

Final programme. All panel sessions and keynotes take place in the Robert Webster Building, except for the keynote lecture on Tuesday 29 March, which is in the Tyree Room, John Niland Scientia Building.

AMSN3: Modernist Work, 29-31 March, 2016
University of New South Wales
Final programme (revised 21 March)

Tuesday, 29 March

10-11	Registration Robert Webster Building		
11-12.30	<p>Panel session 1</p> <p>Robert Webster, 327</p> <p>Soviet modernisms</p> <p>Chair: Sigi Jottkandt</p> <p>The Modernist 'object' in the narrative of work and the worker in the Soviet 1920s and 1930s</p> <p>Millicent Vladiv-Glover, Monash University</p> <p>Socialist Laughter, from Karl Marx to the Marx Brothers</p> <p>Mark Steven, UNSW</p>	<p>Panel session 2</p> <p>Robert Webster, 250</p> <p>Re-evaluating the work of Southeast Asian artists and patrons in times of political transitions</p> <p>Chair: Anita Callaway</p> <p>'Great Mothers produce a Great Race': Re-evaluating the role of the Great Connoisseur, Sukarno</p> <p>Yvonne Low, University of Sydney</p> <p>A New Sun Rises Over the Old Land: Historicizing notions of 'renaissance' in 'Cambodian modernism'</p>	<p>Panel session 3</p> <p>Robert Webster, 251</p> <p>Readers, writers, reciprocal work</p> <p>Chair: Sean Pryor</p> <p>The Work of Genre: Technical Innovation and the Act of Reading in Anne Carson's <i>Autobiography of Red</i></p> <p>Russell Coldicutt, University of Sydney</p> <p>Ethics and Political Modesty in Joan Didion and David Foster Wallace</p> <p>Dan Dixon, University of Sydney</p>

	<p>Working around Literature: Viktor Shklovsky and Early-Soviet Research on the Biomechanics of Labor</p> <p>Asiya Bulatova, Nanyang Technological University</p>	<p>Roger Nelson, University of Melbourne</p> <p>Commercial work or artistic practice: Photography's position in the Thai avant-garde</p> <p>Clare Veal, University of Sydney</p>	<p>Disingenuous Companions: Forster and Coetzee at Work</p> <p>Niklas Fischer, University of Sydney</p>
12.30-1.15	<p>Lunch</p> <p>Robert Webster Building</p>		
1.15-2.45	<p>Panel session 4</p> <p>Robert Webster, 327</p> <p>Late, anti- and counter-modernist work</p> <p>Chair: Lorraine Sim</p> <p>Miners, Rice Workers, Shoeshine Boys: Neo-Realist Work</p> <p>Sean Pryor, UNSW</p> <p>Masculinity and anti-modernism in D'Arcy Cresswell's <i>The Forest</i></p> <p>Erin Carlston, University of Auckland</p>	<p>Panel session 5</p> <p>Robert Webster, 250</p> <p>Art, class and political engagement</p> <p>Chair: Deborah Pike</p> <p>From the graveyard of history</p> <p>Ann Stephen, University of Sydney</p> <p>Petit-bourgeois revolutionaries: ruminations on Sigmar Polke's <i>Wir Kleinbürger – Zeitgenossen und Zeitgenossinnen (We petty bourgeois! Contemporaries)</i></p>	<p>Panel session 6</p> <p>Robert Webster, 251</p> <p>Domestic spaces</p> <p>Chair: Trish May</p> <p>Drawing-Room Martyrdom in <i>The Bostonians</i></p> <p>Beth Mclean, University of Melbourne</p> <p>Jean Rhys and exhaustion</p> <p>Jasmin Kelaita, UNSW</p>

	<p>Domestic Holocaust: Michael Haneke's Intractable Class War</p> <p>Paul Sheehan, Macquarie University</p>	<p>Andrew McNamara, Queensland University of Technology</p> <p>Pinter: Anthropology of the WORK-ing class</p> <p>Michael Lynch, Western Sydney University</p>	
2.45-3	<p>Afternoon tea Robert Webster Building</p>		
3-4.30	<p>Panel session 7</p> <p>Robert Webster, 327</p> <p>Portraits of the artist</p> <p>Chair: Michael Hooper</p> <p>Women Writers Writing Writers: A Portrait of the Artist as a Male Modernist</p> <p>Elizabeth King, UNSW</p> <p>The domestic hero: Richard Strauss at work and play in his works</p>	<p>Panel session 8</p> <p>Robert Webster, 250</p> <p>Avant-garde work: theory and practice</p> <p>Chair: Emmett Stinson</p> <p>The Origins of the Radiophonic Artwork in the Modernist Avant-Garde</p> <p>Christopher Williams, University of Technology, Sydney</p> <p>The use of found objects in contemporary South African art</p>	<p>Panel session 9</p> <p>Robert Webster, 251</p> <p>Creative processes</p> <p>Chair: John Attridge</p> <p>The Absolute and the Impossible Work: On Kafka's <i>The Burrow</i></p> <p>Robert Buch, UNSW</p> <p>Some notes on art and specialization, from Schiller to Richards</p>

