

## Friday, April 24<sup>th</sup>

Registration from 8:30am

All panels will be held in the Jonathan Swift (JS) and M. Ui Chadhain (MC) lecture theatres

<b>Panels A &amp; B</b> 9:30 – 11:00	<b>Panel A: Spectacular Violence (JS)</b> Chair: Katie Ahern (UCC)  <b>Bernice Murphy (Trinity College Dublin)</b> “You’re Next”: The Home-Invasion Narrative in Recent American Horror Cinema  <b>Louise Callinan (St. Patrick’s College, DCU)</b> Satire and Spectacle: Arthur Miller’s Resurrection Blues  <b>Ross Griffin (University College Cork)</b> “Nothing to Savour with Your Eyes”: The Politics of Seeing in Tim O’Brien’s If I Die in a Combat Zone	<b>Panel B: Gender/Identity (MC)</b> Chair: Rosemary Gallagher (NUI Galway)  <b>Clare Hayes-Brady (University College Dublin)</b> Anthropologists of our own experience: taxonomy and testimony in The Museum of Innocence and The Virgin Suicides  <b>Gavin Doyle (Trinity College Dublin)</b> “If you look for reassurance, you can be fooled”: Que(e)rying Sexuality in John Patrick Shanley’s Doubt: A Parable  <b>Laura Byrne (Trinity College Dublin)</b> “as if she were a photographic image”: Nabokov’s girl-objects and the transformative power of the male gaze
11:00 – 11:30	Coffee Break	
<b>Panels C &amp; D</b> 11:30 – 1:00	<b>Panel C: Visualising Texts (JS)</b> Chair: Bernice Murphy (Trinity College Dublin)  <b>Shiamin Kwa (Bryn Mawr College)</b> Surface Reading and the Comics of Michael DeForge  <b>Robert Macieski (University of New Hampshire)</b> Hine Sights: Exposure and Reform  <b>Tim Groenland (Trinity College Dublin)</b> How Can People Not See Your Touch?: Gordon Lish’s Editorial Legacy	<b>Panel D: Visualising the Political (MC)</b> Chair: Dara Downey (University College Dublin)  <b>Nerys Young (University of Ulster)</b> “Millions Glued to a TV For Hearings; Home Chores Wait, Shopping Sags”: The Kefauver Crime Committee and the impact of television on Senate hearings and public life  <b>Gavin Wilk (University of Limerick)</b> “Escaping from the war zone”: Evacuating Americans from Europe at the outbreak of World War II  <b>Niall Gillespie (Trinity College Dublin)</b> Against Washington: The Irish contribution to Advance American Republicanism, c.1787 to 1800
1:00 – 2:00	Lunch	

<p>Panels E &amp; F 2:00 – 3:30</p>	<p style="text-align: center;"><b>Panel E: Seeing Sounds (JS)</b> Chair: Clare Hayes-Brady (UCD)</p> <p><b>Arthur James O’Dea (Mater Dei Institute)</b> You Better Duck Down the Alleyway: How Bob Dylan’s Video Recording of ‘Subterranean Homesick Blues’ Visualised a Fresh Attempt at Protest in the American Landscape</p> <p><b>Janet Aspley (University of Brighton)</b> Clothed in Sin: Gram Parsons, his Nudie suit and the Conundrum of Authenticity</p>	<p style="text-align: center;"><b>Panel F: Poetry</b> Chair: Philip McGowan (Queen’s University Belfast)</p> <p><b>Adam Beardsworth (Memorial University of Newfoundland)</b> Agents of Doublespeak: Confessional Poets and Cold War Surveillance</p> <p><b>Johanna Hoorenman (Radboud Universiteit Nijmegen)</b> The New York Poems of Galway Kinnell</p> <p><b>Ellen Dillon (Mater Dei Institute)</b> <i>“Who can’t say they have seen this/ and can we sing this”</i>: Vision and Conditions of Visibility in Peter Gizzi’s <i>The Outernationale</i></p>
<p>3:30 – 4:00</p>	<p>Coffee Break</p>	
<p>4:00 – 5:30</p>	<p><b>Alan Graham Memorial Lecture</b> Jonathan Swift Theatre</p> <p><b>Dr. Lee Jenkins (University College Cork)</b></p> <p>‘the seer and the spectacle’: the visual aesthetic of American modernism</p>	
<p>7:00 – 8:00</p>	<p>Reception at Room 54 @ KC Peaches, Dame Street Announcement of the Peggy O’Brien Book Prize</p>	
<p>8:00</p>	<p>Conference Dinner Room 54 @ KC Peaches, Dame Street</p>	

