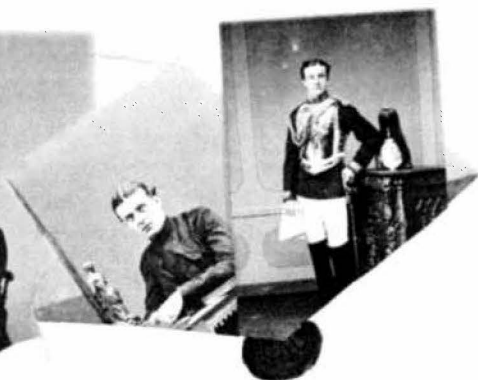
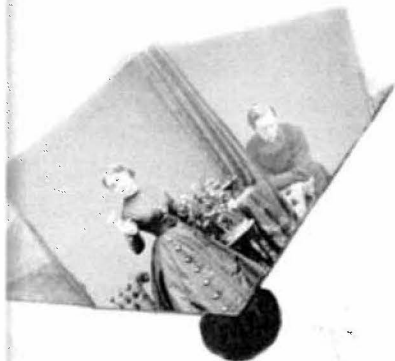


Interdisciplinary Nineteenth Century Studies

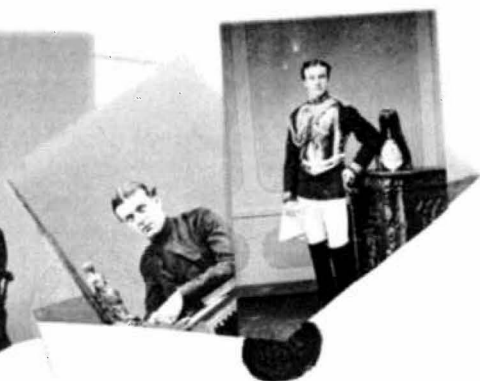
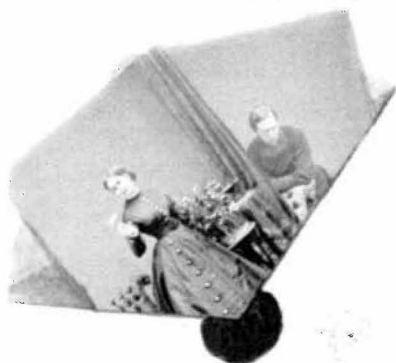


*Picturing the  
Nineteenth Century*

MARCH 22-25, 2012

UNIVERSITY OF KENTUCKY

Interdisciplinary Nineteenth Century Studies



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Nineteenth Century*

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## CONFERENCE COMMITTEE

*University of Kentucky:* Ellen Rosenman (English), Anna Brzyski (Art History), Jeff Clymer (English), Phil Harling (History), Jill Rappoport (English), Ana Rueda (Hispanic Studies), Rich Schein (Geography), Michael Trask (English). Conference assistant: Ella Dunbar, University of Kentucky.

*Regional committee:* Mary Jean Corbett (English, Miami University of Ohio), Elizabeth Corsun (English, Transylvania University), Susan Griffin (English, University of Louisville), Tamar Heller (English, University of Cincinnati), Adam Komisaruk (English, West Virginia University), Deborah Meem (English, University of Cincinnati).

University of Kentucky graduate student committee: Rebecca Beach (coordinator), Heather Chacon, Emily Dotson, Rachel Hoy, Mary Clai Jones, Renae Newhouse, Allison Palumbo, Morgan Richardson, Devjani Roy, Christina Williams.

## SPONSORS

INCS 2012 has been generously supported by many groups. At the University of Kentucky, we thank the Vice President for Research; the College of Arts and Sciences; the Departments of English, History, and Art History; and The Art Museum. We are also grateful to Miami University of Ohio English Department, the University of Louisville English Department, the Vanderbilt University English Department, and Routledge ABES ([www.routledgeabes.com](http://www.routledgeabes.com)) for their contributions.

## MANY THANKS

. . . to the following people for the following reasons: Michelle Del Toro and especially Jennifer Walton of the UK English Department, for handling the finances and a myriad of details; Nijad Zakharia for designing, maintaining, and trouble-shooting the website; Kate Savage of Bleu Ribbon Catering for the delicious reception at the UK Art Museum; Janie Welker and Becky Hudson at the UK Art Museum for their helpful collaboration; Dave Willmarth and especially Amy Grey at the Hilton for shepherding us through the endless arrangements that have made the conference possible.

*Image detail from the Princess Alexandra Album, 1866-69, The Royal Collection © 2010 Her Majesty Queen Elizabeth II. Laurel Christensen, designer.*

All rooms are located on the second level of the hotel, with the exception of the Magnolia Room (Thursday evening reception), which is on the first level.

The registration desk is located on the second level at the top of the escalators. Continental breakfasts, coffee breaks, and the book exhibit are in the Pre-function area on the second level.

