

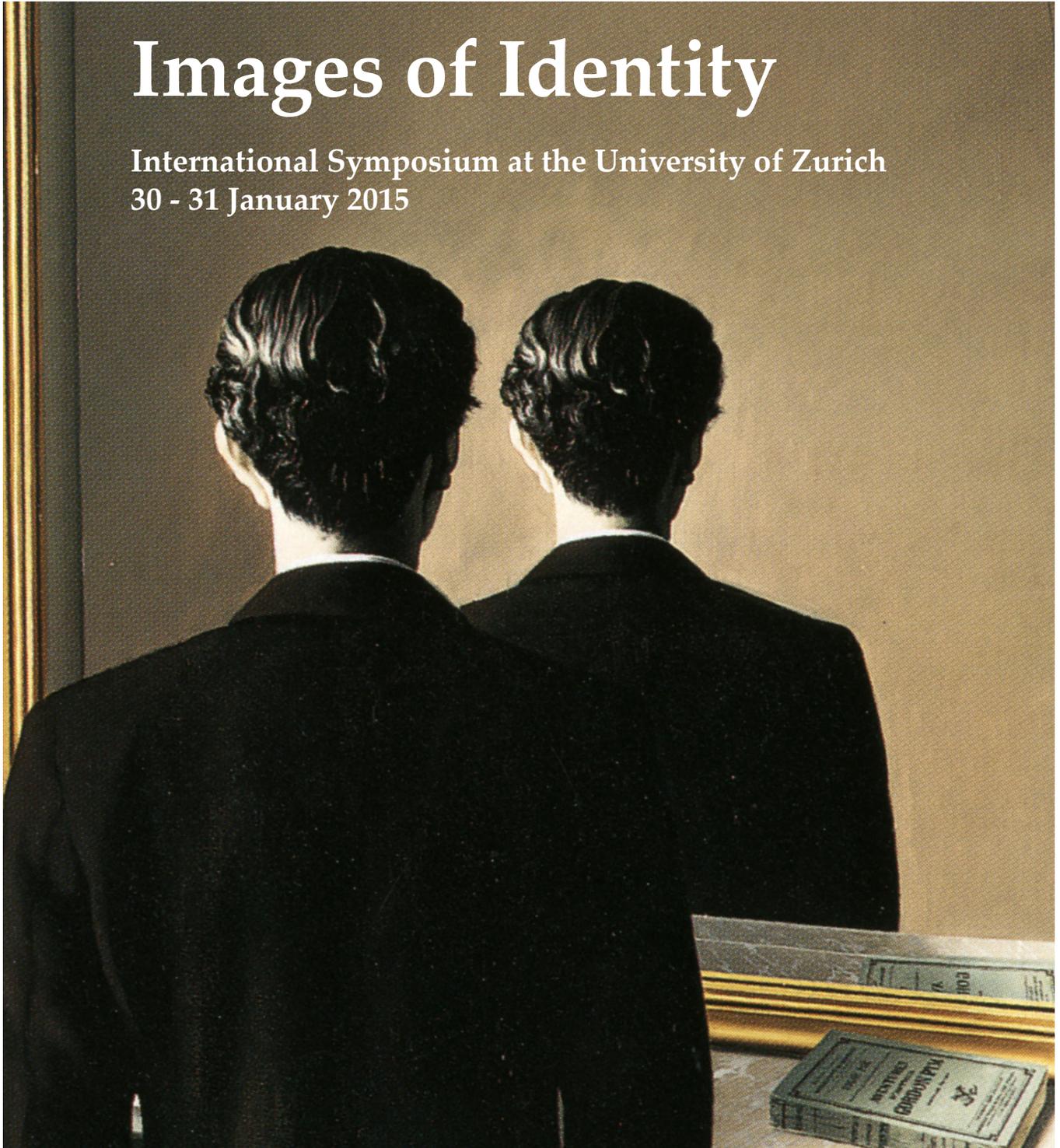


University of
Zurich^{UZH}

English Department

Images of Identity

International Symposium at the University of Zurich
30 - 31 January 2015



Programme and Abstracts

Images of Identity

**International Symposium at the University of Zurich
30 - 31 January 2015**

Images of Identity

Images of Identity. International Symposium, 30 - 31 January 2015. University of Zurich, Switzerland. Book of Abstracts.

The conference is hosted by the English Department at the University of Zurich.

The organising team would like to thank the Doctoral Programme in English and American Literary Studies and the English Department for their generous financial support.

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Conference Programme

Thursday, 29 January 2015

18.30 **Pre-conference Reception (Foyer West, KOL floor D)**

Friday, 30 January 2015

9.00-9.30 **Conference Opening (Aula KOL-G-201)**

9.30-11.30 **Political Identity Visualised (KOL-E-18)**

Chair: Alfonso J. Garcia Osuna

Odile Heynders • The Blackness of Black Pete: The Call for Literary Imagination in Regard to the Dutch Tolerant Identity

Olga Timofeeva • The Bayeux Tapestry and Political Identities in post-1066 England

Cam Sharp Jones • Identity Visualised: Indian Tribes and Visual Culture, 1832-1900

Pia Florence Masurczak • Visualizations of 'India': The Representation of the 'Nautch Girl' in Travel Writing and Photography

9.30-11.30 **Photographic Identities (KOL-E-21)**

Chair: Ece Aykol

Fabio Pezzetti Tonion • Photography, Autobiography and Memory in Karin's *Face*

Teresa Bruś • Selfies and the Self

Silvia Villa • Photographic Representations of the Thinker: Žižek, Critical Theory, and the Media

Nastasia Louveau • Dead Photographers and Wailing Mothers: A Rhetoric of the Photographic Image in Graphic Narratives about the War

11.30-12.00 **Coffee Break**

12.00-13.00 **Textual Mazes and Fragmented Identities (KOL-E-18)**

Chair: Daniel Graziadei

Martina Allen • Imagining Disordered Identities: Steven Hall's Raw Shark Texts and Anthony Nellson's *The Wonderful World of Dissocia*

Daniel Lüthi • Labyrinths in Stone and Mind: The Architectural Gothic of Mervyn Peake

12.00-13.00 **Religious Iconography in Renaissance Literature (KOL-E-21)**

Chair: Steven Howe

Anoinina Bevan Zlatar • John Milton, *Paradise Lost*, and the Perils of Picturing the Invisible God in Reformation England

Cyril L. Caspar • Sir Walter Raleigh's Profound Use of Imagery in "The Passionate Mans Pilgrimage" (1604)

13.00-14.30 **Lunch (Dozentenfoyer, ETH)**

14.30-15.30 **Keynote Address (Aula KOL-G-201)**

Prof. Dr. Chris Morash (Trinity College Dublin) • W.B. Yeats's *The Dreaming of the Bones*: Theatre Space and the Time-Image

Chair: Johannes Riquet

15.30-16.00 **Coffee Break**

16.00-18.00 **Cross- and Intermedial Identities (KOL-E-18)**

Chair: Silvia Villa

Kangqin Li • A Kodak Refraction of the Short Story: Re-reading Henry James' "The Real Thing" (1893)

Mehdi Ghasemi • An Equation of Identity: Voice + Vision in Richard Wright's *12 Million Black Voices*

Ece Aykol • "They think I'm the Second Grip": Re-Imaging History in Adam Thorpe's *Still*

Manuel Azuaje-Alamo • Between Words and Images: The Influence of Chinese Characters on the Brazilian Concrete Poetry through the Works of the Poet and Translator Haroldo de Campos

16.00-18.00 **Visualising War (KOL-E-21)**

Chair: Kath Woodward

Martin Heusser • The YP 13 Disaster: Memory Counter Memory in Vietnam Era Photojournalism

Elisabeth Bronfen • An American War Correspondent in Hitler's Bath-tub: Women Viewing World War Two

Jessica Johnson • Refashioning Identity Draper Style: The Contemporary Representation of America's Forgotten Warriors

Roland Seelentag • Don't Be the Superhero: Heroes and Superheroes in the Comic Book Series THE'NAM

19.20 **Conference Dinner (meeting point at Bürkliplatz)**

Saturday, 31 January 2015

8.30-10.00 **Graphic Memoir (KOL-E-18)**

Chair: Roland Seelentag

Bina Toledo Freiwald • Dreamscapes: The Representation of the Unconscious in Alison Bechdel's Graphic Memoir *Are You My Mother?*

Mercedes Peñalba • Identity and Self-Reflexivity in the Graphic Memoir

Nancy Pedri • Troubling the Visual: Photography in Graphic Memoir

8.30-10.00 **Words and/as Images: Theorising the Intersection of Textuality and Visuality (KOL-E-21)**

Chair: Christina Ljungberg

Tilo Reifenstein • Drawing on Writing | Writing on Drawing

Catherine Hamel • A Life Misremembered

Stephanie Schneider • The Logic of Disembodied Images: Charles Peirce on Experience, Representation and (Dis-)Embodiment

10.10-11.10 **Keynote Address (Aula KOL-G-201)**

Prof. Dr. Kath Woodward (Milton Keynes) • Being There; Being Seen to be There

Chair: Martin Heusser

11.10-11.40 **Coffee Break**

11.40-13.10 **Islands and/as Images (KOL-E-18)**

Chair: Chris Morash

Daniel Graziadei • “Come See My Land”: Watching the Tropical Island Paradise Die in Poetry

Johannes Riquet • Islands as (Floating) Images: Theorising Island Poetics

Christina Ljungberg • On Island Time: R.L. Stevenson and the Islomaniac Imagination

11.40-13.10 **Identity as Artistic Creation in the Works of Vladimir Nabokov (KOL-E-21)**

Chair: Barbara Straumann

Mikołaj Wiśniewski • Self as Cinematographic Projection in the Works of Vladimir Nabokov

Andrzej Księżopolski • Stepping into the Picture: The Merging of the Real, Visual and Textual Dimensions in Vladimir Nabokov’s *Glory*

Irena Księżopolska • Ghostly Identities: Proleptic Memory as an Element of Self-Formation in *The Eye*

13.10-14.30 **Lunch (Foyer West, KOL floor D)**

14.30-16.00 **Images in Literature and Narrative Identity (KOL-E-18)**

Chair: Nancy Pedri

Nicole Frey Büchel • Jane or Jasmine? - From Self-Alienation to Narrative Identity

Alexander Myers • ‘Framed’: Art, Arcadia and Images of Identity in John Banville’s “Frames” Trilogy

Tina Müller • The Awakening Conscience Model: An Analysis of Dorothea Brooke’s Individualization Process

14.30-16.00 **National Identity and Visual Culture (KOL-E-21)**

Chair: Bina Toledo Freiwald

Alfonso J. García Osuna • Framing National Identities: United States Filmic Narratives and Their Impact on Latin American Identity Type-casting

Lorena Morales Aparicio • Pipilotti Rist's *I Couldn't Agree With You More*: The Ethical Integrity of Being Swiss

Steven Howe • Visualising the Revolution: The *Fête Révolutionnaire* in John C. Cross's *Julia of Louvain*; or *Monkish Cruelty* (1797) and Heinrich von Kleist's *The Earthquake in Chile* (1806)

16.00-16.30 **Coffee Break**

16.30-18.00 **Artist's Panel: Images of Identity (Aula KOL-G-201)**

Chair: Michelle Dreiding

Teresa Chen • Dragon Ladies and Bleeding Butterflies

Daniel Graziadei • Images for the I

Sana Khalesi • My Eye-ran Off

18.00-18.15 **Closing Remarks (Aula KOL-G-201)**

19.30 **Conference Dinner (Restaurant Turm)**

Sunday, 1 February 2015

9.45 **Excursion (meeting point in front of the main building KOL)**

Social Programme

Reception on Thursday The reception will be held in the Foyer West, located in the main building KOL on floor D, from 18.30-20.30.

Dinner on Friday Meeting point: Bürkliplatz at 19.20

The MS Etzel, a preserved motor ship built in 1934, will take us on a relaxed ride on Lake Zurich and give you the chance to get to know the city and its surroundings from another angle. On board, we will enjoy a traditional Swiss cheese fondue in a cozy atmosphere.

