



**ASA P/1**

**CONFERENCE 2009 : ARTS OF THE PRESENT**  
KNOXVILLE, TENNESSEE





## WELCOME TO ASAP/1

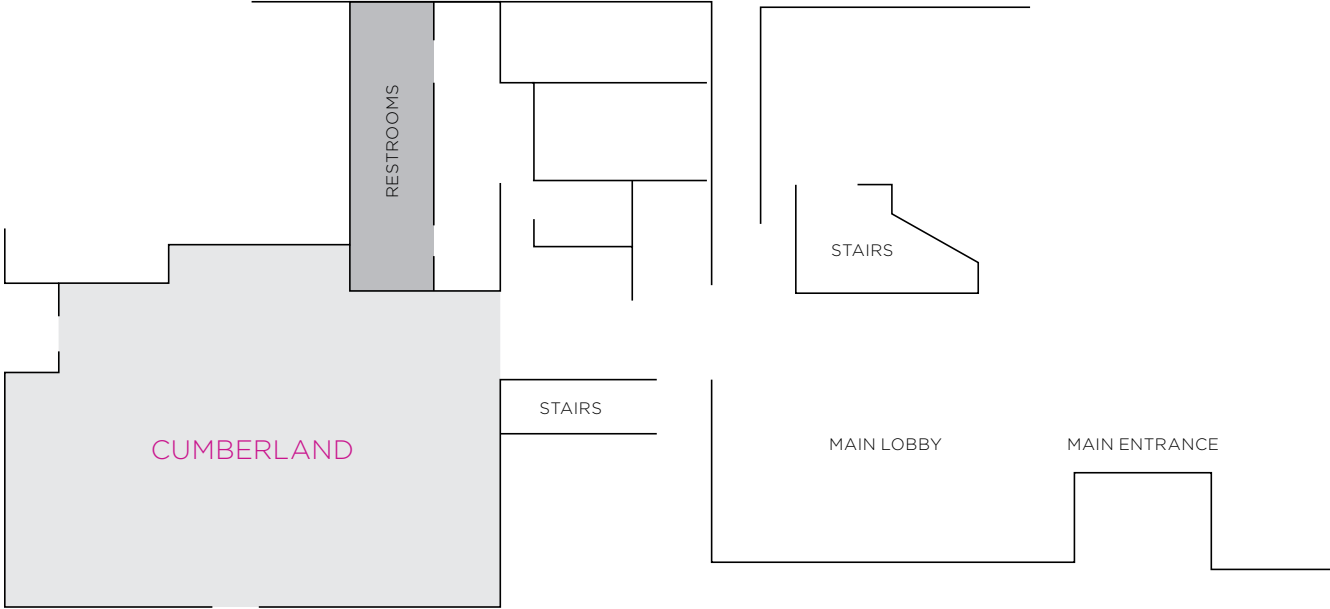
You are part of a historic moment: the birth of a new international arts society! ASAP/1 is the launch conference for ASAP: The Association for the Study of the Arts of the Present, dedicated to the study of the contemporary literary, visual, and performing arts. Formalized in 2007, ASAP went public in 2007–8, running sessions at the MSA conference in Nashville, the MLA convention in San Francisco, and the NARRATIVE conference in Birmingham, UK.

ASAP/1 is the first of the association's annual conferences and symposia.

