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Marjorie Howes, Boston College  
Carrie Preston, Boston University  
Paige Reynolds, College of the Holy Cross

**2015 MSA Book Prize Committee**  
Cristanne Miller, SUNY University at Buffalo (Chair)  
Sara Blair, University of Michigan  
Vincent Sherry, Washington University in St. Louis

**2015 MSA Book Prize for an Edition, Anthology, or Essay Collection Committee**  
Patrick Collier, Ball State University (Chair)  
Anna Snaith, King’s College London  
Andrew Thacker, Nottingham Trent University

**Book Exhibitors**  
Columbia UP  
Edinburgh UP  
Bloomsbury  
Palgrave Macmillan  
Johns Hopkins UP  
Ashgate  
University of Toronto Press  
Oxford UP  
Routledge  
Scholar’s Choice  
Cambridge UP  
Basileia Books  
U Mass Press
Message from the MSA President

Boston’s ongoing history of social, political, intellectual, and cultural revolutions has occasioned the theme of this year’s conference, “Modernism & Revolution.” The 17th annual meeting of the Modernist Studies Association asks us to revisit the story of heroic revolt that has been crucial to the self-image of modernism and to consider the relationship among political and aesthetic rebellions in the history of modernist production and reception. The program features extraordinarily rich and diverse approaches to these topics, ranging across many disciplines, languages, media, and locations.

For the delights of Boston, we owe enormous thanks to Carrie Preston, Marjorie Howes, and Paige Reynolds, who organized the conference, and to their institutions, Boston University, Boston College, and College of the Holy Cross, which have supported it. Many thanks also to their graduate assistants Trista Doyle, Linda Martin, Nicole Rizzo, Brian Russo, Hannah Simpson, Nell Wasserstrom, and Ryan Weberling for all of their efforts over many months. It is a huge task to launch a conference of this size, and our hosts have managed it smoothly and with great success.

This year’s conference is even larger than last year’s very large conference. We have 136 panels, 23 roundtables, 27 seminars, 7 pre-conference and 2 post-conference workshops, and 8 digital exhibits. We also have 3 plenary sessions. MSA Program Chair Lisi Schoenbach, in her first year on the job, and Program Committee members Kathy Lou Schultz and Benjamin Kahan led us in the work of selecting the sessions, guiding seminar organizers, and assigning chairs to panels. MSA webmaster Alex Christie, also in his first year, designed a stunning and effective web site for the conference. I want to take this opportunity to thank everyone involved with the program and also to thank our outgoing MSA board members, Past President David Chinitz, Chair for International Relations Aaron Jaffe, and Chair for Interdisciplinary Approaches Carrie Preston. We’re very grateful for your many, many hours of excellent service on behalf of the MSA, and I am personally grateful for your unstinting collaboration over the past year.

MSA awarded 54 travel grants for the 2015 conference, ranging from small amounts for gas and tolls to more significant contributions to off-set the substantial costs of overseas airfare. We received a total of 74 applications and were obliged, once again, to give priority to advanced graduate students, contingent faculty, first-time grant recipients, and those with inadequate institutional support. The board is very happy to be able to support conference travel, and we regret that we are unable to help all applicants. We encourage those who were not funded this time to reapply in the future.

As we announced over the summer, we are now in the process of choosing a second co-editor of Modernism/modernity. That co-editor will take over production of the two issues previously edited by founding editor Lawrence Rainey. Starting next year, all four issues of Modernism/modernity will be produced by editors selected by the MSA board. Debra Rae Cohen will continue her term as co-editor of two issues, and a new co-editor will soon be appointed to take up the remaining two. In the very near future, we’ll have more news about that exciting collaboration and about the journal’s ongoing and new initiatives. I want to thank Debra Rae for her outstanding leadership during this transition.

At the end of this conference, Stephen Ross will become the next MSA President. He will be followed as President by Jessica Berman, who fills Stephen’s position as First Vice President, and by Laura Winkiel, who fills Jessica’s position as Second Vice President. María del Pilar Blanco and Gayle Rogers continue as Membership and Elections Chair and Treasurer, respectively. The board will be welcoming Scott Klein as the new Interdisciplinary Approaches Chair and Christopher Bush as the new International Relations Chair. This is an exceptionally talented and diligent line up, and I am grateful to all of my fellow board members for their good counsel, generosity, and hard work over the past year.

I look forward to seeing you at MSA18 in Pasadena (November 17-20, 2016), MSA19 in Amsterdam (dates TBA, 2017), and MSA20 in Columbus (November 8-11, 2018).

Wishing you a revolutionary conference,

Rebecca L. Walkowitz
MSA President
Welcome from the MSA 17 Host Committee

We are delighted to welcome you to Boston for the seventeenth annual meeting of the Modernist Studies Association.

“Modernism and Revolution,” the theme of our 2015 MSA annual conference, invokes characterizations of modernism as a revolutionary movement across the arts. As the site of manifold historic, political, and cultural revolutions, Boston is ideally suited for these inquiries. Beginning in the eighteenth century with the Boston Tea Party and extending into the twenty-first century when Massachusetts became the first state to legalize same-sex marriage, Boston has continually crested the waves of revolution and provided a home to authors, artists, and scholars as varied as Louisa May Alcott, Aerosmith, Anne Sexton, Malcolm X, and David Foster Wallace.

This week, Boston hosts roughly eight hundred scholars from around the world over four days for provocative conversations triggered by developments in modernist studies, a ground-breaking field with a radical future. MSA 17 promises to foster debates about modernism’s revolutionary nature with its attention to aesthetic modernism’s relationship to political uprisings and wars, and to the revolutions in technology that drove munitions factories and automobile engines. We look forward to rich discussions of cultural revolutions tied to gender, sexuality, race, ethnicity, and other identity categories, as well as to the technologies transforming people’s experiences of everyday life in ways less violent but equally profound: the turning of film or audio tape reels, innovations in astronomy or transportation, the circular energies of the vortex. We also anticipate considerations of repetition, stasis, or other potentially anti-revolutionary modes.

Any revolution requires practical support and passionately committed individuals. MSA 17 has from its earliest moments been a collaborative venture. Hosted jointly by Boston College, Boston University, and the College of the Holy Cross, the conference has benefitted from the generous support of these institutions and their commitment to the valuable intellectual work that unfolds in the shared space and time of an academic conference. For funding, we thank the Boston University College of Arts and Sciences, Boston University Center for the Humanities, Boston University Department of English, Boston University Women’s, Gender, & Sexuality Studies Program, and Boston University Arts Initiative; the Boston College Morrissey College of Arts and Sciences and the Institute for the Liberal Arts; Fr. Philip Borroughs, S. J., President of the College of the Holy Cross, and Margaret Freije, Vice President of Academic Affairs and Dean of the College of the Holy Cross. Other local schools have provided additional financial support, and we thank the English Department at Brandeis University, the English Department at Northeastern University, and the English Department at the University of Massachusetts, Amherst.

A dedicated cohort of graduate students has made the elaborate process of organizing this conference a pleasure. From Boston College, Linda Martin has throughout managed our communications, and is likely well known to those of you seeking to register, book a hotel room, or secure A/V equipment; she has been ably abetted in this work by Trista Doyle and Nell Wasserstrom. From Boston University, Bryan Russo, Hannah Simpson, and Ryan Weberling also offered valuable support. When you meet these scholars, please offer thanks for their contributions to MSA 17 and modernist studies more generally.

Additional appreciation to those who helped us to manage the more mutinous aspects of conference planning: For web planning and design, we thank Alex Christie and our outgoing webmaster Matt Huculak, and for support with the MSA site, we thank Robert White-Goodman at Johns Hopkins University Press. For the striking images and print materials, we thank our designer Sharon Matys, as well as Tom Parsons and the Graphic Arts Department at Holy Cross, who offered both ingenuity and patience. Former MSA conference organizers Linda Kinnahan and Gayle Rogers shared invaluable insights and advice. Thanks as well to members of the MSA Program Committee, who joined us in evaluating the astonishing number and quality of submissions we received for this year’s conference: Benjy Kahan, Stephen Ross, Lisi Schoenbach (chair), Kathy Lou Schultz, and Rebecca Walkowitz. The MSA Board offered support throughout, and our particular thanks to President Rebecca Walkowitz, First Vice President Stephen Ross, Treasurer Gayle Rogers, and Chair of the Program Committee Lisi Schoenbach.

We would also like to draw attention to those who have allowed us to offer a wide range of stimulating performances at the conference. For help organizing the event at the Institute of Contemporary Arts, Leap Before You Look: Black Mountain College 1933-1957, we thank Monica Garza and Ruth Erickson of the ICA and Steven Evans, Co-director of the National Poetry Foundation and organizer of the three roundtables related to Black Mountain. We are also grateful to Robert Pinsky and Laurence Hobgood of PoemJazz, Cahal Stephens and the Here Comes Everybody Players, Lesley Wheeler and her assemblage of scholar-poets, and filmmaker Thomas Allen Harris for sharing their work.

Finally, we thank all of you attending MSA 17 for electing to join in the labors and pleasures of this conference and, by doing so, contributing your intelligence, time, and energy to advancing critical and creative work in the humanities.

Enjoy Boston!
Marjorie Howes, Carrie Preston, and Paige Reynolds
In lucid and insightful prose, in a writing style animated when appropriate by the spirit of wit in its subject, Stratton tells the history of his subject in presumptive understandings: it reclaims its role now as an active, not a reactive, instrument of reimagining political history.

Irony moves forcefully forward from the position of retreat into which it has been pushed by earlier, of understanding as well. The result is a transformational history of American literary modernism, where the sensibility John Dos Passos to New Criticism, tracing genealogical outlines of its evolving concepts and taking in gendered dimensions Trans-historical as well as transatlantic in its range of reference, this study moves fluently through Nietzsche to Ellison, from.

Irony serves to dislodge the consciousness of its reader from the positions of an existing politics, whether these are already "already old," and this double measure runs as a delineating rhythm in the history of the city Scappettone reclaims so engagingly and persuasively.

Anna Snaith, Modernist Voyages: Colonial Women Writers in London (Cambridge)

In a thoroughly researched and wide-ranging analysis, Anna Snaith extends ongoing discussions of colonialism, national identity, and gender in analyzing the work of women writers who subvert the logic of imperialism through their transgressive mobility—traveling from the imperial periphery of the colonies where they spent their formative years to its metropolitan center, London. Snaith moves persuasively through critical canons, theoretical discourse on transnationalism, colonial modernism, feminism, and modernist studies, to fine close readings of a number of authors—both relatively canonical (Olive Schreiner, Jean Rhys, Katherine Mansfield) and less well-known (Una Marson, Sarojini Naidu, Sara Jeanette Duncan, Christina Stead). These writers, she demonstrates, combine a focus on urbanism, capitalism, and colonialism in ways both demonstrating that formal literary experimentation is in part a product of imperial ideology and anti-colonialism and more generally redrawing lines of relationship between politics and aesthetics. For these women and other writers, London served as a catalyst for.

Jennifer Scappettone, Killing the Moonlight: Modernism in Venice (Columbia)

In Killing the Moonlight, Jennifer Scappettone performs a scholarly quarry of a city fabled in the literary history and cultural memory of Europe. Excavating the social geology of the Venetian site, surveying the layers of archaeological as well as architectural and artistic accumulation, Scappettone’s research opens the manifold dimensions of this legacy as a kind of living museum of European dreams. Critically, in a series of focused and revealing readings of its cultural locations, she also demonstrates a long history of such readings: in a process equally self-reflective and illuminating, she shows how powerfully Venice speaks to the desires of political visionaries and aesthetic revolutionaries alike. A city ever sinking into the sea but always also renewing itself out of its museums of human history: the Venice of this compelling account presents those opposite possibilities as the substance of a major, generative tension in the imaginative consciousness of modernity. Venice extends its appeal in this convincing analysis to an English-language modernist imagination in particular, which finds in the history and memory of the city a representative, even exemplary, demonstration: art may be “made new,” after all, only once it is “already old,” and this double measure runs as a delineating rhythm in the history of the city Scappettone reclaims so engagingly and persuasively.

Matthew Stratton, The Politics of Irony in American Modernism (Fordham)

In The Politics of Irony in American Modernism, Matthew Stratton offers a history of attitudes and practices of “irony” in modernist texts and, in the process, provides an anatomy of its imaginative as well as critical functions. The major claim, which is sustained across a range of engaging and persuasive analyses of writings either explicitly or implicitly political, is that irony serves to dislodge the consciousness of its reader from the positions of an existing politics, whether these are already taken or unreflectively assumed; thus irony reorients the mind to a novelty of possibility that is quintessentially modernist. Trans-historical as well as transatlantic in its range of reference, this study moves fluently through Nietzsche to Ellison, from John Dos Passos to New Criticism, tracing genealogical outlines of its evolving concepts and taking in gendered dimensions of understanding as well. The result is a transformational history of American literary modernism, where the sensibility implemented in irony moves forcefully forward from the position of retreat into which it has been pushed by earlier, presumptive understandings: it reclaims its role now as an active, not a reactive, instrument of reimagining political history.

Short List for the 2015 MSA Book Prize

Mary Chapman, Making News: Suffrage Print Culture and US Modernism (Oxford)

In a richly historical, impeccably researched analysis of suffrage literature, Mary Chapman argues both that the 19th amendment was ratified because women in the U.S. developed an innovative and forceful print culture to advocate their views and that this print culture had a direct impact on modernist literary forms. The volume begins with an eye-opening detailed chronology of the American Women’s Suffrage Campaign, beginning in 1777, as women begin losing the vote in various states, and continuing through 1965; it concludes with a coda titled "Genealogies of Modernism and Suffrage: The Mother[s] of Us All" on Gertrude Stein’s “cubist chronologies.” Between these points, it ranges broadly through journalism, fiction, and poetry written in direct relation to the suffrage movement and its issues. Chapman’s study uncovers previously unknown publications by Marianne Moore and Sui Sin Far and analyses them in relation to better known aspects of these writers’ careers (for example, Moore’s collaged quoting practice), thereby also illuminating the politics of these, and other, writers and of some aspects of modernist formal innovation. Never claiming more than she can prove, Chapman weaves a fascinating story of early modernism in the U.S. in its complex relation to suffrage politics and innovative literature.

Janet Poole, When the Future Disappears: The Modernist Imagination in Late Colonial Korea (Columbia)

When the Future Disappears is both a remarkable work of literary history and a groundbreaking meditation on modernisms across temporal and political regimes and transnational contexts. Poole accounts with striking range and fluency for the complex field of literary production in Korea during the final decade of its colonial occupation by Japan. In that fraught moment, she argues, a distinctive but broadly consequential modernism took shape. Faced with the colonial suppression of their native language and state control of publication and literary institutions, Korean writers were compelled to represent the loss of their language, their past, and their sense of the future, mobilizing modes of irony, paradox, abstraction, and silence to represent the lived experience of being and becoming modern as colonial subjects of Japan. Even for readers with no knowledge of Korean language or literature, Poole’s readings of key texts and figures makes a richly detailed case that Korea’s literary project, taking shape in the moment of global fascism, offers some of the most ambitious and provocative works of twentieth-century modernism across the globe. Her analysis not only creates a powerful framework for constituting Korean modernism as such. It repeatedly moves through Anglo-European modernism, and takes on the broader problem of accounting for temporal rupture, state violence, and the experience of colonization as generative conditions of cultural production. Deftly bridging literary history and textual readings with cultural and intellectual history, Poole has produced a work that models new, bracing possibilities for global and transnational modernist study, and for bold rethinking of the paradigms that shape our account of the relationship between aesthetic and political forms.

Anna Snaith, Modernist Voyages: Colonial Women Writers in London (Cambridge)

In a richly historical, impeccably researched analysis of suffrage literature, Mary Chapman argues both that the 19th amendment was ratified because women in the U.S. developed an innovative and forceful print culture to advocate their views and that this print culture had a direct impact on modernist literary forms. The volume begins with an eye-opening detailed chronology of the American Women’s Suffrage Campaign, beginning in 1777, as women begin losing the vote in various states, and continuing through 1965; it concludes with a coda titled "Genealogies of Modernism and Suffrage: The Mother[s] of Us All" on Gertrude Stein’s “cubist chronologies.” Between these points, it ranges broadly through journalism, fiction, and poetry written in direct relation to the suffrage movement and its issues. Chapman’s study uncovers previously unknown publications by Marianne Moore and Sui Sin Far and analyses them in relation to better known aspects of these writers’ careers (for example, Moore’s collaged quoting practice), thereby also illuminating the politics of these, and other, writers and of some aspects of modernist formal innovation. Never claiming more than she can prove, Chapman weaves a fascinating story of early modernism in the U.S. in its complex relation to suffrage politics and innovative literature.
Natalya Lusty and Julian Murphet, eds, Modernism and Masculinity (Cambridge)
A much-needed collection marking a crucial moment in the robust critical history of feminist, gendered, and queer readings of modernism. Lusty and Murphet’s indispensable introduction elucidates the existing work on modernism and masculinity, identifying the key questions and tensions surrounding such topics as the masculinization of modernist aesthetics, the seemingly inescapable rhetoric of a “crisis of masculinity,” and the pressures to male self-construction under conditions of war, colonialism, and modernity writ large. In sections on “Fields of Production,” “Masculinity in Crisis,” “New Men,” and “Masculine Form,” thirteen scholars attend to such rich fields as visions of utopian masculinities (Vorticist, Fascist, Lawrencean) and offer fresh views of the feminization of print culture and the search for masculine and androgynous aesthetic forms.