Cost: CHF 55

Dinner on Saturday Meeting point: Restaurant Turm at 19.30

Address:
Obere Zäune 19
8001 Zürich

Cost: CHF 45

After dinner, you are welcome to join us for a short walk around the old town of Zurich, followed by drinks in the Cabaret Voltaire, the birthplace of Dadaism.

Excursion on Sunday Meeting point: in front of the university building (KOL) at 9.45

We will take a tram to the Museum Rietberg, where we will get a private tour (in English) of the fascinating permanent collection exhibiting art from Asia, Africa and Ancient America. Afterwards, we will visit the Grossmunster, a former Augustinian monastery and one of Zurich's most famous landmarks. From its tower, you will get the chance to admire the stunning view over Zurich's old town and the lake.

Cost: CHF 15



top left: MS Etzel
bottom left: View from Grossmünster

top right: Museum Rietberg
bottom right: University of Zurich

Abstracts Keynote Speakers

Prof. Dr. Chris Morash (Trinity College Dublin, Ireland)

W.B. Yeats's *The Dreaming of the Bones*: Theatre Space and the Time-Image

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Images of identity are often bound up with an awareness of place, and the particularity of place. However, place is not purely a spatial concept; if place is produced through memories, associations, and residues of past events, it is equally a temporal concept. This paper will look at a play by W.B. Yeats – *The Dreaming of the Bones* – written in response to one of the key events in modern Irish history, the 1916 Rising, in which questions of identity were contested in a military uprising whose meaning continues to be disputed. Drawing upon Deleuze's formulation of the 'time-image' (which in turn goes back to Bergson), we will explore a play that is consciously concerned with the spatial and temporal axes of the production of identity. The paper will refer closely to *The Dreaming of the Bones*.

Biographical Note

Chris Morash became the inaugural Seamus Heaney Professor of Irish Writing on January 1, 2014. Chris Morash's research interests range across a number of areas in the wider field of Irish Studies. His most recent book, co-authored with Shaun Richards, is *Mapping Irish Theatre: Theories of Space and Place* (Cambridge, 2013), which uses Irish theatre over the past century as a ground on which to think spatially about performance.

Prof. Dr. Kath Woodward (Open University, UK)
Being There; Being Seen to Be There

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This paper explores a particular aspect of the imaging and imagining identity; the issue of the authenticity which might be conferred by being physically present in a particular place and being seen to be there. For example, in sport you are a 'real' fan if you are actually there at the sporting event. It is seen as more authentic to be present in the audience of live theatre or opera than to view, for example an opera, as it is performed, but at your local cinema. The process of looking and being looked at has been theorised as the 'gaze' in Laura Mulvey's work on Visual Pleasure in relation to film (1975), which I have recently reconceptualised in my work on the Politics of In/visibility (2015). What is the relationship between actual embodied presence and virtual representation? How are bodies implicated in the visibility and visualising of selves? I use examples taken from the sport of boxing, which has a culture of differentiating between what is dramatic and what is real and the authenticity of being at a fight rather than being watching it on television, and from my recent work on the politics of the gaze, to explore some of the complexities of the processes of looking and being looked at.

Biographical Note

Kath Woodward is Professor of Sociology and Head of Department in the Sociology Department at the Open University, UK. Her interests bring together feminist theory, gender studies and sport. She is author of *Boxing, Masculinity and Identity*, *Social Sciences: The Big Issues*, *Why Feminism Matters*, *Embodied Sporting Practices*, and *Sex, Power and the Games*.

Abstracts A-Z

Martina Allen (Goethe-University Frankfurt, Germany)

Imagining Disordered Identities: Steven Hall's *Raw Shark Texts* and Anthony Neilson's *The Wonderful World of Dissocia*.

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In my presentation I am going to focus on forms and effects of visualizing fragmented identities in Steven Hall's novel *Raw Shark Texts* and Anthony Neilson's play *The Wonderful World of Dissocia*.

Dissociative disorders have become a popular topos in fiction, as more and more books, films and plays centre on the inner worlds of characters who experience a sense of profound self-fragmentation¹. The worlds they construct in order to cope with trauma and maintain a positive self-image are generally portrayed as equally disturbing, colourful and exuberant. As a result, 'reality' and 'self' are shown to be interdependent and precarious constructions. The narrative and visual techniques employed in the two works I would like to explore here open up fascinating worlds for the reader/audience to immerse in and simultaneously serve to illustrate the mechanisms of psychic (re-)organisation.

Neilson's play takes the audience into the protagonist's mind, to the magical land of *Dissocia* which Lisa has created to cope with her traumatic memories. Its vivid colours and anarchic logic evoke childhood fears and dreams. The irresistible pull exerted by this deranged fairy-tale land, however, also foregrounds the structural similarities between pathological dissociation and entertainment as an avenue for 'normal' escapism. The autodiegetic narrator of *Raw Shark Texts* refuses to believe that his amnesia and bizarre experiences are caused by the dissociative disorder diagnosed by his psychiatrist; instead, he believes that he is being chased by a memory-eating shark. The reader is thus confronted with two opposing reality designs she has to try to reconcile. Numerous typographic images within the book illustrate this psychological and narrative split already indicated by the title, a near-homonym of 'Rorschach test'.

¹ E.g. novels such as Chuck Palahniuk's *Fight Club* (1996), Will Self's *My Idea of Fun* (1993), Tessa Jones' *Fragments* (2003), Dennis Lehane's *Shutter Island* (2003), and films such as *A Beautiful Mind* (2001), and *Sucker Punch* (2011).

I believe that these representations of identities in crisis also provide valuable insights into the processes of cognitive detachment that occur during the immersion in fictional worlds. As the literary prototypes of *Alice in Wonderland* and *Don Quixote*, invoked respectively by Neilson and Hall, show, escapes into fiction can strongly affect the traveller's subsequent construction of self and reality.

Biographical Note

Martina Allen is a researcher at Goethe-University Frankfurt where she teaches English Literatures and Cultures. Before this, she was a member of the DFG-funded graduate college *Das Reale in der Kultur der Moderne* at Konstanz University. Her PhD thesis on generic experimentation in contemporary literature has been nominated for the 2015 Dissertation Prize (awarded by the Deutscher Anglistenverband). Her current project explores the interactions and intersections between discourses on fictionality and madness.

Ece Aykol (La Guardia Community College, USA)

"They think I'm the Second Grip": Re-Imagining and Re-Imaging History in Adam Thorpe's *Still*

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The contemporary British author Adam Thorpe, in *Ulverton* (1992) and recently in *On Silbury Hill* (2014), explores the interrelatedness of place and time. This bond also reveals the complex relationship between memory and history in ways suggestive of the French historian Pierre Nora's concept of lieux de mémoire, realms of memory.

According to Nora, such sites emerged in the twentieth century to provide "a sense of historical continuity" in the face of the gradual decline of "real environments of memory." Thorpe's imaginary town, Ulverton and Silbury Hill in Wiltshire are such locations that embody a much-needed "sense of historical continuity" in the twenty-first century.

In this paper, I will focus on Thorpe's second novel, *Still* (1995), which I will argue provokes a more unconventional way to think about the concept of lieux de mémoire. In this stream of consciousness novel, the push

and pull between still and moving images described verbally mirror the interplay of memory and history in lieux de mémoire. Analog film, in *Still*, has a role similar to that of Nora's history in the twentieth century, in that it deforms, transforms, and penetrates the still images' spatial and static qualities in order to awaken a petrified past. The narrative oscillates between private memories and national and cultural history; the still images and fragments of film are configured as vessels that transport historical content into the present.

In this process, I will argue that the identity of the (British) historian tasked with the responsibility of remembering is also redefined. The novel's protagonist, Ricky Thornby, is an unreliable narrator and self-proclaimed family historian committed to documenting the twentieth century primarily through images. His role is determined by his maternal ancestors' last name identical to the famous British family of historians: the Trevelyans, while his last name, "Thornby," assonates with another family of historians and intellectuals: the Toynbees. In evoking G.M. Trevelyan and Arnold J. Toynbee, Thorpe proposes a thought-provoking poetics of historical fiction for the twenty-first century.

Biographical Note

Ece Aykol is an Assistant Professor of English at City University of New York's La Guardia Community College. She received her doctorate from the Graduate Center of the City University of New York and taught at Virginia Commonwealth University prior to her recent return to CUNY. Her research and teaching focus are the contemporary novel and film. Her primary areas of interest are memory and word/image studies. She has presented and published on the works of Orhan Pamuk. She has also delivered papers on Pat Barker, W.G. Sebald, and Sam Taylor-Wood.

Manuel Azuaje-Alamo (Harvard University, USA)
Between Words and Images—The Influence of Chinese characters on the Brazilian Concrete Poetry through the Works of the Poet and Translator Haroldo de Campos.

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This paper seeks to present an analysis of the influence of Chinese characters on the Brazilian Concrete Poetry movement that was born during the decade of the 1950s. Concrete poetry, or visual poetry, as it is sometimes called, consists in rearranging the lines of a poem in order to create an image or background that refers back to the semantic content of the lines from which it is made. I will argue that concrete poets' understanding of the Chinese script system, based on the earlier and not-always-precise writings of Ezra Pound and Ernest Fenollosa, made them consider Chinese characters as visual vehicles of poetic content, and made them read East Asian poetry as one of the influences to their own project.

In this paper I will develop my argument by considering the work of the Brazilian poet, critic, and translator that was at the center of the movement: Sao Paulo-born Haroldo de Campos (1929-2003). As a poet, Haroldo de Campos focused on the materiality of language as made up of visual icons in order to open up the poetic language to new possibilities that the concrete poets sought. One of the surprising sources of their inspiration for this project was their great interest in Chinese characters (漢字) and the Chinese and Japanese poetry written in this script.

In my talk, I will trace de Campos' early poetic works before focusing on his book on the aesthetics of Chinese characters *Ideograma* (1977) and his translation of the classical Japanese Noh piece *Hagoromo de Zeami* (1993). They both are representative instances of an East-West visual exchange that helped shape one of the major movements in Brazilian poetics in the 20th century.

Biographical Note

Manuel Azuaje-Alamo is currently a PhD. student at Harvard University's Department of Comparative Literature. He obtained a BA from the University of Alberta, and a MA from the University of Tokyo. His dissertation project deals with the reception and the impact of classical and

modern East Asian literature on 20th century Latin American literature, with a special focus on the translations of these, written by Octavio Paz, Jorge Luis Borges and Haroldo de Campos.

Antoinina Bevan Zlatar (University of Zurich, Switzerland)
John Milton, *Paradise Lost*, and the Perils of Picturing the Invisible God in Reformation England

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In *Paradise Lost*, the blind John Milton describes the indescribable in astonishingly visual terms. The reader *sees* Satan in hell (Book I, II and X), and, more audaciously still, God the Father and the Son in heaven (Book III), and is delighted with the picture of prelapsarian Eden (Books IV-IX). Yet, the risk of committing idolatry when picturing that ‘which is far above the perception of the eyes’ (Calvin, *Institutes*), in particular the three-persons of the Godhead, had been hotly debated since the Reformation, and images of the Trinity in churches across Protestant Europe had been the targets of iconoclasm. Nowhere was the debate on religious images more protracted than in England – Milton would witness its resurgence in the 1630s and 1640s on the eve of the Civil Wars.

This paper proposes to read Milton’s depiction of the three-persons of the Godhead in *Paradise Lost* in the light of the long English Reformation debate on images. It argues that the religious visual landscape was far more complex in England than hitherto supposed and puts pressure on the critical commonplace that Milton the Puritan was iconoclastic.

Biographical Note

Antoinina Bevan Zlatar is the author of *Reformation Fictions: Polemical Protestant Dialogues in Elizabethan England* (OUP, 2011). She is currently an SNF Research Associate at the English Department of the University of Zürich, preparing a monograph titled ‘Making and Breaking Images in John Milton’.