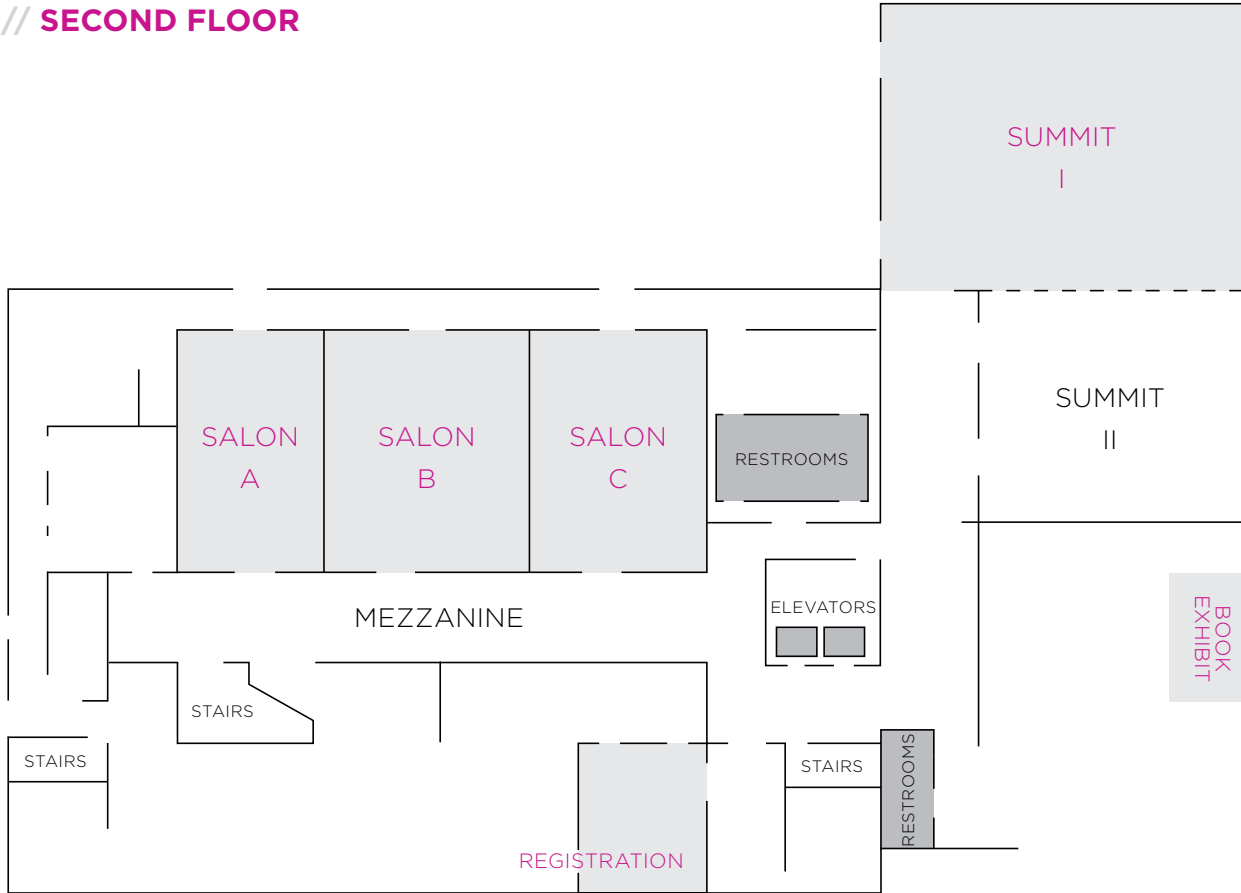
We have tried to create a space for you to discuss of the future of the association, while presenting some of the finest work in contemporary arts studies by scholars and practitioners from around the world. Hosted by the University of Tennessee's Department of English in conjunction with ASAP, this conference brings people together to talk about how to revitalize contemporary arts studies, create synergies between arts disciplines, start conversations between arts scholars and practitioners, and jump-start new research about the ARTS OF THE PRESENT. I hope you have a wonderful time, and I look forward to hearing from you about how together we can shape our future.

*Amy J. Elias*  
*ASAP President and ASAP/1 Conference Organizer*

HOTEL MAP // FIRST FLOOR



// SECOND FLOOR



## ASAP // WHO WE ARE

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**ASAP** // *The Association for the Study of the Arts of the Present* is an international, nonprofit association dedicated to discovering and articulating the aesthetic and cultural nature of the contemporary arts.

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ASAP celebrates the work of scholars and creative artists who speak to our moment. We investigate how the contemporary arts relate to past movements and what legacy they will leave to the future. We believe in the power and future of the arts. We invite you to join us.

As part of its annual activities, ASAP hosts a conference or symposium that brings internationally recognized scholars together to discuss and debate the latest developments in the literary, visual, and performing arts. The association may also

- / sponsor one-time symposia or exhibitions;
- / support the publication of a journal and/or books devoted to the study of the contemporary arts;
- / create or sponsor information or organizational hubs whereby associations studying different aspects of the contemporary arts may come together to share scholarship;

- / support the creation and maintenance of archives of primary or secondary materials about the contemporary arts; and
- / engage in one-time affiliation with scholarly societies, consortia, museums, institutes, or journals to sponsor public events related to the association's mission.

In 2008–9, ASAP sponsored roundtables or panels at meetings of the Modernist Studies Association in Nashville, the Modern Language Association in San Francisco, and NARRATIVE in Birmingham, UK. In 2009–10 ASAP launches its first annual conference in Knoxville, TN; will sponsor a roundtable, “Interactive Arts: The Languages of Public Space,” at the MLA in Philadelphia (the second annual roundtable in our application for permanent MLA Affiliate Organization status); and will submit panels to NARRATIVE (Cincinnati), the Twentieth-Century Literature Conference (Louisville), and Performance Studies International. In October 2010, The University of Trier will host ASAP/2, a symposium developing the association's commitment to international scholarship in the contemporary arts.

