



**Brock**

# P R O G R A M

6<sup>TH</sup> BIENNIAL INTERNATIONAL CONFERENCE

## Image and Imagery

Conference on Literature and the Arts

### Silence and the Silenced

Exploring intersections of visual, textual, and oral modes of artistic expression.

Oct. 28, 29, 2011

Department of Modern Languages, Literatures and Cultures [brocku.ca/imageandimagery/](http://brocku.ca/imageandimagery/)

## Friday, October 28

8:30-9:15 a.m.

**Registration**

9:15-9:30 a.m.

**Welcome**

Sankey Chamber

Dr. Douglas Kneale,  
Dean, Faculty of Humanities

9:30-11:00 a.m.

**Session I**

Sankey Chamber

**Death, Sacrifice, the Mute  
Shall Speak**

*Chair: Leslie Boldt*

"Memorials and Cemeteries in  
Germany and Switzerland"  
**Diane Bielicki**, Brock University

"Drawing Breath and Circling the  
Void. Fascism and Silence in Bertolt  
Brecht and Paul Celan"  
**Paul Peters**, McGill University,  
Montreal, Quebec

"Kierkegaard's Argumentum de  
Silentio: The Suppressed Center of  
*Fear and Trembling*"  
**Lori Yamato**, The Graduate Centre,  
City University of New York,  
New York

TH 253

**Silent Pictures, Graphic Novels**

*Chair: Astrid Heyer*

"Wordless Picturebooks: The Art of  
Silent Storytelling"  
**Sandra Beckett**, Brock University,  
St. Catharines, Ontario

"Moving Beyond the Word:  
Experiential Alexia in the Immigrant  
Experience in Shaun Tan's *The Arrival*"  
**Rhonda Dubec**, Lakehead  
University, Thunder Bay, Ontario

"A Silent Language: Reflections on  
'Pure' and Uncorrupted"  
Pantomime"  
**Elisa Segnini**, University of Toronto,  
Ontario

Board Room

**Silence and the Crisis  
of Identity**

*Chair: Corrado Federici*

"Representing Female Silence in  
Claire Denise's film *White Material*"  
**Marzia Caporale**, University of  
Scranton, Pennsylvania

"Keeping Your Mouth Shut: How to  
be a Good Mistress"  
**Carol Merriam**, Brock University,  
St. Catharines, Ontario

11:00-11:15 a.m.

Coffee

11:15 a.m.-12:45 p.m.

Session II

Sankey Chamber

**Death, Terror, the Sublime**

*Chair: Catherine Parayre*

"Gerhard Richter: Embodied Silence and the Artist's Voice"

**Derek Knight**, Brock University, St. Catharines, Ontario

"Auditory Disruptions in Alejandro Amenabar's *The Others*"

**Lisa Robson**, Brandon University, Manitoba

"Fixating on the Image of the Falling Man"

**Sandra Singer**, University of Guelph, Ontario

TH 253

**Imposed Silence and the Stifled Cry**

*Chair: Fanny Dolansky*

"Speaking Sainly Silence in the Thirteenth Century: The Case of Elizabeth of Hungary"

**Kathleen Garay**, McMaster University, Hamilton, Ontario

"The Twisting Tongue: The Manipulation of Silence and Speech in Ovid's Rape Narrative"

**Cara Jordan**, University of Toronto, Ontario

"Writing Silence in Pierre Gobeil's *La Mort de Marlon Brando*"

**Steven Urquhart**, University of Lethbridge, Alberta

Board Room

**Excavations of the Self, Layers of Subjectivity**

*Chair: Neta Gordon*

"The Silent and the Unspeakable in the Psychodynamics of Creativity"

**Izabella Pruska-Oldenhof**, Ryerson University, Toronto, Ontario

"Hearing Things: A Lacanian Analysis of Carson's *Autobiography of Red* as an Autistic Fantasy"

**Concetta Principe**, York University, Toronto, Ontario

"Visualizing Silence: Installations Evoking Self-consciousness"

**Stephanie Taylor**, University of Winnipeg, Manitoba

12:45-2:00 p.m.

Lunch

2:15-3:45 p.m.