Teresa Bruś (University of Wrocław, Poland)
Selfies and the Self

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Photographic cameras make it possible for individuals to present themselves to others, to assume and feel agency, also to change it, to utilize agency to claim participation in diverse collectivities. More recently, digital cameras have presented their users with astonishing ways to encourage but also to disseminate diverse acts of agency. This paper proposes to bring to the fore the selfie (an emerging sub-genre of self-portraiture) as a new cultural product responsible for mediation, production, and transmission of subjectivities in the global mediascapes. Framing the subject in ways which defy ennobled aesthetic principles of photography, its cultivated artistry, selfies reconfigure and adapt ways the subjects represent and understand themselves. The paper argues that selfies create visual spaces of novel modes of selfhood, of its certification and assertion.

Biographical Note

Dr hab. Teresa Bruś is an associate professor at the University of Wrocław, Poland. Her interests include modern poetry, visual culture, photography, life writing. She teaches M.A. seminars on autobiography, electives on the poetry of the 1930s, English modernism and portraiture. Her doctoral dissertation focused on aspects of “profound frivolity” in W. H. Auden’s poetry. She is also a graduate of the International Forum of Photography in Poland. She has published on various aspects of life writing and photography. She is the author of *Life Writing as Self-Collecting in the 1930s: Cecil Day Lewis and Louis MacNeice* (2012).

Cyril L. Caspar (University of Zurich, Switzerland)
Sir Walter Raleigh's Profound Use of Imagery in "The Passionate Mans Pilgrimage" (1604)

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"Give me my Scallop shell of quiet, / My staffe of Faith to walke upon, / My scrip of Joy, Immortal diet, / My bottle of salvation: / My Gowne of Glory, hopes true gage, / And thus Ile take my pilgrimage." These opening lines of "The Passionate Mans Pilgrimage," attributed to Sir Walter Raleigh, feature a peculiar use of Catholic imagery for a dedicated Protestant writing at the beginning of the seventeenth century. In the poem that follows, the speaker describes his own fate on the scaffold and how his soul is taking the last pilgrimage to a heavenly court of justice where he will face a fair trial (unlike his earthly one). But the question remains: how can a set of images that is highly suggestive of the traditional paraphernalia of a medieval pilgrim be reconciled to the religious identity of a Protestant courtier, explorer, and poet? Many critics have grappled with this issue: while some question Raleigh's authorship due to the poem's explicitly Catholic imagery (Pierre Lefranc, Philip Edwards), others try to corroborate his authorship by adducing evidence from a Book of Hours that belonged to Raleigh which exhibits a miniature of St. James carrying some of the items mentioned above (Rosemond Tuve, Stephen Greenblatt). This paper aims at revisiting the discussion of Raleigh's authorship by providing more evidence from the said manuscript (Oxford Bodleian MS Add. A. 185). One of the main arguments will be that other miniatures that precede or succeed St. James evoke a sense of martyrdom that ties in well with the tone of Raleigh's poem, thus making his authorship even more compelling. Having considered this pilgrimage related imagery, I will then move on to show how other images and symbols are added to the pilgrim's journey to eternity, where his decapitated self is equipped with an everlasting head, a new identity for the time to come.

Biographical Note

Cyril L. Caspar is a PhD student at the University of Zurich. He studied English and Theology at the University of Zurich (B.A. 2010, M.A. 2013) and at Florida State University. His dissertation is provisionally

entitled *The Last Pilgrimage to Eternity: Early Modern Poets and Their Eschatology* and focuses on the literary mechanisms of the “last pilgrimage” as a life-transcending metaphor.

Teresa Chen (Zurich, Switzerland)

Dragon Ladies and Bleeding Butterflies: A Glimpse of an Artistic Approach

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My research began as a way to extend my own artistic practice by exploring how contemporary visual artists – especially women with (East) Asian diasporic backgrounds – express ideas or meanings about Otherness and issues of belonging in their art. I contend that visual art can challenge conventional assumptions and encourage a way of seeing identities as intersectional and relational processes. My methodology was a comparative analysis of selected pairs of artists – where at least one was a woman artist of (East) Asian diasporic background – using a proposed set of categories. The framework of my research was original not only because it was written from the perspective of a practicing artist, but also because the focus on artistic practices from women artists with (East) Asian diasporic backgrounds was located within a larger context which included other American and European artists of various cultural backgrounds.

With regards to historical representations of Asian women in American and European cultures, theorist Renee E. Tajima identified “two basic types: the Lotus Blossom Baby (a.k.a. China Doll, Geisha Girl, shy Polynesian beauty), and the Dragon Lady (Fu Manchu’s various female relations, prostitutes, devious madames)” in her oft-cited essay “Lotus Blossoms Don’t Bleed: Images of Asian Women” (309). The “Lotus Blossom Baby” has historically been a more popular depiction providing a delicate, feminine and passive, yet exotic love interest to the white hero and is embodied in the popular Madame Butterfly archetype while the “Dragon Lady” is sexually seductive but devious and manipulative. These stereotypes can be seen as binary opposites or a pair of related concepts which are diametrically opposed, but which both eroticize the

Asian woman as an exotic Other.

For this conference, I would like to present some of my artwork shown in two exhibitions “Return of the ‘Yellow Peril’” (2012), a collaborative project with another Zurich-based artist, Cat Tuong Nguyen, and “Death of a Butterfly” (2013), a solo exhibition, that addressed these stereotypes and which were exhibited during the completion of my dissertation.

Biographical Note

Teresa Chen (www.teresachen.ch) is a Zurich-based independent visual artist. She has degrees in Computer Science (Brown University) and Photography (Zurich University of Arts) and recently completed her PhD (Plymouth University) with a dissertation entitled *Between Selves and Others: Exploring Strategic Approaches within Visual Art* (2014). Her artistic practice investigates impressions of dislocation. She is represented by the Galerie Bob Gysin (www.bg-galerie.ch).

Nicole Frey Büchel (University of Zurich, Switzerland) Jane or Jasmine? – From Self-Alienation to Narrative Identity

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On her journey from India to America, the eponymous protagonist in Bharati Mukherjee’s novel *Jasmine* is on a quest for selfhood. For much of the novel, Jasmine is either given different names and identities by others or simply adopts pre-existing images of female subjectivity – above all that of Jane Eyre – to define herself. At first, these ego-ideals seem to provide her with a point of reference for her identity. But when considering Pam Morris’ argument that this kind of aspiration to become like the desired image results in “identification with alienation” because “what is desired must be lacked,” Jasmine’s very absence of a meaningful, individual self is revealed and it becomes evident that she is actually experiencing a crisis of identity¹.

As my reading of the text will show, the novel not only documents this crisis, but it also suggests a possible remedy, in that it ultimately

¹ Morris, Pam. “From Margin to Centre.” Introduction. *Dickens’s Class Consciousness: A Marginal View*. New York: St. Martin’s Press, 1991, 1-17.

proposes a different concept of identity-construction, namely that of narrative identity (cf. Ricoeur, Neumann & Nünning). Jasmine succeeds in overcoming alienation and filling the void at the core of her self with meaning when she rejects the idea that selfhood results from the mere identification with static images and instead actively 'presences' her self in a continuous narrative process. In that her narrative identity is shown to be an open project and subject to refiguration, the novel challenges teleological definitions of identity. Such a postmodern conception of selfhood has an impact on the genre of the Bildungsroman since attention is directed away from the fully-developed self that is typically expected to evolve at the end of a traditional novel of formation towards the process of the protagonist's continual self-construction in the text.

Biographical Note

Nicole Frey Büchel is an academic associate at the English Department of the University of Zurich, where she works as an instructor and student advisor for future secondary school teachers. Her main research areas include British and American literature, narrative and identity formation as well as performance studies.

Alfonso J. García Osuna (The City University of New York, USA)
Framing National Identities: United States Filmic Narratives and Their Impact on Latin American Identitary Typecasting.

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Nietzsche (*The Genealogy of Morals*) and Castoriadis (*The Imaginary Institution of Society*) agree that identitary logic enables society to generate the positive, imaginary structures and principles that allow it to function. Since its inception and because of its comprehensive reach, film has been a relevant medium for the establishment of national identitary logic. But identity syllogism affects those groups that are protected by its ideological design as well as those who are left exposed and deemed superfluous to the national project. In its early development of the medium, the United States was producing and exporting film narratives (*Birth of a Nation*, the "Broncho Billy" sagas) that reflected its particular identitary logic; this

was imitated, ignored or expressly rejected in Latin American countries in a variety of ways and for a variety of reasons that divulge and describe those nations' distinct identitary strategies. In this conversation I aim to illustrate how the core rationale for these strategies has been formulated by local dominant groups and is grounded on their ideological agenda. I do so by studying how the "business" of film has been conducted in the USA and in several Latin American nations, how each created images of archetypal individuals and negotiated the moral, ethical and even physical characteristics of such individuals through distinct, uncomplicated stereotypes and predictable denouements.

Biographical Note

Alfonso J. García Osuna is the Chairperson of the Department of Foreign Languages. He received his Ph.D. (1989) from the Graduate School and University Center of the City University of New York; his doctoral dissertation, *El Cróton en la Tradición Lucianesca*, explores the classic sources of *El Cróton* and other dialogues of the Spanish Renaissance, specifically tracing the contributions of II Century Syrio-Greek philosopher Lucian of Samosata and establishing the concept of a Lucianesque "tradition" in the Spanish Golden Age.

Mhedi Ghasemi (University of Turku, Finland)

An Equation of Identity: Voice + Vision in Richard Wright's *12 Million Black Voices*

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Richard Wright's *12 Million Black Voices*, first published in 1941, is a photo-documentary or pictorial counterhistory narrative, which depicts the bitter experience of African Americans and their harsh lives from their transportation to the New World to the time of the Great Migration. The book combines Richard Wright's prose with a number of photos selected by Edwin Rosskam from the Farm Security Administration (FSA) files. Thus, the book is a documentary record in both pictures and text representing the history of millions of African Americans who have come up from slavery to another form of slavery, including sharecropping, maid,

tenant farming, mammy, migrant workers, industrial laborers, etc.

In this essay, I approach Wright's *12 Million Black Voices* to show his variegated effort to inscribe a revised sense of US history with African Americans as its agents and to examine the book with a focus on the terrains which reflect identity and collectivity for African Americans. I show how Wright creates identity through the interaction between text and photo which represent voice and vision for African Americans. In addition, I show how Wright extends the circle of collectivity to include all white Americans. I also approach a number of the photos used in the book from Roland Barthes's standpoint so as to argue how the photos provide a visual witness to the history of African Americans, coloring Wright's work with the hues of historicity and identity.

Biographical Note

Mehdi Ghasemi is a PhD student in the Department of English at the University of Turku, Finland. His doctoral dissertation examines a number of Suzan-Lori Parks's plays from the perspectives of postmodern drama and African American feminism. His most recent essays are "Revisiting History in Hayden White's Philosophy," published in *Sage Open*, "History Plays as/or Counterhistory Plays: A Study of Suzan-Lori Parks's Major Plays," published in *Marang: Journal of Language and Literature*, and "Sleep, Death's Twin Brother: A Postmodern Quest for Identities in *The Death of the Last Black Man*," forthcoming in the next issue of *Orbis Litterarum*.

Daniel Graziadei (Munich, Germany)

"Come see my land": Watching the Tropical Island Paradise Die in Poetry

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My contribution will focus on 'visuality in literature', 'visual images in verbal texts', 'space and vision', 'transmedial and crossmedial texts', 'iconicity', as well as 'words and images in advertising' via a close reading of Olive Senior's "Rejected Text for a Tourist Brochure".

The poem begins with an explicit invitation to come and see the home

island of the lyrical I, thus allowing for a pointed discussion of the visual qualities of the remote yet easy to reach tropical island paradise. Tracing a lineage from the exoticist gaze of the romantic period to postmodern tourism advertisement the poem highlights their destructive potential¹. The poem demands the deconstruction of island visualizations while it sings the total destruction of the insular biosphere and announces a media change in order to continue to serve the sensationalist and escapist gaze: from soil to video with “Reggae soundtrack and all”².