### OFFICERS FOR 2009-10 //

*President:* Amy J. Elias, University of Tennessee  
*Vice President:* Brian McHale, Ohio State University  
*Secretary:* Ursula Heise, Stanford University  
*Treasurer:* Stephen Di Benedetto, Miami University

## PLENARY SPEAKER 1 // ANTON VIDOKLE



Anton Vidokle is an installation artist who was born in Moscow and arrived to the U.S. with his parents in 1981, settling on Broome Street on the Lower East Side. His work has been exhibited in shows at the Venice Biennale, Lyon Biennial, Dakar Biennale, and Lodz Biennale; the Tate Modern, London; Moderna Galerija, Ljubljana; Musée d'art Modern de la Ville de Paris; Museo Carrillo Gil, Mexico City; the UCLA Hammer, LA; the ICA, Boston; the Haus Der Kunst, Munich; and P.S.1, New York. With Julieta Aranda, he organized “*e-flux* video rental,” which traveled to numerous institutions including Portikus, Frankfurt; KunstWerk, Berlin; Extra City, Antwerp; and the Carpenter Center, Harvard University. As founding director of *e-flux*, he has produced projects such as *Next Documenta Should Be Curated By An Artist, Do it*, and *Utopia Station Poster Project*, and he organized *An Image Bank for Everyday Revolutionary Life* at Martha Rosler Library. As co-curator for Manifesta 6, unfortunately cancelled, Vidokle initiated research into education as site for artistic practice. In response to the cancellation, Vidokle set up an independent project in Berlin called *Unitednationsplaza*. Structured as a seminar/residency program in the city of Berlin (2006–2007), it involved collaboration with more than 100 artists, writers, theorists and a wide range of audiences for a period of one year. In the tradition of Free Universities, all of its events were free and open to all. *ASAP/1* has worked with the Knoxville Museum of Art to publically exhibit one of Anton Vidokle’s pieces, “Exhibition as School,” September–November 2009.

## PLENARY SPEAKER 2 // SIANNE NGAI



Sianne Ngai is Associate Professor of English at UCLA and the author of *Ugly Feelings* (Harvard University Press, 2005), which has generated energetic discussion in literary critical circles. Receiving her Ph.D. from Harvard University in 2000, she joined the faculty at UCLA in the fall of 2007. She is the recipient of a 2007-08 Charles A. Ryskamp Fellowship from the American Council of Learned Societies and is a member of the editorial board of *Women and Performance: A Journal of Feminist Theory*; her work has appeared in *differences*, *Critical Inquiry*, *Camera Obscura*, *American Literature*, *Bad Modernisms* (ed. Mao and Walkowitz, 2006), and a special issue of *Women's Studies Quarterly* on "Envy." Her current project on affect and aesthetics examines the social implications of three minor aesthetic concepts: the cute, the zany, and the (merely) interesting.

## PLENARY SPEAKER 3 // NGŪGĪ WA THIONG'O



Ngũgĩ wa Thiong'o is Distinguished Professor of English and Comparative Literature and Director of the International Center for Writing and Translation at the University of California, Irvine. He has been the recipient of the 2001 Nonino International Prize for Literature and seven honorary doctorates, and has taught or served at the University of Nairobi; Makerere; Northwestern University; Byreuth University; the Borough of Islington, London; Yale University; and New York University. His novel *Weep Not, Child* (1964) was the first novel in English to be published by an East African. In 1977, following the publication of his novel *Petals of Blood* and his play *Ngaabika Ndeenda (I Will Marry When I Want)*, written with Ngũgĩ wa Mirii, Ngũgĩ was arrested and imprisoned without charge at Kamiti Maximum Security Prison, where he wrote in Gikuyu (his native tongue) the novel *Caitani Mutharabaini* (1981), translated into English as *Devil on the Cross* (1982). After Amnesty International named Ngũgĩ a Prisoner of Conscience, an international campaign secured his release in 1978; forced into exile by the Moi dictatorship first in Britain and then in the U.S., he worked with the London-based Committee for the Release of Political Prisoners in Kenya. When Ngũgĩ and his wife, Njeeri, returned to Kenya in 2004 after twenty-two years in exile, they were attacked by hired gunmen and narrowly escaped with their lives. Professor Ngũgĩ's work includes ten novels, eight major books of postcolonial theory, collections of short stories, three plays, and three children's books. His novel *Wizard of the Crow* was published in English in 2006 to international acclaim.

