly Coates (Bowling Green State University)

Chair: Laurel Harris (Rider University)

Panelists: Kimberly Coates (Bowling Green State University)

“Repulsing the Eye: Graphic Opacity and Somatic (Dis)ease in Djuna Barnes’ *The Book of Repulsive Women*”

Kate Ridinger Smorul (West Virginia University)

“Read from down up’: The Visual Poetry of Baroness Elsa von Freytag-Loringhoven”

P93. Navigating Professional Space: Modernist #MeToo & the Working Woman

Location: Edna Boies Hopkins

Organizer: Megan Minarich (Vanderbilt University)

Chair: Alix Beeston (Cardiff University)

Panelists: Megan Minarich (Vanderbilt University)

“#DistractinglySexy: The ‘Trouble with Girls’ in *Men in White* (1934)”

Katherine Fusco (University of Nevada, Reno)

“Anita Loos’s Whisper Networks

Sunny Stalter-Pace (Auburn University)

“‘She couldn’t have a waitress with such fetching violet eyes!’: Workplace Harassment in the comic strip *Fluffy Ruffles*”

Julie Vandivere (Bloomsburg University of Pennsylvania)

“Graphic Fetal Life: H.D.’s *Ashpodel*”

Ryan Helterbrand (University of Michigan)

“Between Poetry and Historicity: The Anaglyphs of Claude Cahun”

P94. Poetic Cartographies: Mapping Abstraction in the Poetry of Marianne Moore, David Jones, & Wallace Stevens

Location: George Bellows A

Organizer: Stacy Hubbard (University of Buffalo, SUNY)

Chair: Emily Setina (University of Nevada, Las Vegas)

Panelists: Stacy Hubbard (University of Buffalo, SUNY)

“Marianne Moore’s Aerial Views”

Tyler Groff (Miami University, Ohio)

“A Pin-Point of the Front-System’: Maps and Imperial Ordering in the Poetry of David Jones”

Jeremy Glazier (Ohio Dominican University)

“Poem[s] in a Secret Language”: The Graphic Poetry of Sándor Weöres”

P95. Graphic Bodies, Graphic Senses: Smelling, Tasting, & Touching Modernist Women's Writing

Location: George Bellows B

Organizer: Allyson DeMaagd (West Virginia University)

Chair: Benjamin Hagen (University of South Dakota)

Panelists: Allyson DeMaagd (West Virginia University)

“Warning off contact less he crumble’: Touching Mina Loy’s Insel”

Vicki Tromanhauser (State University of New York, New Paltz)

“Graphic Meat in Women’s Great War Writing”

Julia Cheng (New York University)

“What’s That Smell?’: Olfaction and Knowledge in *Wide Sargasso Sea*”

P96. Science, Technology, & African American Modernism

Location: George Bellows E

Organizer: Joshua Lam (Michigan State University)

Chair: Adam McKible (John Jay College of Criminal Justice)

Panelists: Joshua Lam (Michigan State University)

“The Technopoetics of Jean Toomer”

Marc Fariior (University of Arizona)

“W.E.B. Du Bois’s *Darkwater* and the ‘Receptacle of all Becoming’”

Scott Selisker (University of Arizona)

“Privacy, Surveillance, and *Passing*”

P97. Transatlantic Shell Shock: British & American Literatures of World War I Trauma

Location: Edward Parker Hayden

Organizer: Austin Riede (University of North Georgia)

Chair: Victoria Walker (Queen Mary, University of London)

Panelists: Austin Riede (University of North Georgia)

“Shell Shock as Memory and Metonym in British and American Interwar Literature”

Claire Crabtree (University of Detroit Mercy)

“Ordeals of Injury and Influenza in *Mrs. Dalloway* and ‘Pale Horse, Pale Rider’”

Miles Osgood (Harvard University)

“Shell Shocked and Punch Drunk: Robert Graves, Ernest Hemingway, and the Trauma of the Veteran-Boxer”

P98. Modernism Against Itself

Location: George Bellows F

Organizer: James Hoff (Borough of Manhattan CC-CUNY)

Chair: Erin Kappeler (Missouri State University)

Panelists: James Hoff (Borough of Manhattan CC-CUNY)

“A ‘Million Voices on One String’: Wallace Stevens, John Dewey, and the Aesthetics of Social Transformation”

Lizzy LeRud (Emory University)

“Prose and All: William Carlos Williams’ Egalitarian Poetics”

Matthew Gannon (Boston College)

“Fragments Minus Ruins: *The Waste Land* as Materialist Historiography”

P99. Images of Peace: Literary & Visual Approaches to the Modern State, A Reconsideration

Location: Elijah Pierce B

Organizer: Jean Mills (John Jay College-CUNY)

Chair: J. Ashley Foster (California State University, Fresno)

Panelists: Jean Mills (John Jay College, CUNY)