My investigation will therefore focus on the visual strategies utilized in the poetic (de)construction of the post/colonial³ tropical island imaginary and its cynical critique of the visual and material consumption of the Caribbean⁴. I will show how this highly ironic poetic mockery of tourist advertisements challenges, subverts and annihilates visualizations of the island paradise, thus reaching beyond the Caribbean and the tropics in order to span the whole earth in the anthropocene.

Images for the I

Daniel Graziadei will read one previously published and one previously exposed poem as well as three unpublished poems. Every poem will be accompanied by a photograph. The five works can be read as circling around the multiple meanings of the conference title “Images of Identity”, with a special focus on the visibility of identitarian processes, the make-up, danger and power of identity-changing frontiers as well as the close relation between I and eye, between perspective and self-construction.

“Questions from both ends of the mark” was first exhibited as part of the Solo-exhibition “Never odd or even” by jewellery artists Tanel Veenre

¹ Grove, Richard H. *Green imperialism: Colonial expansion, tropical island Edens and the origins of environmentalism, 1600 1860*. Cambridge: Cambridge Univ. Press, 1995.

² Senior, Olive. *Over the Roofs of the World*. Toronto: Insomniac Press, 2005: 5354. and Senior, Olive. “Rejected text for a tourist brochure” in: Jane Bryce (ed.). *Caribbean dispatches: Beyond the tourist dream*. Oxford: Macmillan Caribbean, 2006: 23.

³ Bongie, Chris. *Islands and exiles: The Creole identities of post/colonial literature*. Stanford, California: Stanford Univ. Press, 1998.

⁴ Sheller, Mimi B. *Consuming the Caribbean: From Arawaks to Zombies*. London: Routledge, 2008.

and Märta Mattsson together with composer Lauri-Dag Tüür during Schmuck 2014 at 84GhZ in Munich. “Blue yet defining” was published in *aspeers. emerging voices in american studies* 2 (2009) and is one of his first combinations of photography and lyrics. It is a fruit of his backpacking trip through Mexico, Cuba, Jamaica, Belize and Guatemala in 2007. This poem is especially concerned with the myth of the nation and its cartographic depiction colliding with geomorphological evidence as well as migratory patterns. In a similar vein “Looking for the I in borderland” is focusing on the oscillating trickster-figures of the in-between, neither here nor there but everywhere and evading detention and identification. “Pictures of past masques” is concerned with the abyss that opens when trying to define people – especially dying loved ones – via a picture (or a poem). “I have killed tonight” tells about a brutal experience that changes a critical perspective of the self for a more transcendental and all-embracing perspective on the world.

Biographical Note

Daniel Graziadei was born and raised in the South Tyrolean Alps and studied Comparative, English, and Spanish literature at Ludwig-Maximilians-Universität (LMU) Munich. He is currently investigating contemporary Caribbean literatures from a spatial perspective, focusing on the identity-establishing power of such literary concepts as “island” and “archipelago.” His webpage www.danwillschreiben.de features links to his poetry, prose, and blogs in German and English.

Catherine Hamel (University of Calgary, Canada)

A Life Misremembered

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A Life Misremembered studies the oscillation of words and images in the process of identity formation. The boundaries of identity are understood as productive lines of confrontation to be crossed rather than borders to be sealed. The specific cartography of forced displacement is drawn out in the unresolved existence that oscillates between the dangerously manipulative memories of a lost place and the joy of adaptation to new

cultures and their accompanying space. It is a rich existence that defies the comfort of stale meaning. Life relentlessly demands to be reinterpreted from a different point of view.

Drawing and text are the sites of migration of knowledge with the underlying assumption that one thinks with one's hands, rather than pre-determining thought in one's head. Drawing is a thinking tool towards writing, and writing provokes the lines in return. Each medium offers secrets to be discovered in a delicate balance between loss and discovery. In images are traces of unrestricted human habitation. In words, translated from many languages, lingers the attempt to move beyond visual predictability. It is a process of constantly translating oneself across the limits encountered in each form of expression. Living within the ebb and flow of discovery is an ongoing negotiation that challenges segregation and the parceling of thought. One persistently exists between conditions, perpetually crossing the borders of habit. It is a rich existence that defies the comfort of stale meaning.

The surviving body of war, violent and violated, is the stage. It is author, illustrator, and performer to the many foolish witnesses. In its many expressions, it evades arbitrary imposition of external systems and becomes a reconciliatory attempt between politics and space. This is a story that cannot be accurately told, but constantly attempted.

Biographical Note

Catherine Hamel is an Associate Professor in Architecture at the Faculty of Environmental Design at the University of Calgary. Her interests lie in the potential role of architecture as an instrument for social dialogue. Specific themes investigated to date include identity and estrangement in the context of post-war reconstruction and exile; architecture and justice; memory in the scarred body and the voicing of political experiences in public space.

Martin Heusser (University of Zurich, Switzerland)
The YP 13 Disaster: Memory Counter Memory in Vietnam Era Photojournalism

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On April 16, 1965 – only months after the U.S. officially entered the war against North Vietnam – LIFE magazine published a dramatic 14-page report about a nearly fatal helicopter mission. Written by the war-seasoned star photographer Larry Burrows and illustrated with nearly two dozen of his photographs, the essay stands out as one of the most impressive contemporary pieces published on the fighting that went on in the jungles and rice paddies of an unknown country on the other side of the globe.

Much of the power of the report is owing to the artistic and technical brilliance of Burrow's visual style. But while the narrative may seem primarily a story of heroism in defeat, the sophisticated crossmedial orchestration elegantly transcends any notions of melodrama: "One Ride with Yankee Papa 13" addresses fundamental questions concerning national identity as it presents – and with that, presences – images of those who fight the very war of a nation which defines itself at the time by waging it. Perfectly poised between what the American historian John Bodnar calls "official" and "vernacular" cultural discourse, Burrows' essay forges, as I argue, an immensely powerful counter-memory in the best Foucauldian sense while it simultaneously corroborates the very official discourse which it aims to dismantle.

Biographical Note

Martin Heusser is a professor at the English Department of Zurich University where he holds the chair for Literatures in English of the 19th and 20 Centuries. His primary research interests lie in word & image studies, American studies and literary theory. At present he is working on a series of articles on issues of national identity in American art and literature.

Odile Heynders (Tilburg University, Netherlands)
The Blackness of Black Pete, the Call for Literary Imagination in Regard to the Dutch Tolerant Identity

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For decades Dutch children have been familiar with the phenomenon of the 'Sinterklaas en Zwarte Piet' celebration, taking place in early December. The story is about the age-old bishop Santa who travels by boat from Spain and brings presents to all the children. Even the smallest town in Holland celebrates the arrival of Sinterklaas in the middle of November, during which the Saint rides on a white horse (Amerigo) through the streets with his black Petes jumping around and throwing sweets into the crowd. Children are made to believe that Santa is real – that is part of the fun to the grown-ups – and that the Black Petes deliver presents at night, entering the different houses by climbing on the roofs. Images of rooftop scenes with the Sint on his horse between chimneys are part of the imaginary scenario of this typical Dutch celebration.

In recent years black people in the Netherlands, and many white people too, have protested against the practice of blacking up in December to play the 'Zwarte Piet' character. The protests intensified in 2013, and the complaints reached the UN, whose judgment was critical: the debate over whether the portrayal of the servant, Zwarte Piet, perpetuates a negative stereotype of Africans and people of African descent has heightened significantly. A group of independent human rights experts called on the Dutch Government to take the lead in facilitating the growing national debate, in order to promote understanding, mutual respect and intercultural dialogue.

The current debate, however, culminating in the dilemma whether the black Piet should be replaced by 'rainbow' Piet or 'yellow cheese' Piet, is more a deadlock than a dialogue, marking the division in Dutch society between universalists and particularists. In this paper it will be argued that this is related to a lack of literary imagination: people in the Netherlands – both opponents and advocates of the Black Piet - have become reluctant to adapt 'feigning' as a creative strategy. Using M. Bakhtin's 'carnival' principle and considering a Quixotic reframing of the Sinterklaas story would give both supporters and critics new ways of thinking

about this story as belonging to the Dutch self-narrative.

Biographical Note

Odile Heynders is a Professor of Comparative Literature in the Department of Culture Studies at Tilburg University and was a fellow at NIAS (Netherlands Institute for the Advanced Study in the Humanities) in 1998/99, and 2004/05. She has published books (in Dutch) on modernist strategies of reading, European poetry, Dutch public intellectual Paul Rodencko, and the history of literature studies in the Netherlands. Her current research project is on writers as European public intellectuals and celebrities. She has a book contract at Palgrave Macmillan for *Literary Writers as Public Intellectuals*.

Steven Howe (University of Lucerne, Switzerland)

Visualising the Revolution: The *Fête Révolutionnaire* in John C. Cross's *Julia of Louvain; or Monkish Cruelty* (1797) and Heinrich von Kleist's *The Earthquake in Chile* (1806)

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The fundamental significance of the *fête révolutionnaire* to the history of the French Revolution has long-since been acknowledged. At least from the moment of the epoch-making *Fête de la Fédération*, begun in Paris on 14 July 1790, the revolutionary festival came to perform a vital ideological function as a means of redefining relations between individual, community and nation and visualising the new identity of the *patrie*. Literary renderings of the trope are common to Romantic writing; frequently, however, allusions to festival imagery are either missed in the critical literature, or else decoded as a general allegory for the revolutionary ideals of liberty, equality and fraternity. The present paper attempts a corrective to such views by providing a recontextualised reading of the imaginative quotation of festival aesthetics in two romantic-era works, John Carpenter Cross's *Julia of Louvain; or Monkish Cruelty* (1797) and Heinrich von Kleist's *The Earthquake in Chile* (1806). The texts share a common stock of themes and topoi familiar from Romantic – and especially Gothic – reflections on the Revolution, including powerful images of thwarted

love, repressive authority and popular violence; in both, moreover, the authors engage a structuring principle which juxtaposes revolutionary festival space with traditional sites of aristocratic and clerical power. As I shall here look to show, the respective trajectories of the two narratives evince, however, very different perspectives on the character of the festival as an enactment of new revolutionary identities and principles: while Cross's text closes with an idealised vision of the festival as an embodiment of liberty, equality and fraternity, Kleist's exposes the utopian moment as an illusory impression, subverting the ideal via an ironic reversal of festival iconography which casts a critical shadow over revolutionary doctrine and developments.

Biographical Note

Steven Howe studied for degrees in German Studies and European Languages, Literatures and Cultures at the universities of Manchester, Hamburg and Exeter, and completed his PhD at the latest of those institutions in 2010. Between October 2010 and April 2014, he was employed as an Associate Research Fellow in the College of Humanities at Exeter; since 2013, he has been affiliated as a Senior Research Assistant to the Institute for Research in the Fundamentals of Law at the University of Lucerne, where he is currently working on a project on narratives of crime and criminality in British and German romantic-era literature.

Jessica Johnson (University of Queensland, Australia)

Refashioning Identity Draper Style: The Contemporary Representation of America's Forgotten Warriors

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For sixty years, the American Korean War veteran's cultural identity has been marked by ambiguity. In contrast, the identities of World War II and Vietnam War veterans - the conflicts between which Korea (1950-1953) is historically situated - are well-established in American culture. Countless works of fiction have immortalised the dutiful and heroic World War II citizen-soldier and the damaged and defeated Vietnam War veteran, while representations of Korean War veterans have been fewer and

more obscure. In the past decade, however, the Korean War veteran has emerged from the shadows of his counterparts in popular fiction, and these new representations have significantly refashioned the Korean War veteran's cultural identity.

Korean War veterans' representation in the decade following the war centred on their inability to meet expectations of heroic masculinity personified by their World War II predecessors, and widespread allegations that a significant number of American POWs had collaborated with the communist enemy. Consequently, fiction of this period portrayed Korean War veterans as weak-willed, vulnerable, and psychologically unstable. This characterization remained largely unchallenged, until recently. Since the war's 50th anniversary, the Korean War veteran's image has been redeemed and "remasculinized" by fictional veterans, including Walt Kowalski in Clint Eastwood's film *Gran Torino* (2008), Frank Money in Toni Morrison's novel *Home* (2012), and Don Draper in Matthew Weiner's television series *Mad Men* (2007-2014). This paper will focus specifically on the iconic Don Draper. Like the other fictional veterans mentioned, Don is haunted by sins he committed during the Korean War. When his commanding officer was killed, he switched their dog tags, thus, ending his life as the weak and victimized "Dick Whitman" and beginning anew as the strong, assertive and masculine "Don Draper". This paper argues that as Don refashions his identity, he is simultaneously reshaping and redeeming the Korean War veteran's identity in American culture.