A monumental work of scholarly editing, the long overdue Collected Prose of T. S. Eliot is sure to be widely used, appreciated, and admired. Volume II finds Eliot in his most prolific and indispensable years as a critic. Amidst such touchstones as the Sacred Wood essays, here one finds such important and previously uncollected material as neglected entries from the Dial “London Letters,” reviews and regular commentaries from The Criterion, and unsigned book reviews from far-flung locations, on often surprising topics. While the entire edition, projected to eight volumes, constitutes a major achievement and an indispensable archive, Volume II is certain to be the one most used by scholars, most central to ongoing studies and re-evaluations of Eliot and the history of modernist criticism. Clear and easily grasped editorial principles and superb content notes speak to the dedication, diligence, and sound sense of the editorial team.

Melba Cuddy-Keane, Adam Hammond, and Alexandra Peat, Modernism Keywords (Wiley-Blackwell)
Adapting Raymond Williams methods from Keywords: A Vocabulary of Culture and Society to what they call “written modernism,” this volume’s authors construct rich and engaging entries on thirty-nine terms central to discussions of literature, art, and culture that were undergoing contest and transformation in the late nineteenth and early twentieth centuries. The emphasis falls not on what these words mean to us today but on the many, often contradictory, things they meant to those living with the transformations of modernism and modernity. The list of terms runs the gamut from expected entries such as “New Woman,” and “Shell Shock” to more surprising but equally revealing notes on “the atom,” “hygiene,” and “bigness and smallness.” In total, the book uses such detailed historical analysis of terms to challenge limited notions of modernism. The entries are full of surprises, and it’s not the least of the compliments due to this book to say that it is remarkably fun to read.

This impressive second volume of Ernest Hemingway’s letters will reshape and deepen our understanding of the writer’s activities during the crucial years of 1923-5, the period responsible for In Our Time and The Sun also Rises. Not only that, the edition provides an unprecedented account of the networks of expatriate Paris in the mid-1920s. We see Hemingway in lively and candid dialogue with Gertrude Stein, Ezra Pound, F. Scott Fitzgerald as well as publishers and family members. Of the 242 letters in this meticulously prepared edition close to two thirds are previously unpublished. Textual apparatus includes a full introduction and generous annotation in addition to indispensable resources such as a roster of correspondents and an index and calendar of letters. Visual materials such as postcards, photographs and maps augment this significant work of scholarship.

Mary Wilson and Kerry L. Johnson, eds, Rhys Matters: New Critical Perspectives (Palgrave Macmillan)
Despite the fact that Jean Rhys has become a central figure in many significant debates in contemporary modernist studies (e.g. in women’s writing, globalization, post-colonialism), this is the first collection of essays on Rhys’s work for more than twenty years. The collection demonstrates many fresh and stimulating insights into Rhys’s texts, with an extended focus upon her short fiction, which is often ignored in critical studies of her work. One particularly strong section explores the thematics of space and place in Rhys. Overall, it is a collection that makes an overwhelming case for the centrality of Rhys to ongoing debates around world and global modernisms.

Mark Antliff and Scott W. Klein, eds, Vorticism: New Perspectives (Oxford)
A beautifully produced volume that will surely become the definitive collection of essays on the Vorticist movement, discussing all aspects of its manifestation as the first English avant-garde. Indeed, one of the strengths of the volume is the overwhelming case it makes for considering Vorticism alongside such other movements as Futurism or Surrealism, rather than being viewed as a “failed” English attempt at an avant-garde. It also reveals Vorticism to be a much more plural movement than simply that espoused by Wyndham Lewis – containing essays on T. E. Hulme, Edward Wadsworth, and the female Vorticists, Jessie Dismorr and Helen Saunders. With a stellar set of contributors and extensively illustrated, this is a volume that genuinely offers “new perspectives” on both Vorticism and its place in modernist studies.
PLENARY SESSIONS

PLENARY SESSION I: KEYNOTE SPEAKER ANNE A. CHENG

Thursday, November 19, 5:30-7:00 p.m.
Essex Ballroom

“Ornamentalism, Aesthetic Being: Revolution at the Periphery”

Anne Anlin Cheng, Professor of English and African American Studies at Princeton University, specializes in race studies, aesthetic theory, film, psychoanalytic approaches, and Asian American and African American literatures. She is the author of The Melancholy of Race: Assimilation, Psychoanalysis, and Hidden Grief (2001), and Second Skin: Josephine Baker and the Modern Surface (2013), which was awarded Honorable Mention by the Modernist Studies Association for their annual Book Prize. She is currently working on two projects: one on Race Studies at the intersection of Food and Animal Studies; the other on the politics behind “ornament” as an aesthetic and philosophic discourse in the early 20th century.

PLENARY SESSION II: KEYNOTE ROUNDTABLE ON “MODERNISM AND REVOLUTION”

Friday, November 20, 1:30-3:00 p.m.
Essex Ballroom

Roundtable Panelists: Heather K. Love, Janet Lyon, and Tavia Nyong’o
Moderator: Carrie J. Preston

Heather K. Love is the author of Feeling Backward: Loss and the Politics of Queer History (Harvard, 2007), the editor of a special issue of GLQ on the scholarship and legacy of Gayle Rubin (“Rethinking Sex”), and the co-editor of a special issue of New Literary History (“Is There Life after Identity Politics?”). A book of her essays and lectures called Queer Affect Politics: Selected Essays by Heather Love was published recently in Taiwan (ShenLou Press, 2012). Her research interests include gender studies and queer theory, the literature and culture of modernity, affect studies, film and visual culture, psychoanalysis, race and ethnicity, sociology and literature, and disability studies.

Janet Lyon is an associate professor of English and an affiliate of the Women and Gender Studies department at Penn State University. She is co-editor of the Journal of Modern Literature. Her scholarship focuses mainly on modernism and its historical, sociological, and philosophical contexts in Ireland, Great Britain, and the global reaches of the British empire. Her first book, Manifestoes: Provocations of the Modern (Cornell, 1999), offers a history and a theory of the manifesto form, beginning in 1640 and focusing on its use by modernist and avant-garde groups. She is completing a book titled The Perfect Hostess: Sociability and Modernism, which studies the salons, at-homes, wild parties, pub crawls, and tea-house poetry groups in the modernist moment.

PLENARY SESSION III: KEYNOTE SPEAKER MARTIN PUCHNER

Saturday, November 21, 5:15 – 6:45 p.m.
Essex Ballroom

“Modernist Scribes”


CULTURAL EVENTS

RECEPTION AND MSA BOOK PRIZE CEREMONY, FOLLOWED BY POEMJAZZ

Partially sponsored by the English Departments of Brandeis University, Northeastern University, and the University of Massachusetts, Amherst

Thursday, November 19, 7:00 – 8:30 p.m.
Staffordshire and Essex Ballroom

POEMJAZZ combines spoken-word poetry and live jazz into a rich and satisfying musical conversation. Robert Pinsky, the U.S. Poet Laureate from 1997 to 2000, and jazz pianist Laurence Hobgood have created a jazz form in which the human voice is cast in a role like that of a trumpet or saxophone. This duet of spoken poetry and music unites the melodies, rhythms, and images of poetry with the improvisational power of jazz.

This event was made possible by the generous support of the Boston University Arts Initiative.

MEET THE MSA BOARD

Thursday, November 19, 8:30-9:30 p.m.
Bar 10

Join MSA Board members at the hotel bar, Bar 10, for informal discussions of the Modernist Studies Association, *Modernism/modernity*, the MSA 17 Conference and upcoming events, or general pleasantries.
EMERGING SCHOLARS PUB NIGHT

Thursday, November 19, 9:00-? p.m.
Bar 10’s Back Bar

Join fellow graduate student in Bar 10 at 9 p.m. for networking, noshing, and a drink.

In the tradition of Gertrude Stein, Virginia Woolf, and Natalie Clifford Barney, the Modernist Studies Association would like to invite all upandcoming scholars to participate in a ‘salon’ evening. Join with your fellow young scholars to ‘cover the silence’ of an evening, swapping stories, comparing notes, and enjoying, as Stein might have had she lived today, free food and a glass (alas) of wine.

MSA EXCURSION TO THE INSTITUTE OF CONTEMPORARY ART’S EXHIBIT:
LEAP BEFORE YOU LOOK: BLACK MOUNTAIN COLLEGE 1933-1957

Friday, November 20, 5:15-9:00 p.m.

Buses will pick up delegates at the Westin Entrance and depart at 5:15 and 5:30. There will be one return trip at 8:30 and another at 9:00 p.m. Public transportation alternatives to the ICA may be found at http://www.icaboston.org/visit.

Leap Before You Look: Black Mountain College 1933–1957 is the first comprehensive U.S. museum exhibition on BMC. Organized by Helen Molesworth, the ICA’s former Barbara Lee Chief Curator, with ICA Assistant Curator Ruth Erickson, the exhibit features 261 objects by nearly 100 artists, including student work, archival materials, a soundscape, a piano and dance floor for performances.

DIG AND BE DUG IN RETURN: A PARTICIPANT POETRY READING

Friday, November 20, 5:30 p.m.
Essex Center

The motto for this creative uprising comes from Langston Hughes, but participants wage poetic revolution under myriad banners. Please join Stephen Burt, Michael Forstrom, Elisabeth Frost, Cynthia Hogue, Julia Lisella, Susan McCabe, A.L. Nielsen, Jennifer Scappetone, Lisa Sewell, Daniel Tobin, Donald Wellman, Lesley Wheeler, and Tyrone Williams for a celebratory reading. Each poet-scholar will read briefly from her/his own work and books will be for sale.

FILM SCREENING - THROUGH A LENS DARKLY:
BLACK PHOTOGRAPHERS AND THE EMERGENCE OF A PEOPLE

Friday, November 20, 7:00 - 9:00 p.m.
Essex North West and North Center

Through a Lens Darkly: Black Photographers and the Emergence of a People is a film that explores how African American communities have used one of the most important forms of technology impacting “the modern” -- the camera -- as a tool for social change. Please join us for this free screening of a film that covers the invention of photography to the present moment. The film poetically moves between the present and the past, through contemporary photographers and artists whose images and stories seek to reconcile legacies of pride and shame while giving voice to images long suppressed, forgotten, and hidden from sight.

The award-winning director of the film, Thomas Allen Harris, will be present for the screening and discussion. He will also join the roundtable Photography, Modernism, and Black Visual Culture on Saturday, 8:30-10:00 a.m.
DIGITAL EXHIBITS SHOWCASE

Friday, November 20, 9:00 a.m. – 1:00 p.m.

Staffordshire Foyer

The Digital Exhibits Showcase features a range of research tools, mapping and visualization tools, bibliographies or databases, 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 showcase will be held between 9 a.m. and 1 p.m. Friday, November 20. It will span two panel sessions and a break so that conference attendees have ample opportunity to visit and learn from participants in this event.

RECEPTION AND PERFORMANCE OF MARY MANNING’S PASSAGES FROM FINNEGANS WAKE

Partially sponsored by Johns Hopkins University Press

Saturday, November 21, 7:00 – 9:00 p.m.

Staffordshire and Essex Ballroom

Mary Manning’s Passages from Finnegans Wake: A Free Adaptation for the Theater is a theatrical adaptation of James Joyce’s novel first performed in 1955 by the Poets’ Theatre, Cambridge. The Here Comes Everybody Players will present a staged reading of Manning’s rarely performed play that captures Joyce’s dreamlike narrative and playful language to tell the stories of Humphrey Chimpden Earwicker (HCE), Anna Livia Plurabelle (ALP), and their children Shem, Shaun and Issy.

The Here Comes Everybody Players, whose name is based on HCE from Finnegans Wake, is a Boston-based theater group focusing primarily on dramatizations of the work of James Joyce. They have performed for audiences at Dublin’s James Joyce Centre and in various Boston-area venues. The group’s repertoire includes adaptations from virtually all of Joyce’s work, including Ulysses, Finnegans Wake, A Portrait of the Artist as a Young Man, Stephen Hero, and Dubliners. www.hce-players.org.
**CONFERENCE SCHEDULE**

**WEDNESDAY, NOVEMBER 18**

5:00-8:00 p.m.  Registration

**THURSDAY, NOVEMBER 19**

8:00-3:00  Executive Board Meeting in St. George C
9:00-5:00  Registration
12:00-5:00  Book Exhibit

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**SESSION I WORKSHOPS:**

**THURSDAY, 10:00 A.M. – 11:30 A.M.**

**W1. Revolutionize Your Writing**

Essex Center

Leader: Helen Sword (University of Auckland)

Invited Speakers:
Steven Biel (Executive Director, Mahindra Humanities Center, and Senior Lecturer in History and Literature, Harvard University)
Ondine LeBlanc (Director of Publications, Mass Historical Society)
Mario Pereira (Managing Editor, Tagus Press, Center for Portuguese Studies, UMass - Dartmouth)
Liesl Olson (Current ACLS fellow and Former Director of the Scholl Center for American History and Culture, Newberry Library)
Laura Stark (Director of Career Advising and Programming for Master’s and PhD Students, Office of Career Services, Harvard University)

**W2. Beyond the Tenure-Track: Alternative Careers for Modernist PhDs**

Essex North

Leader: Paige Reynolds (College of the Holy Cross)

Invited Speakers:
Ann Ardis (University of Delaware)
Kevin Dettmar (Pomona College)
Katie Kodat (Lewis & Clark College)
Meredith Martin (Princeton University)
Mark Morrison (Penn State University)
Paul Peppis (University of Oregon)

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**SESSION II WORKSHOPS:**

**THURSDAY, 11:30 – 1:00 P.M.**

**W4. How to Survive the Tenure Track and Get Tenure**

Essex Center

Leader: John Peters (University of North Texas)

Invited Speakers:
John Paul Riquelme (Boston University)
Cristanne Miller (University of Buffalo)
Margaret L. Albrinck (Lakeland College)

**W5. Mid-Career Modernism: Opportunities and Challenges**

Essex South

Leader: Paige Reynolds (College of the Holy Cross)

Invited Speakers:
Ann Ardis (University of Delaware)
Kevin Dettmar (Pomona College)
Katie Kodat (Lewis & Clark College)
Meredith Martin (Princeton University)
Mark Morrison (Penn State University)
Paul Peppis (University of Oregon)

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**W6. Modernist Digital Texts in the Classroom**

Essex North

Leaders: Shawna Ross (Arizona State University) and Claire Battershill (University of Reading)

**W7. What Do Presses Want from First Books?**

Defender

Leader: David James (Queen Mary, University of London)

Invited Speakers:
Philip Leventhal (Literature Editor, Columbia UP)
Matt McAdam (Literature Editor, Johns Hopkins UP)
Paul K. Saint-Amour (Series Editor: Modernist Latitudes with Columbia UP)
Mark Wollaeger (Series Editor: Modernist Literature and Culture with Oxford UP)
Matthew Hart (Series Editor: Literature Now with Columbia UP)
SEMINARS:
THURSDAY, 1:30 – 3:30 P.M.

S1. Modernism and the Critique of Historicism
St. George A
Leaders: Robert Lehman (Boston College) and Nathan Brown (Concordia University)
Invited: C.D. Blanton (Berkeley) and Julie Beth Napolin (New School)
Stephen Pasqualina
Caro Verbeek
Kelley Wagers
John Lurz
Audrey Wasser
Seamus O’Malley
Sam Mitchell
Jacob Burg
Mimi Winick
Robert Colson
David Babcock
Michael Swacha

S2. Modern American Literature and Visual Culture
St. George B
Leaders: Nicholas Gaskill (Rutgers University) and David Alworth (Harvard University)
Invited: Mark Goble (Berkeley) and Lisa Florman (Ohio State)
Cara Lewis
Jordan Brower
Kate Stanley
Michelle Moore
Erin Edwards
Laura Hartmann-Villalta
Jackie Rothstein
Mary Ann Caws
Michael Tavel Clarke
Brandon Truett
Ellen Levy
Elizabeth Brogden
Tyler Schmidt
Alix Beeston

S3. Modernism, Affect, and Revolution
Defender
Leaders: Elizabeth Sheehan (Oregon State) and Ilya Parkins (University of British Columbia, Okanagan)

S4. Catastrophe and the Limits of Genre
Essex North West
Leaders: David Sherman (Brandeis University) and Karen Bishop (Rutgers University)

S5. All Together Now:
The Multimedia Avant-garde
Essex North East
Leaders: Lori Cole (New York University) and Bibiana Obler (George Washington University)
Invited: Harper Montgomery (Hunter College) and Chinghsin Wu (Rutgers University)
Lynley Edmeades
Jennifer Scappettone
Joyce Cheng
Kristin Romberg
Sarah Townsend
Kevin Riordan
Rebecca Kastleman
Eric Bulson
Kelly Sullivan
Sarah Kruse
S6. *From the Blues to The Internationale: Sites of Resistance and Radicalism during the Harlem Renaissance*
*Essex North Center*
**Leaders:** Jeanne Scheper (University of California, Irvine) and Keith Williams (Saint Anselm College)

**Invited:** Jeffrey Stewart (University of California, Santa Barbara)
Tamar Katz
Tyrone Williams
Donald Wellman
Adam Fajardo

P2. *Revision and Modernism: Living and (Un)dead Texts*
*Courier*
**Leaders:** Riley McDonald (Western University), Michael Groden (Western University), and Donald Hinson Calabrese (Western University)

**Invited:** Finn Fordham (Royal Holloway, University of London) and Hannah Sullivan (New College, University of Oxford)
John Allaster
Dennis Duncan
Jennifer Mondal
Nikhil Gupta
Mark Kaufman
C.F.S. Creasy
Henry Weinfield
John McGuigan
Jamie Callison
Riley McDonald
Emily Murphy
Leslie Joblin
Stephanie Straub

P3. *Modernism and the Literature of Ecological Limit*
*North Star*
**Organizer:** Stephanie Bernhard (University of Virginia)
**Chair:** Stephanie Bernhard (University of Virginia)

**Justin Neuman** (Yale University) “Petromodernism”

**Anne Raine** (University of Ottawa) “Infinite Plasticity, Slow Violence, and Postnatural Ecology: Rethinking Modernist Aesthetics through Evelyn Reilly’s Styrofoam”