“Queering Peace: Alexei Remizov’s Illustrated “Fairy” Scrapbooks and Hope Mirrlees’s Fantasy *Lud-in-the-Mist*”

Sejal Sutaria (Kings College London)

“Beyond Nationalism?: Virginia Woolf, Sarojini Naidu, and the Implications of Performing Feminist Pacifism”

Ria Banerjee (Guttman Community College)

“Tepid Activism: E.M. Forster and Peace Work in Time of War”

P100. Reality is Broken: Modernism & the Demise of Consensus Truth

Location: Elijah Pierce A

Organizer: Alex Christie (Brock University)

Chair: Shawna Ross (Texas A&M University)

Panelists: Alex Christie (Brock University)

“Modernism’s Mixed Realities”

Nikolas Wasmoen (University at Buffalo)

“Tracing the riverrun through Unreal Cities: DisSocial Media, The Perfect Election, and Finnegans Waves”

Emile De Rosnay (University of Victoria)

“The Episteme of Hesitation”

Katie Dyson (Loyola University Chicago)

“Susceptible Reading: Woolf, West, and Critical Empathy”

P101. Modernism & Cartoon Popular Culture

Location: Alice Schille

Organizer: Matthew Mersky (Boston College)

Chair: Evan Van Tassell (The Ohio State University)

Panelists: Travis Heeren (University of Oregon)

“Desire for/and Entertainment”

Sara Judy (University of Notre Dame)

“William Carlos Williams’ *Paterson* and the Poetics of the Episode”

Matthew Mersky (Boston College)

“*Ulysses* and the Consumer”

Plenary Session #3: 5:30-7pm

International Modernism Roundtable

Location: George Bellows CD

Roundtable Panelists: Laura Winkiel, (University of Colorado, Boulder), Suzanne Hobson (Queen Mary University of London), Hélène Aji (Paris Nanterre), Lorraine Sim (Western Sydney University)

Moderator: Ignacio Infante

For the first time, the MSA conference will bring together the heads of all of the world modernism organizations affiliated with the MSA: the British Association for Modernist Studies (Suzanne Hobson), the Australasian Modernist Studies Network (Lorraine Sim), and the Société d’Études Modernistes (Hélène Aji), as well as the president of the MSA (Laura Winkiel). Moderated by Ignacio Infante, the panel will explore the current international state of modernist studies and share each organization’s approach and perspective on the institutions of the field in different parts of the world.

Ignacio Infante is Associate Professor of Comparative Literature and Spanish at Washington University in St. Louis, Missouri. He is the author of *After Translation: The Transfer and Circulation of Modern Poetics across the Atlantic* (Fordham UP, 2013).

Laura Winkiel is president of the Modernist Studies Association and Associate Professor of English at University of Colorado-Boulder. She is the author of *Modernism: The Basics* (Routledge, 2017), *Modernism, Race, and Manifestos* (Cambridge, 2008) and co-editor of *Geomodernisms: Race, Modernism, Modernity* (Indiana, 2005).

Hélène Aji is Professor of American Literature at Université Paris-Nanterre and president of the Société d’études modernistes (SEM). Her books include *Ezra Pound et William Carlos Williams: Pour une Poétique Américaine* (L’Harmattan, 2001), *William Carlos Williams: Un Plan D’action* (Belin, 2004) and *Ford Madox Ford’s The Good Soldier* (Armand Colin, 2005).

Suzanne Hobson is president of the British Association of Modernist Studies and a Senior Lecturer at Queen Mary University of London. She is the author of *Angels of Modernism: Religion, Culture, Aesthetics 1910-1960* (Palgrave, 2011) and co-editor of *The Salt Companion to Mina Loy* (Salt, 2010)

Lorraine Sim is a Lecturer in Modern English Literature at Western Sydney University, Australia and co-founder of the Australasian Modernist Studies Network. She is the author of *Ordinary Matters: Modernist Women’s Literature and Photography* (Bloomsbury, 2016) and *Virginia Woolf: The Patterns of Ordinary Experience* (Ashgate, 2010).

Sunday!

Breakfast

7-9am, George Bellows CD

Executive Board Meeting

8am-Noon, Private Dining

Book Exhibit

9am-Noon, Bellows Prefunction

Coffee Break

10am, Bellows Prefunction

Seminar: 8-10am

S23. Critical Prose by Modernist Poets

Location: William Hawkins

Leaders: David Chinitz (Loyola University) and Jayme Stayer (John Carroll University)

Invited: Evan Kindley (Pomona College)

Enrolled: Annarose Steinke, Thomas Berenato, Erin Kappeler, Michael Coyle, Paul Robichaud, Elizabeth Gregory, H  l  ne Aji

Roundtable: 830-10am

R9. MSA as Test Case for High School/College Collaborations

Location: George Bellows A

Organizer and Moderator: Victor Luftig (University of Virginia)