#### Thursday, March 22

3:00 – 6:30 Registration

5:00 – 6:15: Keynote Speaker                      Grand Kentucky Ballroom A & B

Shawn Michelle Smith, Art Institute of Chicago

"Visions of the Nineteenth-Century Nation: Augustus Washington and the Civil Contract of Photography"

6:15 – 7:30: Reception                              Magnolia Room, first level

Dinner on your own

#### Friday, March 23

7:30 – 3:00: Registration

7:30 – 9:00: Continental breakfast

8:00 – 3:15: Book exhibit

I. 8:15 – 9:30

A. Gender and Sensory Perception                      Bluegrass A

Moderator: Amy Montz, University of Southern Indiana

Annette Cozzi, University of South Florida, "Picturing Mrs. Beeton"

Kinsey Redd, Arizona State University, "Picturing Sound, Gendering Music"

Nicholas Spinelli, University of Texas at Austin, "Lithe Music: Satire, Erotics and the Female Pianist in Jules Laforgue's 'Dimanches'"

#### Friday, March 23

B. Places and Their Meanings                              Bluegrass B

Moderator: Hertha D. Sweet Wong, University of California-Berkeley

Suriyya Choudhary, University of Reading, "Sacred Indigenous Sites or Contested Colonial Sites: British Representation of Multan and Nineteenth Century Photography"

Jerry Dickey, University of Arizona, "'Liberty Enlightening the World': The Florida East Coast Hotels and Late Nineteenth-Century *Tableaux Vivants*"

Sharon Setzer, North Carolina State University, "Picturing Young Queen Victoria as the Lady in Milton's 'Comus': The Ideological Designs of the Garden Pavilion at Buckingham Palace"

C. Poetry and Painting                                      Crimson Clover

Moderator: Jonathan Allison, University of Kentucky

Christa Holm Vogelius, University of Michigan, "'On a Picture': Sigourney's Ekphrastic Poetry and Antebellum Image Circulation"

Dawn Vernooy, Shippensburg University, "The Long Nineteenth-Century's Poetry and Portraiture: A Case Study in Mary Robinson's and Joshua Reynolds' Elevation of the British Subject"

Erin E. Edgington, Indiana University, "Mallarmé's *éventails*: fashionable written objects"

9:30 – 11:15: Coffee break

II. 9:45 – 11:00

A. Images of Static Spaces in a Spinning World                      Bluegrass A

Moderator: Heather Latiolais Eure, University of Texas at Austin

Heather Latiolais Eure, University of Texas at Austin, "Motionless Bodies and Living Pictures in *Vanity Fair* and *La Curée*"

Elizabeth Erbeznik, Northern Illinois University, "Parisian Cityscapes and Papered Panoramas in Balzac's *Le Père Goriot*"

Meredith Lehman, University of Texas at Austin, "Picturing an Industrialized Experience: The Development of the *Bande Dessinée* and the Railway in Nineteenth-Century France"

**B. Women Behaving Badly****Bluegrass B**

Moderator: Annette Cozzi, University of South Florida

Megan D. Lease, University of Kansas, "Watch Your Step: Portraying the English Countryside and the Female Criminal in Wilkie Collins's *Armada*"

Katherine Dunagan Osborne, Davis & Elkins College, "Who's Afraid of the Big Bad Beautifier? Female Friendship and Fraud in the Victorian Cosmetics Industry"

Rebecca Wigginton, University of Pittsburgh, **Untitled**

**C. Imperial Objects****Blackberry Lilly**

Moderator: Philip Harling, University of Kentucky

Brian Shott, University of California at Santa Cruz, "Black Man's Burden: Illustrating Race in the African American Press During Late-Nineteenth Century 'Wars of Expansion'"

Thomas Prash, Washburn University, "'A Strange Incongruity': Envisioning India by Inventing Indian Architecture in Victorian International Exhibitions"

Ralph Crane and Lisa Fletcher, University of Tasmania, "Picturing the Tiger: Imperial Iconography in the Nineteenth Century"

**D. The Medium and the Message:****Triple Crown A-B-C****Modes of Representation**

Moderator: Chris Vanden Bossche, University of Notre Dame

Eileen Cleere, Southwestern University, "Tactile Values: Touching the Renaissance in Late-Nineteenth-Century Art Criticism"

Robert Polhemus, Stanford University, "Allegorical Scoops: Cats and Birds, Forefingers and Dark Ladies, Pilgrimages and Death: How Dickens's *Bleak House* and Goya's Dark Painting Illuminate Each Other And Why It Matters"

Joë Conway, University of Alabama-Huntsville, "Making Beautiful Money"

**E. Picturing Byron****Crimson Clover**

Moderator: Manu Chander, Rutgers University, Newark

Jeanne Britton, Penn State University, "Facing the Other in Byron's *The Giaour*"