Session III

Sankey Chamber

**Sound Cinema Finds and Loses its Voice**

*Chair: Carol Merriam*

"The Sound of Silence: Composing Absence in Gus Van Sant's *Gerry*"  
**Ariel Harrod**, University of Montreal, Quebec

"Silent Resistance: Interpreting Silence in the Films of Kim Ki-Dûk"  
**James Papple**, Brock University, St. Catharines, Ontario

TH 253

**Censorship, Dictatorship and the Subaltern**

*Chair: Ernesto Virgulti*

"Cartographic Silences in Brian Friel's *Translations*" **Matthew Dwight Moore**, Robert Wesleyan, College, Rochester, New York

"A Picture is Worth a Thousand Words: George Orwell on Silence and Surveillance"  
**Patricia Rae**, Queen's University, Kingston, Ontario

"When the Silencer Is Also the Silenced: the Mechanics of Self-censorship"  
**Magda Stroinska and Vikki Cecchetto**, McMaster University, Hamilton, Ontario

Board Room

**Listening as Catharsis, Meditation, Affirmation of Presence**

*Chair: Diane Bielicki*

"Listening to the Pines. The Japanese Tea Ceremony"  
**Alexandre Avdulov**, St. Mary's University, Halifax, Nova Scotia

"Floyd Favel's *Lady of Silences*"  
**Debbie Collingwood**, Memorial University, St. John's, Newfoundland

"Woolf's Gramophone: Listening *Between the Acts*"  
**Alyson Brickey**, University of Toronto, Ontario

4:00-5:30 p.m.

Session IV

Sankey Chamber

Reading/Performance

*Chair: Corrado Federici*

"The A/porias of Skin"  
**Mark Cauchi** and **Rui Pimenta**,  
York University, Toronto,  
**Wrik Mead**, OCAD University, Toronto

"The Silence of Breath"  
**Helen Pridmore**, Mount Allison  
University, Sackville, New Brunswick

"Hush Baby Girl: The Silencing of  
Females in Visual and Popular Culture  
Manifested in Art"  
**Heather Saunders**,  
Independent Scholar, Toronto, Ontario

5:30-6:30 p.m.

Reception in Sankey Chamber

Saturday, Oct. 29

8:30-9:15 a.m.

Registration

9:30-11:00 a.m.

Session V

Sankey Chamber

Silence as Threshold

*Chair: Ernesto Virgulti*

"John Hollander's Calligrams: Visual  
Depictions of a Silent Transaction"  
**Geoff Bender**, University of  
Rochester, New York

"Silent or Sound? The Gradual  
Evolution of Cinematic Expression  
Analyzed through Two Horror Films"  
**Carlo Coen**, University of Toronto,  
Ontario

"Silence in the lambs: Sappho's Pain  
and Bottom's Gain"  
**Michael Johnson**, Buffalo State  
University, New York

Board Room

Lifting the Veil of Silent Images

*Chair: Corrado Federici*

"Un-silencing the Silent: The  
(In)Visible Border of the Harem, the  
Veil and the Banlieue"  
**Miranda Baird**, Brock University,  
St. Catharines, Ontario

"The Visiting Muse: The Ancient and  
the Suggestive Power of Silence in  
the Chamber Frescoed by Correggio"  
**Maria Cristina Chiusa**, Independent  
Scholar, Italy

MC A241

"The Silent Witness of Love in Anne Brochet's *Trajet d'une éconduite amoureuse*"

**Katarzyna Peric**, University of Toronto, Ontario

### The Filmed Image: Eruption of the Present Moment, Exposure of the Real

*Chair: Leslie Boldt*

"Encounters with Silence in Michael Snow's *That/Cela/Dat*"

**Angela Joose**, York and Ryerson Universities, Toronto, Ontario

"Insular Spaces: Meanings of Silence in Béla Tarr's Films"

**Lilla Töke**, Rochester Institute of Technology, New York

11:00-11:15 a.m.

Coffee

11:15 a.m.-12:45 p.m.