Roundtable Panelists: Brandon Walsh (University of Virginia), John Whittier-Ferguson (University of Michigan), Shannon Hipp (Marist School), Patrick Hastings (Gilman School), Kelsey Pitcairn (Wayland High School)

Panels: 830-10am

P102. The Look of Language

Location: George Bellows B

Organizer: Joseph Rosenberg (University of Notre Dame)

Chair: Emily Setina (University of Nevada, Las Vegas)

Panelists: Jennifer Sorensen (Texas A&M, Corpus Christi)

“Stupefaction, wonder and bewilderment’: Modernism’s Graphic Punctuation”

Eve Sorum (University of Massachusetts, Boston)

“Loy’s Modernist Dash: Erasure and Act”

Hunter Dukes (University of Cambridge)

“Delillo’s Joyce”

Joseph Rosenberg (University of Notre Dame)

“W.S. Graham’s Blanks”

P103. The Visual Lives of Poems

Location: Edna Boies Hopkins

Organizer: Caroline Gelmi (University of Massachusetts, Dartmouth)

Chair: Melissa Girard (Loyola University Maryland)

Panelists: Caroline Gelmi (University of Massachusetts, Dartmouth)

“Paul Laurence Dunbar and Uplift Cinema”

Michael Chasar (Willamette University)

“Enoch’s Crowning Sorrow—All That Was His Another’s’: On the History of Poetry and Silent Film”

Christina Walter (University of Maryland, College Park)

“Making Scenes: Cinema, Poetics, and the Politics of Visuality from H.D. to Ken Feingold”

P104. Modernism & the Forms of Life Writing: Diary, Autobiography, Biography

Location: Emerson Burkhart A

Organizer: Ella Ophir (University of Saskatchewan)

Chair: Janine Utell (Widener University)

Panelists: Ella Ophir (University of Saskatchewan)

“Modernism and the Diary”

Krista Quesenberry (Pennsylvania State University)

“Modernist Community in the Life Writing Archive”

Pamela Caughie (Loyola University Chicago)

“Modernist Life Writing and the Sexological Case History”



P105. (Re)Mapping & (Re)Imagining Fascist Modernisms

Location: George Bellows E

Organizer: Sanders Bernstein (University of Southern California)

Chair: John McGuigan (University of Wisconsin-Whitewater)

Panelists: Sanders Bernstein (University of Southern California)

“American Germplasm in Fascist Poesis: The Transatlantic Photo-Fascism of Eugenic Family Narratives”

Volker Langbehn (San Francisco State University)

“The Joke is On Me: European Satire Magazines and Racism”

Chet Lisiecki (Colorado College)

“Coriolan and the Politics of Resignation”

P106. Suicidal Modernisms

Location: Edward Parker Hayden

Organizer: Aaron Botwick (The Graduate Center, CUNY)

Chair: Jill Galvan (The Ohio State University)

Aaron Botwick (The Graduate Center, CUNY)

“The Good Soldier and the Edwardian Disappearance of Death”

Madoka Kishi (Louisiana State University)

“The Making Of Americans. Jewishness, and the Erotics of Race Suicide”

Teresa Trout (Harvard University)

“From the Marriage Plot to the Suicide Plot: Elizabeth Taylor’s *A Wreath of Roses* and Modernism’s Dead End”

P107. Modernism's Constraining Forms #2: Spatial & Social Forms

Location: George Bellows F

Organizer: Michael Subialka (University of California, Davis)

Chair: Kelly Walsh (Underwood International College Yonsei University)

Panelists: Alex Fabrizio (Columbia University)

“Lamming in London: Carceral Forms of Urban Space”

Cara Lewis (Indiana University Northwest)

“Reading in the Round: The Constraints of Spatial Form and the Modernist Novel”

Steph Brown (University of Arizona)

“Network, Hierarchy, Whole: Suffrage Activism in the Surveillant City”

P108. Planetary War & Modernist Ecologies of Ruin

Location: Emerson Burkhart B

Organizer: Molly Hall (University of Rhode Island)

Chair: William Kupinse (University of Puget Sound)

Panelists: Kelly Sultzbach (University of Wisconsin LaCrosse)

“Pastoral Returns: WWI Veterans and Post-War Nature Writing”

William Hogan (Providence College)

“Diminished Things: Transatlantic War Landscapes in Frost’s *North of Boston* (1914) and *Mountain Interval* (1916)”

Connie Ruzich (Robert Morris University)

“‘Nature’s Ancient Alchemy’: Ecology and Bodies of the Dead in Poetry of the First World War”

Molly Hall (University of Rhode Island)

“Lithic Landscapes of David Jones’s War-Time Poetry”

P109. Physical Cultures & Modernist Writing

Location: Elijah Pierce A

Organizer: Harrington Wehl (Northwestern University)

