

# 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 15<sup>TH</sup> SEPTEMBER

8.45 – 9.15 Registration & coffee

9.15 – 09.30 Opening remarks

9.30 – 11.10 Parallel sessions

#### Panel 1. (Im)material conditions and the everyday

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

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

Luna Chung (University of Arizona) - "Vietnamese American Literature: *Watermark* as 20<sup>th</sup> 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

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

**Panel 4. Three anti-canonistic poetic events: undoing the canon in transreal time**

Brent Cox (University at Buffalo) - Retaining Anti-Canonicity Against the Critical Final Word: N.H. Pritchard, Republication, and Infrastructuralist Video Poetic Criticism

Amanda Hurtado (University of Boulder) - Susan Howe: A Poetics of Motion and Measure, Material and Media

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

13.00 – 14.00 Lunch

14.00 – 16.00 Parallel sessions

**Panel 5. Language, meaning and authority**

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

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 6. Affects, (un)readability and reception**

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

Salomé Honório (CEComp/FLUL- Faculty of Arts, University of Lisbon) - An ethos of refusal: on the brutalist edge of Kathy Acker's poetics

Andrew Hodgson (EHESP 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**

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

17.30 – 18.30 Reception

## DAY 2: FRIDAY 16<sup>TH</sup> SEPTEMBER

08.45 – 9.10 Registration & coffee

9.10 – 10.50 Parallel sessions

### Panel 7. Crossing and remaking genres

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

Sofie Verraest (Ghent University) - "The Supreme good is like water" (on Gloria Anzaldúa's *Borderlands*)

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 8. Postmodernist and philosophical expressions

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 9. Forms of "outside" in art writing

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

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

Natalie Ferris (Durham University) - Radical Notations

Matthew Holman (UCL) - The Joy of Making Fine Distinctions: James Schuyler's Outsider Art Writing

### Panel 10. Writing the body

Jen Brodie (Paris 8) - The land as a male body: fear of fragmentation in an unpublished work of David Ireland

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

Rosie Haward (independent researcher, Amsterdam) - No time like the past: trauma and lesbian fantasy in the writing of Camille Roy

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

13.00 – 14.00 Lunch

14.00 – 15.00 **Keynote**

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

15.00 – 15.30 Coffee

15.30 – 17.30 Parallel sessions

**Panel 11. Disorientations, contradictions, queer desires**

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

Kaye Mitchell (University of Manchester) - Queer experiments

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 12. Procedure & form**

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**