**Malcolm Sen** (Harvard University) “Text, Corporeality and Capital: Reading in a Nuclearized World”

**Austin Hetrick** (University of Virginia) “Less: The Instant of Consumption in MFK Fisher’s How to Cook a Wolf”

P4. *The Time of Modernism* (withdrawn)
P5. **Flyover Modernisms**  
*Essex Center*  
**Organizer:** Hannah M. Biggs (Rice University)  
**Chair:** Guy Reynolds  
(University of Nebraska-Lincoln)

**Jonathan Eburne**  
(Pennsylvania State University)  
“Interstellar Flyover: Sun Ra’s Midwest”

**Judith Roof** (Rice University)  
“As the Country Goes to the City, the Rural Goes back to Nature”

**Hannah M. Biggs** (Rice University)  
“Louis Bromfield and Grandma Moses: Midwestern Influences on Rural Imagery”

P6. **Naturalism, Modernism, and British Writers of the Twenties and Thirties**  
*Essex South*  
**Organizer:** Adam Parkes (University of Georgia)  
**Chair:** Dora Zhang  
(University of California, Berkeley)

**Simon Joyce**  
“Woolf, Naturalism, Neuroscience”

**Douglas Mao** (Johns Hopkins University)  
“Naturalism and Utopia”

**Adam Parkes** (University of Georgia)  
“Survival Instincts”

**PANELS:**  
**THURSDAY, 3:45 – 5:15 P.M.**

P7. **Modernism In/And the Contemporary**  
*Independence A*  
**Organizer:** Laura McGrath  
(Michigan State University)  
**Chair:** Harilaos Stecopoulos (University of Iowa)

**Respondent:** David James  
(Queen Mary, University of London)

Aaron Jaffe (University of Louisville)  
“Experimental Paleofuturism”

Laura McGrath (Michigan State University)  
“Modernism in Vogue”

Michael D’Arcy (St. Francis Xavier University)  
“Backward Modernism”

P8. **The Modernist “Mysterium” (II)**  
*Adams*  
**Organizer:** Yana Meerzon (University of Ottawa)  
**Chair:** Yana Meerzon (University of Ottawa)

**Rebecca Kastleman** (Harvard University)  
“G. B. Shaw’s ‘Saint Joan’ (1924) as a modernist miracle play”

Andrés Pérez-Simón (University of Cincinnati)  
“From the ‘Auto Sacramental’ to the ‘Mysterium’: Federico García Lorca’s ‘The Dream of Life’ (1935)”

Elinor Fuchs (Yale University)  
“The Modernist ‘Mysterium’: Final Remarks”

P9. **Modernism in the Green**  
*St. George A*  
**Organizers:** Margaret Konkol  
(New College of Florida) and Julia Daniel (Baylor University)  
**Chair:** Melissa Bradshaw  
(Loyola University Chicago)

**Julia Daniel** (Baylor University)  
“A Middle Green: Prospect Park and Owl’s Clover”

**Margaret Konkol** (New College of Florida)  
“H.D. and the Revolutionary Gardens of Imagism”

**William Hogan** (Providence College)  
“The Dump is Full of Images: Public Space as Ruin in Stevens and H.D.”

P10. **Revolution Keywords**  
*Parliament*  
**Organizer:** Anne Fernald (Fordham University)  
**Chair:** Wendy Moffat (Dickinson College)

**ROUNDTABLES:**  
**THURSDAY, 3:45 – 5:15 P.M.**

R1. **Black Mountain College (I): Conceptual Underpinnings**  
*Essex South*  
**Organizer:** Steve Evans (University of Maine, National Poetry Foundation)  
**Moderator:** Steve Evans (University of Maine, National Poetry Foundation)

**Carla Billitteri** (University of Maine)  
**Seth J. Forrest** (Coppin State University)  
**Stephen Fredman** (University of Notre Dame)  
**Elisabeth Joyce** (Edinboro University)  
**Roger Rothman** (Bucknell University)
Anne Fernald (Fordham University)  
“Change”

Urmila Seshagiri  
(University of Tennessee-Knoxville)  
“Transformation”

Paul K. Saint-Amour  
(University of Pennsylvania)  
“Counter-Factual”

P11. Addressed to the Present: Dialogue and its Refusal in Modernist Periodicals  
St. George D  
Organizer: Sophie Seita (University of London / New York University)  
Chair: Adam McKibble  
(John Jay College of Criminal Justice)

Luke McMullan (New York University)  
“Countertranslation: Ezra Pound’s Provencal English Gesnings”

Sophie Seita (University of London / New York University)  
“Must I go home filled | with a bad poem?: Bad Poetry for the Revolution”

Alan Golding (University of Louisville)  
“Avant-Gardism Against Itself: ‘Conversation’ and the Reader Critic in The Little Review”

Clifford Wulfman (Princeton University)  
“To the Editor: Modeling Correspondence Networks in Magazines”

P12. Democracy, Institutions, Revolution  
Essex North Center  
Organizer: Scott McCracken (Keele University)  
Chair: Laura Marcus (University of Oxford)

Ken Hirschkop (University of Waterloo)  
“Irony and Expressiveness in Revolutionary Politics and Modernist Aesthetics”

Scott McCracken (Keele University)  
“Feminism, Anarchism, Socialism: Dorothy Richardson and the Politics of Modernism in the Early 1900s”

Andrew Thacker (Nottingham Trent University)  
“Cheap and Evil Little Libraries’: Modern Bookshops and Democracy”

P13. Cultures of Espionage and the End of Modernist Politics: On the American pursuit of Security  
Baltic  
Organizer: Aaron Nyerges (University of Sydney)  
Chair: William J. Maxwell  
(Washington University)

Erin G. Carlston  
(University of Auckland)  
“From G-Man to Family Guy: Hollywood, the FBI, and New Deal Masculinities”

Aaron Nyerges (University of Sydney)  
“The making of the CIA and the making of modernist celebrity”

Rodney Taviera  
(United States Studies Centre)  
“Blood Libel’: Violence, Resistance, and the Modern State in James Ellroy’s America”

P14. Adornian Repercussions  
St. George B  
Organizer: Kevin Kopelson (University of Iowa)  
Chair: Cheryl Alison  
(School of the Museum of Fine Arts, Boston)

Nico Israel (CUNY Graduate Center and Hunter College)  
“Museum as Mausoleum: W.G. Sebald, Teju Cole, and the Revolutionary Gesture of Modernist Exhibition”

Joseph Litvak (Tufts University)  
“Adorno and Badiou on Mimesis”

Kevin Kopelson (University of Iowa)  
“Adorno Wasit”

P15. Queerly Revolting Modernist Gothic  
Newberry  
Organizer: John Paul Riquelme  
(Boston University)  
Chair: John Lurz (Tufts University)

Renee Fox  
(University of California, Santa Cruz)  
“Resuscitative Reading: Gothic Creativity in Bram Stoker’s The Jewel of Seven Stars”

Joseph Valente (SUNY-Buffalo)  
“Crip Gothic: Disability and Enjoyment in Nightwood”

John Paul Riquelme (Boston University)  
“Nightwood, Biosemiotic Gothic and T.S. Eliot as Advocate”

P16. Modernism and the Wheel  
Essex North East  
Organizer: Beci Dobbin  
(University College London)  
Chair: Enda Duffy  
(University of California, Santa Barbara)

Beci Dobbin (University College London)  
“The Humanoid Wheel”

Michael McCluskey (University College London)  
“Making Modernism: The Story of the Wheel”
Thursday, November 19

3:45 - 5:15 P.M.

**P17. The Imagist Revolution**

**Gloucester**

**Organizer:** John Allaster (McGill University)

**Chair:** Julia Bloch (University of Pennsylvania)

**Jesse Schotter** (Ohio State University)

“Vachel Lindsay and Imagist ‘Kinema’”

**John Allaster** (McGill University)

“H.D. Imagiste”

**Bartholomew Brinkman** (Framingham State University)

“The Imagist Revolution”

**P18. Narrating Modernism**

**Essex Center**

**Organizer:** Patrick Whitmarsh (Boston University)

**Chair:** Jonathan Foltz (Boston University)

**Patrick Mullen** (Northeastern University)

“Mary Follert and the Revolution of Creative Experience”

**Kevin Riordan** (Nanyang Technological University)

“Orson Welles and the Incomplete Modern”

**Patrick Whitmarsh** (Boston University)

“Future History: Philip K. Dick’s Science Fiction as Modernist Revolution”

**P19. Feeling Revolutionary/Revolutionary Sentiment and Affect in Feminist Poetry**

**Great Republic**

**Organizer:** Linda A. Kinnahan (Duquesne University)

**Chair:** Mike Chasar (Willamette University)

**Melissa Girard** (Loyola University Maryland)

“The Revolution Will Not Be Sentimentalized: Genevieve Taggard and the Changing Affect of Women Poets on the Left”

**Linda A. Kinnahan** (Duquesne University)

“Lola Ridge’s Feminist Spirituality: Feeling as Revolutionary Protest”

**Adalaide Morris** (University of Iowa)

“Mobilizing Feeling: The Tactics of Sentiment in the Performances of Vanessa Place and Divya Victor”

**P20. Race and Readership in the Chicago Black Renaissance**

**Defender**

**Organizer:** Liesl Olson (Newberry Library)

**Chair:** Davarian Baldwin (Trinity College)

**Liesl Olson** (Newberry Library)

“Chicago Black Renaissance: American Daughters and Native Sons”

**Tyler Schmidt** (Lehman College-CUNY)

“Frank Harris, Charles Sebree, and the Queer Afterlife of the Chicago Black Renaissance”

**Kinohi Nishikawa** (Princeton University)

“Reading the Fine Print: Frank Marshall Davis at the Black Cat Press”

**Davarian Baldwin** (Trinity College)

Respondent

**P21. Globalizing Irish Modernism**

**North Star**

**Organizer:** Amy Clukey (University of Louisville)

**Chair:** Anna Teekell (Christopher Newport University)

**Matthew Eatough** (Baruch College)

“Yeats and History”

**Amy Clukey** (University of Louisville)

“Joyce and the Plantation”

**Michael Rubenstein** (Stony Brook University)

“Joyce and Water”

**Abram Foley** (Pennsylvania State University)

“O’Brien and Archives”

**P22. ¡UPTHEDOMINION!: Canada and Transnational Modernism in a Revolutionary Moment**

**Helicon**

**Organizer:** Emily Robins Sharpe (Keene State College) and Emily C. Murphy (Queen’s University)

**Chair:** J. Ashley Foster (Haverford College)

**Bart Vautour** (Dalhousie University)

“Modernism’s Global Theatre: The Spanish Civil War and a Collapse of Transnational Uneven Development”

**Emily C. Murphy** (Queen’s University)

“‘From Jean Watts, Our Madrid Correspondent’: Canadian and International Women’s Reportage on the Spanish Civil War”

**Emily Robins Sharpe** (Keene State College)

“Spanish Civil War Literature’s Radical Nurses”
P23. Modernist Series and Serials
Essex North West
Organizer: Matthew Levay
(Idaho State University)
Chair: Jonathan R. Eburne
(Pennsylvania State University)
Matthew Levay (Idaho State University)
“History, Impression, Sequence: Ford Madox Ford and the Novel Series”
Katherine Fusco
(University of Nevada, Reno)
“Sexing Farina: Racial Fantasies of Episodic Gender in the Early Hal Roach Our Gang Comedies”
David M. Ball (Dickinson College)
“Comics, Little Magazines, and an Alternative History of the Modernist Periodical”

P24. (Hyper) Textual Revolutions: Feminist Projects in Modernism and Digital Humanities
Courier
Organizer: Layne Craig
(Texas Christian University)
Chair: Layne Craig
(Texas Christian University)
Aimee Armande Wilson
(Indiana University of Pennsylvania)
Elizabeth Podnieks (Ryerson University)
“Modernist Archives, Editing, and Digital Humanities: Developing an Online Version of the Diary of Emily Holmes Coleman”
Kathryn Holland
(Grant MacEwan University) and
Jana Smith Elford (University of Alberta)
“Reading Feminist Modernism with OrlandoVision”

PLENARY SESSION I:
KEYNOTE SPEAKER
ANNE A. CHENG

THURSDAY, NOVEMBER 19,
5:30-7:00 P.M.

Essex Ballroom
“Ornamentalism, Aesthetic Being: Revolution at the Periphery”

THURSDAY, NOVEMBER 19,
7:00 – 8:30 P.M.

Staffordshire
RECEPTION AND MSA BOOK PRIZE CEREMONY
Partially sponsored by the English Departments of Brandeis University, Northeastern University, and the University of Massachusetts, Amherst

THURSDAY, NOVEMBER 19,
8:00 – 9:00 P.M.

Essex Ballroom
POEM JAZZ
Sponsored by the Boston University Arts Initiative

THURSDAY, NOVEMBER 19,
8:30 – 9:30 P.M.

Bar 10
MEET THE MSA BOARD

THURSDAY, NOVEMBER 19,
9 PM – ? P.M.

Bar 10, Back Bar
EMERGING SCHOLARS’ PUB NIGHT

FRIDAY, NOVEMBER 20

7:00-9:00 Breakfast in Staffordshire
7:00-5:00 Registration
9:00-6:00 Book Exhibit
DIGITAL EXHIBITS SHOWCASE

FRIDAY, 9:00 - 1:00 P.M.

Staffordshire Foyer
With thanks to our DE Liaison, Stephen Ross.

DE1. Mina Loy: Navigating the Avant-Garde
Participants: Suzanne W. Churchill (Davidson College) and Andrew Rikard (Davidson College)

DE2. “considered queer by us mortals”: Recuperating Faulkner’s Darl through Network Visualizations
Participants: Sarah Payne (Northeastern University), William Quinn (Northeastern University)

DE3. Modernist Networks
Participants: David E. Chinitz (Loyola University), Pamela Caughie (Loyola University), Nikolaus Wasmoen (University of Rochester)

DE4. Modernism and the Theatrical Repertoire: Graphing the London Stage, 1890-1959
Participant: Matt Franks (Harvard University)

DE5. Modern American Poetry Site
Participant: Bartholomew Brinkman (Framingham State University)

DE6. Modernist Archives Publishing Project (MAPP)
Participants: Claire Battershill (University of Reading), Nicola Wilson (University of Reading), Alice Staveley (Stanford University), Helen Southworth (University of Oregon), Elizabeth Willson Gordon (King’s University, Alberta), Michael Widner (Stanford University)

DE7. Marianne Moore Archive: Notebooks
Participants: Cristanne Miller (University of Buffalo), Nikolaus Wasmoen (University of Rochester)

DE8. The Digital Yoknapatawpha Project as a Tool for Modernist Scholars
Participants: Worthy Martin (University of Virginia), Johannes Burgers (Queensborough Community College), Sarah Perkins (Stanford University)

SEMINARS:
FRIDAY, 8:00 – 10:00 A.M.

S8. Modernism and Mental Health
St. George A
Leader: Lisa Mendelman (UCLA) and Francesca Sawaya (College of William and Mary)
Invited: Heather K. Love (University of Pennsylvania) and Janet Lyon (Pennsylvania State University), Jonathan Gabas, Shawn Lipton, Chris Forster, Victoria Papa, Octavio Gonzalez, Jeffrey Wallace, Todd Nordgren, Katherine Fusco, Jeremy Colangelo, Annalisa Zox-Weaver, Michael Rizzo, Heather A. Love, Christine Coffman

S9. Beyond Resistance: New Approaches to Modernism and to Empire
St. George C
Leaders: Matthew Eatough (Baruch College, CUNY) and Philip Tsang (University of Cincinnati)
Invited: Praseeda Gopinath (Binghamton University, SUNY) and J. Dillon Brown (Washington University), Gayle Rogers, Alex Fabrizio, Julie Czyzewski, Maxwell Uphaus, Yi-lun Huang, Phil Bandy, Ana Jimenez-Moreno, Weihsin Gui, Thomas Davis, Mark DiGiacomo, Susan Parrish, Graham MacPhee, Austin Hetrick, Greg Winston

S10. WWI: Reconsidering Rupture
St. George B
Leaders: Pearl James (University of Kentucky) and Stacy Hubbard (University of Buffalo)
**Invited:** Bette London  
(University of Rochester)  
Melissa Zeiger  
Mara Scanlon  
Wendy Moffat  
Alex Davis  
Sean Ward  
Nora Lambrecht  
Steve Pinkerton  
Martin McKinsey  
Heather McLeer  
Andrew Frayn  
Brandon White  
Emily Kopley

**S11. Modernist Sociologies:**  
*Now and Then*  
*Mastiff*  
**Leaders:** Cecily Swanson  
(Princeton University) and  
Robert Volpicelli  
(Randolph-Macon College)  

**Invited:** Evan Kindley  
(Claremont-McKenna College)  
Robert Hurd  
Jean Little  
Damien Keane  
Gabriel Hankins  
Kamran Javadizadeh  
Mollie Eisenberg

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**PANELS:**  
**FRIDAY, 8:30 – 10:00 A.M.**

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<thead>
<tr>
<th>Panel</th>
<th>Title</th>
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<th>Chair</th>
<th>Speakers</th>
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</thead>
</table>
| P25. | Romanticism and Modernism | Anthony Domestico  
(Purchase College, SUNY) | Anthony Domestico  
(Purchase College, SUNY) | Amelia Klein  
(Colgate University)  
Paul Franz  
(Yale University)  
“Philological Pastoral: Neo-Romanticism in British Late Modernism” |
| P26. | Queer Modernisms and Justice | Jaime Hovey  
(DePaul University) | Ellen Crowell  
(Saint Louis University) | William Clark  
(UCLA)  
“The Ethics of Expatriation: Nella Larsen’s Disaffiliating Aesthetics in Quicksand and Passing”  
Neville Hoad  
(University of Texas, Austin)  
“Queer and Anti-Queer Modernism in South African Letters”  
Jaime Hovey  
(DePaul University)  
“Female Chivalry and Queer Justice in Du Maurier’s Rebecca” |
| P27. | (Re)zoning the Rural (I): Embattled Pastorals, Other Agrarians | Jess Lamar Reece Holler  
(University of Pennsylvania/  
Western Kentucky University) | Scott Herring  
(Indiana University) | Benjamin Child  
(Colgate University)  
“Disinherited Speech Acts and the Southern Tenant Farmers’ Union”  
Jess Lamar Reece Holler  
(University of Pennsylvania/  
Western Kentucky University)  
“The 4-H Club Tackles Father’: The Print Cultural Lives of U.S. Youth Conservation Agriculture, 1940-1959” |