Chair: Claire Warden (Loughborough University)

Panelists: Harrington Wehl (Northwestern University)

“Joyce’s Play Against Sporting Nationalisms in *Ulysses*”

Ana Jimenez-Moreno (The Ohio State University)

“Remaking the Body: Fascist Modernism and the Mexican Revolution”

Benjamin Bagocius (Bard Early College Cleveland)

“Virginia Woolf’s *Boots* and Inner Mountaineering”

P110. Uneasy Fits of Religion & Modernism

Location: Elijah Pierce B

Organizer: Mimi Winick (Virginia Commonwealth University)

Chair: Jack Dudley (Mount St. Mary's University)

Panelists: Mimi Winick (Virginia Commonwealth University)

"Modernizing Religion: Global Seekers in *The Quest*"

David Fine (University of Dayton, Ohio)

"Modernist Canonization: A Case for the Catholic Novel"

Jenny Hyst (Lehigh University)

"Lived Religion and Living Modernism: The Works of Jeanette Winterson"

P111. ChoreoGraphic: (Re)Shaping Modernist Dance's 'Graphic' Body

Location: Robert King

Organizer: Meindert Peters (New College, University of Oxford) and Patty Argyrides (Queen's University)

Chair: Carrie Preston (Boston University)

Panelists: Joanna Dee Das (Washington University)

"Primitive Modernism and the Graphic Body: Josephine Baker and Katherine Dunham in Paris"

Meindert Peters (New College, University of Oxford)

"Revaluations Through Dance: Friedrich Nietzsche in Isadora Duncan's Speech *The Dancer of the Future*"

Patty Argyrides (Queen's University)

"My imagination is the body's": Virginia Woolf, James Joyce, and the *Ballets Russes*"

Seminar: 1015am-1215pm

S24. Modern Machines

Location: William Hawkins

Leader: Christopher Townsend, Royal Holloway University of London

Enrolled: John McIntyre, Adam Kerker, Zena Meadowsong, Allyson Demaagd, Mark Wollaeger, Allison Combs, John Plotz, Zan Cammack, Jeremy Braddock, Emily McGinn, Jennifer Janecek

Undergraduate Seminar: 1015-1215pm

Location: Alice Schille

Leader: Daniel Worden (Rochester Institute of Technology)

What Are You Reading? #2: 1030am-noon

Location: George Bellows C

Moderator: Elizabeth Sheehan (Oregon State University)

Panelists: Lauren Rosenblum—Kathleen Stewart, *Ordinary Affects*

Robert Higney—Gloria Fisk, *Orhan Pamuk and the Good of World Literature*

Carly Rubin—Joshua Schuster, *The Ecology of Modernism: American Environments and Avant-Garde Poetics*

Ian Whittington—Shawn Van Cour, *Making Radio*

Ryan Weberling—Nathaniel Berman, *Passion and Ambivalence: Colonialism, Nationalism, and International Law*

Craig Saper—Nicholas Thoburn, *Anti-Book: On the Art and Politics of Radical Publishing*

Zulfqar Awan—Laura Frost, *The Problem with Pleasure: Modernism and Its Discontents*

Christine Anlicker—Elizabeth Povinelli, *Geontologies: A Requiem to Late Liberalism*

Julie Vandivere—Penelope Deutscher, *Foucault's Futures: A Critique of Reproductive Reason*

Sara Marcus—Jonathan Sterne, *The Audible Past*

Alys Moody—Ben Etherington, *Literary Primitivism*

Alley Edlebi (Cornell University)
"Subtractive Materialism, or the Withered Leaves of Wallace Stevens"

P117. Modernist Women, War, & the Graphic

Location: George Bellows F

Organizer: Kate Nash (Boston University)

Chair: Stephanie Bytтеbier (Boston University)

Panelists: Meg Albrinck (Lakeland University)

"Writing through Pus, Blood, and Vomit: Figurative Sanitization as Communicative Tool in Women's War Narratives"

Annaliese Hoehling (University of Massachusetts, Amherst)

"War in the Gap: Djuna Barnes's *Nightwood*"

Melissa Dinsman (York College CUNY)

"Night Vision and the Wartime Literary Imagination of Elizabeth Bowen"

P118. Ordinary Language Philosophy & Modernist Form

Location: Emerson Burkhart B

Organizer: Lisa Siraganian (Southern Methodist University)

Chair: Lisi Schoenbach (University of Tennessee-Knoxville)

Panelists: Lisa Siraganian (Southern Methodist University)

"Natural Language, Nonnatural Meaning, and Corporate Speech"

Michael Lemahieu (Clemson University)

"Ordinary Language, Racist Logic, Literary Form"

Johanna Winant (West Virginia University)

"Thought Experiments, Analogies, and Metaphors"