Session VI

Sankey Chamber

### The Silence of the Incarcerated

*Chair: Brian Lightbody*

"Foucault, Solzhenitsyn, and the Silence of Siberia"

**Daniel E. Castle**, Brock University, St. Catharines, Ontario

"Silence and the Silenced in Contemporary Argentine Jewish Women's Narrative of Dictatorship"

**Jan Mennell**, Queen's University, Kingston, Ontario

"To have him all in black': The 'Absence' of Havel in Samuel Beckett's *Catastrophe: A Late Cold War Text*"

**Sheelagh Russell-Brown**, St. Mary's University, Halifax, Nova Scotia

Board Room

### The Uncanny, the Ambiguous, the Unsayable

*Chair: Gregory Betts*

"Aesthetic Form's (near) Silencing its Violent Other"

**Bruce Elder**, Ryerson University, Toronto, Ontario

"Rhetorical Uses of Silence and Spaces"

**Keith Grant-Davie**, Utah State University, Logan, Utah

"Modern American Poetry and the Language of Intuition"

**Ellen McWhorter**, Merrimack College, North Andover, Massachusetts

MC A241

## Poetry, Transcendence, and Prayer

*Chair: Laura Prelipcean*

“When Must a Singer Be Silenced? Plato and Hesiod on the Power of the Poetic Mythos”

**Anton Jansen**, Brock University, St. Catharines, Ontario

“Silence of the *Word* in Canadian Short Fiction: A Convergence of Mythological Traditions”

**Susan Medd**, Brandon University, Manitoba

“Image and Performance in Jacopone da Todi’s *lauda*”

**Samia Tawwb**, University of Toronto, Ontario

12:45-2:00 p.m.

Lunch

2:15-3:45 p.m.

Session VII

Sankey Chamber

## Silencing History, Covering Traces

*Chair: Carmela Colella*

“Irene, good night’: Silent Lies and Secrets in Louise Erdrich’s *Shadow Tag*”

**Mary Frances Pipino**, Lake Erie College, Ohio

“Spacing the Silence in M. NourbeSe Philip’s Poetry”

**Stanka Radovic**, University of Toronto, Ontario

“Silencing her Voice(s): The Case of Luisa Bruschetti Santandrea”

**Anne Urbancic**, University of Toronto, Ontario

Board Room

## Musical Expressions: From Cacophony to Mandated Silence

*Chair: Peter Landey*

“An Attention to the Activity of Sound: The Silencing of the Author and the Fragmentation of Listening”

**Lara Debeyer**, University of Toronto, Ontario

“The Meaning of Silence in Historical Opera”

**Anna Malkolkin**, University of Toronto, Ontario

“Stirring’ Rests: Musico-Philosophical Silence in Henry and William James and Elizabeth Bishop”

**May Peckham**, Washington University, St. Louis, Missouri

MC A241

## Creating an Aperture for the Unexpressed

*Chair: Jane Koustas*

“Engineered Consent: Falkner’s New Valois and the Purchase of Individuality in *Pylon*”

**Aleksa Jancovic**, University of Ottawa, Ontario

“Milutin Gubash’s Which Way to the Bastille? Or How to Photograph Silence”

**Catherine Parayre**, Brock University, St. Catharines, Ontario

4:00-5:00 p.m.

### Session VIII

Sankey Chamber

### Reading/Performance

*Chair: Leslie Boldt*

“Sung Silence”

**Brooke Dufton**, University of Toronto, Ontario

“Invisible and Weightless”

**Clare Yow**, Artist, Vancouver, British Columbia

### Wine Tasting and Dinner

5:00 p.m.

Meet at Registration Desk to arrange transportation to dinner and wine tasting.

5:30-7:00 p.m.

Wine Tasting

7:30 p.m.

Closing Banquet at Club Roma, Vansickle Rd., St. Catharines

Art by

# Joan Kaufman

Joan Kaufman’s work embodies aspects of sculpture, theatre, photography, and digital media. She works in series producing large format B/W photo-based images that blur the boundaries between illusion and reality. By creating constructed realities within theatre-like settings, her images are experienced as moments suspended in a larger unfolding narrative. A Toronto-based artist, Kaufman has exhibited both nationally and internationally in public and artist-run galleries. She is the recipient of Canada Council, Ontario Arts Council and Manitoba Arts Council grants; and has works in both public and private collections.