	<p>David Larkin, University of Sydney</p> <p>'Flashes of vision': woman-as-artist and woman-as-writer in Eleanor Dark's <i>Waterway</i></p> <p>Melinda Cooper, University of Sydney</p>	<p>Alison Kearney, University of the Witwatersrand</p> <p>'Meaningless Work'</p> <p>Ian Andrews, University of Technology, Sydney</p>	<p>John Attridge, UNSW</p> <p>Walking and Work</p> <p>Baylee Brits, UNSW</p>
4.50-6.20	<p>Welcome and keynote lecture 'What was modernist work?'</p> <p>Professor Christopher Nealon, Johns Hopkins University Tyree Room, John Niland Scientia Building</p>		
6.30-7.30	<p>Drinks reception Tyree Room, John Niland Scientia Building</p>		
<p>Wednesday, 30 March</p>			
9-10.30	<p>Panel session 10</p> <p>Robert Webster, 327</p> <p>Class, gender, work</p> <p>Chair: Jessica Gildersleeve</p> <p>1930s Working Class Writers and Women's Work</p>	<p>Panel session 11</p> <p>Robert Webster, 250</p> <p>Australian modernisms</p> <p>Chair: Naomi Riddle</p> <p>Red Landscapes, 'Australian Music', Painting, and Performance</p>	<p>Panel session 12</p> <p>Robert Webster, 251</p> <p>The work and the world</p> <p>Chair: Chris Oakey</p> <p>'Completing the World': Human effort and Cosmogogenesis: Rilke and Teilhard de Chardin</p>

	<p>Charles Ferrall, Victoria University of Wellington</p> <p>Development according to Bryher: Social Commentary on Working Women in the Age of Modernism in <i>Two Selves</i></p> <p>Nikolova Zlatina, Royal Holloway, University of London</p> <p>Can a Proletarian Writer Be a Modernist? A study of Swedish Proletarian Writers in a Modernist Context</p> <p>Niklas Salmose, Linneaus University</p>	<p>Michael Hooper, UNSW</p> <p>Dore Hawthorne: an unlikely modernist</p> <p>Bridie Macgillicuddy, National Museum of Australia</p> <p>The story of modern art in Australia: just a fairytale?</p> <p>Anita Callaway, University of Sydney</p>	<p>Deborah Pike, University of Notre Dame</p> <p>The world as work of art in Virginia Woolf</p> <p>Helen Rydstrand, UNSW</p> <p>A Presumptuous Body Crashing: A Geocritical Reading of <i>Voss</i></p> <p>Jonathan Dunk, University of Sydney</p>
10.30-10.45	<p>Morning tea Robert Webster Building</p>		
10.45-12.15	<p>Panel session 13</p> <p>Robert Webster, 327</p> <p>Office work</p> <p>Chair: Jacinta Kelly</p> <p>Clerical Work: Tracing Joyce's 'Notes on Business and Commerce' in <i>Ulysses</i></p>	<p>Panel session 14</p> <p>Robert Webster, 250</p> <p>Bodies and machines</p> <p>Chair: Helen Rydstrand</p> <p>Telling the Truth About the Body: Modernist Writers and Olfactory</p>	<p>Panel session 15</p> <p>Robert Webster, 251</p> <p>Women, work and modernity</p> <p>Chair: Jasmin Kelaita</p> <p>'Making Your Body an Efficient Machine': procrastination and productivity in</p>