P119. Modernism & Food Studies: Famine, War, Utopia

Location: George Bellows A

Organizer and Chair: Jessica Martell (Appalachian State University)

Panelists: Philip Keel Geheber (Louisiana State University)

"The Encyclopedic Culinary Nationalism of Marcel Rouff's *The Passionate Epicure*"

Adam Fajardo (Georgia Gwinnett College)

"Here There Will Be No Unhappiness: Chocolate and Langston Hughes' Utopian Impulse"

Brooke Stanley (University of Pennsylvania)

"Paddy, Mangoes, and Molasses Scum: Food Regimes and the Modernist Novel in *The Tale of Hansuli Turn*"

Asiya Bulatova (University of Warsaw)

"Food for Thought and Scientific Food Rationing: Viktor Schlovsky's Case Against Censorship"

P120. Remaking Empathy: Modernist Problems with Other Minds

Location: Elijah Pierce A

Organizer: Glenn Willmott (Queen's University)

Chair: Lisa Mendelman (Menlo College)

Panelists: Glenn Willmott (Queen's University)

"Can You Identify?—In Defense of Spellbound versus Suspicious Reading when faced with the Difficult and Strange (Joseph Conrad, Djuna Barnes, C.L. Moore)"

Chris Forster (Syracuse University)

"The Perils of Acknowledgment: Cavell and Ford Madox Ford's *The Good Soldier*"

Yan (Amy) Tang (University of Victoria)

"The Eversion of Form in Ford Madox Ford's *Some Do Not...*"

P121. Graphing Modernism

Location: Elijah Pierce B

Organizer: Matthew Hannah (Purdue University)

Chair: Jennifer Buckley (University of Iowa)

Panelists: Matthew Hannah (Purdue University)

"Measuring Modernism's Style: A Stylometric Analysis of Literature"

Emily McGinn (University of Georgia)

"Simultaneous Modernities: Networks of Latin-American Modernismo"

Alexandra Ksenofontova (Friedrich Schlegel Graduate School of Literary Studies) and Pasha Kovel (University of Connecticut)

"Graphic Time? Graphing Present-tense Narration in the Modernist Novel"

P122. Graphic Sound

Location: Robert King

Organizer and Chair: Jennifer Janecek (University of Iowa)

Panelists: Garrett Stewart (University of Iowa)

“Woolf’s Graphonic Modernism”

Angela Frattarola (New York University)

“Auditory Narrative in the Modernist Novel”

Michelle Rada (Brown University)

“Harsh Noise: Aural Design and Sampled Form in *Finnegans Wake*”

Workshops: 1-230pm

W5. Mid -Career Modernism: Navigating the Profession Mid-Stream

Location: Robert King

Leaders: Rebecca Walsh (North Carolina State University), Celia Marshik (Stony Brook University), Lisi Schoenbach (University of Tennessee-Knoxville), Pashmina Murthy (Kenyon College)

Enrolled: This workshop is open to all interested attendees.

W6. Digital Humanities Methods for Modernist Studies

Location: Private Dining Room

Leader: Adam Hammond (University of Toronto)

Enrolled: Dipanjan Maitra, Zuleima Ugalde, Shinjini Chattopadhyay, Matthew Hannah, Ayten Tartici, Megan Faragher, Graham Jensen, Melissa Bradshaw, Ryan Weberling, Craig Saper, Jacob Harris, Zulfqar Awan, Noa Saunders, Michelle Taylor, Octavio Gonzalez