Halina Adams, University of Delaware, "Acid and Ink: Hobhouse, Finden, and Byronic Images"

Gerald Egan, University of California, Santa Barbara, "Silent Writing and Melancholy: Images of the Author in the Long Nineteenth Century"

**III: 11:15 – 12:30****A. Visualizing Victorian London: Teaching and Learning the Literary Cityscape****Bluegrass A**

Moderator: Ann Ciasullo, Gonzaga University

Ann Ciasullo and Ingrid Ranum, Gonzaga University, "Teaching Literary London: City, Text, and Image"

Maite Urcaregui, Gonzaga University, "Seeing Britishness: National Identity in Victorian Literature and London"

Andre Wolf, Gonzaga University, "Walking into the Past: Picturing the 19th Century in Modern London"

**B. Violence and Horror****Bluegrass B**

Moderator: Devjani Roy, University of Kentucky

Heather Bowlby, University of Virginia, "'A Picture . . . Doesn't Reproduce': Spectacle and the Dynamics of Vision in Charlotte Mew's 'A White Night'"

Shalyn Claggett, Mississippi State University, "Picturing and Policing Transgression in Magic Lantern Shows"

David Sigler, University of Idaho "The Veiled Corpse-Effigy Revealed: Known Unknowns in Radcliffe, Shelley, and Dickens"

Saturday, March 24

**B. Creating Selves**

**Bluegrass B**

Moderator: Mary Jean Corbett, Miami University of Ohio

Michelle Foa, Tulane University, "Picturing the Self: (Anti) Biography and Neo-Impressionism"

Janalee Emmer, Ohio Wesleyan University "I am the Famous Man!': Marie Bashkirtseff, Celebrity and Self-Creation"

Stephen Grandchamp, Michigan State University, "Evolutionary Discourse and the *Bildungsroman*: Representing Self and Species in du Maurier's *Peter Ibbetson*"

Jennifer Leigh Moffitt, Florida State, "(Re)constructing the New Woman"

**C. Re-picturing the Nineteenth-Century:**

**Triple Crown A-B-C**

**Musical/Cinematic/Theatrical Adaptations**

Moderator: Sharon Aronofsky Weltman, Louisiana State University

Sharon Aronofsky Weltman, Louisiana State University, "Broadway's 'Jane! Jane!': Victorian Feminism, Impressionism, and the Gothic in *Jane Eyre: The Musical*"

Stephen Rachman, Michigan State University, "Hello, I must be going: The Marx Brothers, Victoriana, and the Invention of the Modern American Film Musical"

Marty Gould, University of South Florida, "The Workshop of My Filthy Genesis Device: Teaching Nineteenth-Century Literature through Film"

Amy Billone, University of Tennessee, "'Who in the World am I?': The Puzzle of Performativity in Pictures of Alice"

**D. The Urban Scene**

**Blackberry Lilly**

Moderator: Peter Kalliney, University of Kentucky

Joseph McLaughlin, Ohio University, "Staging *A Tale of Two Cities*: Spectacle and the City"

Barbara Leckie, Carleton University "Seeing is Believing': Advocating for Social Reform in Mid-Century London"

Sambudha Sen, University of Delhi, "Technology, Visuality and the Making of a Modern Urban Imaginary"

Saturday, March 24

Joseph De Sapio, St. Hilda's College, "'On a bridge that neither ended nor began': Challenging the Visual and the Sensuous in Representations of Late-Victorian London"

9:45 – 11:45: Coffee break

**V. 10:00– 11:30**

**A. Ethical Visions**

**Bluegrass A**

Moderator: Deirdre d'Albertis, Bard College

Jill Galvan, Ohio State University, "Corelli's Caliban in a Glass: Realism and Anti-Realism in *The Sorrows of Satan*"

Elisha Cohn, Cornell University, "Still Life: The Ethics of Absorption in Charlotte Brontë's *Villette*"

Silvana Colella, University of Macerata, Italy, "The Ticklish Topic": Framing Capitalism in *Little Dorrit*

**B. Framing the Artist**

**Triple Crown A-B-C**

Moderator: Liz Corsun, Transylvania University

Karen Chase, University of Virginia, "Partial Partial Portrait"

Carol MacKay, University of Texas at Austin, "Who I am, I Left Behind: The Buried Artist in *Jane Eyre*"

A. Robin Hoffman, University of Pittsburgh, "'There in the picture-book, He lives': *Phiz's Funny Alphabet* and Illustration Afterlife"

Regina Oost, Wesleyan College, "Picturing the Aesthete: The Creation of 'Oscar Wilde'"

**C. Women and Children First?: Victorian Debates over Female and Juvenile Offenders**

**Bluegrass B**

Moderator: Nancy Henry, University of Tennessee

Jill Abney, University of Kentucky, "Lambs to the Slaughter: Juvenile Offenders in the Courts of London and Middlesex, 1790-1815"