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**ROUNDTABLES:**  
**FRIDAY, 8:30 – 10:00 A.M.**

<table>
<thead>
<tr>
<th>Roundtable</th>
<th>Title</th>
<th>Organizer</th>
<th>Moderator</th>
<th>Speakers</th>
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</thead>
</table>
| R2. | Modernism’s Moving Bodies | John Lee Moore  
(University of Illinois, Urbana-Champaign) | Kevin Riordan  
(Nanyang Technological University) | Amanda Dennis  
(Columbia University)  
Nicholas Miller  
(Loyola University Maryland)  
John Lee Moore  
(University of Illinois, Urbana-Champaign)  
Claire Warden  
(De Montfort University) |

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**FRIDAY, NOVEMBER 20 | 8:30 - 10:00 A.M.**
Rebekah A. Taylor (Kent State University)  
“Toomer’s Rural Aesthetic and the Doubleness of Nature in Cane”

P28. Transvaluations of Value: Poetics and Political Economy  
Great Republic  
Organizer: Barrett Watten  
(Wayne State University)  
Chair: Aaron Nyerges  
(University of Sydney)

Herman Rapaport  
(Wake Forest University)  
“Situated Value: Reading Fredric Jameson through Jackson Mac Low’s Light Poems”

Barrett Watten  
(Wayne State University)  
“Annihilation Ameliorated: Transvaluations of Value in Paterson”

Tyrone Williams  
(Xavier University)  
“The Changing Same: Diasporic Bodies and Value in LeRoi Jones/Amiri Baraka”

P29. Abstraction as Empathy: Dance Kinesthetics and Modernist Abstraction  
Empire  
Organizer: Nell Andrew  
(University of Georgia)  
Chair: Carrie Noland  
(University of California Irvine)

Nell Andrew  
(University of Georgia)  
“Abstract Gestures, Moving Mediums”

Juliet Bellow  
(American University)  
“In Search of Lost Time: Worringer and Rodin at the Trocadéro”

Robin Veder  
(Pennsylvania State Harrisburg)  
“Empathetic Choreography as Environmental Determinism”

P30. Revolutionary Women and Social Reform: 1880-1920  
Defender  
Organizer: Erin K. Johns Speese  
(Duquesne University)  
Chair: Jina Moon  
(University of Tulsa)

Holly Laird  
(University of Tulsa)  
“What’s “revolutionary” about Schreiner’s The Story of an African Farm (1883)?”

Kate Ridinger Smorul  
(West Virginia University)  
“Do not let us get away from our subject—crime and death’: Criminal Justice in Djuna Barnes’s Early Journalism”

Erin K. Johns Speese  
(Duquesne University)  

P31. The Aesthetics and Politics of Temporal Scale  
Courier  
Organizer: Charles M. Tung  
(Seattle University)  
Chair: Leif Sorensen  
(Colorado State University)

Charles M. Tung  
(Seattle University)  
“Modernist Timelapse”

Warren Liu  
(Scripps College)  
“+/−1,000,000 Years: On Kawara’s Time Machines”

Gloria Fisk  
(Queen’s College, CUNY)  
“Slow Violence, Slow Cinema: The Politics of Time in Once Upon a Time in Anatolia”

P32. Women Writers and the Comic  
Baltic  
Organizer: Jonathan Greenberg  
(Montclair State University)  
Chair: Barry McCrae  
(Notre Dame University)

Maria DiBattista  
(Princeton University)  
“Anita Loos’s ‘Devine’ Comedy”

Emily O. Wittman  
(University of Alabama)  
“Don’t make me laugh, Jean: Humor between Languages in Rhys’s Good Morning, Midnight”

Jonathan Greenberg  
(Montclair State University)  
“The Politics of Satire in Dawn Powell and Mary McCarthy”

P33. The Aesthetics and Politics of Late-Modernist Abstraction  
Adams  
Organizer: David Alworth  
(Harvard University)  
Chair: Liesl Olson  
(Newberry Library)

David Alworth  
(Harvard University)  
“James Baldwin’s Portrait of the Artist”

Ross Posnock  
(Columbia University)  
“Acts and Arts of Renunciation in Post-War America: J. D. Salinger, Thomas Merton, Ad Reinhardt”

Joshua Kotin  
(Princeton University)  
“The Baraka Era: The Politics of Abstraction”

P34. Modernism’s Revolutionary Geographies  
Parliament  
Organizers: Candis Bond  
(Saint Louis University)  
and Elizabeth Goetz  
(CUNY Graduate Center)  
Chair: Rebecca Walsh  
(North Carolina State University)
Candis Bond (Saint Louis University)
“Side Corridors in Joseph Conrad’s
The Secret Agent and Heart of Darkness”

Adam Mckee (CUNY-Queensborough
Community College)
“Claude McKay’s Home to Harlem
and Modernist Primitivism”

Elizabeth Goetz (CUNY Graduate Center)
“The hotel called your mother’s arms’:
Reexamining the Poetics of Intimate
Spaces in Bernadette Mayer’s
Midwinter Day”

P35. Tracing and Re-tracing Race in American
Poetry: Between Experimental Poetic
Forms and Racial Formations
IPSWICH
Organizer: Mayumo Inoue
(Hitotsubashi University)
Chair: Dorothy Wang (Williams College)

Eunsong Kim
(University of California, San Diego)
“Consuming Appropriation: My Emily Dickinson
and the Slave Body in Metaphor”

Lucas de Lima (University of Pennsylvania)
“Decolonial Voracity: Marjorie Perloff,
Haraldo de Campos, and the
Cosmopolitics of Anthropophagy”

Mayumo Inoue (Hitotsubashi University)
“Olson’s ‘Ruin’: A Genealogy of Race
and Origin of Objects in the Pacific”

Dorothy Wang (Williams College)
“The Status of ‘Anecdote’ in
Experimental Minority Poetry”

P36. Martial Artistry: Modernism,
War, Japan
ESSEX NORTH WEST
Organizer: Tara Rodman
(Northwestern University)
Chair: Paul K. Saint-Amour
(University of Pennsylvania)

Joseph Lavery
(University of California, Berkeley)
“Madame Butterfly’s Martial Art:
Feminist Critique and Your
Opponent’s Strength”

Tara Rodman (Northwestern University)
“Universalist Aesthetics, National Allegiances: Ito Michio During the War Years”

Ron Martin Wilson (Princeton University)
“Ink on the Battlefields: Japan’s Modern
Literature and the Militarized Landscape”

P37. Challenging Modernist Empathies:
Ethics, Aesthetics, and Politics
ESSEX NORTH EAST
Organizers: Eve Sorum
(University of Massachusetts Boston)
and Rachel Trousdale (Northeastern University)
Chair: Patricia Rae (Queens University)

Eve Sorum (University of Massachusetts Boston)
“Woolf’s Lonely Empathy”

Rachel Trousdale (Northeastern University)
“ ‘Get Yourself Some Teeth’: Laughter and
Empathy in The Waste Land”

David Rosen (Trinity College)
and Aaron Santesso
(Georgia Institute of Technology)
“Empathy and Modern Liberalism”

ROUNDTABLES:
FRIDAY, 10:30 A.M. – NOON

R3. Women’s Writing in the
World War II Era
Empire
Organizer & Moderator: Lara Vetter
(University of North Carolina Charlotte)

Cynthia Hogue (Arizona State University)
Elisabeth Frost (Fordham University)
Sarah Grieve (Arizona State University)
Madelyn Detloff (Miami University Ohio)
Miranda Hickman (McGill University)
Janine Utell (Widener University)

R4. Back Into Print: Old Modernist
Anthologies and
New Scholarly Methods
Great Republic
Organizer & Moderator: Scott Challener
(Rutgers University)

Jeremy Braddock (Cornell University)
Harris Feinsod (Northwestern University)
Laura Heffernan (University of North Florida)
Meredith Martin (Princeton University)
Andrew Leong (Northwestern University)

R5. Modernism and Native America
Adams
Organizer & Moderator: Michael Tavel Clarke
(University of Calgary)

Melanie Benson Taylor (Dartmouth College)
Beth H. Piatote
(University of California, Berkeley)
FrIday, November 20
10:30 - noon

PANELS:

FrIday, 10:30 a.m. – noon

P38. Modern Wars, Revolutionary Cartographies
Helicon
Organizer: Andrew Frayn
(Edinburgh Napier University)
Chair: Nathan Waddell
(University of Nottingham)

Andrew Frayn
(Edinburgh Napier University)
“Mapping European War: Revolutionary Cartographies”

Meghan Marie Hammond
(University of Illinois at Chicago)
“The New Geographies of World War I Dead”

P39. Figures of Revolution in Art, Literature and Culture
North Star
Organizer: Morgan Thomas
(University of Cincinnati)
Chair: Cara Lewis (Indiana University Northwest)

Morgan Thomas (University of Cincinnati)
“Jacques-Louis David and after: The Void as Revolutionary Motif”

Anca Parvulescu
(Washington University in St Louis)
“Laughter and the Promise of Revolution”

R6. Financialization and Modernism: Revolutionary Co-optation?
Parliament
Organizer: Eunsong Kim
(University of California, San Diego)
Moderator: Dorothy Wang (Williams College)

Robert T. Tally Jr. (Texas State University)
Leigh C. LaBerge (Borough of Manhattan Community College, CUNY)
Tom Eyers (Duquesne University, Pittsburgh)
Eunsong Kim
(University of California, San Diego)

P40. Rural Race-Making and Environmental Justice
Defender
Organizer: Jason Bell (Yale University)
Chair: Benjamin Child (Colgate University)

Susan Scott Parrish (University of Michigan)
“Down by the Riverside with Richard Wright”

Andrew Hines (Vanderbilt University)
“Dam the Symbolic Order: Infrastructure and the Rural South”

Jason Bell (Yale University)
“Floodland Modernity: Disaster Management and the Post-Apocalyptic Rural”

P41. Modernist Queer Ecologies
Courier
Organizer: Hannah Freed-Thall
(Brown University)
Chair: Margaret Ronda
(University of California, Davis)

Ramsey McGlazer
(University of California, Berkeley)
“The Bull’s Language”: Instruction in ‘Oxen of the Sun”

Thangam Ravindranathan (Brown University)
“Bating the Lobster”

Hannah Freed-Thall (Brown University)
“Barthes’s Ecological Imagination”

P42. Global Modernism and Civil War
Essex Center
Organizer: Ryan Weberling (Boston University)
Chair: Jessica Berman (University of Maryland)

Ryan Weberling (Boston University)
“Conscious of Disseverment”: Woolf, Rushdie, and the Federal Reconstitution of Life Narrative”

Elizabeth Wiet (Yale University)
“Civil War Maximalism at Century’s End: Robert Wilson’s The CIVIL warS and William Gaddis’s A Frolic of His Own”
P43. The Modernist Bildungsroman
St. George D
Organizer: Matthew Burroughs Price
(Pennsylvania State University)
Chair: Alix Beeston (University of Sydney)

Rebecca Sanchez (Fordham University)
“Ralph Ellison’s Modernist Bildungs-roman and the Generic Construction of Self”

Philip Keel Geheber
(Louisiana State University)
“Voyages of Possibility in Mansfield’s and Woolf’s Modernist Feminine Bildungsroman”

Matthew Burroughs Price
(Pennsylvania State University)
“Why Can’t Our Heroes Die? Queer Modernism and the Bildungsroman”

P44. After the Program Era
Baltic
Organizer: Loren Glass (University of Iowa)
Chair: Edward Comentale (Indiana University)

Michael Chasar (Williamette University)
“From Vagabond to Visiting Poet: Vachel Lindsay and the Institutionalization of American Poetry”

Donal Harris (University of Memphis)
“Getting Real: From Mass Modernism to Peripheral Realism”

Loren Glass (University of Iowa)
“The Uncompleted Argument: Mark McGurl, Fredric Jameson and the Poetics of the Program Era”

P45. Remote Control:
Modernism’s Surveillances
Essex North West
Organizers: Cate I. Reilly (Princeton University) and Karen L. Thornber (Harvard University)
Chair: James Purdon (University of St. Andrews)

Karen L. Thornber (Harvard University)
“Robots Reconsidered: Caregiving and Surveillance in Asian Literatures”

Cate I. Reilly (Princeton University)
“Surveillance Bodies: From Dada to Drones”

April Munroe (University of North Carolina, Chapel Hill)
“‘Any offence against the black-out seemed to her punishable by death’: Interior Design and the Aesthetics of Surveillance in The Heat of the Day”

P46. Quiet Innovations in the Modernist Novel
Essex North East
Organizer: Elizabeth Alsop
(Western Kentucky University)
Chair: Matthew Levay (Idaho State University)

Dora Zhang
(University of California, Berkeley)
“Narrate or Describe? Modernism Redux”

Elizabeth Alsop
(Western Kentucky University)
“Modernism and the Poetics of Talk”

Laurel Harris (Rider University)
“Writing Technologies and the Syntactic Limits of the ‘Woman’s Sentence,’ in Dorothy Richardson’s Pilgrimage”

P47. Translating Modernist Lives in(to) Experimental Biographical Genres
Rockport
Organizer: Eva C. Karpinski (York University)
Chair: Georgia Johnston (Saint Louis University)

Eva C. Karpinski (York University)
“How to Turn James Joyce into a Character in the Comics, or The Vicissitudes of Contemporary Biographics”

Jacqueline Petropoulos
(Glendon College, York University)
“Translating the Modernist Poet into Postmodernist Discourse”

Max Karpinski (University of Toronto)
“Caeiro in Toronto: Trans(e)lating Portuguese Pastoral for Contemporary Canada”

P48. The 1916 Rising: Commemoration as Genre, Legacy, and Practice
Essex North Center
Organizer: Laura O’Connor
(University of California, Irvine)
Chair: Enda Duffy
(University of California, Santa Barbara)

Laura O’Connor
(University of California, Irvine)
“Re: the Poets’ Rebellion: the Literary Renaissance and Revolutionary Republicanism”

Margot Backus (University of Houston)
“Something About Children”: Children in the Political Rhetorics of the 1913 Lockout and the 1916 Proclamation”

Clair Wills (Princeton University)
“Relics of 1916: The Politics of Popular Commemoration”
WAYR1: What Are You Reading? 1  
St George A  
Moderator: Hannah Simpson (Boston University)  

William J. Kupinse – Timothy Morton, Hyperobjects  
Gregory Castle – Immanuel Kant, First Critique  
Patrick Whitmarsh – Thomas Pynchon, Bleeding Edge  
Andrew Logemann – Daniel Albright, Putting Modernism Together  
J. T. Welsch – Rae Armantrout, Itself  
Greg Winston – Critical Approaches to Joseph Conrad  
Anna Green – Sarah Keller, Maya Deren: Incomplete Control  
Patricia Laurence – Elizabeth Bowen, The House in Paris  
Lauren Rosenblum – Kathleen Stewart, Ordinary Affects

PLENARY SESSION II:  
KEYNOTE ROUNDTABLE  
ON “MODERNISM AND REVOLUTION”  
FRIDAY, NOVEMBER 20,  
1:30-3:00 P.M.  

ESSEX BALLROOM  

Roundtable Panelists:  
Heather K. Love, Janet Lyon, and Tavia Nyong’o  
Moderator: Carrie J. Preston

SEMINARS:  
FRIDAY, 3:15 – 5:15 P.M.  

S12. Modernist London and the Digital Map  
St. George B  
Leaders: Stephen Ross (University of Victoria), Kate Tanigawa (University of Victoria), and Alex Christie (University of Victoria)

CHAMPAGNE RECEPTION  
HOSTED BY JOHNS HOPKINS UNIVERSITY PRESS  
FRIDAY, NOVEMBER 20,  
3:30-4:30 P.M.  
Book exhibit, Essex Foyer  

ROUNDTABLES:  
FRIDAY, 3:30 – 5:00 P.M.  

R7. Making It Known:  
Modernism and Literary History  
Newberry  
Organizer: Gregory Castle (Arizona State University)  
Moderators: Alex Davis (University College Cork) and Lee Jenkins (University College Cork)  
Tim Yu (University of Wisconsin-Madison)  
David Earle (University of West Florida)  
Emily O. Whittman (University of Alabama)  
Paul Armstrong (Brown University)  
Patrick Bixby (Arizona State University)  
Paige Reynolds (College of the Holy Cross)

R8. The Forms of Global Modernism  
Great Republic  
Organizer: Paul Stasi (SUNY Albany)  
Moderator: Emilio Sauri (University of Massachusetts Boston)  
Mariano Siskind (Harvard University)  
Sarah Brouillette (Carleton University)  
Mathias Nilges (St. Francis Xavier University)  
Nicholas Brown (University of Illinois at Chicago)  
Paul Stasi (SUNY Albany)
R9. Black Mountain College (II): Interdisciplinarity
Essex Center
Organizer: Carrie J. Preston (Boston University)
Moderator: Stephen Fredman
(University of Notre Dame)

Mary Ann Caws (CUNY Graduate Center)
Steve Evans (University of Maine, National Poetry Foundation)
Carrie Noland (University of California, Irvine)
Charmaine Cadeau (High Point University)
Katherine Markoski (Smithsonian Institute)

PANELS:
FRIDAY, 3:30 – 5:00 P.M.