W7. ModDH Collab: Getting Started with Collaborative Projects

Location: Edna Boies Hopkins

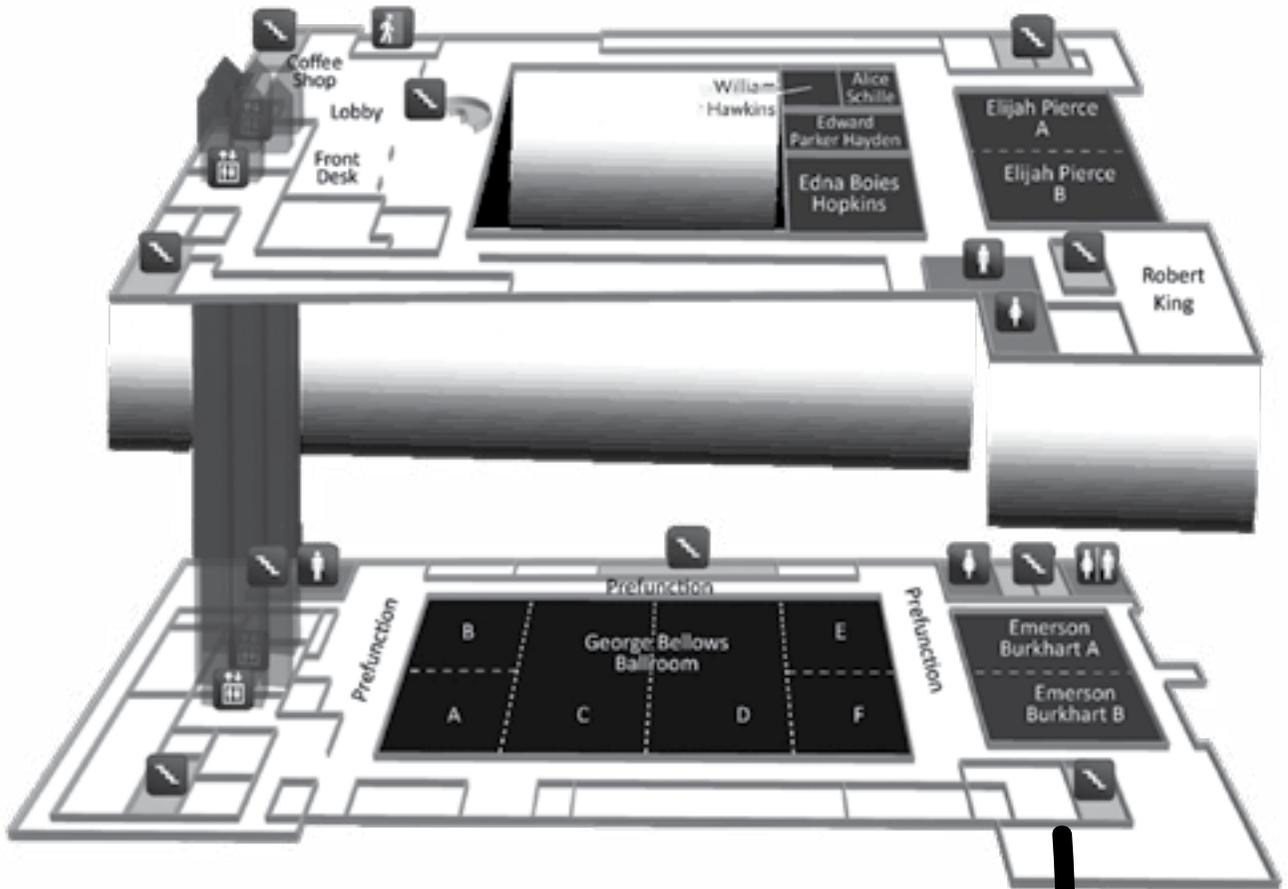
Leaders: Margaret Konkol (Old Dominion University) and Shawna Ross (Texas A&M University)

Enrolled: Harrington Weihl, Peter Morgan, Bret Johnson, Lauren Benjamin, Thomas Berenato, Brandon Walsh, Michael Subialka, Louise Kane, Caroline Krzakowski, Thomas Wisniewski, Shazia Nasir, Julie Napolin, Laura Hartmann-Villalta