George Robb, William Paterson University, "A Victorian Ponzi Scheme: The Women's Bank of Boston"

Tammy Whitlock, University of Kentucky, "Professional Thieves?: Shoplifting and Property Crime in the Age of Victoria"

**D. Cartographies Real and Imagined****Blackberry Lilly**

Moderator: David Pike, American University

Sean O'Toole, Baruch College, CUNY, "Internal Geographies: Anglo-Irish Identity in *The Real Charlotte*"

Shannon N. Gilstrap, Gainesville State College, "The Cultural Cartography of Matthew Arnold's 'Ordnance Maps'"

Lydia Pyne, Drexel University, "Missing Links: Geography Recapitulates Phylogeny"

**E. Technologies of Sympathetic Identification****Crimson Clover**

Moderator: Kristin Samuelian, George Mason University

Jesse Hoffman, Rutgers University, "Photography, Elegy and Dante Gabriel Rossetti's 'The Portrait'"

Meghan A. Freeman, Oregon State University, "Hawthorne's Stereoscopic Imagination"

Teresa A. Goddu, Vanderbilt University, "A Bird's Eye View: The Visual Discourse of Antislavery"

VI. 11:45 – 1:15

**A. Women on Display****Bluegrass A**

Moderator: Jill Rappoport, University of Kentucky

Megan Hansen, Texas Tech University, "Vision, Vulnerability, and the Victorian Marketplace in Christina Rossetti's 'Goblin Market'"

Liz Corsun, Transylvania University, "Scenes from a Marriage: Representing the Domestic Sphere on the Victorian Stage"

Jill Ehnenn, Appalachian State University, "Phenomenologies, Pictures and Pain: Being Uncomfortable with Elizabeth Siddal and 'Michael Field'"

**B. Showing Animals—Trophies to Torment****Triple Crown A-B-C**

Moderator: Teresa Mangum, University of Iowa

Teresa Mangum, University of Iowa, "Animal Exposures"

Catherine A. Schuler, University of Maryland, "Dog and Dvorianstvo: Breed and Nation in Nineteenth-Century Russia"

Kim Marra, University of Iowa, "Side Saddle Sensations: Displaying Female Equestrian Prowess at the National Horse Show at Madison Square Garden, 1883-1915"

**C. Visual Pedagogy****Bluegrass B**

Moderator: Jennifer Phegley, University of Missouri-Kansas City

Sarah Lennox, University of Florida, "Madame Tussaud's Classroom: Studying Physiognomy in the Wax Museum"

Brian Baugh, Robert Hale, and Craig Vivian, Monmouth College, "Teaching Victorian Culture: An Interdisciplinary Course Emphasizing Art, Literature, and Education"

Patricia Zakreski, University of Exeter, "Creative Industry: Design, Art Education, and the Woman Writer"

**D. Time, History, and Representation****Blackberry Lilly**

Maureen Hattrup, Indiana University – Bloomington, "Torn Books &amp; Speaking Fossils"

Abigail Mann, University of Indianapolis, "Picturing the Self Within Time"

Alex Chase-Levenson, Princeton University, "'Annihilating Space and Time': Eclecticism and Virtual Tourism at the Sydenham Crystal Palace"

**E. Illustrating Empire****Crimson Clover**

Moderator: George Phillips, University of Kentucky

Andrea Kaston Tange, Eastern Michigan University, "'The Butcher of Cawnpore': The Problem of Picturing Villainy"

Nathan K. Hensley, Georgetown University, "The Mutiny Counter-Picturesque"

Rebecca H. Starkins, New York University, "Engraving the Imperial Imaginary: Illustrated Periodicals and the Production of the Indian Thug in Victorian Britain"

Jean Fernandez, University of Maryland, Baltimore County, "Representing Victorian Global Realities: Imperial Geography and the Quandary of Space in Joseph Conrad's *Lord Jim*"

Saturday, March 24

**Lunch on your own**

VII: 2:45 – 4:15

**A. Re-imagining the Past**

**Triple Crown A-B-C**

Moderator: Michael Trask, University of Kentucky

Clare A. Simmons, The Ohio State University, "Visions of Christmas: Specific Pasts in Christmas Carols and Their Illustrations"

David L. Pike, American University, "Visualizing the Nineteenth-Century Street in the Twenty-First Century"

Hertha D. Sweet Wong, University of California-Berkeley, "Reframing the Photographic Archive at the Hampton Institute: Carrie Weems' Artistic Engagement with Native/African American Visual Histories"

Andrew Stauffer, University of Virginia, "Legibility and Loss in the Nineteenth-Century Archive"

**B. Creating Class Identifications**

**Bluegrass A**

Jennifer Armstrong, Independent Scholar

Jennifer Armstrong, Independent Scholar, "'Our New Eyes': Stephen Crane's Underground Magic Lantern Show"