P49. Modernist Deformations and Dystopian Politics
Essex North Center
Organizer: Nathan Waddell
(University of Nottingham)
Chair: Claire Seiler (Dickinson College)

Michael Valdez Moses (Duke University)
“Forms of Discontent: Literary Innovation and the Modernist Dystopias of Zamyatin, Huxley, and Orwell”

Nathan Waddell (University of Nottingham)
“Classical Music, Fascism, and Dystopia: Katharine Burdekin and Storm Jameson in the 1930s”

Scott W. Klein (Wake Forest University)
“From Kurtz to ‘Merz’: Voice and Utopian Politics in Conrad’s ‘Heart of Darkness’ and Kurt Schwitters’s ‘Ursonate’”

P50. Paranoid Spaces: Boundaries, Borders, and the In-between at Mid-Century
Baltic
Organizer: Scarlett Higgins
(University of New Mexico)
Chair: Rodney Taviera
(United States Studies Centre)

Stefanie Sobelle (Gettysburg College)
“The Outer Spaces of Alain Robbe-Grillet”

Scarlett Higgins (University of New Mexico)
“Peace on Earth, Purity of Essence”: Maintaining the Borders of the Paranoid Body

Jim Cocola (Worcester Polytechnic Institute)
“Quota Affects: Italian American Artists and Writers at Mid-Century”

P51. Black Boxing Modernism Across the Twentieth Century
Essex South
Organizer: Heather A. Love
(University of South Dakota)
Chair: Kate Marshall
(University of Notre Dame)

Seth Morton (Rice University)
“Peering Through Ezra Pound’s Paideuma”

Glenn Willmott (Queen’s University)
“Toward a Weird Poetics”

Heather A. Love (University of South Dakota)
“Black Box Blindness: Virginia Woolf, Silvan Tomkins, and the Media Ecology of Affect”

Edward Comentale (Indiana University)
“The Mid-Century Chicago School and the Black Boxing of the Modern Sociological Subject”

P52. Modernism and Wonderland
Courier
Organizer: Michelle Witen
(University of Basel, Switzerland)
Chair: Katherine Ebury
(University of Sheffield, UK)

Michelle E. Moore (College of Dupage)
“Alice in the American West: Modernism and the Northern Pacific Rail Service’s Wonderland Route”

John Morgenstern (Clemson University)
“T. S. Eliot’s Adventures in Wonderland”

Michelle Witen (University of Basel, Switzerland)
“Painting the Roses Red: Yeats’ Insurrectionary Wonderland”

P53. Democracy and the Distribution of the Sensible
North Star
Organizer: Sam Alexander (Endicott College)
Chair: John Paul Riquelme (Boston University)

Sam Alexander (Endicott College)
“Rancière’s Woolf”

Patrick Redding (Manhattanville College)

Tobias Boes (University of Notre Dame)
“A Great Man is a Public Disaster’ — The Stream of Consciousness and the Democratic Distribution of the Sensible”
P54. Mediating Modernism and Modernity in the Interwar Fashion Press
Helicon
Organizer: Ilya Parkins (University of British Columbia, Okanagan)
Chair: Celia Marshik (Stonybrook University)

Vięk Martina Plock (University of Exeter)

Alice Wood (De Montfort University)
“Trending Modernism in British Vogue and Harper’s Bazaar”

Ilya Parkins (University of British Columbia, Okanagan)
“Rethinking Word and Image through Feminine Spectacle in the Interwar Fashion Press”

P55. Minor and Marginal Revolutions
Defender
Organizer: Jane Malcolm
(Université de Montréal)
Chair: Jane Malcolm
(Université de Montréal)

Kathy Lou Schultz (University of Memphis)
“Remembering Suzanne Césaire, A Founding Editor and Theorist of Tropiques”

Julia Bloch (University of Pennsylvania)
“Gwendolyn Brooks’s Modernism”

Beth Blum (University of Pennsylvania)
“Modernism and the Minor Movement of New Thought”

P56. Queer Companionship and Displaced Decadence
Essex North West
Organizer: Alex Murray
(Queen’s University, Belfast)
Chair: Vincent Sherry
(Washington University in St. Louis)

Ellen Crowell (Saint Louis University)
“Dream Friend: Sexology, Child Study and the Fin-de-Siècle Imaginary Companion”

Kristin Mahoney (Western Washington University)
“The Political Kinship of Clemence and Laurence Housman”

Alex Murray (Queen’s University, Belfast)
“Displacing Decadent Desire: Uranian Gardens to Edwardian Fantasias”

P57. The Means, Ends, and Representation of Radical Political Experience
Parliament
Organizer: Charles Sumner
(University of Southern Mississippi)
Chair: Amy Clukey (University of Louisville)

Charles Sumner
(University of Southern Mississippi)
“Enjoyment in Rebecca West’s The Sentinel”

Jesús Costantino (University of Notre Dame)
“Radical Mythopoeia and the Prize Ring”

John Maerhofer (CUNY)
“Let us Dance under the Blood-drenched Flag: AIPWA, Mass Politics, and the Aesthetics of Anti-Imperialism”

P58. Gender, Genre, and the Battleground of Modernism
Adams
Organizer: Lisa Mendelman
(University of California, Los Angeles)
Chair: Emily Kopley (McGill University)

Anna Teekell (Christopher Newport University)
“‘Nothing to do with works of art’: The Gendering of Autobiography in its ‘Golden Age’”

Erica Gene Delsandro (Bucknell University)
“The Gender Politics of Autobiography in the Wake of the Great War”

Lisa Mendelman
(University of California, Los Angeles)
“Empty Revolt: Irony, Ambivalence, and Edith Wharton’s Anti-Modernism”

P59. Melodrama, Affect, and Modernist Ethics
Gloucester
Organizer: Rochelle Rives (Borough of Manhattan Community College, CUNY)
Chair: Melissa Girard
(Loyola University, Maryland)

Courtney Andree
(Washington University in St. Louis)
“De/forming Modern Melodrama: Disability, Sexuality, and Narrative Excess in Sylvia Townsend Warner”

Kara Watts (University of Rhode Island)
“The Queerness of Modernist Melodrama: The Well of Loneliness and the Anachronism of Emotion”

Rochelle Rives (Borough of Manhattan Community College, CUNY)
“The New Signs,’ or Modernist Prosopagnosia”
P60. Failed Revolutions / Revolutionary Failures

Organizer: Joseph Elkanah Rosenberg
(University of Notre Dame)
Chair: Sara Crangle (University of Sussex)

Jennifer Sorensen (Texas A&M Corpus Christi)

Joseph Elkanah Rosenberg
(University of Notre Dame)
“Revolutionary Disappointment”

Kya Mangrum (Cornell University)
“A New and Modern People: Photography, the New Negro, and the Failure of Representation”

CHAMPAGNE RECEPTION
HOSTED BY BLOOMSBURY ACADEMIC PRESS

Friday, November 20, 5:00-6:00

Book exhibit, Essex Foyer
To celebrate the launch of a new book series, New Modernisms, for which the first two titles will be available: Modernism: Evolution of an Idea (Latham & Rogers) and Modernism in a Global Context (Peter Kalliney)

MSA EXCURSION TO THE INSTITUTE OF CONTEMPORARY ART’S EXHIBIT:

LEAP BEFORE YOU LOOK: BLACK MOUNTAIN COLLEGE 1933-1957

Friday, November 20, 5:15-9:00 p.m.

Buses will pick delegates up at the Westin Entrance and depart at 5:15 and 5:30. There will be one return trip at 8:30 and another at 9:00 p.m. Public transportation alternatives to the ICA may be found at http://www.icaboston.org/visit

DIG AND BE DUG IN RETURN: A PARTICIPANT POETRY READING

Friday, November 20, 5:30 p.m.
Essex Center

FILM SCREENING - THROUGH A LENS DARKLY: BLACK PHOTOGRAPHERS AND THE EMERGENCE OF A PEOPLE

Friday, November 20, 7:00 p.m.
Essex North West and North Center

Saturday, November 21

7:00-9:00 Breakfast in Staffordshire
7:00-5:00 Registration
9:00-6:00 Book Exhibit

SEMINARS:
Saturday, 8:00 – 10:00 a.m.

S13. Object-Oriented Ontology and Modernist Studies
St. George A
Leaders: Roger Rothman (Bucknell University)

Invited: Julie Vandivere (Bloomsbury University) and Jonathan Eburne (Pennsylvania State University)
Jennifer Nesbitt
William Broadway
Alyson Brickey
Jack Dudley
Tiffany Ball
Andrew Logemann
Elizabeth Anderson
Holly Mannucci
Keith Johnson
Allison Pease
Megan Massino
John Kinard
William Kupinse
S14. Thinking Back Through Our Mothers: Feminist Revolutions in Modernism
Rockport
Leaders: Linda Camarasana (SUNY College, Old Westbury) and J. Ashley Foster (Haverford College)

Invited: Robin Hackett (University of New Hampshire)
Erica Delsandro
Anna Snaith
Jean Mills
Juliette Hawkins
Anita Helle
Michael Mirer
Magdaleena Bogacka-Rode
Rowena Kennedy-Epstein
Ann Martin
Janine Utell
Andrew Rikard
Justine Shaw
Laura Cowan

ROUNDTABLES:
SATURDAY, 8:30 – 10:00 A.M.

R10. Photography, Modernism, and Black Visual Culture
Essex Center
Organizer: Miriam Thaggert (University of Iowa)
Moderator: Adam McKible (John Jay College of Criminal Justice)

Thomas Allen Harris (Chimpangzee Productions Inc.)
Jeanne Scheper (University of California Irvine)
Miriam Thaggert (University of Iowa)
Shawn Waldron (Conde Nast Archive)
Chad Williams (Brandeis University)
Kimberly Juanita Brown (Mount Holyoke College)

PANELS:
SATURDAY, 8:30 – 10:00 A.M.

P61. Revolutionizing Academia: Modernism, Pedagogy and the Ivory Tower
St. George B
Organizer: Lise Jaillant (University of East Anglia)
Chair: Alan Golding (University of Louisville)

Gail McDonald (Goldsmiths, University of London)
“Remaking the World: Modernism and Progressive Education”

Lise Jaillant (University of East Anglia)
“Within and Without: Pound, Eliot and the First Generation of Creative Writers in American Universities”

Bethany F. Hicok (Westminster College)
“The Poetics of Instruction: Elizabeth Bishop’s Poetry and Vassar’s Modern Curriculum”

Essex South
Organizer: Charlotte Nunes (Southwestern University)
Chair: Philip Keel Geheber (Louisiana State University)

Charlotte Nunes (Southwestern University)
“Reading Between the Lines in British Archival Collections: South Asian Writers in Bloomsbury, 1920-1940”

Robert Higney (City College of New York – CUNY)
“Connoisseurship and Radicalism at Hogarth Press”

Evelyn Scaramella (Manhattan College)
“Fighting the Ephemeral: Print Culture, Multilingualism, and Translation in Nancy Cunard’s Spanish Civil War Work”

Anne Donlon (Emory University)
“Sylvia Pankhurst’s Worker’s Dreadnought: Transnational Publishing and Alternative Geographies of Global Modernism”
P63. Midcentury Citizens
Baltic
Organizer: Allan Hepburn (McGill University)
Chair: Peter J. Kalliney (University of Kentucky)

Allan Hepburn (McGill University)
“Citizens and Aliens: George Orwell and British Nationality”

Adam Piette (University of Sheffield)
“The Revolutionary Double Agent and Cold War Citizenship”

Caroline Z. Krzakowski
(Northern Michigan University)
“British Citizenship Abroad: Rebecca West and International Responsibility”

P64. Modernism and the Revolutionary Animal
Courier
Organizer: Stewart Cole
(University of Wisconsin Oshkosh)
Chair: Adam Hammond
(San Diego State University)

Katherine Ebury (University of Sheffield)
“Animal Pain and Capital Punishment: Beckett as Abolitionist Revolutionary”

Moira Weigel (Yale University)
“Lions, Tigers, and Other Attractions: Animal Actors in Luigi Pirandello and Walter Benjamin”

Stewart Cole
(University of Wisconsin Oshkosh)
“Orwell and the Animal Proletariat”

P65. History Out of Time: Political Fictions and Narrative Representations
Defender
Organizer: Matthew Stratton
(University of California Davis)
Chair: Leif Sorensen
(Colorado State University)

Carrie Hyde
(University of California, Los Angeles)
“Nostalgic Imaginaries”

Matthew Stratton
(University of California, Davis)
“Possible Presents and Usable Futures in the Fictitious 1930s”

Michael LeMahieu (Clemson University)
“Civil War Memory, Alternate History, Countercultural Literature”

P66. Poetry for the Wrong Reason
Empire
Organizer: Annette Debo
(Western Carolina University)
Chair: Deborah M. Mix (Ball State University)

Emily Kopley (McGill University)
“Virginia Woolf’s ‘immature and ill considered and wild and annoying ideas about prose and poetry’”

Lesley Wheeler
(Washington and Lee University)
“Taking Modernism Personally”

Annette Debo
(Western Carolina University)
“Collecting Visions: Visual Art and the Poetry of H.D. and Marianne Moore”

P67. Representing the Race:
Middlebrow Periodicals and Modern Racial Performance
Great Republic
Organizer: Catherine Keyser
(University of South Carolina)
Chair: Suzanne Churchill
(Davidson College)

Jean Marie Lutes (Villanova University)
“Miss Lonelyhearts, Race, and the Commodification of Emotional Restraint”

Eurie Dahn (The College of St. Rose)
“Domestic Politics: James Weldon Johnson and the Half-Century Magazine”

Catherine Keyser
(University of South Carolina)
“The Exemplary Mulatta: The Raw and the Cooked”

P68. Mediations of Africa
Helicon
Organizer: Janice Ho
(University of Colorado Boulder)
Chair: Chris Holmes (Ithaca College)

Lily Saint (Wesleyan University)
“‘What Am I Doing in the Middle of the Revolution?’: Ennio Morricone and Anti-Apartheid Sentiment”

Janice Ho
(University of Colorado Boulder)
“The Subject of Infrastructure in Chris Abani’s GraceLand”

Nicole Rizzuto (Georgetown University)
“Piracy, Mediatization, and Masquerade in Nuruddin Farah’s Crossbones”

P69. Radio Archives
North Star
Organizer: Damien Keane (SUNY Buffalo)
Chair: Tom McEnaney (Cornell University)

Emily Bloom (Columbia University)
“Listening to Beckett: Radio Reviewing as Critical Practice”
Daniel Ryan Morse  
(University of Nevada, Reno)  
“Documents that Move and Speak: Asa Briggs and BBC Archive Administration”

Damien Keane (SUNY Buffalo)  
“The Repertoire of Open-Source Intelligence”

P70. Locating Popular Modernisms: Medium, Discipline, Place  
Adams  
Organizer: Paul Peppis (University of Oregon)  
Chair: Paul Peppis (University of Oregon)

Alix Beeston (University of Sydney)  
“Un-Dissipating the Screenplay: Fitzgerald’s Popular Modernism”

Elspeth Green (Princeton University)  
“Popular Science and Poetic Specimen”

Judith Paltin  
(University of British Columbia)  
“Exilic Modernism, the Culture Industry and California”

P71. Modernism and the Mind Sciences  
Parliament  
Organizer: Rebecah Pulsifer  
(University of Illinois at Urbana-Champaign)  
Chair: Omri Moses (Concordia University)

Caroline Hovanec (University of Tampa)  
“Ethology as Mind Science: Julian Huxley, Aldous Huxley, and Animal Behavior”

Ajitpaul Mangat (SUNY Buffalo)  
“A Mind of One’s Own: Evocriticism, Schizophrenia, and the Affirmation of Cognitive Difference in Virginia Woolf’s Mrs. Dalloway”

Rebecah Pulsifer (University of Illinois at Urbana-Champaign)  
“Intelligence as Mystical Power in H.G. Wells, Olive Moore, and Charles Spearman”

P72. Rude Mechanicals: Modernist Poetry and Mechanical Technologies  
St. George C  
Organizers: Johanna Winant  
(Emory University) and Stephanie Anderson (University of Chicago)  
Chair: Claire Seiler (Dickinson College)

Johanna Winant (Emory University)  
“To Explain Grace: Marianne Moore and Technology”

Stephanie Anderson (University of Chicago)  
“‘Tomorrow is the Fairest’: Timekeeping Technologies and Lorine Niedecker’s Calendrical Poetics”

Marilyn Reizbaum (Bowdoin College)  
“Muriel Spark’s Mean Poetry Machine”

P73. Modernism and the Actress  
St. George D  
Organizer: Keri Walsh  
(Fordham University)  
Chair: Allan Pero  
(University of Western Ontario)

Melissa Bradshaw  
(Loyola University Chicago)  
“The Idea of the Actress: Fantasies of Tragic Femininity in Sara Teasdale’s Sonnets to Duse”

Keri Walsh (Fordham University)  
“Acting Like a Realist: Kim Hunter’s Stella in A Streetcar Named Desire”

Patricia Juliana Smith  
(Hofstra University)  
“Public Images, Private Lives: Julie Christie as the “Happiness Girl” in John Schlesinger’s Darling”

P74. French Revelations and American Reinventions  
Harbour  
Organizer: Luke Carson  
(University of Victoria)  
Chair: Emile Froment de Rosnay  
(University of Victoria)

Henry Weinfield  
(University of Notre Dame)  
“Hart Crane’s ‘The Broken Tower’ in the Light of Stéphane Mallarmé’s ‘Le Sonneur’”

Luke Carson (University of Victoria)  
“Mallarmé’s ‘Igitur’ in John Ashbery’s ‘Fragment’”

Robert Baker  
(University of Montana)  
“Proust, Beckett, Carson: Portraits of the Artist as a Melancholic”
SEMINARS:
SATURDAY, 10:30 A.M. – 12:30 P.M.