**SCHEDULE // OCT. 22. 09**

Registration / Information table open

Scholars Choice Book Exhibit open

**1:00-2:30 PM**

**SALON A // PLACE AND CONTEMPORARY ART**

Moderator: *Brian Gempp: University of Tennessee, Knoxville*

Literary GPS: The Eco-poetics of the Everyday  
*Amber Pearson: Florida State University*

The Triumph of Sense: William Carlos Williams,  
the Neo-Avant-Garde, and the Affirmation of the Everyday  
*Brian Gempp: University of Tennessee, Knoxville*

Landscape and Its Languages  
*Rebecca Davis-Kelly: Mississippi State University*

**SALON B // THE VERBAL/VISUAL MIX**

Moderator: *James Civis: University of Tennessee, Knoxville*

The Rushdie/Kapoor Project  
*Melissa Lam: Chinese University of Hong Kong*

Visual Representation and Verbal  
Re-Representation Read Together  
*Emma Kafalenos: Washington University in St. Louis*

The Failure of Art: Problems of Verbal and Visual  
Representation in *Let Us Now Praise Famous Men*  
*Markku Lehtimäki: University of Tampere*

**SALON C // MEDIA ARTS**

Moderator: *Matthew Raese: University of Tennessee, Knoxville*

The Aesthetics of Data Mining Maps  
*Leah Shafer: Hobart and William Smith Colleges*

Electronic Poetry and the Legacy of the Concrete  
*Darren Jackson: University of Tennessee, Knoxville*

Encountering the Digital Image in a Relational Space  
*Haeyoung Youn: Ohio University*

2:45–4:15 PM

**SALON A // NEW APPROACHES TO THE CONTEMPORARY**

Moderator: *William Hardwig: University of Tennessee, Knoxville*

Gaps & Spaces

*Elizabeth Dyrud Lyman: Harvard University*

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The Aesthetics of Hypotheticality:

Arundhati Roy's *The God of Small Things*

*Laura Susanna Karttunen: University of Tampere, Finland*

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Reading the Affective Turn

*Rachel Greenwald Smith: Boston University*

**SALON B // CONTEMPORARY NARRATIVE ARTS: NOVEL, TELEVISION, GRAPHIC NARRATIVE**

Moderator: *James Phelan: Ohio State University*

Unnatural Stories, Narrators, and Characters:

Rushdie and the Fabrication of Narrative Forms

*Brian Richardson: University of Maryland*

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First-Person Graphic in Alison Bechdel's *Fun Home*

*Robyn Warhol-Down: Ohio State University*

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Broken On Purpose: Poetry, Television, and Serial Narrative

*Sean O'Sullivan: Ohio State University*

**SALON C // POSING SEX**

Moderator: *Allen R. Dunn: University of Tennessee, Knoxville*

Reverse Anthropomorphism:

Sex and Ethics in Contemporary Art

*Alan Singer: Temple University*

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Pornography and Posing: Bacon, L. Freud, and John O'Reilly

*Robert Caserio: The Pennsylvania State University*

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Putting the Best Face on It:

Pornography, Panic, and Aesthetic Recuperation

*Allen Dunn: University of Tennessee, Knoxville*

## ASAP/1 OPENING NIGHT // RECEPTION AND PLENARY TALK AT THE KNOXVILLE MUSEUM OF ART

5:30-6:45 PM

### KMA LOBBY

Reception with music, heavy hors d'oeuvres,  
cash bar (*requires registration*)

7:00-7:30 PM

### KMA AUDITORIUM

Welcome

*Susan Martin: UT Vice Chancellor*

*Charles Maland: Head, UT Department of English*

*Amy J. Elias: ASAP/1 Conference Organizer  
and ASAP President*

7:30-9:00 PM

### KMA AUDITORIUM

### PLENARY 1 // ANTON VIDOKLE

#### EXHIBITION AS SCHOOL

Introduction

*Patricia Tinajero-Baker: University of  
Tennessee, Knoxville*

4:30-6:30 PM

Bus running from Crowne Plaza to KMA

8:30-10:30 PM

Bus running from KMA to Crowne Plaza

**SCHEDULE // OCT. 23. 09**

Registration / Information table open

Scholars Choice Book Exhibit open

**8:00–9:30 AM**

**SALON B // ETHICS AND AFFECT  
IN THE CONTEMPORARY ARTS**

Moderator: *Teresa Lopez: University of Tennessee, Knoxville*

Dreaming of Djeannine:

Nathaniel Mackey's Jazz Derivations

*John Patrick Craig: University of Tennessee, Knoxville*

Morrison's *Beloved*, Nancian Community,  
Derridean Witnessing

*Ana Maria Luszczynska: Florida International University*

Collective Intimacy:

Troubling Spencer Tunick's Relational Aesthetic

*Alana Gerecke: Simon Fraser University*

**SALON C // COGNITIVE SCIENCE AND THEATRE**

Moderator: *Stephen A. Di Benedetto: University of Miami*

Our Reptilian Responses to Performances

by Survival Research Laboratories

*Stephen A. Di Benedetto: University of Miami*

Viewing Live Performance:

What's happening in the Brain—And why does it matter?