	<p>Matthew Hayward, University of the South Pacific</p> <p>The Post Office of Charles and Karl Olson: Recreating the Route and Preserving the Trace</p> <p>Nathaniel Pree, University of Sydney</p> <p>Sylvia Beach, Shakespeare and Company and the Gendered Distribution of Communications Work</p> <p>Jessica Marian, University of Melbourne</p>	<p>Representation</p> <p>Eleanor Ahern, Adelaide University</p> <p>The Ambivalent Work Relationship of Man and the Machine: A Re-reading of Major Novels by D.H. Lawrence</p> <p>Carolyn Lau, The Chinese University of Hong Kong</p> <p>Dentistry and the Body of the Woman Professional in John Steinbeck's <i>The Wayward Bus</i></p> <p>Tsung-Han Tsai, Wenzao Ursuline University of Languages</p>	<p>Modernist fiction</p> <p>Jessica Gray, University of Kent</p> <p>(Type)written out: Kittler and women</p> <p>Trish May, UNSW</p> <p>Women, work and the promise of modernity: a comparative reading of the letters of RA Kartini (Java) and Miles Franklin's <i>My Brilliant Career</i> (Australia)</p> <p>Annee Lawrence, Western Sydney University</p>
12.15-1.15	<p>Lunch</p> <p>Robert Webster Building</p>		
1.15-2.45	<p>Panel session 16</p> <p>Robert Webster, 327</p> <p>(Re)imagining labour</p> <p>Chair: Julian Murphet</p>	<p>Panel session 17</p> <p>Robert Webster, 250</p> <p>Print cultures</p> <p>Chair: James Dutton</p>	<p>Panel session 18</p> <p>Robert Webster, 251</p> <p>Theories and cultures of work</p> <p>Chair: John Attridge</p>

	<p>The one and the many: Langston Hughes and the poetics of collective labour</p> <p>Kristin Grogan, University of Oxford</p> <p>Modernist Zombies and the Work/Death Balance</p> <p>Sascha Morrell, University of New England</p> <p>'Free Tom Mooney': Lola Ridge and the Work of Poetry</p> <p>Anna Hueppauff, Edith Cowan University</p>	<p>'He Do the Police in Different Voices': Repositioning Modernist Fragmentation in Relation to Late Nineteenth Century Newspapers and Magazines</p> <p>Thomas Vranken, University of Melbourne</p> <p>The Elzivir Utopia: Nation-building and the printing industry in Christina Stead's <i>Seven Poor Men of Sydney</i></p> <p>Meg Brayshaw, Western Sydney University</p> <p>Image Can Speak: Re-reading the Illustrated <i>Heart of Darkness</i></p> <p>Yao Xiaoling, Nanyang Technological University</p>	<p>Is 'sex as work' a myth of modernism? Challenging the theoretical foundations of prostitution</p> <p>Denton Callander, UNSW</p> <p>Wearable Technologies in the Workplace and the Legacy of the 'European Science of Work'</p> <p>Christopher O'Neill, University of Melbourne</p> <p>Mentorship as Modernity: The Tutor, the Analyst, and the Supervisor</p> <p>Timothy Laurie, University of Melbourne and Liam Grealy, University of Sydney</p>
2.45-3	<p>Afternoon tea Robert Webster Building</p>		
3-4.30	<p>Panel session 19</p> <p>Robert Webster, 327</p> <p>Archival work</p> <p>Chair: Prudence Black</p>	<p>Panel session 20</p> <p>Robert Webster, 250</p> <p>The work of art: theoretical problems</p> <p>Chair: Baylee Brits</p>	

	<p>The Work of Resurrecting a Modernist Literary Career: Jean Rhys's 'The Day They Burned the Books', 'Till September Petronella' and 'Outside the Machine' (1960)</p> <p>Susan Thomas, La Trobe University</p> <p>Archive Work: Evelyn Waugh in the Library</p> <p>Naomi Milthorpe, University of Tasmania</p> <p>Filing aesthetics: Mina Loy's 'Eros of Offices' and the archive</p> <p>Jacinta Kelly, UNSW</p>	<p>The Problematic Status of the Literary Work of Art in Contemporary Aesthetics</p> <p>Eliza Deac, Babeş-Bolyai University</p> <p>Autonomy and Aporia in the Modernist Work of Art</p> <p>Emmett Stinson, University of Newcastle</p> <p>Productive and Creative Poiesis in the Work of Art</p> <p>Jason Tuckwell, Western Sydney University</p>	
4.35-6.15	<p>Keynote lecture 'Immaterial labour and the work of literature' Professor Morag Shiach, Queen Mary University of London Robert Webster, Lecture Theatre B</p>		
7.30	<p>Conference dinner: Barzura, 65 Carr St, Coogee</p>		
<p>Thursday, 31 March</p>			
9.30-11	<p>Panel session 21</p>	<p>Panel session 22</p>	<p>Panel session 23</p>

