

Experimental Writing in English (1945-2000):

The Anti-Canon

15-16 September 2022

Palace of the Academies, Brussels, Belgium



CENTRE FOR LITERARY &
INTERMEDIAL CROSSINGS
RESEARCH GROUP



KVAB
Koninklijke Vlaamse Academie van België
voor Wetenschappen en Kunsten

DAY 1: THURSDAY 15TH SEPTEMBER

8.45 – 9.15 Registration & coffee

9.15 – 09.30 Opening remarks (Rubens auditorium)

9.30 – 11.10 Parallel sessions

Panel 1. (Im)material conditions and the everyday (Rubens auditorium)

Chair: Kris Pint (Universiteit Hasselt)

Nonia Williams (University of East Anglia) - Ann Quin: Gender and Precarity

Laura Haynes (Glasgow School of Art) - *I who want to run in one river and become great*: The Maternal Reconciliation of Tillie Olsen

Matthew Rana (Amsterdam School for Cultural Analysis) - B W B R B B W R W R G W G B W G B R B:
Analogical Representation and Sexual Difference in Bernadette Mayer's *Studying Hunger Journals*

Hilary White (University of Manchester) - Hypnagogic hallucinations: Bernadette Mayer and Wanda Coleman's dream poems

Panel 2. Re-forming identity (Stevin room)

Chair: Delphine Munos (Université de Liège / Universiteit Gent)

Florian Zappe (independent researcher, Berlin) - A most curious case: Kathy Acker vs. Identity Politics

Luna Chung (University of Arizona) - "Vietnamese American Literature: *Watermark* as 20th century experimental writing"

Tara Stubbs (Oxford University) – 'Precarious words like rocks': the contemporary (African) American Sonnet

Juliette Bouanani (Paris Nanterre) - "who is speaking?" Lyn Hejinian, feminist poetics and the Anti-Canon

11.10 – 11.40 Coffee break

11.40 – 13.00 Parallel sessions

Panel 3. The twists and turns of an African American anti-canon (Rubens auditorium)

Chair: Janine Hauthal (Vrije Universiteit Brussel)

Jesper Olsson (Linköping University) - Spirituality, Politics, Technology: A Reading of N. H. Pritchard's Concrete Poetry

Solveig Daugaard (University of Copenhagen) - Why these blues come from us

Christa Holm Vogelius (University of Copenhagen) - Claudia Rankine's Image-Text [online]

13.00 – 14.00 Lunch

14.00 – 16.00 Parallel sessions

Panel 4. Language, meaning and authority (Rubens auditorium)

Chair: Siebe Bluijs (Tilburg University)

Nora Fulton (Concordia University) - Objective Feeling - Laura Riding's *Rational Meaning* and the Stakes of Non-Correspondence

Wanda O'Connor (Open University Wales) – 'Refusal of silence': Excess and new forms of writing in Fraser, Duplessis, and Howe [online]

Gi Taek Ryoo (Chungbuk National University) - The textual ecospace of Lyn Hejinian's experimental poetry

Helena Van Praet (UC Louvain) - "Who are you?" Poetic Metalepsis in the Work of Anne Carson

Marija Cetinić (University of Amsterdam) - The economy did this to you. Penetrability in Lisa Robertson's *Cinema of the Present*

Panel 5. Affects, (un)readability and reception (Stevin room)

Chair: Carole Sweeney (Goldsmiths University)

Iris Pearson (University of Oxford) - Don't Read B.S. Johnson: Rebarbative Forms and Readerly Affect

Salomé Honório (University of Lisbon) - An ethos of refusal: on the brutalist edge of Kathy Acker's poetics

Andrew Hodgson (École des hautes études en sciences sociales, Paris) - "Undo the Normative Conquest": Cut-up, DIY and the Ergodic in the Experimental Novel

Chris Clarke (independent researcher, Southampton) – 'A faded negative': Photographs and other (dis)possessions in the work of Ann Quin

Kelly Krumrie (Western Colorado University) - The Mathematical Affect of Pamela Lu

16.00 – 16.30 Coffee break

16.30 – 17.30 **Keynote** (Rubens auditorium)

Chair: Hannah Van Hove (Vrije Universiteit Brussel)

Anthony Reed (Vanderbilt University), 'Between Subjects: Black Lyrical Voicing Against the Canon'