*Bonnie Eckard: Herberger Institute for Design and the Arts  
(Arizona State University)*

What the Audience Does:

Theatre Lessons from *World of Warcraft*®

*David Mason: Rhodes College*

**SUMMIT I // SCIENCE FICTION AND  
THE CONTEMPORARY WORLD**

Moderator: *Hilary Dannenberg: University of Trier*

The Decline of the Wells-Made Play: On the Perils of

Actualizing Late 19th–Century Science Fiction

*Eckart Voigts–Virchow: University of Siegen, Germany*

Interregnum:

Science Fictions of Alternative Globalization in the Nineties

*Brian McHale: Ohio State University*

Contemporary Television Science Fiction

and the Representation of the Other

*Hilary Dannenberg: University of Trier, Germany*

**CUMBERLAND // AVANT-GARDE POETICS  
AND PEDAGOGY**Moderator: *Alan Golding: University of Louisville*

Taking on the Official Voice: Charles Bernstein's  
Poetic Sophistry and Post-Process Writing Pedagogy  
*Megan Swihart Jewell: Case Western Reserve University*

Institutions and the Individual Application:  
The Classroom in Language Writing  
*Alan Golding: University of Louisville*

A Theory of Sampling:  
The Social Construction of Difficult Texts  
*Barrett Watten: Wayne State University*

**9:30-10:00 AM****SALON A // Mid-Morning Break****10:15-11:45 AM****SALON B // REMEDIATING FORMS**Moderator: *Beauvais Lyons: University of Tennessee, Knoxville*

Academic Parody and Remediating  
Traditional Forms in the Visual Arts  
*Beauvais Lyons: University of Tennessee, Knoxville*

Visions of Electronic Reading  
*Daniel Punday: Purdue University Calumet*

Disinhibition, Cultural Production, and the Digital Archive  
*Benjamin J. Robertson: ebr: electronic book review*

Social Media and Art  
*Liz Murphy Thomas: The University of Illinois at Springfield*

**SALON C // MEMORY AND PRESENCE IN  
CONTEMPORARY VISUAL/VERBAL ARTS**Moderator: *Benjamin Widiss: Princeton University*

Flattening Boxes: A Topography of Two  
Dimensions in Chris Ware's *Quimby the Mouse*  
*Benjamin Widiss: Princeton University*

Memory Fabric: Dinh Q. Le and Do-Ho Suh  
*Joseph Jonghyun Jeon: University of San Diego*

The Neobaroque in Contemporary U.S. Latino Art:  
Mexican-Chicano Ruben Ortiz Torres' Lowrider-based  
Videos & Cuban American Luis Gispert's Cheerleader Series  
*Monika Kaup: University of Washington*

## SUMMIT I // THE EVERYDAY IN CONTEMPORARY ART

Moderator: *Benjamin Lee: University of Tennessee, Knoxville*

Projects of Attention:

The Pursuit of Everyday Life in Contemporary Poetry

*Andrew Epstein: Florida State University*

25 Random Things about Joe Brainard

*Brian Glavey: University of South Carolina*

Epistemologies of the Project: The Everyday and the Archive

*Michael Sheringham: Oxford University*

## CUMBERLAND // THEORIZING THE CONTEMPORARY I

Moderator: *Amy J. Elias: University of Tennessee, Knoxville*

Race Critique in an Age of Simulation

*Madhu Dubey: University of Illinois at Chicago*

The Periodization of Post-ness: The Neobaroque

*Lois Parkinson Zamora: University of Houston*

Why Grids?