	<p>Robert Webster, 327</p> <p>Fantasy, commerce, transcendence</p> <p>Chair: Naomi Milthorpe</p> <p>Magic, Modernity, and Women at Work</p> <p>Caroline Webb, University of Newcastle</p> <p>The Tight-Rope Dancers: Female agency, the 'working woman' and post-war commerce in Jessica Anderson's novels</p> <p>Naomi Riddle, UNSW</p> <p>Labourers divine: Elizabeth Barrett Browning and Emily Dickinson's work toward transcendence</p> <p>Meredith McCullough, University of Melbourne</p>	<p>Robert Webster, 250</p> <p>Time and memory</p> <p>Chair: Paul Sheehan</p> <p>Catching Time: Modernist literature and the neurophysiological workings of the unconscious</p> <p>Isabelle Wentworth, UNSW</p> <p>The work of mourning in <i>A la recherche du temps perdu</i></p> <p>James Dutton, UNSW</p> <p>Letro-calamity: Nabokov's <i>Ada, or Ardor</i></p> <p>Sigi Jottkandt, UNSW</p>	<p>Robert Webster, 251</p> <p>Kitsch, camp, avant-garde</p> <p>Chair: Mark Steven</p> <p>Critical use of kitsch in contemporary art</p> <p>Laurence Kimmel, UNSW</p> <p>Camp, Labour, Value</p> <p>Alexander Howard, UNSW</p> <p>The Figure of the Worker and the Theory of the Avant-Garde</p> <p>Rory Dufficy, Western Sydney University</p>
11-11.15	<p>Morning tea Robert Webster Building</p>		
11.15-12.45	<p>Keynote lecture 'Very little, almost nothing: the avoidance of labour in late modern art'</p>		

	<p>Professor Susan Best Griffith University Robert Webster, Lecture Theatre B</p>		
12.45-1.45	<p>Lunch Robert Webster Building</p>		
1.45-3.15	<p>Panel session 24</p> <p>Robert Webster, 250</p> <p>Death, labour, inheritance</p> <p>Chair: Alexander Howard</p> <p>Inheritance, Work, and Joseph Conrad's Heroes</p> <p>Evelyn Chan, The Chinese University of Hong Kong</p> <p>When Death Stops Working: Personification in T. F. Powys' <i>Unclay</i></p> <p>Chris Danta, UNSW</p> <p>The Labours of a People without a Destiny: The Origin of the Work of Art in Martin Heidegger and Jean Toomer</p>	<p>Panel session 25</p> <p>Robert Webster, 251</p> <p>War, fashion, everyday life</p> <p>Chair: Patricia Juilana Smith</p> <p>Women, War, and Working Through: Trauma and War Work in British Women's Writing of the Second World War</p> <p>Jessica Gildersleeve, University of Southern Queensland</p> <p>Margaret Monck's street photography and the labour of the everyday</p> <p>Lorraine Sim, Western Sydney University</p> <p>Internalising modernism in 1930s Germany</p> <p>Lydia Edwards, Edith Cowan University</p>	

	Kim White, UNSW		
3.15-3.30	<p style="text-align: center;">Afternoon tea Robert Webster Building</p>		
3.30-5	<p>Panel session 26</p> <p>Robert Webster, 327</p> <p>Working women and the cinematic image</p> <p>Chair: TBA</p> <p>'Judy Barton from Salina, Kansas': The Shopgirl and the Pursuit of the 'Eternal Feminine' in Alfred Hitchcock's <i>Vertigo</i></p> <p>Patricia Juliana Smith, Hofstra University</p> <p>Absolutely Modern: Women in Flight in the 1930s</p> <p>Prudence Black, University of Sydney</p> <p>The Construction of the 'New Bengali Woman' in <i>Guerrilla</i> (2011)</p> <p>Fahmida Akhter, University of Essex</p>	<p>Panel session 27</p> <p>Robert Webster, 250</p> <p>The poet and the world</p> <p>Chair: Kim White</p> <p>A politics of attachment: the work of (un)production</p> <p>Rachel Kennedy, University of Sydney</p> <p>I am the Danger: Martin Heidegger, Ron Silliman, and the Work of Art</p> <p>Chris Oakey, UNSW</p> <p>Modernism on File, Modernism on Trial: The FBI's Undercover Work and Modernist Poetry</p> <p>Tyne Sumner, University of Melbourne</p>	<p>Panel session 28</p> <p>Robert Webster, 251</p> <p>Post/modernisms</p> <p>Chair: Chris Danta</p> <p>Posthuman Modernism and the Fate of the Universe: Peter Watts' Brilliant Patterned Florescence</p> <p>Ben Eldridge, University of Sydney</p> <p>An Earth That Had No Maps: A Post-Modern Ethics of Modernism in <i>The English Patient</i></p> <p>Evelyn Araluen Corr, University of Sydney</p> <p>Work in Progress: Zadie Smith and the Future of the Novel</p> <p>Camilla Palmer, UNSW</p>

6-8	Poetry reading, Io Myers Theatre, UNSW. Refreshments available for purchase at the theatre bar.		