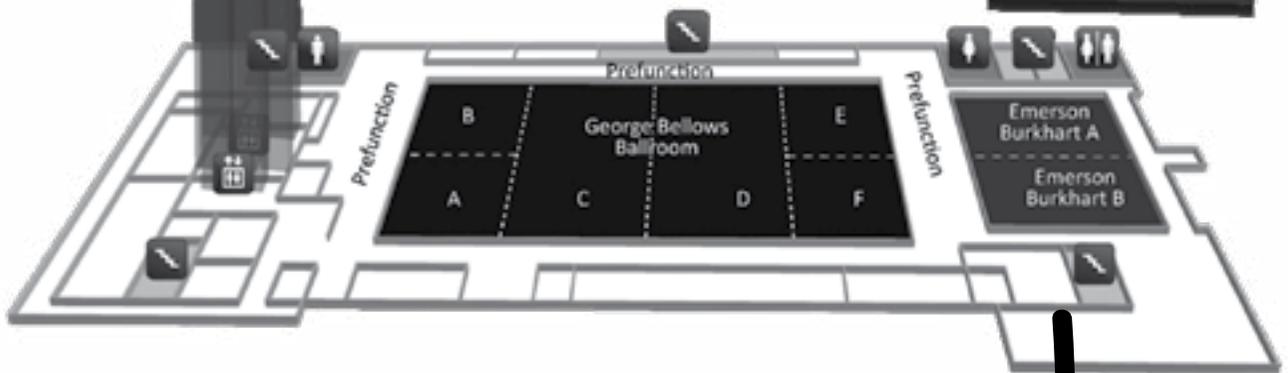
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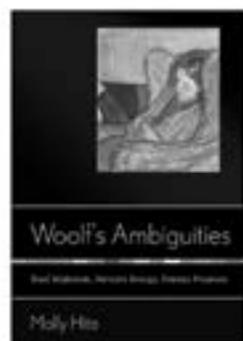
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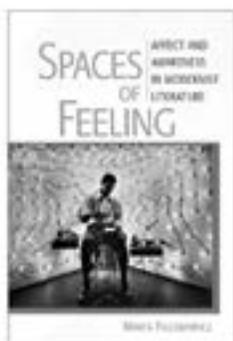
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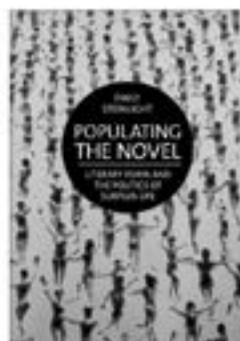
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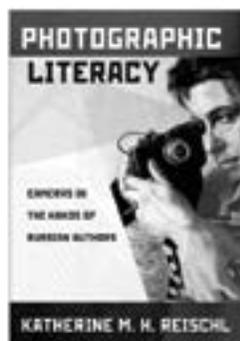
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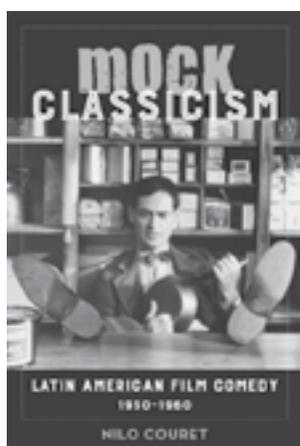
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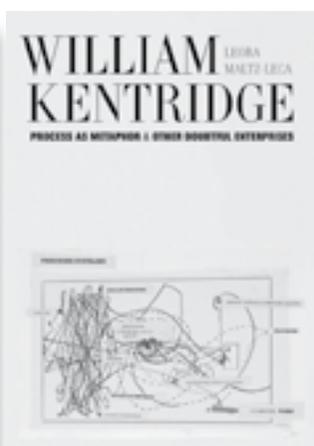
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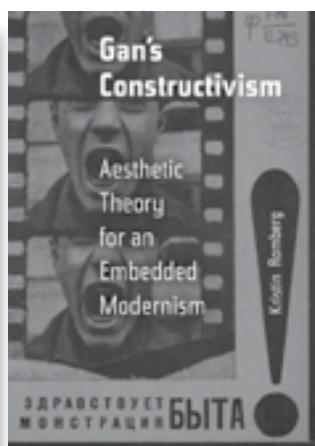
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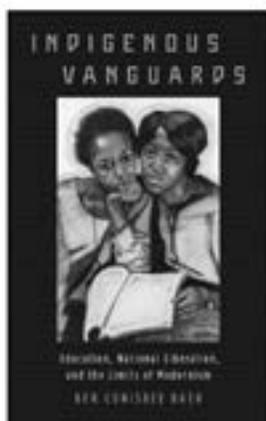
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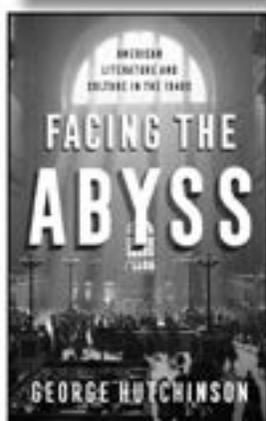


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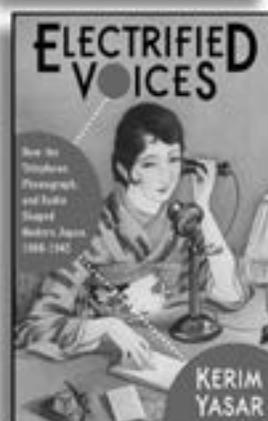


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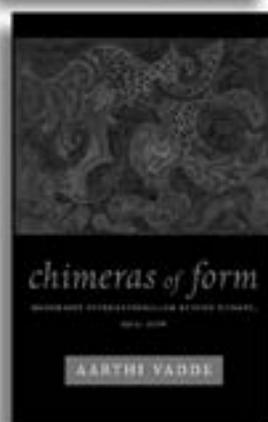
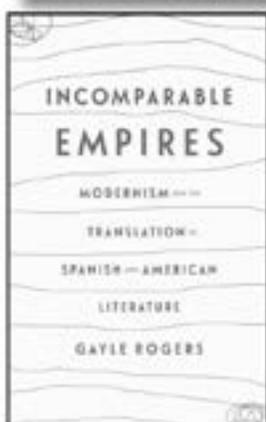