*Hannah Higgins: University of Illinois at Chicago*

12:00-1:15 PM

Lunch on own

(Summit II reserved from 1-2 pm for group meetings)

1:30-3:00 PM

## SALON A // DEEP TIME NOW

Moderator: *Mitchell Huebels: UCLA*

The Architecture of Atonement

and the Ethics of Impossibility

*Michael LeMahieu: Clemson University*

Ritualized Resignification and the Human in Human Rights

*Mitchum Huebels: UCLA*

After Unthinkability: Aesthetics and Nuclear Time

*Dan Grausam: Washington University*

**SALON B // VOICE AND PERFORMANCE  
IN CONTEMPORARY POETRY**Moderator: *Marilyn Kallet: University of Tennessee, Knoxville*

Voicing Place, Performing Race and  
Gender in C.S. Giscombe and Tracie Morris:  
Some Problems and Possibilities with Performance  
*Meta DuEwa Jones: University of Texas at Austin*

Poetry in Hip Hop, Hip Hop in Poetry  
*David Caplan: Ohio Wesleyan University*

Adeena Karasick's Wall of Sound  
*Maria Damon: University of Minnesota*

**SALON C // CONTEMPORARY  
MUSICAL VARIATIONS**Moderator: *Melissa Rack: University of Tennessee, Knoxville*

Social Excavations by Arshile Gorky,  
Muriel Rukeyser, and Lil Wayne  
*Michael Mayne: University of Florida*

Compilation Album Marketing and the Future  
of the Classical Music Canon in America  
*Graham Raulerson: UCLA*

**SUMMIT I // CONTEMPORARY CULTURE  
AND THE DISAPPEARANCE OF NATURE**Moderator: *Ursula Heise: Stanford University*

Sim Farm: Imagining the End of Food  
*Allison Carruth: University of Oregon*

Urban Nature by the Foot and Soundscape of Megacity  
*Masami Yuki: Kanazawa University*

Imagining Life After Nature:  
The Happy Postnatural in Andrew Stanton's *Wall-E*  
*Alexa Weik: Université de Fribourg*

Extinctathon: Visualizing the Disappearance of Species  
*Ursula K. Heise: Stanford University*

**3:15-4:45 PM****SALON B // NGŪGĪ WA THIONG'O'S  
"WIZARD OF THE CROW"**Moderator: *Gichingiri Ndigirigi: University of Tennessee, Knoxville*

Realism and Cosmopolitanism in Ngũgĩ wa Thiong'o's  
*Murogi wa Kagogo (Wizard of the Crow)*  
*Evan Mwangi: Northwestern University*

Eastern Expansions of Ngũgĩ's Artistic  
Vision in *Wizard of the Crow*  
*Joseph McLaren: Hofstra University*

Upstaging the State:  
Art and Subversion in Ngũgĩ's *Wizard of the Crow*  
*Gichingiri Ndigirigi: University of Tennessee, Knoxville*

**SALON C // BODY, TECHNOLOGY, PERFORMANCE**

Moderator: *Stanton B. Garner, Jr.: University of Tennessee, Knoxville*

Jerome Bel and the Untrained Body on Display  
*Martin Harries: New York University*

Playing Telephone:  
Contemporary Performance and Its Body of Phones  
*Amy Holzappel: Williams College*

Technologies of the Monstrous: Stalking Cat and Orlan  
*Marla Carlson: University of Georgia*

**SUMMIT I // COMPUTING THE CONTEMPORARY**

Moderator: *Ryan Woldruff, University of Tennessee, Knoxville*

Textual Republican  
*Stuart Moulthrop: University of Baltimore*

Computing Language and Poetry  
*Nick Montfort: MIT*

Containing Game Studies:  
Understanding the War on Ludology  
*Espen Aarseth: University of Oslo*

**4:45-5:15 PM****SALON A // Afternoon Break****5:30-7:00 PM****SUMMIT I****PLENARY 2 // SIANNE NGAI****THE ZANY SCIENCE**

Introduction  
*Benjamin Lee: University of Tennessee, Knoxville*

Dinner on own

**IN TOWN**

**REMEDY COFFEE HOUSE // Poetry reading**  
*UT graduate students*

**THE SQUARE ROOM // James Agee Film Festival**

**SCHEDULE // OCT. 24. 09**

Registration / Information table open

Scholars Choice Book Exhibit open

**6:30-8:00 AM**

**SUMMIT I // Continental Breakfast**

**8:00-9:30 AM**

**SALON A // MEDIATED INTIMACY AND TWENTY-FIRST CENTURY TELEVISUAL NARRATIVE**

Moderator: *Alan Nadel: University of Kentucky*

LOST's Intimate Moments and Objects of Intimacy:  
The Impact of 9/11 on the Midsection of the Plane  
*Alan Nadel: University of Kentucky*

The Politics of Intimacy: The L-Word's final Season  
*Virginia Blum: University of Kentucky*