Sana Khalesi
My Eye-ran Off

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As a female Middle-Eastern artist, the main concern here is representing my multifaceted paradoxical identity through words and images.

In writing poetry, words fall short; in photography, desired locations are relentlessly closed. There are always words unsaid and shots untaken: the dearth of artistic expression that arises from my social milieu and political-cultural issues motivates me to view words and images as comple-

ments.

In the self-shot genre of my photography, there are two principle categories. In the first, "My Eye/I", fragments of poetry are also part of the self-shots: upside-down, in-sequence, duplicated and superimposed. The second, "Run-off", consists of images that are composed of me/part of my body and elements linked to religious beliefs and social oppression. Together, these principles constitute my poet-o-graphical work.

Biographical Note

Sana Khaledi holds a B.A. in English Literature from the University of Shiraz. She is currently working as an independent artist.

Irena Księżopolska (University of Warsaw, Poland)

Ghostly Identities: Proleptic Memory as an Element of Self-formation in *The Eye*

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The Eye offers a view of identity based on human addiction to the observation of self and others. The hypersensitivity of its hero seeks relief through the reimagining of the self as a kind of spectral presence, free from constraints of ethics and existing only as a passionless spectator of reality. The "I" becomes the "eye" and the welcome coolness of the detached observer replaces the turmoil of identity. This spy is concerned, however, with nothing other than watching others' perceptions of his own ghost. There is something sinister in this splitting of the ability to observe from being the object of observation, hinting at mental illness. This text, balancing on the thin line separating reality from a dream, projection from a memory, fear from a real and present danger, develops a precarious metaphysics in which the unreliability of its narrator turns him into a kind of Cartesian demon, succeeding in cancelling the entire world or constructing a substitute otherworld through an unmotivated whim of fancy. This paper will analyze the peculiar relationship between unreliability and visuality in *The Eye*, anticipating Nabokov's other experiments with mad narrators. Nabokov's treatment of the power of the gaze will be examined, and the paper will seek to establish that the reversal of

primacy between consciousness and image/imagination suggests an inversion of the body and soul dualism. Further, the paper will investigate the subtle reordering of reality as reflected in the workings of memory, which is recalibrated to become a proleptic nostalgia, allowing the self to view its present through the eyes of the future, turning current experience into a recollection. In conclusion, the paper will collate Nabokov's idea of creative memory with the notion of identity as a spectral collection of images of the self, reflected in the eyes of others.

Biographical Note

Irena Ksiezopolska, Ph.D., a graduate of University of Warsaw, is currently a lecturer at the University of Social Sciences and Humanities. She has written and published the book *The Web of Sense: Patterns of Involution in Selected Fictions of Virginia Woolf and Vladimir Nabokov*, as well as papers on Woolf, Nabokov, Ondaatje, Spark, Calvino and McEwan. Interests include: Russian and British modernism, postmodernism, comparative literature and cross-cultural studies.

Andrzej Księżopolski (University of Warsaw, Poland)

Stepping into the Picture: the Merging of the Reel, Visual and Textual Dimensions in Vladimir Nabokov's *Glory*

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Nabokov belongs to the group of writers particularly obsessed with visibility. His stories actively engage the reader's ability to visualize the textual world, and descriptions are always precise, vivid and memorable. At the same time, this imagery, while appearing to indicate the existence of concrete and tangible world, is structured through deception and often resembles nothing but a clever illusion of reality. The paper will propose a reading of Nabokov's *Glory* as an investigation of the uncertain relation between the various dimensions of human experience. First, it will analyze the formation of the identity through the visual realm, inhabited through the imagination. Next, it will examine the cultural and historical context of the novel, with an overview of white émigré dreams of penetrating the Soviet border, revealing their affinity with the disastrously

unrealistic exploit of Nabokov's hero. Further, returning to the text, the paper will make a close reading of the episode in which the hero attempts to capture and live out his vision in the village of Moliŕnac, only to realize the illusory nature of his dream, framed by experience. The paper will conclude by demonstrating how the unbridgeable gap between desire and fulfilment not only defines the self of Nabokov's hero but points to the more universal workings of art and its imagery – and the lust for adventure, fuelled by a fabulous image (borrowed from a picture or a text) already carries its own reward within it. This incorporeal fulfilment suggests a primacy of art over the historical "truth" – a notion that carries with it a special attractiveness for those, who may be viewed as history's victims.

Biographical Note

Andrzej Księżopolski has a degree in history and currently is a doctoral student at the Institute of English Studies University of Warsaw. His dissertation topic is *The journey not the destination: (re)definitions of history in Julian Barnes' fiction*. His article titled "History's gaps and memory's bridges: A History of the World in 10 and ½ Chapters" is awaiting publication in the journal *Kronos*, a Polish philosophical quarterly.

Kangqin Li (University of Leicester, UK)

'A Kodak Refraction' of the Short Story: Re-reading Henry James' "The Real Thing" (1893)¹

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Henry James's 1893 story "The Real Thing" remains a classic in the history of the American short story. The story touches on complex issues of representation and is sometimes taken as James' appeal for artistic creativity in an age of mechanical reproduction. Focusing on how the narrator perceives the Monarchs instead of what he sees in them, this paper re-reads James' story and his narrator's dilemma within the context when vision and form in the short story underwent a crisis similar to that

¹ The paper borrows the title from and is in part a critical response to Peter Rawlings's 'A Kodak Refraction of Henry James' "The Real Thing"', *Journal of American Studies*, 32 (1998), 447-62.

of visual art: the short story as an autonomous art form must come to terms with the fact that the genre is also regarded as a narrative or journalistic form. Drawing upon the short story's engagement with visual art, the fundamental change brought by photography to visual representation, and James' own meditation on art and fiction, I hope to explore the intriguing crossroads where a painterly reading of the short story and a photographic reading of the genre meet. I argue that although the narrator, as a painter, dismisses photography as an art form, he adopts nevertheless in his storytelling a mode of seeing that belongs to photography. The Monarchs fail to be the models for his painting; yet, they remain the protagonists of the narrator's story, little different from a Kodak snapshot. The point of the paper is not to lament over the disappearing connection between painting and the short story; nor to celebrate the more evident relation between the photograph and the literary genre. I shall argue that this is not what James wants to say in the story either. Rather, it is to draw attention to the short story's evolving engagement with visual culture and to call for an understanding of the genre, and of literature in general, within the broader realm of reading and seeing, word and image.

Biographical Note

Kangqin Li received her PhD in English and American Studies from the University of Leicester. Her thesis combines a study of visibility in John Updike's short fiction and a re-consideration of the short story as a literary and visual genre. Her current research project explores the visual and material culture in the American short story. Her research interests include the short story, visual culture, word and image, literary and cultural theory, contemporary fiction and poetry, and Asian literature in English.

Christina Ljungberg (University of Zurich, Switzerland)
On Island Time - R.L. Stevenson and the Islomaniac Imagination

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What is an islomaniac? According to Lawrence Durrell who coined the term in his novel *Reflections on a Marine Venus* (1953), islomaniacs find islands “somehow irresistible.” Among those professing islomania is Robert Louis Stevenson who incessantly explored islands both physically and creatively, charting his native Scottish isles as well as those of the South Sea (Pacific) and not least his famous *Treasure Island*, accompanied by its legendary map.

As bounded, visually finite spatial objects which yet permit both entry and exit, islands seem to invite projection and production of imaginary spaces, making them infinitely performative. My contribution looks at the creative as well as cognitive challenge that islands represent, with a particular focus on Stevenson’s mapping of island space and time.

Biographical Note

Christina Ljungberg studied first at Lund University and later at the University of Zurich, where she received her PhD in 1998 and her Habilitation in 2008. She has just completed a book project on maps in fiction and is currently preparing a collection of essays on the interrelations between verbal and visual media and a book on the functions of diagrams and diagrammatic inscription.

Nastasia Louveau (University of Zurich, Switzerland)
Dead Photographers and Wailing Mothers – A Rhetoric of the Photographic Image in Graphic Narratives About the War

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In this paper I would like to highlight the use of photographic images in selected graphic narratives dealing with the war using a documentary approach and how they crystallize rhetorical motives such as the “Wailing Mother” or the “Dead Photographer”.

In “Fax from Sarajevo” (1996), comic book author Joe Kubert tells the story of his real-life Bosnian publisher E. Rustemagić during the siege of Sarajevo. Kubert inserts the fax messages they exchanged in this time period — as facsimile drawings — into the narrative as a tangible if staged testimony to the historical events. Photography is used as a paratextual frame to the story: (a) the comic’s preface contains a B&W picture of a young Bosnian photographer killed during the siege and (b) the epilogue to the comic book is an extensive portfolio full of black and white shots of Sarajevo.

Ari Folman’s animation film „Waltz with Bashir“ (2009) retraces the film-maker’s search for his lost memories of the 1982 Lebanon war and of the Sabra and Shatila massacre through original interviews with witnesses. The feature-length film is entirely drawn by hand except for a short sequence at the very end that shows video footage from the TV coverage. This sequence — appearing thanks to a smart editing trick as the *contre-champ* to Folman’s drawn perspective — shows static shots of wailing mothers looking for the bodies of their dead children and husbands. For Susan Sontag, photographs have been since the emergence of the medium “superior to any painting as a memento of the vanished past and the dear departed”. In the two complex graphic narratives analyzed here, photographic images seem to loom in the margins as some authentic traces of the Real. I will try to show what I recognize as an instrumentalisation of this “authenticity” for affect-triggering purposes.

Biographical Note

Nastasia Louveau studied Slavic and American Studies in Berlin, Moscow and Belgrade. She graduated with an M.A. degree in Slavic Literatures in 2014 from Humboldt University Berlin. In her thesis, she worked on the documentary strategies used in graphic narratives about the wars in Yugoslavia. Since Fall 2014 she has been working on a PhD on female performance art in South Eastern Europe (1950-1990) in an EU project at University of Zurich; she takes part in the transdisciplinary graduate program “Embodiment — Gender — Construction: Aesthetic and Social Practices”.

Daniel Lüthi (University of Basel, Switzerland)
Labyrinths in Stone and Mind: The Architectural Gothic of Mervyn Peake

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Mervyn Peake's Titus books (*Titus Groan*, *Gormenghast*, *Titus Alone* and *Titus Awakes*) enjoy a marginal but firm position in British Post-World-War-II literature. Although most of his work was written before the popularisation of the "angry young men" and he was once described by Kingsley Amis as a "bad fantasy writer of maverick status", it is exactly this quiet rebelliousness of Peake which is worth a closer analysis: Circumscribed as novels of manners, gothic grotesquery or nonsense writing, Mervyn Peake's magnum opus provides a fresh perspective on the late 1940s and early 1950s. The eponymous character's attempts at escaping the city-sized castle of his ancestors reflect the social changes that Britain was undergoing in the aftermath of the Second World War.

Linked to this claim is Peake's inimitable style of writing: His castle Gormenghast is portrayed in "an aggressively three-dimensional manner" – at times, the text itself becomes a labyrinth, mirroring the countless laws and guidelines that govern all life and society within the castle. Although a gifted illustrator, Peake deliberately leaves the complexity of this literary space unmapped and unmappable, a maze both for readers and characters. The castle's outdated laws and the anarchistic drive of the main character Titus place the books within the context of a Britain that was still recovering from war but had already started questioning the status quo. Never as explicit and direct as the so-called "angry young men", Peake can nonetheless be considered a rule breaker, and this paper would like to explore his ironic and postmodern gothic which underlines the horrors of war and ridicules a rigid system of stasis.