17.30 – 18.30 Reception

DAY 2: FRIDAY 16TH SEPTEMBER

08.45 – 9.10 Registration & coffee

9.10 – 10.50 Parallel sessions

Panel 6. Crossing and remaking genres (Rubens auditorium)

Chair: Hilary White (University of Manchester)

Ali Chetwynd (American University of Iraq) - Carlene Hatcher Polite's *The Flaggelants* as an Experimental Road Not Taken

Melissa Tanti (University of Manchester) - Multilingual experiments as Anti-Canonical Practice in Queer Women's Writing from Québec

Susannah Thompson (Glasgow School of Art) - Maud Sulter: Poet as Heretic

Panel 7. Postmodernist and philosophical expressions (Stevin room)

Chair: Jade Thomas (Vrije Universiteit Brussel)

Steven Forbes (University of Edinburgh) - Cubistic Time and Phenomenology in William Demby's *The Catacombs*

Adam Guy (University of Oxford) - 'Good for nothing craft': John Pepper Clark-Bekederemo, the Theatre of the Absurd, and Artistic Autonomy in Global View

Suhasini Vincent (University of Paris II – Panthéon Assas) - Exploring Suniti Namjoshi's Experimental Feminist Fables in the Light of Displaced Immigrant Experiences

Kerry-Jane Wallart (University of Orléans) - Tragic anomalies in a transnational context. The case of Cherrie Moraga

10.50 – 11.20: Coffee break

11.20 – 13.00: Parallel sessions

Panel 8. Forms of “outside” in art writing (Rubens auditorium)

Chair: Andrew Hodgson (École des hautes études en sciences sociales, Paris)

Sam Buchan-Watts (Newcastle University) - Inside of the Outside: Skateboarding as Art Writing

Alice Butler (Royal College of Art) - Writing Beside, Outside and Inside: The Reparative Desire of Cookie Mueller's Crochet Gloves

Rebecca Birrell (The Fitzwilliam Museum) - Orts, Scraps and Fragments: Writing Forgotten Women Artists

Panel 9. Writing the body (Stevin room)

Chair: Tessel Veneboer (Universiteit Gent)

Joule Zheng Wang (University of Amsterdam) - (Dis)integrating into Fragments: The “Typewriter Writing” in David Wojnarowicz's *Close to the Knives*

Julie Dickson (Freie Universität Berlin) - Paradoxical Bodies, Ambiguous Books: The Representation of Marginalized Subjectivities, Communitarity, and Embodiment in Late 20th-Century Short Story Cycles

Simon Eales (University at Buffalo) - Making Anti-Canon Poetics Dance: Leslie Scalapino and Choreographic Poetics

13.00 – 14.00 Lunch

14.00 – 15.00 **Keynote** (Rubens auditorium)

Chair: Tessel Veneboer (Universiteit Gent)

Georgina Colby (Westminster University), 'Forms of Solidarity: Contemporary Feminist Avant-Garde Writing' [online]

15.00 – 15.30 Coffee

15.30 – 17.30 Parallel sessions

Panel 10. Disorientations, contradictions, queer desires (Rubens auditorium)

Chair: Adam Guy (Oxford University)

Alice Hill-Woods (Glasgow School of Art) - "Which piece fits in precisely where?": Disorientation as Queer Strategy in Ann Quin's *Three* (1969)

Carole Sweeney (Goldsmiths University) - 'Things irreconcilable': Reading Brigid Brophy's baroque.

Michael Kindellan (University of Sheffield) – Graphic Wieners

Sophie Corser (University College Cork) – 'Her little deviations': queer reading and form in the novels of Barbara Trapido

Panel 11. Procedure & form (Stevin room)

Chair: Daria Baryshnikova (RWTH Aachen University)

Victoria Miguel (University of Glasgow) - Palimpsest and Process: John Cage's Mesostic poetry

Anne-Grit Becker (Humboldt Universität Berlin) - "Go to Work on a Poem": Reflections on David Medalla's Writings

Miriam Ould Aroussi (Université de Paris Cité) - Against "absolute regularities": David Antin's Poetics and the Subversion of Writing

Paisley Conrad (Concordia University) - "What an associative way to live this is": Materials of Distraction in Bernadette Mayer's *Midwinter Day*

17.30 – 17.45 **Closing remarks** (Rubens auditorium)