M. Colleen Willenbring, Marquette University, "Within and Without"

Ann Bruder, Berea College, "Selective Memory at the Asylum"

**C. Fictional Places**

**Bluegrass B**

Moderator: Anca Vlasopolos, Wayne State University

Deborah Denenholz Morse, College of William and Mary, "The Hidden Metropole and Cosmopolitan: Disrupting the Rural Picture in Thomas Hardy's *Far from the Madding Crowd*"

Keya Kraft, Washington University, "*Wuthering Heights*, Landscape, and the Ideology of the Picturesque"

**D. Imaging Lives: Modes of Nineteenth-Century Life-Representation**

**Blackberry Lilly**

Moderator: Cynthia Huff, Illinois State University

Cynthia Huff, Illinois State University, "Picturing a Family: The Galton Family Book Revisions History"

Saturday, March 24

Filiz Barin, Illinois State University, "Nineteenth Century Western Travelers, Artists and Scholars in the East: Representations of the Orient"

Lynn M. Linder, Saint Louis University, "Through the Eyes of a Female Artist: Lady Pauline Trevelyan's Portrait of the Victorian Age"

Gretchen Frank, Illinois State University, "Picturing Hannah Cullwick: Extra-textual Materials and *The Diaries of Hannah Cullwick, Victorian Maidservant*"

**E. The Politics of Picturing**

**Crimson Clover**

Moderator: David Sigler, University of Idaho

Michael Lewis, Washington and Jefferson College, "Pictures of Revolutionary Reform in the 1860s"

Tanushree Ghosh, Syracuse University, "Confounding Liberal Vision: Radical Disgust in Arthur Morrison's *A Child of the Jago*"

Joan Stack, The State Historical Society of Missouri Art, "'A Negro Man Retires Weeping from the Scene': Representations of African Americans in the Art of George Caleb Bingham, 1852-1872"

Shane Peterson, Washington University in St. Louis, "Novel Re-visions: F.W. Hackländer, Wilhelm Raabe, and the Illustrated Book in Imperial Germany"

4:15 – 6:15: Coffee Break

VIII. 4:30 – 6:00

**A. Collaborative Transatlantic Teaching: (Re)Mapping the Nineteenth Century**

**Triple Crown A-B-C**

Moderator: Linda K. Hughes, Texas Christian University

Beverly Taylor/Meagan Foster, University of Carolina Chapel Hill, "Transatlantic Intersections"

Linda K. Hughes/Marie Martinez, Texas Christian University, "In Mid Ocean, Looking to the Shore(s)"

Jennifer Phegley/ Kristin Huston, University of Missouri-Kansas City "Teaching Transatlantic Sensations"



Saturday, March 24

**B. (Re)Performing the Victorian**

**Bluegrass A**

Moderator: Amy L. Montz, University of Southern Indiana

Sara K. Day, Southern Arkansas University, "Rochester Rocks: Revisions and Redemptions of Victorian Leading Men in Contemporary Young Adult Fiction"

Gina Opdycke Terry, Midwestern State University, "Re-Performing and Re-Painting Victorian Identity: the Adaptation of *The French Lieutenant's Woman*"

Sonya Sawyer Fritz, University of Central Arkansas, "Double Lives: Victorian Girlhood Performed for Contemporary Audiences in Neo-Victorian Adolescent Fiction"

Amy L. Montz, University of Southern Indiana, "'Look Back at Me': The Material Re-Performance of the Victorian in *North and South* (2004)"

**C. Literature and Science**

**Bluegrass B**

Moderator: Eileen Clere, Southwestern University

Anna M. Gibson, Duke University, "Detection and Sensation: Francis Galton, Wilkie Collins, and the Forms of Personal Identity"

Suzanne Raitt, College of William and Mary, "Waste and Repair in *The Picture of Dorian Gray*"

Genie Babb, SUNY-Plattsburgh, "Picturing Mars: Cosmic Clairvoyance in H. G. Wells's 'The Crystal Egg' and *The War of the World*"

**D. The Body Politicized**

**Blackberry Lilly**

Moderator: Alice Christ

Lindgren Johnson, Missouri University of Science and Technology, "Picturing the Nineteenth-Century 'Ethic' of Sport Hunting and Spectacle Lynching"

Melissa J. Lingle-Martin, Indiana University of Pennsylvania, "Literary Interrogations of the Image of Justice"

Wesley King, Flagler College, "The Greek and the Turk"

Courtney Andree, Washington University in St. Louis, "Figuring Cretinism: Victorian Medical Photography and the Disabled Subject"

Saturday, March 24 – Sunday, March 25

**E. Working Women**

**Crimson Clover**

Moderator: Alexandra Wettlaufer, University of Texas, Austin

Kristin Fliieger Samuelian, George Mason University, "Continental Naughtiness in Anglo-Saxon Attitudes: Pornography, Dirty Dancing, and Nineteenth-century Satire"