S15. Modernist Medicines: Transformative Visions, Bodies, Spaces
St. George A
Leader: Jane E. Fisher
(Canisius College)

Kate Schnur
Lauren Hawley
Annarose Steinke
Alisa Allkins
Ulrika Maude
Emily James
Karen Guendel

S16. Revolutions in Reproduction
Mastiff
Leaders: Fran Bigam (University of Cambridge) and Karen Weingarten
(Queen’s College, CUNY)

Layne Craig
Megan Minarich
Rebecca Gaydos
Courtney Andree
Daniel Newman
Jana Elford
Sarah Hardy

S17. Untimely Dissent
St. George B
Leaders: Patrick Deer (New York University) and Jonathan Flatley
(Wayne State University)

Invited: Tavia Nyong’o
(New York University)
Andrew Hines
Deborah Fischler
Margaux Cowden
Luke Mueller
Stephanie Brown
Patricia Leighton
Christian Gerzso
Kelly Rich
Caren Irr
Geneva Gano
Michelle Phillips
Jennifer Murray

S18. Global Modernists on Modernism
St. George C
Leaders: Alys Moody
(University of Waikato) and
Stephen Ross (University of Warwick)

C. Britzolakis
Christopher McVey
Annelise Finegan Wasmoen
Emily McGinn
Moyang Li
Miles Osgood
Madigan Haley
Camilla Sutherland
Kaitlin Staudt
Magdalena De Gasperi
Tomasz Cieslak-Sokolowski
Judith Paltin
Ariel Resnikoff
J. Logan Wall

S19. Print Culture and Popularity
St. George D
Leaders: Faye Hammill
(University of Strathclyde) and
Mark Hussey (Pace University)

Invited: Patrick Collier (Ball State University) and Hannah McGregor
(University of Alberta)
Mary Chapman
Katharine Perko
Emily Setina
Talia Regan
Brad Evans
Madison Priest
Randi Saloman
Alyssa Mackenzie
Elizabeth Barnett
Jennifer Sorensen
Jonathan Goldman
Alice Wood
Jason Carney
Carey Snyder

ROUNDTABLES:
SATURDAY, 10:30 A.M. – NOON

R11. Yeats and Late Irish Modernism
Essex North West
Organizers: Margaret Mills Harper
(University of Limerick) and
Joseph P. Valente (SUNY Buffalo)

Moderator: Marjorie Howes (Boston College)
Margaret Mills Harper (University of Limerick)
Joseph P. Valente (SUNY Buffalo)
Lauren Arrington (Institute of Irish Studies, University of Liverpool)
Gregory Castle (Arizona State University)
Kathryn Conrad (University of Kansas)
Seán Kennedy (Saint Mary’s University)
<table>
<thead>
<tr>
<th>PANELS:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>P75.</strong> Feminist Manifestos and Political Modernity</td>
</tr>
<tr>
<td><strong>Essex North East</strong></td>
</tr>
<tr>
<td><strong>Organizer:</strong> Natalya Lusty</td>
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<td><strong>Chair:</strong> Susan Stanford Friedman</td>
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<tr>
<td><strong>Natalya Lusty</strong> (University of Sydney)</td>
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<tr>
<td>“From Abstinence to Hymenectomy: The Feminist Manifesto in First Wave Feminism”</td>
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<tr>
<td><strong>Amanda Third</strong></td>
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<tr>
<td>(University of Western Sydney)</td>
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<tr>
<td>“Conjuring the Apocalypse: The SCUM Manifesto as Critique of the Gendered State”</td>
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</tbody>
</table>

| **P76.** Translating the Untranslatable |
| **Helicon** |
| **Organizer:** Dennis Duncan  |
| **Chair:** Rachel Galvin |
| **Alexandra Lukes** (Trinity College Dublin) |
| “Artaud’s Glossolalia: Translation, Non-Translation, Untranslatability” |
| **Sam Slote** (Trinity College Dublin) |
| “‘however basically English’: Finnegans Wake and Untranslatability” |
| **Dennis Duncan** (Oxford University) |
| “The Folk Etymological History of the World: J.-P. Brisset and Foucault’s ‘Seventh Angel’” |

| **P77.** Radical Time |
| **Empire** |
| **Organizer:** Sarah Cole |
| **Chair:** Aaron Rosenberg |
| **Enda Duffy** (University of California, Santa Barbara) |
| “The Broken Hand: Modernist Gesture and the Physiology of Time” |
| **Vincent Sherry** (Washington University in St. Louis) |
| “Wartime: Duration, Durée, and Modernist Temporality” |

| **P78.** The Afterlives of Modern Character |
| **Great Republic** |
| **Organizer:** Nathan Murray |
| **Chair:** Joshua Gang |
| **Marina Mackay** (Oxford University) |
| “Contemporary British Fiction and the Modernist Parvenu” |
Michael Saler  
(University of California, Davis)  
“From ‘Fictionality’ to ‘Fictionalism’: Edgar Rice Burroughs as Author, Character, and Legal Fiction”

Nathan Murray  
(University of Toronto)  
“Bloomsday: In the Footsteps of the Modern Odysseus”

**P79. Middle-European Modernisms**  
**Defender**  
**Organizer:** David Ayers  
(University of Kent)  
**Chair:** Andrew Kuhn  
(Boston College)

Tyrus Miller  
(University of California, Santa Cruz)  
“The ‘New Man’ of the Hungarian Avant-Garde: Lajos Kassák, Sándor Barta, Erzsi Újvári”

Drew Milne  
(University of Cambridge)  
“‘Come to Dresden’: the Dark Ecology of D.H. Lawrence’s Women in Love”

David Ayers  
(University of Kent)  
“Thomas Masaryk and The New Europe”

**P80. The Russian Revolution and Global Modernism I**  
**Courier**  
**Organizers:** Jillian Porter  
(University of Oklahoma) and Sarah Ann Wells  
(University of Wisconsin Madison)  
**Chair:** Hannah Freed-Thall  
(Brown University)

Jillian Porter  
(University of Oklahoma)  
“The Queue to the Tomb: Constructing the End of World History”

Jason McGrath  
(University of Minnesota)  
“Deforming Conventions in 1930s Shanghai Cinema”

Sarah Ann Wells  
(University of Wisconsin Madison)  
“Truncated Promises: Eisenstein and Brazilian Cinema’s Revolutionary Impulse”

**P81. Latin American Revolutions in U.S. Literature and Film**  
**North Star**  
**Organizer:** Scott Challener  
(Rutgers University)  
**Chair:** Jeremy Braddock  
(Cornell University)

Jeffrey Lawrence  
(Fordham University)  
“Writing the Cuban Revolution of 1933”

Adela Pineda Franco  
(Boston University)  
“Mythic or Divine Violence? Viva Zapata! in the context of the Cold War Description”

Scott Challener  
(Rutgers University)  
“Limited, but Complete Withal: Neruda, Vallejo and Mid-Century Possibilities for the Avant-Garde”

**P82. Hearing Voices**  
**Essex North Center**  
**Organizer:** Reena Sastri  
(Independent Scholar)  
**Chair:** Bonnie Costello  
(Boston University)

Nick Halpern  
(North Carolina State University)  
“The Hospitality of the Voice: Rainer Maria Rilke and Allen Grossman”

Lynley Edmeades  
(University of Otago, Dunedin, New Zealand)  
“Everybody was listening’: Gertrude Stein on the Radio”

Reena Sastri  
(Independent Scholar)  
“Anne Carson and the ‘edges of sounds, letters, words, selves’”

**P83. The Politics of Cold War Modernism**  
**Harbour**  
**Organizers:** Emily Bloom  
(Columbia University) and Stephen Carter  
(University of Colorado at Colorado Springs)  
**Chair:** Emily Bloom  
(Columbia University)

Stephen Carter  
(University of Colorado at Colorado Springs)  
“Modernism Without Modernism: Norman O’Brien’s Dialectical Critique of Modernism”
**Keegan Cook Finberg** (Vanderbilt University) “Cold War Modernism and the Geopolitics of the New York School of Poets”

**James Gifford** (Fairleigh Dickinson University – Vancouver Campus) “Cold War Modernists, Cold War Rationality, and the Non-Aligned: Anarchist Politics of the Late Modernist Fantastic”

**P84. Boredom and Activism**

**Organizer**: Rebecca Bowler (Keele University)

**Chair**: Joseph Nugent (Boston College)

**Rebecca Bowler** (Keele University) “May Sinclair’s Vortex: Lethargy and Flabbiness”

**Tara S. Thomson** (University of Edinburgh) “Scotland’s ’puir auld mither’: Muir’s Bored Housewives vs. Mitchison’s Cosmopolitan Activists”

**Adam Winstanley** (University of East London) “‘Leisure is a dangerous thing, not lightly to be undertaken:’ Boredom, Waste and Feminist Unrest in Lorine Pruett’s Women and Leisure (1924)”

**BUSINESS LUNCH,**

**SATURDAY 12:00 – 1:30 P.M.**

**Seminars:**

**S20. Uneven Development: Capitalist Crisis: Poetics**

**Leaders**: Ruth Jennison

(University of Massachusetts Amherst) and Margaret Ronda

(University of California Davis)

**Invited**: Julian Murphet

(University of New South Wales) and Joshua Clover (University of California Davis)

Elizabeth Goetz

Mark Steven

Peter Kalliney

Tim Kreiner

**S21. Resistance and Reform: Modernist Women and Social Engagement**

**Essex South**

**Leaders**: Deirdre Egan-Ryan (St. Norbert College) and Julia Lisella (Regis College)

**Invited**: Linda Kinnahan (Duquesne University)

Rachel Heffner-Burns

Laura Fisher

Jennifer Gilchrist

Lee Garver

Meghan Fox

Linda Martin

Stephanie Scott

Elizabeth O’Connor

Jina Moon

Anna Green

Kate Perillo

Lise Sanders

Ryan Weberling

Michael Opest

**Roundtables:**

**R14. Teaching Modernism and War**

**St. George C**

**Organizer**: Emily Hayman (Yale-NUS College)

**Moderator**: Anne Fernald (Fordham University)

Claire Buck (Wheaton College)

Jacqueline Shin (Towson University)

Pearl James (University of Kentucky)

Bonnie Roos (West Texas A&M University)

**R15. The Futures of Queer Modernist Studies: Reading Sam See’s Writings**

**Essex North West**

**Organizers**: Scott Herring (Indiana University) and Wendy Moffat (Dickinson College)

**Moderator**: Heather K. Love (University of Pennsylvania)

**Scott Herring** (Indiana University)

**Benjamin Kahan** (Louisiana State University)
Kate Marshall  
(University of Notre Dame)  
Wendy Moffat  (Dickinson College)  
Michael Snediker  
(University of Houston)  

R16. Revolutions in Poetic Lineage  
St George A  
Organizer: Walt Hunter  
(Clemson University)  
Moderator: Amanda Golden  
(New York Institute of Technology)  

Rachel Galvin  
(University of Chicago)  
Ben Glaser  (Yale University)  
Sonya Posmentier  
(New York University)  
Lindsay Turner  
(University of Virginia)  
Walt Hunter  (Clemson University)  
Emma Penney  (Oscar Wilde Centre, Trinity College, Dublin)  

John Whittier-Ferguson  
(University of Michigan, Ann Arbor)  
“Ford Madox Ford’s The Fifth Queen and the Style of History”  

Suzanne Raitt  
(College of William & Mary)  
“Orlando: Historical Novel or Biography?”  

Seamus O’Malley  (Stern College for Women, Yeshiva University)  
“The Present Past in the Historical Novels of Mary Butts”  

P85. Scaling Modernism: Evolution, Ecology, Experimentation  
St. George B  
Organizer: Timothy Wientzen  
(Skidmore College)  
Chair: Eve Sorum  
(University of Massachusetts Boston)  

Jon Hegglund  
(Washington State University)  
“Scaling Up the Species: Lovecraft’s Accelerated Development”  

Aaron Rosenberg  
(Cornell University)  
“Scale, Genre, and the Generic: Modernist Outlines of History”  

Timothy Wientzen  
(Skidmore College)  
“Divine Scale: Olaf Stapledon and the Noosphere”  

P86. The Modern(ist) Historical Novel  
Courier  
Organizer: John Whittier-Ferguson  
(University of Michigan, Ann Arbor)  
Chair: Len Gutkin  
(Harvard University)  

Brad Evans  (Rutgers University)  
“Relating to Relating: A Brief Literary History”  

Jonathan Flatley  
(Wayne State University)  
“Reading for Mood”  

Brian Glavey  
(University of South Carolina)  
“Having a Coke with You Is More Fun than Ideology Critique”  

P87. Relatability  
Defender  
Organizer: Brian Glavey  
(University of South Carolina)  
Chair: Laura Heffernan  
(University of North Florida)  

Claire Seiler  (Dickinson College)  
“Relatable Anxiety and the Elusive Text”  

Phanini Graduate School of Business - phan@gsb.emory.edu
<table>
<thead>
<tr>
<th>Session</th>
<th>Title</th>
<th>Organizer</th>
<th>Chair</th>
<th>Presenters</th>
</tr>
</thead>
<tbody>
<tr>
<td>P89</td>
<td>Industrial Revolutions Between Modernity and Hollywood</td>
<td>Will Scheibel (Syracuse University)</td>
<td>Yair Solan (Graduate Center, City University of New York)</td>
<td>Will Scheibel (Syracuse University) “Planes, Motors, Schedules’: Night Flight and the Modernity of John Barrymore” Jordan Brower (Yale University) “Hollywood Preternity”</td>
</tr>
<tr>
<td>P90</td>
<td>Modernity, State, Empire, and Food Revolutions across Modernism and Postmodernism</td>
<td>Brooke Stanley (University of Pennsylvania)</td>
<td>Mark Quigley (University of Oregon)</td>
<td>Stacy Hubbard (University of Buffalo) “Feeding the War Machine: American Agriculture and the First World War in Willa Cather’s One of Ours” Brooke Stanley (University of Pennsylvania) “Food Sovereignty as Alternative Modernity or Fragmentary Future in J.M. Coetzee’s Life and Times of Michael K” Jessica Martell (Lincoln Memorial University) “Co-operative Food Politics and the Irish Literary Revival”</td>
</tr>
<tr>
<td>P93</td>
<td>Revival: Modernism’s Temporal Revolutions</td>
<td>Gregory Baker (Catholic University of America)</td>
<td>Gregory Chase (Boston University)</td>
<td>Gregory Baker (Catholic University of America) “…at once the bow and the mark’: Classical Revolutions on the Celtic Fringe” Gregory Castle (Arizona State University) “‘Time Drops in Decay’: Yeats and the Tempo of Revival” Leah Flack (Marquette University) “‘Yesterday has not yet been born’: Mandelstam’s Past, Present, and Future”</td>
</tr>
<tr>
<td>P94</td>
<td>Ordinary Language, Unordinary Minds</td>
<td>Andrew Gaedtke (University of Illinois, Urbana-Champaign)</td>
<td>Michael LeMahieu (Clemson University)</td>
<td>Joshua Gang (University of California, Berkeley) “Thoughts and Objects”</td>
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</table>
Andrew Gaedtke  
(University of Illinois, Urbana-Champaign)  
“Modernism and the ‘Un-Understanding’ of Psychosis”

Joshua Schuster  
(University of Western Ontario)  
“Modernism and the Fourth-Person Perspective”

P95. Sensory Revolutions: Women, Modernism, and Technology  
St. George D  
Organizers: Laurel Harris  
(Rider University) and Allyson DeMaagd  
(West Virginia University)  
Chair: Laurel Harris (Rider University)

Allyson DeMaagd  
(West Virginia University)  
“Alternative Sensoriums in H.D.’s HERmione”

Emily McGinn (Lafayette College)  
“Narrating Sound and Body in Proserpina rescatada”

Erin E. Edwards (Miami University)  
“Gendered Sutures, Gendered Grooves in the Poetry of Mina Loy”

P96. ‘Art for the People’: The Radical Democratizing Project of New Deal Visual Culture  
Essex North East  
Organizer: Leslie Frost (University of North Carolina at Chapel Hill)  
Chair: Marjorie Howes (Boston College)

Leslie Frost (University of North Carolina at Chapel Hill)  
“Scene at the P.O.: Post Office Murals of the New Deal”

Elizabeth Decker  
(The Graduate Center, CUNY)  
“Rural views: Edith Summers Kelley and the Farm Securities Administration”

Modernist Dirt  
Harbour  
Organizer: Jason Carney  
(Christopher Newport University)  
Chair: Tyler Bradway (State University of New York, Cortland)

Katharine Perko  
(Stony Brook University)  
“Dirty Writing: Gossip in Rose Macaulay’s Crewe Train”

Laura James  
(Stony Brook University)  
“Dirty Laundry and Greasy Stains: Virginia Woolf, Bathrooms, and Modernity”

Jason Carney (Christopher Newport University)  
“Ephemerality, Contingency, and Productive Decay: Modernist Reflection in the Interwar Pulpwoods”

WAYR2: What Are You Reading? 2  
Gloucester  
Moderator: Hannah Simpson (Boston University)

Carrie Noland – Stéphane Mallarmé, Le Livre  
Morgan Thomas – Alenka Zupančič, The Odd One In: On Comedy  
Judith Paltin – Bernardine Evaristo, The Emperor’s Babe  
Emily Murphy – Radclyffe Hall, The Well of Loneliness  
Annelise Wasmoen – Liang Luo, The Avant-Garde and the Popular in Modern China  
Sarah Kruse – Mina Loy, Lunar Baedeker  
Merrill Cole – Sharon Cameron, Lyric Time; Truman Capote, Other Voices, Other Rooms; Bhanu Kapil, Ban en banlieue  
Magdalena Bogacka-Rode – Lucia Berlin, A Manual for Cleaning Women  
Alex McKee – Max Saunders, Self Impression  
Donald Wellman – Paul Celan, Breathturn into Timestead
### ROUNDTABLES:
**SATURDAY, 3:30 – 5:00 P.M.**