Television and the Archival Fantasy of Home Video  
*Adam Capitanio: Michigan State University*

Sadeian Informatics  
*Ellen McCallum: Michigan State University*

**SALON B // THEORIZING THE CONTEMPORARY II**

Moderator: *Brian McHale, Ohio State University*

Presentness  
*Ralph Berry: Florida State University*

Obsolescence  
*Kathleen Fitzpatrick: Pomona College*

The Cosmodern Turn  
*Christian Moraru: University of North Carolina, Greensboro*

**SALON C // POST-PRESENTISM**

Moderator: *Barrett Watten: Wayne State University*

Thinking with Art as it Exists  
*Kristine Danielson: Wayne State University*

Facing the Present  
*Jonathan P. Eburne: The Pennsylvania State University*

Post-Periodization in Conceptual  
Art and Writing, 1960s and Now  
*Barrett Watten: Wayne State University*

9:45-11:15 AM

**SUMMIT I****PLENARY 3 // NGŪGÍ WA THIONG'O****LANGUAGE IN THE ARTS  
OF THE PRESENT**

Introduction

*Gichingiri Ndigirigi: University of Tennessee, Knoxville*

11:30-12:30 PM

**SUMMIT I // ASAP** Luncheon and Business Meeting  
*(requires registration)*

1:15-2:45 PM

**SALON A // PERFORMANCE/REALITY**Moderator: *Alexis Boylan: University of Tennessee, Knoxville*Get in the Room: Being With New Performance Texts  
*Karinne Keithley: CUNY Graduate Center*Politicizing English Language Theater in Postcolonial  
Malaysia: The Political Drama of Kee Thuan Chye  
*Wan-li Chen: Indiana University of Pennsylvania*Morphing the Body, Claiming the City:  
Zhang Huan's Performance in 'My New York'  
*Nogin Chung: Bloomsburg University of Pennsylvania***SALON B // VIRTUAL ARTS:  
A PANEL BROADCAST FROM SECOND LIFE®**Moderators: *Dennis McGlothlin, Kristi Larkin Havens, Amy J. Elias,  
University of Tennessee, Knoxville*Virtual Harlem: Bringing the Jazz Age to Life  
*Bryan Carter: University of Central Missouri*Imaging Place: Choragraphic Virtual Reality  
*John Craig Freeman: Emerson College*Cultures of Education Online  
*Tom Boellstorff: University of California, Irvine***SALON C // BIOTECHNOLOGY AND  
CONTEMPORARY LITERATURE**

Moderator: Jay Clayton, Vanderbilt University

The Time that Remains: Organ Donation, Temporal  
Duration, and *Bildung* in *Never Let Me Go*  
*Matthew Eatough: Vanderbilt University*The Politics of Monstrous Biology in the Paranormal Romance  
*Heather Schell: George Washington University*Genetics and Pornography:  
The Brave New World of *Oryx and Crake*  
*Jay Clayton: Vanderbilt University*

**SUMMIT I // IMAGES OF CITIZENSHIP**Moderator: *Matt Hart: Columbia University*

Performance Circuits

*Sarah Evans: Northern Illinois University*

The Borders of Border Country

*Matt Hart: Columbia University*

The Public Edge of Photography

*Terri Weissman: University of Illinois, Urbana-Champaign***3:00-4:30 PM****SALON A // CONTEMPORARY FICTION I**Moderator: *Randall Wilhelm: University of Tennessee, Knoxville*Contemporary American Fiction and  
the Design for a Narrative Identity*Annjeanette Wiese: University of Colorado, Boulder*

Prosthetic Subjectivity in the New Apocalyptic Canon

*Heather Jane Hicks: Villanova University*Dual Defamiliarization: Context and the Everyday  
in Margaret Atwood's *The Handmaid's Tale**Catherine Colvin Altmaier: Florida State University***SALON B // POETICS OF PRESENCE**Moderator: *Patrick Durgin: School of the Art Institute of Chicago*

Totem Present: The Constructivist Poetics of Harlem Gallery

*Tyrone Williams: Xavier University*

Dark History: On Robert Duncan's Stein Imitations

*Patrick Durgin: School of the Art Institute of Chicago*Hong Kong's Indigenous Politics and the 'Street Calligraphy'  
of Tsang Tsou Choi*Elizabeth Ho: Ursinus College***SALON C // LEGACIES OF MODERNISM  
IN THE CONTEMPORARY**Moderator: *Jonathan Eburne: The Pennsylvania State University*The Reinterpretation of the Repressed,  
or, How Surrealism Became Postmodern*Samantha Kavoky: Pennsylvania State University Berks Campus*