Ellen Malenas Ledoux, Rutgers University, Camden, "Portrait of a Working Mother: Sarah Siddons and Mary Robinson"

**6:15 – 7:30: Keynote speaker**

**Grand Kentucky Ballroom B & C**

Nancy Armstrong, Duke University

"The Victorian Archive and Its Secret"

**7:30 – 9:00: Banquet**

**Grand Kentucky Ballroom B & C**

**9:00 – 9:30: Performance**

**Grand Kentucky Ballroom B & C**

The Victorian Theatrical Society of the University of Virginia presents  
H. J. Byron's 1858 *The Maid and the Magpie; or, The Fatal Spoon!*

**Sunday March 25**

**7:30 – 9:00: Continental breakfast**

**8:00 – 1:00: Book exhibit**

**IX. 8:15 – 9:45**

**A. Rethinking Nineteenth-Century Book Illustrations**

**Bluegrass A**

Moderator: Carol MacKay, University of Texas, Austin

Catherine De Rose, University of Wisconsin, "Transatlantic Illustrations"

Melissa Gniadek, Rice University, "Picture it all, Darley"

Janel Cayer, University of Nebraska, "'The Figure I want for my frontispiece'"

Emer Vaughn, Indiana University, "*Middlemarch* and the Missing Illustrations"

Sunday, March 25

**B. Our Victorians, Ourselves: Literary  
Engagement through Personal Memoir**

**Triple Crown A-B-C**

Moderator: Maria LaMonaca Wisdom, Columbia College

Maria LaMonaca Wisdom, Columbia College, "On Becoming Ginevra Fanshawe, or What Not to Read before One's Wedding"

Leslie Haynsworth, University of South Carolina, "Mrs. Jellyby and Me; or How I Finally Conquered the Impulse to Kill Charles Dickens"

Amy Muse, University of St. Thomas, "Ruined by Rochester"

Joan Piorkowski, University of St. Thomas, "The 'Jane Part': Reflections on Austen's 'Constant' Appeal"

Devon Fisher, Lenoir-Rhyne University, "Twisted Expectations: An Adoptive Father Looks at *Oliver Twist*"

**C. Types of Masculinity**

**Bluegrass B**

Moderator: Jonathan Coleman, University of Kentucky

Brent Shannon, Eastern Kentucky University, "'Young Oxford on Parade': The Image of the University Man in the Victorian Age"

Michael Kramp, Lehigh University, "Picturing Decay: New Women, Old Men, and Dixon's *Story of a Modern Woman*"

Adam Kozaczka, Syracuse University, "Re-imagining the Highlander: Representations of Imperial Masculinity in the Second Half of the Nineteenth Century"

Jamie Horrocks, Brigham Young University, "Asses and Aesthetes: Ritualism and Aestheticism in Victorian Periodical Illustration"

**D. Bugs, Birds, *Balaeniceps rex*:**

**Blackberry Lilly**

**Animal Science in Victorian England**

Moderator: Rae Greiner, Indiana University

Jonathan Smith, University of Michigan-Dearborn, "Picturing Extinction: Charles Kingsley, Alfred Newton, and the Gairfowl"

Danielle Coriale, University of North Carolina, Chapel Hill, "Eliot's Ugly Animals"

Sunday, March 25

Jeanette Samyn, Indiana University, "John Ruskin's 'Curious Parasites'"

Rae Greiner, Indiana University, "Biological Intelligence"

**9:45 – 11:45: Coffee Break**

**X. 10:00 – 11:30**

**A. The Digital Perspective on the  
Nineteenth Century**

**Triple Crown A-B-C**

Moderator: Andrew Stauffer, University of Virginia

Dino Felluga, Purdue University, "Branching Out: Picturing the Future of Scholarly Publishing"

Jay Clayton, Vanderbilt University, "Steampunk Online: Game Design and Victorian Fiction"

Kathryn Crowther, Georgia Institute of Technology, "Treading Where They Trod: Visualizing the Nineteenth Century with Digital Mapping Tools"

**B. Framing Specimens; or,  
Learning How to See Plants Naturally**

**Bluegrass A**

Moderator: Lynn Voskuil, University of Houston

Narin Hassan, Georgia Institute of Technology, "Scenes and Spectacles Under Glass: The Botanical Conservatory in Victorian Fiction"

Meegan Kennedy, Florida State University, "Discriminating the Minuter Beauties of Nature: Seeing Botanically, or the Uses of Natural Theology in a Victorian Medical School"

Lynn Voskuil, University of Houston, "Illustrative Specimens: Nineteenth Century Botanical Illustration and the Figure of Empire"