**R17.** “Prufrock” at 100
*Rockport*
- **Organizer:** Frances Dickey (University of Missouri)
- **Moderator:** David Chinitz (Loyola University, Chicago)
- Ronald Schuchard (Emory University)
- Anita Patterson (Boston University)
- Frances Dickey (University of Missouri)
- Jayme Stayer (John Carroll University)
- Anthony Cuda (University of North Carolina, Greensboro)

**R18.** Revolutionary Politics/Revolutionary Forms in Modernist Women’s Writing
*Essex South*
- **Organizer:** Rowena Kennedy-Epstein (University of Bristol)
- **Moderator:** Ewa Plonowska Ziarek (University of Buffalo)
- Jessica Berman (University of Maryland, Baltimore County)
- Laura Winkiel (University of Colorado, Boulder)
- Evie Shockley (Rutgers University-New Brunswick)
- Jill Richards (Yale University)
- Sonali Thakkar (University of Chicago)
- Rowena Kennedy-Epstein (University of Bristol)

**R19.** Modernist Digital Pedagogy in the Classroom
*Empire*
- **Organizer:** J. Matthew Huculak (University of Victoria)
- **Moderator:** Jeff Drouin (University of Tulsa)
- Gabriel Hankins (Clemson University)
- Hannah McGregor (University of Alberta)
- Claire Battershill (Simon Fraser University)
- James Gifford (Fairleigh Dickinson University)
- J. Matthew Huculak (University of Victoria)

### PANELS:
**SATURDAY, 3:30 – 5:00 P.M.**

**P98.** Modernisms among Empires: Remapping Literatures’ Political Economies
*Courier*
- **Organizer:** Laura Doyle (University of Massachusetts-Amherst)
- **Chair:** Harsha Ram (University of California-Berkeley)
- Laura Doyle (University of Massachusetts-Amherst)
- “Inter-imperiality”
- Sanja Bahun (University of Essex)
- “Between Empires, Between Temporalities: On Bidirectionality, Simultaneity, and Balkan Modernisms”
- Christopher Bush (Northwestern University)
- “Other Empires, Other Modernities: The Great Japanese Empire in the Modernist Imagination”
- Nayoung Aimee Kwon (Duke University)
- “From Colonial Kitsch to Femme Fatale: Performing the Transpacific Modern”

**P99.** Rethinking American Dance Modernism in the 1930s
*Defender*
- **Organizer:** Daniel Callahan (Boston College)
- **Chair:** Cliff Mak (College of the Holy Cross)
- Daniel Callahan (Boston College)
- “Of Mice, Machines, and Men: ‘Mickey-Mousing’ and Dehumanization in 1930s Cartoons and Modern Dance”
- Joanna Dee Das (Williams College)
- “(Auto-)Primitivism and (Auto-) Orientalism: Katherine Dunham and Uday Shankar’s Challenge to 1930s American Modern Dance”
- James Steichen (Princeton University)
- “The Tap-Dancing ‘Bach Ballet’ (1936) and the Origins of George Balanchine’s Concerto Barocco (1941)”
P100. Spiritual and Political Practices of Feminist Modernism
Essex North West
Organizer: Mimi Winick (Rutgers University)
Chair: Elizabeth Anderson (Stirling University)

Jenny Hyest (Lehigh University)
“Living Religion, Living Modernity: Feminism, Modernism, and the Politics of Transcendence”

Lara Vetter
(University of North Carolina)
“Outside the Margins of Modernism: Spirituality and Women Writers”

Mimi Winick (Rutgers University)
“Sacred Feminist Modernism: Jane Harrison’s Ritual Scholarship”

P101. Poetry & Revolution
Great Republic
Organizer: Merrill Cole
(Western Illinois University)
Chair: Madelyn Detloff
(Miami University of Ohio)

Cara Lewis
(Indiana University Northwest)
“Revolution of the Abstract: Mina Loy’s Redeployment of Futurist Form”

Alyssa Duck (Emory University)
“Frivolity, the Feminine, and Stevie Smith’s Queer Aesthetic”

Merrill Cole (Western Illinois University)
“The Queer Event”

P102. The Surrealist Revolution in International Counterculture after World War II
Helicon
Organizer: Abigail Susik
(Willamette University)
Chair: Luke Carson
(University of Victoria)

Claire Howard
(University of Texas at Austin)
“Surrealism’s ‘Absolute Deviation’: Charles Fourier, Sexual Revolution, and l’Écart absolu”

Elliott H. King (Washington and Lee University)
“Too much intellectualism, too much theory’: CoBrA and the Ghost of Surrealist Past”

Abigail Susik (Willamette University)
“Snobbism, Juvenilia and Monstrosity: Carrington’s Contributions to S.NOB in 1962”

P103. Modernism and Distributed Cognition: Rethinking the Foundations of Selfhood
North Star
Organizer: Omri Moses
(Concordia University)
Chair: Mark Goble (Berkeley)

Melba Cuddy-Keane
(University of Toronto)
“Modernism and the Socially Embedded Mind”

Omri Moses (Concordia University)
“Modernism and the Environmentally Embedded Mind”

Adam Hammond
(San Diego State University)
“Modernism and the Technologically Embedded Mind”

P104. Modernism Stinks
Essex Center
Organizer: Pamela L. Caughie
(Loyola University Chicago)
Chair: Allyson DeMaagd
(West Virginia University)

Caro Verbeek
(VU University, Amsterdam)
“In Search of Lost Scents – Reconstructing the Aromatic Heritage of the Avant-garde”

Vicki Tromanhauser (State University of New York, New Paltz)
“‘Something Rank in Her’: Woolf’s Orlando as a Prodigy of the Nose”

P105. Distinctly American Lyrics
Parliament
Organizer: Deborah M. Mix
(Ball State University)
Chair: Andrew Kunka
(University of South Carolina, Sumter)

Emily Rutter (Oberlin College)
“When ‘I’ Means ‘We’: Gwendolyn Bennett’s and Mae Cowdery’s ‘Heritage’ Poems”

Deborah M. Mix (Ball State University)
“We must both be here’: Lyric Poetry and Political Engagement”
P106. Pedagogical Revolutions
Adams
Organizer: Peter Murray (Fordham University)
Chair: Urmila Seshagiri
(University of Tennessee, Knoxville)
Alys Moody (University of Waikato)
“The Lehrstücke of J. M. Coetzee”
Jennifer Spitzer (Ithaca College)
“Lessons on Embarrassment: D. H.
Lawrence’s Didactic Modernism”
Peter Murray (Fordham University)
“Infectious Affection: Edward
Carpenter’s Intertextual Networks”

P107. Revolution and Complacency in
Modernist Social Sciences
Baltic
Organizer: Glenn Willmott
(Queen’s University)
Chair: Marc Manganaro
(Loyola University New Orleans)
Emile Fromet de Rosnay (University of Victoria)
“Modernism/Anthropology: The French
19th-Century Aesthetic Field and Commodity”
Michèle Richman
(University of Pennsylvania)
“Between Revolution and
Complacency: French Modernism’s
Disruptive Third Way”
Leif Sorensen (Colorado State University)
“The Complacency of Future History”

P108. Modernism’s Queer Relations
Harbour
Organizer: Christine Coffman
(University of Alaska Fairbanks)
Chair: J. Keith Vincent (Boston University)
Christine Coffman
(University of Alaska Fairbanks)
“Gertrude Stein, Carl Van Vechten,
and Modernism’s Queer Gaze”
Ellen McCallum
(Michigan State University)
“Proust’s Akerman: La Captive
as photogénie or photogenius?”
Tyler Bradway (State University of
New York, Cortland)
“Waste Products: Bottom Modernism
and Excremental Aesthetics”

P109. The Mexican Revolution and U.S. Modernism
Essex North Center
Organizer and Chair: Geneva M. Gano
(Texas State University, San Marcos)
Geneva M. Gano
(Texas State University, San Marcos)
“The Indian as Proletariat:
The Mexican Revolution and
the U.S. Modernist Imaginary”
Diana Filar (Brandeis University)
“Palms: Poetry, Little Magazines,
and the ‘Making It New’ of
Modernist American Literature”
Ana Jimenez-Moreno
(University of Notre Dame)
“Circulating Influence:
American and British Portraits
of Post-Revolutionary Mexico”
P110. Frequency, Vibration, Revolution
St. George D
Organizer: (Frederick Solinger
Rutgers University)
Chair: Debra Rae Cohen,
University of South Carolina
John Melillo (University of Arizona)
“Charles Olson, Tape, and Noise”
Julie Beth Napolin (The New School)
“‘Notes of Warning’: Action, Sensation,
and the Body Politic in Conrad”
Frederick Solinger (Rutgers University)
“Life Between Wartimes: Form, Fidelity,
and Futurity in Virginia Woolf’s
Between the Acts”
P111. Revolutions in Print: Modernist
Magazines and Latin America
St. George B
Organizer: María del Pilar Blanco
(University of Oxford)
Chair: Gayle Rogers
(University of Pittsburgh)
Camilla Sutherland
(University College London)
“‘On the margins of the fray’:
Latin American Women Artists
in Modernist Magazines (1920-27)”
Valentino Gianuzzi
(University of Manchester)
“Andean Antagon-Gardes: ‘New Poetry’
and the Peruvian Press (1920-26)”
Maria del Pilar Blanco
(University of Oxford)
“Dissonant Modernities: Edgard Varèse,
Alejo Carpentier, and Bifur (1929-31)”
P112. Networks of Resistance: India Inside and Out in Late Modernism
St. George A
Organizer: Rebecca Walsh (North Carolina State University)
Chair: Donna Hollenberg (University of Connecticut)

Sejal Sutaria (King’s College London)
“Walking the Line: Visioning an Indian Modernist Resistance in the Novels of Mulk Raj Anand”

Celena Kusch (University of South Carolina-Upstate)
“What Is India to Britain? India in the Late Modernist Magazine”

Rebecca Walsh (North Carolina State University)
“Passages to and from India: Langston Hughes and Indian Anti-Colonial Movements”

PLENARY SESSION III:
KEYNOTE SPEAKER
MARTIN PUCHNER

SATURDAY, NOVEMBER 21,
5:15 – 6:45 P.M.
Essex Ballroom
“Modernist Scribes”

RECEPTION AND PERFORMANCE OF MARY MANNING’S PASSAGES FROM FINNEGANS WAKE

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SUNDAY, NOVEMBER 22
7:00-9:00 Breakfast in Staffordshire
8:00-12:00 Executive Board Meeting in Mastiff
9:00-12:00 Book Exhibit

SEMINARS:
SATURDAY, 8:00 – 10:00 A.M.

S22. Remaking Place
St. George A
Leaders: Jennifer Chang (George Washington University) and Jim Cocola (Worcester Polytechnic Institute)
Invited: Stephen Burt (Harvard University) and Lytle Shaw (New York University)
Scarlett Higgins
Shirley Wang
Laura Perry
Therese Cox
Hyonbin Choi
Stephanie Bernhard
Gabrielle McIntire
Elizabeth Gregory
Daniel Harney
Lee Jenkins
Alison Lacivita
Andrew Epstein
William Hogan

S23. The Production of Modernist Disciplinarity
Rockport
Leaders: Andrew Goldstone (Rutgers University) and Jonathan Goodwin (University of Louisiana-Lafayette)
Leif Sorensen
Sarah Terry
Lisa Fluet
Bartholomew Brinkman
Andrew Goldstone
Rebecah Pulsifer
Stephen Carter
Daniel Morse
Joshua Miller
PANELS:
SUNDAY, 8:30 – 10:00 A.M.

P113. The Russian Revolution and Global Modernism II
Essex Center
Organizers: Jillian Porter (University of Oklahoma) and Sarah Ann Wells (University of Wisconsin, Madison)
Chair: Joshua Kotin (Princeton University)

Harsha Ram (University of California, Berkeley)
“World Literature and Socialist Internationalism: Velimir Khlebnikov’s Zangezi and the Utopian Surplus of the Russian Avant-garde”

Steven Lee (University of California, Berkeley)
“Harlem via Mexico-Uzbekistan: Race and Sex from the Peripheries of Revolution”

Jacqueline Loss (University of Connecticut)
“Distorted Modernity: the Russian Empire and the Tropics”

P114. Revolving Modernisms, Recycling the Revolutions
Essex South
Chair: Susan McCabe (University of Southern California)
Organizer: Susan Stanford Friedman (University of Wisconsin Madison)

Christine Froula (Northwestern University)
“Make It Old: Revolutionary Modernisms, Contemporary Returns”

Margaret Homans (Yale University)
“Transgender Orlando”

Susan Stanford Friedman (University of Wisconsin Madison)
“Cut to Pieces: ‘Recycling’ A Room of One’s Own in Kabo Wilson’s ‘Dreadlock Hoax’”

P115. Anarchism and Modernism: Across Arts and Nations
North Star
Organizer: Michael O’Bryan (Washington University in St. Louis)
Chair: Allan Antliff (University of Victoria)

Nina Gurianova (Northwestern University)
“Other Revolution: from Anarchist Futurism to Constructivist Utopia”

Michael O’Bryan (Washington University in St. Louis)
“Mapping the Terrain of Radical America: John Dos Passos’s Anarchist Modernism”

Mark Antliff (Duke University)
“The Tao of Anarchism: Pacifism and Aesthetics in Britain during the 1940’s”

Patricia Leighten (Duke University)
“Ethics and the ‘Decisive Moment’: The Photographer Henri Cartier-Bresson’s Anarchist Individualism”

P116. The Poetry and Poetics of ‘Pataphysics
Courier
Organizer: Katie L. Price (University of Toronto)
Chair: Joshua Schuster (University of Western Ontario)

Adam Dickinson (Brock University)
“Metabolic Poetics: ‘Pataphysics and Petrochemicals”

Amy Catanzano (Wake Forest University)
“Quantum Poetics: ‘Pataphysics and the Atomic Swerve”

Katie L. Price (University of Toronto)
“Mesadata Poetics: derek beaulieu’s Pataphysical Investigations”

P117. Modernism and Cinema: Genealogies of Rupture
Defender
Organizer: Yair Solan (The Graduate Center, City University of New York)
Chair: Will Scheibel (Syracuse University)

Yair Solan (The Graduate Center, City University of New York)
“‘Contagion by the Kinetoscope’: Prizefight Films and Early Modernism”

Chris Forster (Syracuse University)
“Still a Scandal? The Materiality of Ulysses on the Screen”

Jonathan Foltz (Boston University)
“Aldous Huxley and the Extinction of the Novel”

P118. Records of Revolution: Experimental Black Poetry and Music
Empire
Organizer: Michael J. New (Keene State College)
Chair: Emily Robins Sharpe (Keene State College)
Aldon Lynn Nielsen
(Pennsylvania State University)
“‘Moment’s Gnosis’ – Monk’s Modern Turn”

Grégory Pierrot (The University of Connecticut at Stamford)
“All in the Street: Amiri Baraka and Revolutionary Music”

Michael J. New (Keene State College)
“Black Poetry on Folkways Records: Hughes, Brown, Walker, and Brooks”

Sarah Posman (Flemish Research Council / Ghent University)
“Love is the Answer: On Bergson’s Two Sources of Morality and Religion as a Late Modernist Manifesto”

Marius Hentea
(University of Gothenburg, Sweden)
“Rewarding Treason: Ezra Pound and the Bollingen Prize”

John McGuigan (University of Wisconsin-Whitewater) “The Anarchist Diagnosis of James Joyce’s Dubliners”

P119. Revolutionary Mimesis and Modern Performance
Organizer: Sunny Stalter-Pace
(Auburn University)
Chair: Claire Warden
(De Montfort University)

Sunny Stalter-Pace (Auburn University)
“Pirated Performances: Gertrude Hoffmann and the Problem of Popular Mimesis”

Carrie J. Preston (Boston University)
“Japanese Noh and Modernist Performance: Zeami and Yeats on Mimesis”

Elin Diamond (Rutgers University)
“Mimesis and the Dérive”

Race, Feminism and the Politics of Modernist Intertextuality
Organizer: Laura Winkiel
(University of Colorado)
Chair: Cherene Sherrard-Johnson
(University of Wisconsin-Madison)

Cyraina Johnson-Rouiller
(University of Notre Dame)
“Alternative Blackness: Iola Leroy’s Modern Cultural Test(s)”

Ewa Plonowska Ziarek (SUNY Buffalo)
“Larsen’s Dangerous Sanctuary: Intertextuality, Intersectionality, and the State of Exception”

Jennifer M. Wilks (University of Texas)
“Vagabond Feminism: Reading Carmen in Claude McKay’s Banjo”

Laura Winkiel (University of Colorado)
“Reassembling the Modern: Zora Neale Hurston, Marcus Garvey and Irma Brodber’s Louisiana”

P120. Measuring Modernism
Helicon
Organizer: Michael Malouf
(George Mason University)
Chair: Kevin Dettmar
(Pomona College)

Eric Bulson
(Claremont Graduate University)
“On Par with Ulysses”

Michael Malouf
(George Mason University)
“The Dead Word List”

Colin Parsons (Georgetown University)
“Where and when is the stars?: Olive Schreiner’s African astronomy”

Transnational Modernism in the Shadow of State Policy
Parliament
Organizer: Hiromi Ochi
(Hitotsubashi University)
Chair: Harilaos Stecopoulos (University of Iowa)

Harilaos Stecopoulos
(University of Iowa)
“Robert Lowell and the Lessons of Salzburg”

Hiromi Ochi (Hitotsubashi University)
“Ambivalent Negotiation with Modernism and the Recreation of Post World War II Japan”