Biographical Note

Daniel Lüthi is a PhD student at the English seminar of the University of Basel. He is currently working on his doctoral thesis about space, narrative and Terry Pratchett's Discworld novels. His areas of interest include narratology, literary geography, spatial theories, ecocriticism, urban studies, fantasy and the fantastic.

Pia Masurczak (University of Freiburg, Germany)
Visualizations of 'India' - The Representation of the 'Nautch Girl' in Travel Writing and Photography

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One of the most iconic images of colonial India is the 'nautch girl' – the dancer/prostitute who can be found in seemingly every travelogue and as the subject of numerous cartes-de-visite, postcards and photographs (e.g. Bautze 2012). From Jemima Kindersley's *Letters* published in 1777 right to Hans Heinz Ewers' *Indien und ich* (1928), the nautch is a transnationally recurring presence in writing about India; in visual media, she is often portrayed as an almost allegorical figure of the Indian colony. In this figure, displayed in various poses and forms, the material culture of (British) imperialism finds a symbol of racial and gender 'otherness' that allows for a quintessential comparison with the 'white woman' as a representative of European civilisation.

This paper thus wants to analyse the depiction of the nautch as an embodiment of desirous, independent yet submissive, idle and luxurious India, as compared to visualizations (both in text and image) of the white woman. Both figures occur as almost totemic objects in colonial discourse and mark the margins from which white, male, colonial identity is constructed and yet threatened (e.g. Bhabha 1994; Jagpal 2009). The integration of different elements of material culture such as travel reports including illustrations, lettered and unlettered postcards, cartes-de-visite, photographs and wood engravings, emphasises the importance of such a visualizations of the female Indian body (and the imagery of its counterpart) for this discourse. With the invention of photographic technology and its reproduction in print, this paper argues, the nautch became an even more easily consumable icon of empire.

Biographical Note

Pia Florence Masurczak studied English Literatures and Language, German Literature, and History at the University of Freiburg, Germany, and the University of Aberdeen, UK, from 2006 to 2012. Since 2013, she has been working as research assistant at the Collaborative Research Centre 1015 "Otium/Leisure" at the University of Freiburg. Her PhD project

“Idleness, Indolence and Leisure in Colonial Discourse” analyses travelogues and photography in late eighteenth- to late nineteenth century India.

Lorena Morales Aparicio (Institute for Doctoral Studies in the Visual Arts, USA)

Pipilotti Rist’s *I Couldn’t Agree With You More: The Ethical Integrity of Being Swiss*

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This paper will discuss the relationship between Swiss-German contemporary video and installation artist Pipilotti Rist and the ethics of national identity in her work. In this paper I will argue that -- contrary to accepted notions of irredentism and plurality as fractured identity -- Pipilotti Rist’s *I Couldn’t Agree With Your More* (1999) can be interpreted as evidence of a wholeness, or integrity, of Rist’s Swissness between her subjectivity and the objective Swiss identities historically and traditionally delineated in the pluralities of the national, the regional and the cantonal levels. I will argue that Rist has an active, subjective choice as to what is ethically, or rightly, identifiable as her own (Swiss) identity in that choice constitutes what is right and thus authentic for the subject, Rist. This integrity of plurality in Rist’s work illustrates that identity in plurality is experienced as an interstice and not as a fixed Structural signifier, even as it refers to the codified signs of Swissness in deferral.

In the 2009 documentary *The Color of Your Socks*, Rist compares the topology of her doppelgänger in her film *Pepperminta* to the topology of the Swiss Alps. Switzerland, of course, is an assemblage of German, Italian, French and Romansh nationalities with irredentist tendencies, made metaphysically one by the Genevoise elite in the late eighteenth century through a fixed program of stable icons such as the Alps, democracy, time, and agrarian cows that continues into the twenty-first century. Rist’s experience reflects the greater problem of wholeness of function or an integrity of wholeness vis-à-vis objective Swissness. Rist has interrogated subjectivity vis-a-vis objectivity from the inception of her oeuvre. Scholarship has examined the quotidian, the feminine, the utopian, the

psychological and the cinematic implications of Rist's oeuvre. Scholarship has also examined the role of institutions, the psychological, the political, the economic and the philosophical in the creation of national and individual identity.

This paper investigates Rist's ethical identity as a choice. It is Rist's interpretation of Swiss identity through her 1999 video *I Couldn't Agree with You More*, through Aristotle's ethics as a balanced interstice between fixed poles of signification. Rist, as a subject, constitutes Leibniz's single monad that Post-Structurally signifies an objective space of ever deferred content through her phenomenology. This paper culminates in the impunity of Rist's cinematic vision with respect to Bergson's *durée*, a conception of time, space and processes that occur in intellectual tensions and deferrals (the Aristotelian interstice), for an integrity of Rist's subjective and objective Swiss identity in qualitative plurality defying simple iconographical semiotics.

Biographical Note

Lorena Morales Aparicio received a B.A. in Art History from Fairfield University while managing a contemporary art gallery in Southport, Connecticut for over five years. With an M.A. in Modern and Contemporary Art History, Criticism and Theory from SUNY Purchase College, she also became a Neuberger Museum Curatorial Fellow, curating and authoring the catalogue for *American Gothic*, featuring works by Andy Warhol, Robert Motherwell, Melvin Edwards, Ronald Gonzalez, Larry Rivers, Isamu Noguchi, Richard Estes, and Hans Richter.

Tina Müller (University of Zurich, Switzerland)

The Awakening Conscience Model – An Analysis of Dorothea Brooke's Individualization Process

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In George Eliot's *Middlemarch*, a 'Bildung durch Bilder' takes place. The characters orient themselves by paintings which are alluded to or evoked by painting-like descriptions of scenes. The notions of the spectator before a painting and the spectator-painter become crucial. The verbally

created paintings offer a surface for the spectators' ideas and expectations. Consequently, a development process in the characters is visible in the images they see-create.

For the discussion of the Dorothea Brooke's development process, I propose *The Awakening Conscience Model* – a tool for the analysis of the heroine's way towards a mature view. The model is built on *Mariana* by Sir John Everett Millais and *The Awakening Conscience* by Holman Hunt which are evoked at different points in the novel and mark crucial moments in Dorothea's individualization process. The reading of the two paintings and their appearances in the novel suggest considering them in sequence.

When applying the model to the novel, the heroine's position in the evoked paintings becomes highly meaningful. A progress from object of other characters' images to spectator and spectator-creator of scenes can be observed which allows to draw the conclusion that, with a mature gaze, certain power over one's representation can be gained.

It is not unusual to speak of women's gaining of autonomy in connection with Victorian novels. In my analysis, this issue is analyzed by means of the visual aesthetics of the time and discussed in terms of how views can be limiting if not developed properly – not only men's of women, but also their own.

Biographical Note

Tina Müller studied English and Spanish Literature and Linguistics in Barcelona. She is currently enrolled in the doctoral programme at the University of Zurich and writing her dissertation entitled *Bildung durch Bilder, Images and Perspective in 'Middlemarch' and 'The Portrait of a Lady'* under the Supervision of Prof. Elisabeth Bronfen.

Alexander Myers (University of Zurich, Switzerland)
**Framed: Art, Arcadia and Imagines of Identity in John Banville's
'Frames' Trilogy**

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The blood of murder on one hand and a stolen painting in the other, art historian and cultured killer Freddie Montgomery is captured and progressively framed by the interlocked narratives of John Banville's 'Frames' trilogy: *The Book of Evidence* (1989), *Ghosts* (1992), and *Athena* (1995). In each of the three novels, Banville's narrator-protagonist emplots various works of art, be they real, counterfeit, or metafictional, into his storied self, thereby carefully crafting a 'Kunstwollen', an overly self-conscious and stylised discourse for his crisis of identity. Crucially, Banville's artful narrative relies heavily on various aspects of the pastoral mode, including its characteristic nostalgia, its inherent dynamic of retreat and return, and its elegiac, redemptive project, to imagine in Montgomery a devious narrator who at times eschews the present for the "familiar elsewhere of art", a nostalgic and excommunicative exile, and at other times explores issues of identity as mirrored against the beautiful if frustratingly untenable reality of art. Although previous studies take into account Banville's obsession with art to create duplicitous, postmodernist fictions, they neglect the Irish author's use of the pastoral mode to facilitate Montgomery's solipsistic narcissism and attendant search for self-reification and redemption. This study aims to complete the picture of previous research by complementing it with a detailed examination of these all-too neglected facets of the trilogy.

Biographical Note

Alexander Myers studied English Language and Literature, History and British and American History, receiving his MA at the University of Zurich in 2010. Alexander's dissertation, *Always Already Elsewhere: Pastoral, Memory and Identity in the Novels of John Banville*, is a study of the interrelation of the pastoral mode and postmodernist literature. His research interests include the pastoral mode, contemporary and postmodern literature, representations, interrelations and motifs of nature, art, memory and identity, as well as Irish literature and Shakespeare.

Nancy Pedri (Memorial University of Newfoundland, Canada)
Troubling the Visual: Photography in Graphic Memoir

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I wish to engage in a critical conversation regarding a visual feature that is becoming very common in graphic memoirs: the use of photographs in its cartoon storyworld. I set out to ask what happens to the coherency of the storytelling – its mood, tone, and authority – when the drawn, cartoon visual narrative is interrupted with a different or competing type of image, the photograph. I will then explore how this distinct storytelling strategy adopted by so many graphic memoirists is a specific stylistic choice that troubles understandings of what constitutes trustworthy visual representations of identity. In other words, I will ask: “do photographic images carry more ‘truth’ than cartoon images when included in graphic memoirs?”

I will set the ground for my argument by tracing the popular critical practice of opposing cartooning to photography, emphasizing that theorists oppose them along two main lines of thought: the image’s level of abstraction or what Scott McCloud calls levels of iconicity and the image’s uniqueness within what W.J.T. Mitchell designates the family of graphic images. Questions of how truth value is gauged will guide my brief critical overview. To test if the inclusion of photograph(s) in a comics universe forces a reconsideration of long-standing, influential notions of photography and cartooning and their relation to truthful representations of self, I will couple this theoretical work to close readings of visual practices of mixing photography and cartooning. I will examine three graphic memoirs -- Aline Crumb’s *Need More Love*, GB Tan’s *Vietnamerica: A Family’s Journey* and Lynda Barry’s *One! Hundred! Demons!* – that use photographs in different ways.

Biographical Note

Nancy Pedri is Associate Professor of English at Memorial University of Newfoundland. Her major fields of research include word and image studies in contemporary literature, photography in fiction and comics studies. She has edited 4 volumes on word and image studies. Her work has appeared in several journals, including *Poetics Today*, *Narrative*, *In-*

ternational Journal for Canadian Studies, Texte, Rivista di studi italiani, Literature & Aesthetics, and ImageText.

Mercedes Peñalba (University of Salamanca, Spain)
Identity and Self-reflexivity in the Graphic Memoir

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Graphic life narrative has stretched the boundaries of traditional autobiography. While prose autobiography relies on language to construct the self, in comics autobiography the fragmented self is simultaneously created and communicated in distinctive ways and in multiple semiotic realms. The juxtaposition of verbal memoir and cartoon self-images offers a unique way for the artist to articulate his or her own sense of identity. Graphic memoir, or autography, inherently foregrounds in its dual form—the writing of the self and the drawing of the self—the tension between “the losses and glosses of memory and subjectivity” and “the act of self-representation” (Gardner, 2008). Autography is a good term for Craig Thompson’s *Blankets* (2003), a memoir about memory that addresses the complex nature of an evolving self and the externalization of the past, using the multimodal form of comics.

American comics theorist Charles Hatfield (2005) acknowledges that autobiography has become “a distinct, indeed crucial, genre in today’s comic books—despite the troublesome fact that comics, with their hybrid, visual-verbal nature, pose an immediate and obvious challenge to the idea of ‘nonfiction’”. The aim of this paper is to identify some of the key conventions and narrative patterns that graphic memoirists may use in order to articulate their own sense of identity and deal with issues of truth, ethics, and representation through visual and verbal combinations. Drawing on Hatfield’s critical model, I will examine the various ways graphic narratives mediate identity, enter into (and out of) autobiographical pacts, and “perform” authenticity. Craig Thompson’s *Blankets* (2003) serves as a poignant example of the semiotic resources that are relevant to an analysis of the autobiographical comics genre: the inscription of subjectivity (the multimodal construction of the experiencing-I and the narrating-I) and the spatial dimension of temporality.