**C. The Uses of Photography**

**Bluegrass B**

Moderator: Michelle Sizemore, University of Kentucky

Jessica Durgan, Texas A&M University, "Picturing the World in Color: Emerging Technologies and Color Philosophy in the Nineteenth Century"

Elizabeth Whitmore Funk, Marymount University, "The General, Mrs. Tom Thumb, and the Carte De Visite"

Michele Martinez, Harvard University, "Feeling and the Photographer: Poetry in Cameron's *Annals*"

Susan Shelangoskie, Lourdes University, "Domesticity in the Darkroom: Photographic Process and Romantic Narratives"

**D. Picturing Nineteenth Century Women in Black and White**

**Blackberry Lilly**

Moderator: Kristi Branham, Western Kentucky University

Cheryl R. Hopson, Augusta State University, "...A Far-Away, Meditative Air: Envisioning the Nonwhite Female Subject in Kate Chopin's *The Awakening*"

Georgia Wheatley, Casper College, "*Imaging Victorian Women's Travel as Liturgy and Pilgrimage*"

Leslie Nichols, Western Kentucky University, "*Textual Portraits: Envisioning Social Heritage*, A Visual Art Series"

Kristi Branham, Western Kentucky University, "Mama keeps whites bright: Selling Laundry Duties to the American Lady"

**E. Imagining Animals**

**Crimson Clover**

Moderator: Pearl James, University of Kentucky

Anna Feuerstein, Michigan State University, "Picturing the (Imaginary) Animal: George Romanes' *Animal Intelligence* and the Problematics of Animal Representation"

Susan B. Taylor, University of Colorado – Colorado Springs, "The Complexities of Representations in Two Early Victorian Poems Inspired by Visual Depictions of Dogs"

Laura White, University of Nebraska – Lincoln, "Natural History Illustrations and the Creatures in the *Alice* Books"

XI. 11:45– 1:15

**A. Landscape**

**Bluegrass A**

Moderator: Janel Cayer, University of Nebraska-Lincoln

Emily Sessions, Brooklyn Museum of Art, "His Native Soil: José Maria Velasco and the Role of Landscape Painting in Nineteenth Century Presentations of Mexican Identity"

Amanda Adams, Muskingum University, "Moving Pictures: Bodies in Motion in Victorian Women's Landscape Writing"

Nicky Agate, New York University, "Naturalist Landscapes: Les Types de Paris, or Framing Flux"

**B. Exhibiting Art**

**Bluegrass B**

Moderator: Anna Brzyski, University of Kentucky

Susan Waller, University of Missouri, Saint Louis, "Picturing an Exhibition: Illustrated Salon Catalogues in the Belle Epoque"

Caroline Dakers, University of the Arts, London, "Size Matters: the Extraordinary Collection of Alfred Morrison, 'Victorian Maecenas'"

Margaret Godbey, Coker College, "L.E.L. and 'Modern Pictures': Poetry as Art Criticism"

**C. Ambiguities of Race**

**Blackberry Lilly**

Moderator: Lydia Pyne, Drexel University

Julia Dauer, University of Wisconsin, "It was so much like one whom I Had Seen': Uncertain Exhibitions in 'Three Years in Europe'"

Andrea M. Holliger-Soles, University of Kentucky, "The African Theater and Domestic Imitations"

Mercedes López, "Picturing the Color of Andean Peasants: The Invention of 'Whiteness' in the Nineteenth-Century Colombian Visual *Costumbrismo*"

**D. Visuality, Space and the Imaginary: Subjectivities and Mentalities**

**Crimson Clover**

Moderator: Sujith Parayil, The English and Foreign Languages University

Sujith Parayil, The English and Foreign Languages University, "Freezing Time and Mapping a Region: Official Photography of Travancore"

Amruth M, Kerala Forest Research Institute, "Discursive Visibilities and Temporalities of Governing: Showcasing 'Man' and 'Nature' in the Exhibitions and Museums in Colonial Travancore"

Sanal Mohan, Mahtma Gandhi University, "Visions of Modern Self: Missionaries and Ethnographic Imaginary"

## KEYNOTE BIOGRAPHIES

**SHAWN MICHELLE SMITH**, Associate Professor of Visual and Critical Studies, School of the Art Institute of Chicago.

Shawn Michelle Smith teaches courses in the history and theory of photography and the visual culture of the United States. Her interdisciplinary work focuses on gender and race in visual culture, with an emphasis on early American photography. She has served on the editorial boards of *American Literature* and *Frontiers: A Journal of Women Studies*, and is currently on the board of *Photography and Culture*. She is a practicing artist as well as a scholar, and one of her recent photographic works deals with the much-publicized Abu Ghraib torture scandal. Currently she is completing a book on the ways photography transformed perception in the nineteenth century, drawing new worlds into view even as it paradoxically highlighted new realms of invisibility. Her publications include *Photography on the Color Line: W. E. B. Du Bois, Race, and Visual Culture* (Duke University Press, 2005); *American Archives: Gender, Race, and Class in Visual Culture* (Princeton University Press, 1999); *Lynching Photographs*, co-authored with Dora Apel (Volume 2, Defining Moments in American Photography, ed. Anthony Lee, University of California Press, 2007).