## Saturday, April 25<sup>th</sup>

Registration from 8:30am

All panels will be held in the Jonathan Swift (JS) and M. Ui Chadhain (MC) lecture theatres

<p><b>Panels G &amp; H</b> 9:30 – 11:00</p>	<p><b>Panel G: Power and Visualisation (JS)</b> Chair: Gillian Groszewski (Trinity College Dublin)</p> <p><b>Michael T. Smith (Purdue University)</b> Not Privy to the Conversation: Harry Caul as a Peripheral Character in Coppola’s Film</p> <p><b>Miranda Corcoran (University College Cork)</b> “They bug your apartment, they tap your phone”: Narrative Elision and the Representation of Surveillance Culture in Post-War American Fiction</p> <p><b>David Deacon (University College Dublin)</b> Thomas Pynchon’s <i>Bleeding Edge</i>: Surveillance, Ethics, Accountability and Justice in the Digital Age</p>	<p><b>Panel H: Posthumanism and the Digital Imaginary (MC)</b> Chair: Julie Sheridan (Trinity College Dublin)</p> <p><b>Antonia Mackay (Oxford Brookes University)</b> Cyborgs, Selves and Subjectivity in San Francisco</p> <p><b>Susan Flynn (University of the Arts, London)</b> Foucault, Film and the Future: Science Fiction, Surveillance and the Politics of the Body</p> <p><b>Lizzie Falvey (Wentworth Institute of Technology)</b> The Death of “Internal Privacy”: Josh Harris, Singularity, and the Future of Your Own Thoughts</p>
<p>11:00 – 11:30</p>	<p>Coffee Break</p>	
<p><b>Panels I &amp; J</b> 11:30 -1:00</p>	<p><b>Panel I: Nineteenth Century Ways of Seeing (JS)</b> Chair: Dara Downey (University College Dublin)</p> <p><b>Shirley Samuels (Cornell University)</b> Spectator and Speculation</p> <p><b>Alexander McDonnell (Durham University)</b> Satire, Symbolism and the Exorcising of Historical Ghosts in Herman Melville’s <i>The Confidence Man</i> (1857)</p> <p><b>Ben Davidson (New York University)</b> To be seen and not heard: Exploring the Place of Children in the Nineteenth-Century United States</p>	<p><b>Panel J: Writing the Self (MC)</b> Chair: Antonia Mackay (Oxford Brookes University)</p> <p><b>Carolann North (University of Ulster)</b> “Nothing of me is original”: Commodification and identity destruction in Chuck Palahniuk’s <i>Invisible Monsters</i></p> <p><b>Kevin Power (St. Patrick’s College)</b> Advertising the Self: From Norman Mailer to Lena Dunham</p> <p><b>Katie Ahern (University College Cork)</b> The Pressure for the Projection of Perfection: Social Censure and Observation in Edith Wharton’s <i>The Age of Innocence</i> and <i>The House of Mirth</i></p>
<p>1:00 – 2:00</p>	<p>Lunch</p>	
<p>2:00 – 3:30</p>	<p>IAAS Annual General Meeting Jonathan Swift Theatre</p> <p>Tour of TCD Campus for those not attending AGM/Free time</p>	

3:30 – 4:00	Coffee Break	
Panels K & L 4:00 – 5:00	<p style="text-align: center;"><b>Panel K: Imaging the Popular (JS)</b> Chair: Clare Hayes-Brady (University College Dublin)</p> <p><b>Therese Smith (University College Dublin)</b> Hiding in Plain View: Blackface Minstrelsy</p> <p><b>Alan Gibbs (University College Cork)</b> <i>The Shield</i>: Torture and Surveillance in post-9/11 American Popular Culture</p>	<p style="text-align: center;"><b>Panel L: Racial Surveillance (MC)</b> Chair: Lizzie Falvey (Wentworth Institute of Technology)</p> <p><b>Karen Jackson (McMaster University)</b> Mobilizing Civilian Surveillance of the Immigrant Threat in Alabama: The “Affective” Dimension of Bill HB 56</p> <p><b>Jonathan Naveh (Ohio University)</b> Race, Class, and the Dystopic Surveillance State in ‘The Purge’ Franchise</p>
5:00 – 5:15	Conference Close Jonathan Swift Theatre	