'License to strut': Modernist Virtuosity, Then and Now

*David James: University of Nottingham*

The Future of Irrevolution

*Jonathan Eburne: The Pennsylvania State University*

## SUMMIT I // PUBLISHING THE CONTEMPORARY: A JOURNAL EDITORS' ROUNDTABLE

Moderator: *Chris Kilgore: University of Tennessee, Knoxville*

*James Phelan: Editor, Narrative*

*Jeffrey Di Leo: Editor, American Book Review and Sympløke*

*Eyal Amiran: Editor, Postmodern Culture*

*Thomas Schaub: Editor, Contemporary Literature*

*Robyn Warhol-Down: Contemporary Women's Writing*

*Benjamin J. Robertson: Managing Editor, ebr: electronic book review*

### 4:30-9:30 PM

Bus loop //  
Crowne Plaza  
University of Tennessee Ewing Gallery  
University of Tennessee Baker Center  
Crowne Plaza

### 5:15-6:45 PM

**ART & ARCHITECTURE BUILDING,  
UNIVERSITY OF TENNESSEE CAMPUS**  
**BUILDING THE FUTURE OF ASAP**  
*(requires registration)*

**EWING GALLERY EXHIBIT**  
**MULTIPLE X MULTIPLE**

**ROOM 103**  
Hot buffet dinner reception

**BUILDING THE FUTURE OF ASAP**  
Share your ideas for the future  
of our association

### 7:00-7:30 PM

**BAKER CENTER ROTUNDA, UT CAMPUS**  
**NGŪGĪ WA THIONG'O**  
**BOOKSIGNING AND RECEPTION**

### 7:30-8:30 PM

**BAKER CENTER**  
**TOYOTA AUDITORIUM, UT CAMPUS**  
**NGŪGĪ WA THIONG'O**  
**FICTION READING**

**SCHEDULE // OCT. 25. 09**

Registration / Information table open

**6:30-7:45 AM**

**SALON A // Continental Breakfast**

**8:00-9:30 AM**

**SALON B // ACTING AGING NOW**

Moderator: *Cynthia Port: Coastal Carolina University*

Envisioning Love and Lust in Later Life: *The Brooks*  
by Pascal Rabaté and *Cloud 9* by Andreas Dresen  
*Aurje Swinnen: Maastricht University (The Netherlands)*

Acting Old Age: The Fictionalization of the Aging Actor in  
István Szabó's *Being Julia* and Roger Michell's *Venus*  
*Nuria Casado Gual: University of Lleida (Catalonia, Spain)*

Putting Away Childish Things: *The Curious Case*  
of *Benjamin Button* and the Aging of America  
*Cynthia Port: Coastal Carolina University*

**SALON C // SCIENCE FICTIONS OF THE PRESENT IN PRINT AND FILM**

Moderator: *Suzanne Keen: Washington and Lee University*

Science Fictions of Neoliberalism  
*Jane Elliott: University of York*

On the Present as Near Future Romance:  
Gwyneth Jones's *Bold as Love*  
*Suzanne Keen: Washington and Lee University*

Time-Travel as Temporal Cognition in Contemporary Film  
*Jesse Matz: Kenyon College*

**9:45-11:15 AM**

**SALON B // CONTEMPORARY FICTION II**

Moderator: *David Shaun Morgan: Managing Editor, Soundings: An Interdisciplinary Journal*

Narrating Risk and Controlling Narrative:  
The Accident That Does Not Happen  
*Dustin R. Iler: Washington University in St. Louis*

The Inconvenience of Being Earnest:  
Thomas Pynchon's Late Fiction  
*Katie R. Muth: Washington University in St. Louis*

Todorovian 'New Fantastic' in 21st century Japanese Literature  
*Ksenia Reznik: Tsukuba University, Japan*

A Home for the Writing Self: V.S. Naipaul and Exilic Writing  
*David Shaun Morgan: Managing Editor, Soundings: An Interdisciplinary Journal*

**SALON C // RE-LOCATING CONTEMPORARY ARTS**

Moderator: *Tawnysha Greene: University of Tennessee, Knoxville*

Abjection, Affect, and Neo-Aesthetics  
*renée c. hoogland: Wayne State University*

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Scorn not the Sonnet:  
'Linguistically Innovative' Takes on a Received Form  
*Douglas Basford: SUNY-Buffalo*

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Point of contact: Malraux, the Museum, and *Man's Fate*  
*Emily Pace: The University of Tennessee, Knoxville*

**11:30 AM**

Conference ends

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