**JULIE CODELL**, Professor, Art History, Arizona State University, and affiliate in English, Gender Studies, the Center for Asian Research, and Film and Media Studies.

Julie Codell's research has always been interdisciplinary and her publications address Victorian cultural economics, relations between art and science, life writings, historiography, art media of painting, photography, and crafts, imperialism, the press, image and text studies, narrative and critical theory. She has published 150 books, book chapters, articles, reviews and encyclopedia entries. She has written *The Victorian Artist* (Cambridge University Press, 2003) and *Images of an Idyllic Past: Edward Curtis's Photographs* (1988), and has edited or co-edited *Transculturation in British Art* (2012), *Power and Resistance: The Delhi Coronation Durbar* (2012), *The Political Economy of Art* (2008), *Genre, Gender, Race, World Cinema* (2007), *Imperial Co-Histories* (2003), *Encounters in the Victorian Press* (with Laurel Brake, 2004), and *Orientalism Transposed* (with Dianne Macleod, 1998), now being translated into Japanese through Hosei University (2014). She is currently working on relations between Victorian painting and popular visual venues (shops, ads, museums) on interrelated topics of historiography, narrative and material culture.

**JERRY SPAGNOLI**, photographer and daguerrotypist; featured speaker in the Robert C. May Photography Series, The Art Museum at the University of Kentucky.

Jerry Spagnoli works with a wide variety of contemporary and historic photographic processes and has been influenced by such diverse pictorial traditions as Renaissance sculpture and German Romantic landscape painting. He is best known, however, for reviving the daguerreotype, one of the earliest photographic processes, first developed in the 1830s. The minutely detailed images on polished silver plates are compelling to view and devilishly tricky to produce. Spagnoli photographs his own views of contemporary history, from the crowded streets of New York to significant current events, such as the inauguration of President Barack Obama or the dedication of the National 9/11

Memorial. In a series of anatomical studies, he also explores the ways in which the daguerreotype can capture the texture of human skin.

**NANCY ARMSTRONG** is the Gilbert, Louis, and Edward Lehrman Professor of English at Duke University.

Nancy Armstrong teaches courses in the novel, eighteenth and nineteenth-century literatures and cultures in English, and critical theory, and she serves as editor of the journal *Novel: A Forum on Fiction*, a position she has held since 1996. Armstrong has devoted her career to explaining how novels imagine a world that can be inhabited (or not) in specific ways by historically and culturally variable readerships. Her first book, *Desire and Domestic Fiction: A Political History of the Novel* (Oxford University Press, 1987) argued that domestic fiction written by, for, or about women first imagined the forms of courtship, marriage, and household that serve as the conceptual units of the modern liberal state. Co-authored with Leonard Tennenhouse, *The Imaginary Puritan: Literature, Intellectual Labor, and the Origins of Personal Life* (University of California Press, 1992) focuses on the 17th and 18th centuries and the relationship between the emergence of the author and the transformation of England into a modern nation state; it is considered a pioneering study in the field of transatlantic literary relations. *Fiction in the Age of Photography: The Legacy of British Realism* (Harvard University Press, 1999), returns to the 19th century in order to rethink literary realism in relation to the new art of photography and the onset of mass visuality more generally. *How Novels Think: The Limits of Individualism 1719-1900* (Columbia University Press, 2006) defines the British novel as a cluster of formal strategies aimed at defending that individual and the household he or she occupies against excessive forms of individualism associated with alternative or sub-generic varieties of fiction, on the one hand, and forms of collectivity that would obliterate individual differences, on the other. Currently underway is a book on the literary continuities that define Darwin's theory, sensation fiction, sentimentalism, and Hardy's naturalism as a single, distinctively late Victorian reconception of the line between animal and human life.

**THE VICTORIAN THEATRICAL SOCIETY OF THE UNIVERSITY OF VIRGINIA** comprises Tom Berenato, Caitlin Berka, Nate Bilhartz, Deborah Daley, Margaret Marshall, Ann Mazur, Marija Reiff, Sarah Storti. They are currently graduate students in the English Department at the University of Virginia.

## BOOK EXHIBITORS

Routledge ABES, Scholars Choice, Ashgate, Ohio State University Press, Cengage, University of Kentucky Press.

Bluegrass		Lily of the Valley		Crimson Clover		Blackberry Lilly		Triple Crown		
A	B							A	B	C

Saddlebred

Atrium

Down Escalator  
Up Escalator

Pre-Function Area

Salon D	Salon C	Salon B	Salon A
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Grand Kentucky Ballroom

Arabian