Biographical Note

Mercedes Peñalba is associate professor of English at the University of Salamanca. Her research interests include short fiction, graphic narratives, and transmedial narratology. Her articles have appeared in *Signa*, *AdVersuS*, *Texto Crítico*, and several other scholarly journals and edited volumes. She is currently working on a series of articles that explore the relationship between image and text in graphic adaptations of short stories.

Fabio Pezzetti Tonion (Museo Nazionale del Cinema, Italy)
Setting Memory. Photography, Autobiography and Memory in *Karin's Face*.

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Ingmar Bergman's films reflect a continuous investigation of the word pair "art-life". It is an organizational pole, around which the filming and the thematic expression are substantiated by the director's constant reference to the dimension of autobiography and memories, strictly connected with the powerful presence of the body (both of the characters and actors). This paper is based on the conviction that, even though Bergman's films are populated with figures who embody Time (in particular, the representation of Death, a pervasive presence in the Swedish director's filmography), the focal point of a reflection on the possibility of analyzing temporality in film lies in how the body and, more specifically, the face are represented. Jacques Aumont suggests that Ingmar Bergman's mature filmmaking phase coincided with his invention of forms showing the process of possession and abstraction of the face, which no longer refers to a purely physical dimension but also embodies a subsequent level of the person's alteration. To Aumont, Bergman perfected these staging techniques of close-ups and full close-ups in his tetralogy of films shot on the island of Fårö – characterized by his study "de la névrose dans son rapport à l'image mentale" –, establishing a parallel between practices of stylization and abstraction aimed at defining a limit of the subjective and memory-based dimension (characterized by qualitative time) and its relationship with a spatial dimension as characteristic as that of the close-

up. The work centers on the analysis of Bergman's use of photography in *Karin's Face* (1983), or rather, the methods used to create a subjective temporality which is tied to the dimension of memory, and the techniques used to create a filmic image of oneself.

Biographical Note

Fabio Pezzetti Tonion graduated in 2005 from the University of Turin with a thesis on "Film History" concentrating on the sacred dimension in the cinema of Abel Ferrara. In 2010, he received his PhD from the same university in D.A.M.S – specializing in Scandinavian Studies and Performing Arts, with a thesis on the temporal dimension in the cinema of Ingmar Bergman. His primary research interests are the representation of time in modern and contemporary cinema, and problems relating to the philology and technology of film restoration.

Tilo Reifenstein (Manchester Metropolitan University, UK) Drawing on Writing | Writing on Drawing

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Does it matter for the identity of an alphabetic letter whether it is drawn or written? Valerio Adami re-wrote/re-drew letter that Jacques Derrida had written in *Glas*, only for them to be subsequently re-written by Derrida in a new text. Were they identical letters? Derrida has argued elsewhere that it is difference with itself that is structuring identity, diffracting the constitution of identity proper as single or homogeneous - within itself - the letter thus belongs not to itself but withdraws (retrait) from itself. Considering verbo-pictorial works by Adami and Raymond Pettibon as instances of drawn and transposed letters as the structuring principle of their 'common' identity. Positioning the identity of words and images in relation to Derrida's four laws of translation, the paper applies assertions about the (im)possibility of translation (incl. Jakobson's intersemiotic transposition) to the complex re-drawings/re-writings undertaken by Adami and Pettibon. The paper thus discusses debt (to the other), correspondence (between unequals), exter/internality (the signifier/the signified) and property (both: what is proper and what belongs) as oper-

ating structures shared and dividing writing and drawing. Drawing on the multiple identities that words and images partake in, the paper finally wants to disrupt the neat division commonly erected between the two graphic expressions and aims to consolidate the two in their difference.

Biographical Note

Tilo Reifenstein is a PhD researcher and associate lecturer at Manchester Metropolitan University. His research focuses on artists who consider drawing and writing as extensions of each other. He currently has two book chapters under review: one for the forthcoming *Encountering Ekphrasis* (MUP), another in the *Intersemiotic Translation* publication.

Johannes Riquet (University of Zurich, Switzerland) Islands as (Floating) Images: Theorising Island Poetics

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Taking Tim Robinson's essay "Islands and Images" as a starting point, this paper examines the island as a spatial figure articulating contradictory conceptions of the world and of subjectivity. Islands have offered "the delusion of a comprehensible totality" (Robinson) ever since what Tom Conley calls the "insular moment" of early modernity, but they have simultaneously functioned as figures resisting geometrical abstraction and pointing towards fragmentation, diversity, dispersal and infinity.

I will begin by reading Robinson's essay alongside Jacques Derrida's conception of islands in *The Beast and the Sovereign* and Benoît Mandelbrot's discussion of the "infinity of islands" in *The Fractal Geometry of Nature* to develop a perspective that complicates the common conception of the early modern obsession with islands as a march towards visual control of space. Instead, I will argue that islands also challenged a cartographic view of space and, correspondingly, a view of subjectivity as clearly demarcated and mappable.

In the final part of my paper, I will turn to Georg Christoph Munz's *Exercitia academica de insulis natantibus* (1711) to discuss the floating island as a mobile figure of a relational spatiality and, correspondingly, of identity conceived in terms of dispersal, flows and transitions. As I will

argue, islands are fruitfully regarded in terms of multiplicity, indeterminacy and irregularity; read in this way, literary islands unfold poetic energies that allow us to reconceptualise the planet and our relation to it.

Biographical Note

Dr. des. Johannes Riquet is Senior Research and Teaching Associate in English Literature at the University of Zurich. In 2014, he completed his PhD thesis on the aesthetics of island space. He is currently working on a new project on railway journey in British fiction alongside his continued interest in islands. He is one of the founding members of the international research group Island Poetics.

Stephanie Schneider (Leuphana University Lüneburg, Germany) The Logic of Disembodied Images – Charles Peirce on Experience, Representation and (Dis-)Embodiment

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Visual reasoning was essential to Peirce. He was convinced that visual imagination is the fundamental medium of human reasoning and expression¹. In this paper I will take Peirce's theory of visual logic as a starting point to explore the structures of visual thinking.

Peirce's triadic conceptualisation of the sign system is the methodic basis for analyzing the relation of the three central terms experience, representation and disembodiment. This prepares ground for the hypothesis saying that the medium is most significant for the semiotic process and allows me to ask for the logic of disembodied images from a Peircean point of view.

The investigation of the structure of disembodied image signs aims to understand what meaning the digitally generated images we see in our everyday life as well as in science and art - like computer games, simulation models or renderings - convey. For the semiotic analysis of disembodied images I will compare embodied and disembodied images. Questions concerned are for example:

¹ Bisanz, Elize (Hg). 2009: Charles S. Peirce. *The Logik of Interdisciplinarity*. The Monist-Series. Berlin: Akademie Verlag GmbH. page 13

1. What role does experience play in semiosis and how are experience, representation and (dis-)embodiment related to each other?
2. Peirce stated that every thought is a sign¹. Consequently all reasoning becomes overt in the sign. Hence what role does the medium play in semiosis?
3. What is the relation between object, disembodied images and the 'cognition produced in mind'²? What meaning is generated and communicated by these images?

Since the critical reflection of images as signs has always taken place in visual arts I will take examples from art history to explain the development of new image specific characteristics like imagination, signification, simulation and expression. Works of art are understood as mirroring our cultural activity as well as collective patterns of visual perception, thus being symbolic forms of our minds³.

Biographical Note

Stephanie Schneider studied Urban Planning and Cultural Studies in Hamburg and Lüneburg/ Germany. She worked as a project collaborator at the Department of Geography, University of Zürich and as a lecturer at Hafen City Universität Hamburg. Currently she is a PhD-Student at the Leuphana University Lüneburg working on a thesis about Charles Peirce and the logic of disembodied images.

¹ Peirce, Ch. 1960: "Principles of Philosophy", CP 1.538, *Collected Papers, Volume I, Principles of Philosophy*, Cambridge, Mass.: Belknap Press of Harvard University Press.

² Peirce, Ch. 1960: "The Triad in Reasoning", CP 1.372, *Collected Papers, Volume I, Principles of Philosophy*. Belknap Press of Harvard University Press

³ Bisanz, E. 2007: "Denken in Bildern - Bilder als Konzepte organischer und geistiger Synergien." In: Clausberg, K., Bisanz, E. & Weiller, C. 2007: *Ausdruck, Ausstrahlung, Aura: Synästhesien der Beseelung im Medienzeitalter*. Bad Honnef: Hippocampus, page 133-149 [Stephanie Schneider, M.A.]

Roland Seelentag (University of Zurich, Switzerland)

Don't Be the Superhero: Heroes And Superheroes in the Comic Book Series THE 'NAM

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The common expression 'everyday hero' articulates poignantly two sentiments, which, at first, appear to be contradictorily different in numerous regards, considering the usual focal point of the collective interest – the 'hero.' Depending on the understanding of hero, it designates either the very exception to the rule – the extraordinary – or an (uber)representative specimen of a collective – a 'one of us'-character; often, the hero combines these conflicting notions or indeed qualifies her- or himself by doing so. Either way, the notions of representation (of a collective ideal or identity) as well as of identification (with this ideal or identity) are apparently crucial to the way heroes are 'constructed' and depicted – be it by arguable similarity, excess or crass contrast.

For purposes of illustration, this paper focuses on the 1980s Marvel comic book series THE 'NAM, whose narrative takes place in the Vietnam War and wherein the concept of the (everyday) hero or (everyday) heroism (cf. Price) is repeatedly and continuously debated, tested and eventually contrasted to the related, but not identical concept of the (monomythic) 'superhero' (cf. Lawrence & Jewett). The paper analyses the mentioned and at times very visual and striking contrast between the (everyday) hero and the unworldly, mythical or mythically embedded superhero, who is based, seemingly out of necessity concerning visual and dramatic emphasis, in comic books – a comparison or 'identity parade' made explicit in THE 'NAM. This paper argues that, for the sake of a more documentary-like appearance, both, the monomythic as well as the comic book superhero are disqualified as implausible, improbable and impossible in comparison to everyday heroism or its at times distorted form in the Vietnam War – and the comic book series does so not only by its narrative scheme, but also by its visual realization, by drawing a rather distinctive image of a hero's identity.

Biographical Note

Roland Seelentag graduated from the University of Zurich in English,

Film Studies and Art History in May 2011 and is now a doctoral candidate at the English Department of the University of Zurich. He is currently working on a dissertation on the representation of the Vietnam War in 'low-culture' texts, supervised by Prof. Dr. Martin Heusser. The research for said dissertation deals with fundamental concepts of culture analysis and how they are implemented in these low-culture texts.

Cam Sharp Jones (University of Kent, UK)
Identity Visualised: Indian Tribes and Visual Culture, 1832-1900

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During the nineteenth century, the use of visual materials as sites of education and entertainment increased dramatically. Whether through illustrations, photographs, models, exhibitions or living displays, the ability to visualise people, cultures and landscapes became a key medium through which human 'identity' could be constructed, conveyed and re-configured to a range of audiences.

At the same time, the scientific disciplines of ethnography and anthropology looked to these expanding visual mediums as evidentiary mechanisms of contemporary theories concerning the history, development and identities of mankind, reinforcing the verbal imagery of the text-based data that underpinned ethnographic and anthropological research during this period.

Although this combination of science, imagery and identity was seen on a global scale and in a variety of forms, this paper will focus on the use of visual materials as key components in the formation of 'tribal' identity in India during British colonial rule of the nineteenth century. Drawing on the increasing number of illustrated textual accounts and visual and verbal representations of the 'tribal' populations of India, this paper will question how such images formulated constructs of identity concerning 'tribal' groups through the dual nodes of public and scientific visualisation. At the same time, the role that such images played in the political, scientific and imperial constructs of these identities will also be addressed.