Fuhito Endo (Seikei University)
“The Postwar Japanese Aesthetic Nationalism and Its Transpacific Contexts”
P124. Revolutionary Pacifism  
St George D  
Organizer: Charles Andrews  
(Whitworth University)  
Chair: Sarah Keller  
(University of Massachusetts, Boston)  
Charles Andrews (Whitworth University)  
“Challenging Death in Storm Jameson’s Mirror in Darkness Trilogy”  
Ashley Foster (Haverford College)  
“Revolutionary Anti-Fascisms, Radical Pacifisms, and the Spanish Civil War”  
Jean Mills (John Jay College-CUNY)  
“‘Christ or Kitchener!’: Pacifism and the Crisis of Audience”  
Rebecca Wisor (United States Military Academy at West Point)  
“Modernist Peace-Making and the Didactic Turn in Vera Brittain and Virginia Woolf”

P125. Modernism, Medicine and the Embodied Mind  
St. George B  
Organizer: Ulrika Maude (University of Bristol)  
Chair: Andrew Gaedtke (University of Illinois, Urbana-Champaign)  
Ulrika Maude (University of Bristol)  
“D. H. Lawrence, Blood Wisdom and the Phenomenology of Illness”  
Elizabeth Barry (University of Warwick)  
“Death as Displacement: Psychoanalysis, Modernism and Old Age”  
Kirsty Martin (University of Exeter)  
“‘Not the sense of well-being’: T. S. Eliot and Happiness”  
Laura Salisbury (University of Exeter)  
“Slow Revolutions: Modernism and the Weight of Embodied Thinking”

P126. Modernism’s Revolutionary Little Magazines  
Harbour  
Organizer: Adrienne Walser (Bard College)  
Chair: Emma Heaney (New York University)  
Nathaniel Cadle (Florida International University)  
“Pan-Africanism and Revolutionary Utopianism in The Crisis”  
Jane Malcolm (Université de Montréal)  
“Poetry that says ‘don’t’: Bernice Abbott in Transition”

P127. Modernism and Security  
Ipswich  
Organizer: Michael Swacha (Duke University)  
Chair: Eli Jelly-Schapiro  
(University of South Carolina)  
Jennie Snow (Brown University)  
“Ruins, Photography, and the Rhetoric of Security”  
Caren Irr (Brandeis University)  
“Battling the ‘Youth Bulge’: Orphan Resettlement Narratives and the Rise of the Neoliberal Security State”  
Michael Swacha (Duke University)  
“Modernist Security and the Turn toward the Unknown”

P128. Haze, Fuzz, Blur: The Aesthetics of Indistinction  
St. George C  
Organizer: Robert Volpicelli  
(Randolph-Macon College)  
Chair: Dora Zhang  
(University of California, Berkeley)  
Kate Stanley (University of Western Ontario)  
“Literary Atmosphere”  
Megan Quigley (Villanova University)  
“Woolf’s Fuzzy Images”  
James McNaughton (University of Alabama)  
“Beckett’s Unnamable Subject”  
Robert Volpicelli (Randolph-Macon College)  
“Low Vision”

P129. The Modernist Object  
Essex North West  
Organizer: Jane Garrity  
(University of Colorado, Boulder)  
Chair: Ilya Parkins (University of British Columbia - Okanagan)  
Julie Vandivere (Bloomsburg University)  
“Rosina Pepita in the English Imagination: Compliant Texts and Disruptive Objects”  
Celia Marshik (Stony Brook University)  
“The Thing in the Mirror: Lacan and West on the Self as Object”  
Jane Garrity (University of Colorado, Boulder)  
“Global Objects in The Waves”
SEMINARS:
SUNDAY, 10:15 A.M. – 12:15 P.M.

S24. The Revolution of Sound Cinema
St. George B
Leader: Jesse Schotter (Ohio State University)
Lisa Chinn
Allyson DeMaagd
Sarah Keller
Laura Marcus
Alison Heney
Ariel Rogers

S25. Revolutionizing the 1930s:
Alternative Politicizations of the Decade
St. George C
Leaders: Charles Andrews (Whitworth University) and Erica Gene Delsandro (Bucknell University)
Gemma Moss
Claire Howard
Jacob Harris
Bill Friend

S26. Rethinking Character in
Modernist Life Narratives
St. George D
Leaders: Claire Battershill (Simon Fraser University) and Daniel Newman (Concordia University)
Invited: Ella Ophir (University of Saskatchewan) and Tobias Boes (University of Notre Dame)
Cliff Mak
Georgia Johnston
Maren Mazzeo
Jarica Watts
Brian Richardson
Amanda Golden
Bonnie Roos
Hannah Biggs
Alexander McKee
Mary Wilson
Erica Tempesta
Elizabeth Willson Gordon
Catherine Tetz
Christina Iglesias

S27. Modernism in Scotland
Parliament
NB: Will run 10pm - 12pm
Leader: Tara Thomson (University of Edinburgh)
Invited: Jim Benstead (University of Edinburgh)
Amy Woodbury Tease
Gregory Baker
Alexandra Peat
Beth Wightman

ROUNDTABLES:
SUNDAY, 10:30 A.M. – NOON

R20. Science Fiction Poetics:
Speculative Modernisms
Staffordshire
Organizer and Moderator:
Matthew Hofer (University of New Mexico)
Stephen Burt (Harvard University)
Seo-Young Chu (Queens College, CUNY)
Michael Golston (Columbia University)
Anthony Reed (Yale University)
Matt Sandler (Columbia University)
Edgar Garcia (University of Chicago)

R21. The New Institutionalism in
Modernist Studies
St. George A
Organizer and Moderator:
Robert Higney (City College of New York, CUNY)
Merve Emre (Yale University)
Andrew Goldstone (Rutgers University)
Lisi Schoenbach (University of Tennessee)
Lisa Siraganian (Southern Methodist University)

R22. Revolting Modernisms
North Star
Organizer: Adam McKible (John Jay College of Criminal Justice)
Moderator: Leonard Diepeveen (Dalhousie University)
Suzanne W. Churchill (Davidson College)
William J. Maxwell (Washington University)
Adam McKible (John Jay College of Criminal Justice)
Allison Pease (John Jay College of Criminal Justice)
Mark Wollaeger (Vanderbilt University)
Kimberly Brown (Virginia Commonwealth University)

R23. Modernist Revolutions in
Digital Realism
Empire
Organizer and Moderator:
Alex Christie (University of Victoria)
Shawna Ross (Arizona State University)
Katie Tanigawa (University of Victoria)
Jeff Drouin (University of Tulsa)
Andrew Logemann (Gordon College)
Erin Templeton (Converse College)
PANELS:
SUNDAY, 10:30 A.M. – NOON

P130. Revolutionary Feelings
Helicon
Organizer: Emma Heaney
(New York University)
Chair: Jill Richards
(Yale University)

Emma Heaney
(New York University)
“Reproducing the Commune:
Doris Lessing’s Domestic
Work of Revolution”

Michaela Bronstein
(Harvard University)
“From Bolshevism to Bloomsbury:
The Garnett Translations and
Russian Politics in England”

Marta Figlerowicz
(Yale University)
“Feminism and Emotional Scale
in Sylvia Plath’s Ariel”

Adams
Organizer: Weihsin Gui
(University of California – Riverside)
Chair: Thomas Davis
(Ohio State University)

Julie Cyzewski
(Ohio State University)
“Brotherhood of Blackness’: Africa Abroad’s
Geocultural Perspectives on African Literature.”

David Babcock
(James Madison University)
“Alienation as Geomodernist Strategy:
The Emplacement of the Writer in
J. M. Coetzee’s Australian Fiction”

Weihsin Gui
(University of California – Riverside)
“Conversations in National History:
Geomodernist Connections between
S. Rajaratnam and Mulk Raj Anand”

P132. Nation, Narration, and Revolution
Baltic
Organizer: Václav Paris (CUNY,
City College of New York)
Chair: Laura Winkiel
(University of Colorado, Boulder)

Graham MacPhee
(West Chester University)
“Ulysses’s Lost Revolution”

Birgit Van Puybroeck
(Ghent University)
“Gertrude Stein and Politics:
‘Let Us Save China’”

Václav Paris
(CUNY, City College of New York)
“Hasek’s New Czechoslovak Epic:
The Good Soldier Svejk”

P133. Picturing Revolution: Spanish Civil War Literature and the Visual
Essex North West
Organizer: Laura Hartmann-Villalta
(Northeastern University)
Chair: Rowena Kennedy-Epstein
(University of Bristol)

Patricia Rae
(Queen’s University)
“Dialectical Allegory in the
Art of the Spanish Civil War”

Magdalena Bogacka-Rode
(Middlesex Community College)
“Visuality in Spanish Civil War
Short Fiction”

Laura Hartmann-Villalta
(Northeastern University)
“Revolutionary Fiction:
Muriel Rukeyser’s Savage Coast”

P134. (Re)zoning the Rural (II):
New Geographies/Aesthetics
in Reading and Writing the Rural
Defender
Organizer: Jess Lamar Reece Holler
(University of Pennsylvania/Western
Kentucky University)
Chair: Jaime Harker
(University of Mississippi)

John D. McIntyre
(University of Prince Edward Island)
“A Revolution in Place: Rural
Avant-Gardes in Thomas Hardy’s
The Well Beloved”

Laura Perry
(University of Wisconsin, Madison)
“Zoning and Rural Renegades in
Shirley Jackson”

Peter Monacell
(Columbia College, Missouri)
“Postwar Suburban Poetry and
the Material Pastoral”
SESSION III WORKSHOPS:
SUNDAY, 1:00 – 2:30 P.M.

W8. The Making of Modernist Studies: A Forum
Essex Center
Leaders: Sean Latham (University of Tulsa) and Gayle Rogers (University of Pittsburgh)

Invited Speakers:
Faye Hammill, (University of Strathclyde)
Laura Heffernan (University of North Florida)
Celia Marshik (Stony Brook University)
Peter Kalliney (University of Kentucky)

W9. Modernism and Digital Archives Workshop
Essex South
Leader: Charlotte Nunes
(Southwestern University)

P135. Historical Poetics and Modernism: New Directions
Courier
Organizer: Erin Kappeler
(Massachusetts Historical Society)
Chair: Gillian White (University of Michigan)

Erin Kappeler
(Massachusetts Historical Society)
“Mary Austin’s American Rhythm”

Meredith Martin (Princeton University)
“Prosody as Archive”

Sarah Ehlers (University of Houston)
“Genevieve Taggard’s Lyric Effect”

Caroline Gelmi
(University of Massachusetts, Dartmouth)
“Another Speaker: Vachel Lindsay and the Social Horizon of Poetry”

P136. Sumptuous Modernisms: Revolutions in Fashion, Design, Masculinity
Great Republic
Organizer: Marsha Bryant
(University of Florida)
Chair: Melissa Bradshaw
(Loyola University Chicago)

Jim Finnegan
(Anne Arundel Community College)
“‘Welcome to Camp B.V.D.’: John Reed’s Metropolitan Magazine Modernism”

Allan Pero (University of Western Ontario)
“‘Harmonies of Cloistered Waking’: Gino Severini, Sacheverell Sitwell, and the Spaces of Clowning”

Marsha Bryant (University of Florida)
“The Fabrics of the Man: Cleanth Brooks, Gentry Magazine, and Postwar Style”
Nancy Armstrong, editor

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Reardon, Abigail P92 sat 130
Redding, Patrick P53 fri 330-5
Reed, Anthony R20 sun 1030-12
Regan, Talia S19 sat 10-12
Reilly, Cate I. P45 fri 1030-12
Reiszbaun, Marilyn P72 sat 830-10
Rensnikoff, Ariel S18 sat 10-12
Reynolds, Guy P5 th 130-3
Reynolds, Paige W2 th 10-1130;
W5 th 1130-1; R7 fri 330-5
Ribic, Peter S20 sat 130-30
Rich, Kelly S17 sat 10-12
Richards, Jill R18 sat 330-5;
P130 sun 1030-12
Richardson, Brian S26 sun 1015-1215
Richman, Michèle P107 sat 330-5
Rikard, Andrew DE1 fri 9-1;
S14 sat 8-10
Riordan, Kevin S5 th 130-330;
P18 th 345-515; R2 fri 830-10
Riquelme, John Paul W4 th 1130-1;
P15 th 345-515; P53 fri 330-5
Rives, Rochelle P59 fri 330-5
Rix, Alicia P16 th 345-515
Rizzo, Michael S8 fri 8-10
Rizzuto, Nicole P68 sun 830-10
Rodman, Tara P36 fri 830-10
Rogers, Ariel S24 sun 1015-1215
Rogers, Gayle S9 fri 8-10;
P111 sat 330-5; WB sun 1-230
Romberg, Kristin, S5 th 130-330
Ronda, Margaret P41 fri 1030-12;
S20 sat 130-30
Roof, Judith P5 th 130-3
Roos, Bonnie R14 sat 130-3;
P26 sun 1015-1215
Rosen, David P37 fri 830-10
Rosenbaum, Susan DE Fri 9-1
Rosenberg, Aaron P77
sat 1030-12; P85 sat 130-3
Rosenberg, Joseph Elkanah P60 fri 330-5
Rosenblum, Lauren S3
th 130-330; WAVR1 fri 1030-12
Rosner, Victoria P91 sat 130-3
Ross, Shawna W6 th 1130-1;
P23 sun 1030-12
Ross, Stephen S12 fri 315-515;
S18 sat 10-12
Rothman, Roger R1 th 345-515;
S13 sat 8-10; R13 sat 1030-12
Rothstein, Jackie S2 th 130-330
Rubenstein, Michael P21 th 345-515
Rutter, Emily P105 sat 330-5
S
Saint, Lily P68 sat 830-10
Saint-Amour, Paul K.
W7 th 1130-1; P10 th 345-515;
P36 fri 830-10
Safer, Michael P78 sat 1030-12
Salisbury, Laura P125 sun 830-10
Saloman, Randy S19 sat 10-12
Sanchez, Rebecca P43 fri 1030-12
Sanders, Lise P4 th 130-3;
S21 sat 130-30
Sandler, Matt R20 sun 1030-12
Sastry, Reena P82 sat 1030-12
Sauri, Emilio R8 fri 330-5;
S20 sat 130-330
Sawaya, Francesca S8 fri 8-10
Scanlon, Mara S10 fri 8-10
Scappettone, Jennifer S5 th 130-330
Scaramella, Evelyn P62 sat 830-10
Scheibel, Will P89 sat 130-3;
P117 sun 830-10
Scheppe, Jeanne S6 th 130-330;
R10 sat 830-10
Schmidt, Tyler S2 th 130-330;
P20 th 345-515
Scheinderman, Josh S27 sun 1015-1215
Schnur, Kate S15 sat 10-12
Schoenbach, Lisl R21 sun 1030-12
Schotter, Jesse P17 th 345-515;
P24 sun 1015-1215
Schuchard, Ronald R17 sat 330-5
Schultz, Kathy Lou P55 fri 330-5
Schuster, Joshua S4 th 130-330;
P94 sat 130-3; P116 sun 830-10
Scott, Stephanie S21 sat 130-330
Scully, Matthew S4 th 130-330
Seiler, Claire P49 fri 330-5;
P72 sat 830-10; P87 sat 130-3
Seita, Sophie P11 th 345-515
Sen, Malcolm P3 th 130-3
Seshagiri, Urmila P10
th 345-515; P106 sat 330-5
Setina, Emily S19 sat 10-12
Sewell, Lisa S4 th 130-330
Sharpe, Emily Robins P22
th 345-515; P118 sun 830-10
Shaw, Justine S14 sat 8-10
Shaw, Lytle S22 sun 8-10
Sheehan, Elizabeth S3 th 130-330
Sherrard-Johnson, Cherene P122 sun 830-10
Sherry, Vincent P56 fri 330-5;
nP77 sat 1030-12
Shin, Jacqueline R14 sat 130-3
Shockley, Evie R18 sat 330-5
Simpson, Hannah WAYR1
th 1030-12; WAYR2 sat 130-3
Siragianian, Lisa R21 sun 1030-12
Siskind, Mariano R8 fri 330-5
Skibsrud, Johanna P39 fri 1030-12
Sloe, Sam P76 sat 1030-12
Smith, Patricia Juliana P73 sat 830-10
Smur, Kate R19 fri 830-10
Smnath, Anna S14 sat 8-10
Snediker, Michael R15 sat 130-3
Snow, Jennie P127 sun 830-10
Snyder, Carey S19 sat 10-12
So, Richard Jean R4 fri 1030-12
Sobelle, Stefanie P50 fri 330-5
Sol, Yair P9 sat 130-3;
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Solinger, Frederick P110 sat 330-5
Sorenson, Jennifer P60 fri 330-5;
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Sorenson, Leif P31 fri 830-10;
P65 sat 830-10;
P107 sat 330-5; S23 sun 8-10
Sorum, Eve P37 fri 830-10;
P85 sat 130-3
Southworth, Helen DE6 Fri 9-1
Speese, Erin K. Johns P30 fri 830-10
Spitzer, Jennifer P106 sat 330-5
Stalter-Pace, Sunny P119 sun 830-10
Stanitzke, Mareike S4 th 130-330
Stanley, Alan W3 th 10-1130
Stanley, Brooke S6 th 130-330;
P90 sat 130-3
Stanley, Kate S2 th 130-330;
P128 sun 830-10
Stark, Laura W2 th 10-1130
Stasi, Paul R8 fri 330-5
Staudt, Kaitlin S18 sat 10-12
Staveley, Alice DE6 fri 9-1
Stayer, Jayme R17 sat 330-5
Stecopoulos, Harilaos P7
th 345-515; P123 sun 830-10
Steichen, James P99 sat 330-5
Steinke, Annarose S15 sat 10-12
Steven, Mark S20 sat 130-330
Stewart, Jeffrey S6 th 130-330
Stratton, Matthew P65 sat 830-10
Straub, Stephanie S7 th 130-330
Streffen, Isabella P38 fri 1030-12
Stulberg, Jacob S7 th 130-330
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