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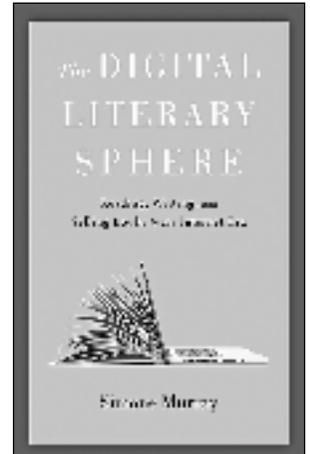
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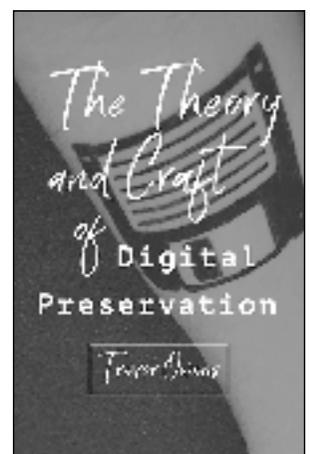
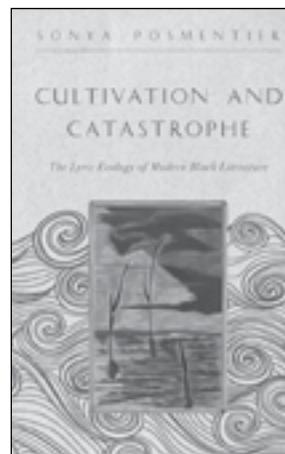
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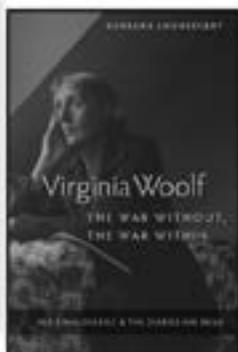
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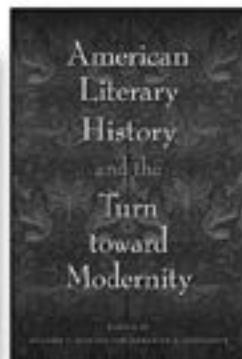
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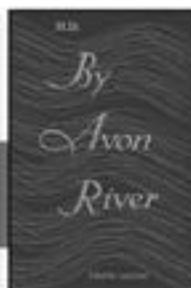
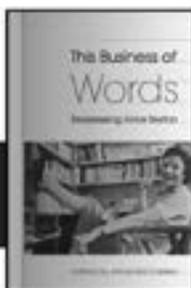
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The handwritten font used throughout this program is Luna by Amanda Lesson.
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Page 28	"Introduction: Comics and Modernism" by Jackson Ayres. Published in <i>Journal of Modern Literature</i> , Vol.39, No.2 (Winter 2016), pp. 111-114.
Page 29	"The Gender Fluidity of Krazy Kat" by Gabrielle Bellot. Published January 19, 2017, in <i>The New Yorker</i> .
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Page 37	"About Polly and Her Pals Vol.1: 1913-1927." Published in 2010 by Penguin Random House.
Page 38	<i>Polly and Her Pals</i> by Cliff Sterrett. Published 1927. Unknown date and location of publication. Unknown location of collection.
Page 58	<i>Krazy Kat</i> by George Herriman. Panel #4. Published December 10, 1939, in the <i>New York American</i> . San Francisco Academy of Comic Art Collection, The Ohio State University, Billy Ireland Cartoon Library & Museum.
Page 60	<i>Krazy Kat</i> by George Herriman. Panel #5. Published December 10, 1939, in the <i>New York American</i> . San Francisco Academy of Comic Art Collection, The Ohio State University, Billy Ireland Cartoon Library & Museum.
Page 64	<i>Krazy Kat</i> by George Herriman. Panel #6. Published December 10, 1939, in the <i>New York American</i> . San Francisco Academy of Comic Art Collection, The Ohio State University, Billy Ireland Cartoon Library & Museum.
Page 75	<i>Krazy Kat</i> by George Herriman. Panel #7. Published December 10, 1939, in the <i>New York American</i> . San Francisco Academy of Comic Art Collection, The Ohio State University, Billy Ireland Cartoon Library & Museum.
Inside Cover (Left)	<i>Krazy Kat</i> by George Herriman. Panel #8. Published December 10, 1939, in the <i>New York American</i> . San Francisco Academy of Comic Art Collection, The Ohio State University, Billy Ireland Cartoon Library & Museum.
Inside Cover (Right)	<i>Krazy Kat</i> by George Herriman. Panels #9. Published December 10, 1939, in the <i>New York American</i> . San Francisco Academy of Comic Art Collection, The Ohio State University, Billy Ireland Cartoon Library & Museum.
Back Cover	<i>Krazy Kat</i> by George Herriman. Center panel. Published May 18, 1919, in <i>The New York American</i> . San Francisco Academy of Comic Art Collection, The Ohio State University, Billy Ireland Cartoon Library & Museum.



I'm back home
and happy -
thanks -
"Twinkie"
A NOTE IN A PILLOW SLIP -
FROM THE SKY, SIGNED -
"TWINKIE" -
I WONDER IF 'KRAZY' KNOWS
ANYTHING ABOUT THIS?

HIM ?