Biographical Note

Cam Sharp Jones is a second year PhD student in the School of History at the University of Kent, researching nineteenth century colonial ethnography of the tribal populations of India. Her research is part of a Leverhulme Trust funded project titled 'An Antique Land; Geology, Philology and the Making of the Indian Subcontinent, 1830-1920'.

Olga Timofeeva (University of Zurich, Switzerland)

The Bayeux Tapestry and Political Identities in Post-1066 England

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The Bayeux Tapestry, produced in the late 1070s-early 1080s, commemorates the battle of Hastings and the events leading up to the Norman Conquest. Commissioned by William the Conqueror's half-brother Odo, bishop of Bayeux, it was designed and embroidered by English artisans, which is made clear by the peculiarities of the Latin captions accompanying the scenes of the tapestry. The loyalties of the people involved in its production seem to be clear: Harold Godwinson, the Anglo-Saxon opponent of William the Conqueror, is first seen at the Norman court, fighting in Brittany together with William and swearing fealty to him, and then breaking his pledge and usurping the crown of England at the death of Edward the Confessor.

This paper investigates political identities in late-eleventh-century England, by using the Tapestry and other contemporary sources as data. My aim is to explore the verbal and visual rhetoric of the sources, and to analyse the strategies involved in the construction of in- and out-group identities at this critical point of English history. A linguistic analysis of the Tapestry's captions reveals a surprisingly neutral tone of their embroiderer/designer/commissioner, while the cryptic images in the borders may contain a more satirical attitude. I also tentatively offer a new interpretation of the relation between the main frieze and the Crow and the Fox fable in the lower border and identify one more possible character in the early panels of the Tapestry.

Biographical Note

Olga Timofeeva is an assistant professor at the University of Zurich. Since spring 2010 she has been working on her postdoctoral project "Language Attitudes and Language Identities in Early Medieval England." It concentrates on the sociolinguistic situation in medieval England in the Old English period (c. 7th–11th A.D.), deriving the data for its description from both English and Latin sources. Assuming that language attitudes and identities are dynamic, she is analysing how they evolve overtime.

Bina Toledo Freiwald (Concordia University, Canada)

Dreamwork: The Representation of the Unconscious in Alison Bechdel's Graphic Memoir *Are You My Mother?*

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While each of the seven chapters of Alison's Bechdel much celebrated graphic memoir *Fun Home: A Family Tragicomic* (2006), about her relationship with her father, opens with a meticulously drawn reproduction of a photograph from the family archive, each of the seven chapters of *Are You My Mother? A Comic Drama* (2012), an exploration of Bechdel's relationship with her mother, opens with a representation of a dream. Thus, in *Are You My Mother?* Bechdel chooses the unconscious over the archive as the portal through which her autobiographical narrator must enter in pursuit of healing and an understanding of the self and the other. As we have come to expect from Bechdel, these dream sequences are highly structured and suggestively laid out. In each case the dream unfolds over three pages: a full-page panel that serves as the chapter title and includes an image as well as the chapter number and chapter title, followed by two pages in which the dream sequence is represented through images, text boxes, and in some instances speech bubbles. These stand-alone dream sequences are drawn against a black backdrop in contrast to the white backdrop of most of the rest of the book, and their chapter titles, inspired by Winnicott's object relations theory, serve as our initial guides into the psychic territory explored: "The Ordinary Devoted Mother"; "Transitional Objects"; "True and False Self"; "Mind"; "Hate"; "Mirror"; "The Use of an Object."

My paper will offer a reading of the interplay of text and image in these dream sequences, arguing that they constitute the backbone of the memoir and provide Bechdel's narrator with a vital, and alternative, means of accomplishing what, following Winnicott, she articulates as the necessary condition for her psychic healing and sense of personhood: "At last, I have destroyed my mother, and she has survived my destruction" (285).

Biographical Note

Bina Toledo Freiwald earned a BA from the Hebrew University in Jerusalem and an MA and PhD in English Literature from McGill University in Montreal, Canada. She is Professor of English Literature at Concordia University. Her areas of teaching and research include critical theory and contemporary women's writing across a wide range of genres and national literatures, with a particular focus on textual and visual autobiographical practices and the formation of individual and collective identities.

Silvia M.T. Villa (The University of Edinburgh, UK)

Photographic Representations of the Thinker: Žižek, Critical Theory, and the Media

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In recent years, photographic portraiture has had an important role in establishing a more direct connection between the wider public and the once-distant figure of the intellectual. In "The Star System in Literary Studies" (1997) David Shumway reflects on the increasing public recognition of a number of literary critics by looking at the way in which photographic portraits in popular magazines contributed to the 'celebrification' of thinkers such as Jacques Derrida, Geoffrey Hartmann, and Harold Bloom. By looking at a number of portraits appeared in *The New York Times Magazine* in the late 1980s, Shumway explains how the popularity of the critics portrayed can be linked to both the evolution of the public image of the intellectual, and the academic dominance of their approaches to criticism.

By focussing on the work of photographers Reiner Riedler (2010) and Steve Pyke (1988-2011), this paper explores the role that photographic portraiture occupies within the wider framework of philosopher and critical theorist Slavoj Žižek's public performance. Building on the recent work of Žižek scholar Levi R. Bryant, this paper explores the visual clues disseminated in Riedler's and Pyke's portraits and posits a programmatic continuity between his academic superstar status and his writings on ideology, where media presence becomes a vessel through which critical theory fulfils its anti-ideological agenda.

Biographical Note

Following a BA in Communication Sciences at University of Lugano (CH) in 2005, Siliva M.T. Villa worked as a journalist and as communication officer until she moved to Edinburgh, where she was awarded an MSc in General and Comparative Literature (2007) and a PhD in English Literature in 2012 with a thesis entitled "The Concept of Canon in Literary Studies: Critical Debates 1970-2000". She is currently a Postdoctoral Teaching Fellow in English Literature at the University of Edinburgh, UK.

Mikołaj Wiśniewski (University of Warsaw, Poland)

Self as Cinematographic Projection in the Works of Vladimir Nabokov

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In my presentation I would like to explore the motif of the moving pictures in relation to the process of fashioning one's personal identity (in particular – one's personal past) in the works of Vladimir Nabokov: from his early Russian works (*Mary, Laughter in the Dark*) to his late masterpiece *Invitation to a Beheading, or Ardor*. References to cinema throughout Nabokov's fiction are usually ominous: they are associated with self-destructive delusions, split identities, aberrations in the characters' personal development, but above all – with what Nabokov terms "screen-corrupted memory", one which falsifies, "retouches" and distorts life by reducing it to a set of clichés, thus arresting the characters' maturation and condemning them to a vicious circle of repetition. My intention is to deconstruct Nabokov's

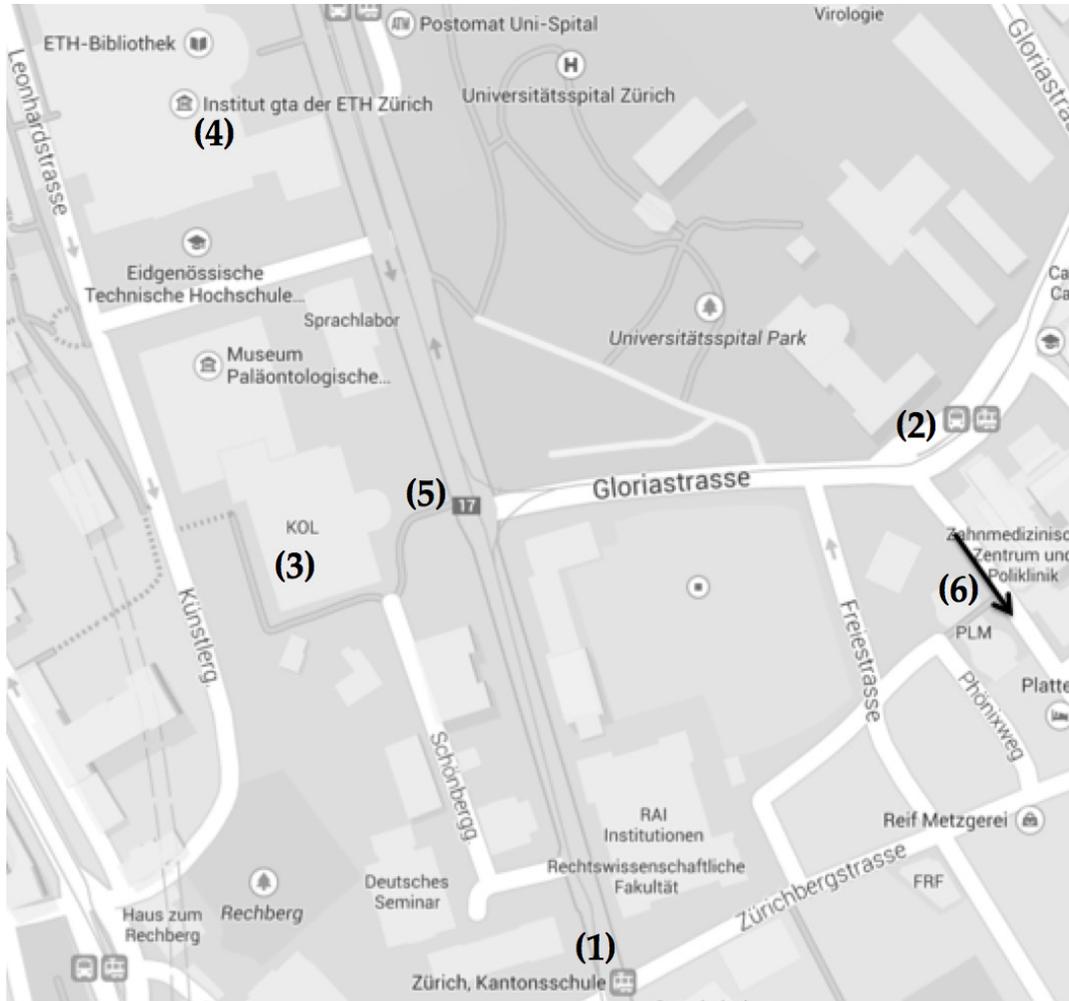
opposition between “good and bad memoirists” which he sets up in his *Strong Opinions*. I intend to show, for example, that motifs which in many of Nabokov’s novels appear in the context of mnemonic deviations also appear in those stories which critics have always identified as representing the positive, artistic process of identity formation, most importantly in *The Gift* and Nabokov’s autobiography *Speak, Memory*. My main contention is that Nabokov in narrating and/or romanticising the story of his own life cannot do without cinematographic techniques, which he seems to despise so much, and often describes his earlier selves in terms of montage, stills, frames etc. To a surprising degree *Speak, Memory* focuses on photographs, family albums, painting lessons, illustrations, slides, old newsreels and pictures hanging on the walls of all the various drawing rooms or classrooms mentioned in the book. It seems then that memory – as the process of identity formation – largely depends on the mediation of various clichés (not only cinematographic, but also literary and pictorial). Thus, the negative image of cinema in Nabokov’s works turns out to be quite equivocal and the binary opposition of “good and bad memory” is undermined.

Biographical Note

Mikołaj Wiśniewski studied English and Philosophy at Warsaw University. He defended his doctoral thesis – “Ironic Orpheus: Deconstructing Kantian Aesthetics in Walt Whitman, Robert Frost and William Carlos Williams” - in 2007. In 2004-2005 he was a Fulbright scholar at UC Berkeley where he studied under the supervision of Prof. Charles Altieri.

Maps of the University and Its Surroundings

University Zurich Zentrum



- (1) Tram station "Kantonsschule" (tram line 5 and 9)
- (2) Tram station "Platte" (tram line 5 and 6)
- (3) Main University Building KOL
- (4) Dozentenfoyer ETH
- (5) Meeting Point on Sunday
- (6) English Department (Plattenstrasse 47)

University and Surroundings



- (1) University Centre
- (2) Hauptbahnhof (main station)
- (3) Bürkliplatz
- (4) Resrestaurant Turm

- (5) Old town ("Niederdorf")
- (6) Hotel Hottingen
- (7) Hotel St. Josef

