THE IMAGE REFRAMED VISIONS OF INSTABILITY
PROGRAM

All events will take place at the Michigan League (911 N. University)

FRIDAY, FEBRUARY 10th
8:00-9:00
Welcome Table and Breakfast to pick up nametags and folders with information. (Coffee and Pastries will be provided). Henderson Room

9:00-10:30

Panel 1: #ImagesOfSelf #Self-Representation Henderson Room

<table>
<thead>
<tr>
<th>Name</th>
<th>Institution</th>
<th>Topic</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ayla Yumi Higa</td>
<td>Universidade Estadual de Campinas</td>
<td>The Return in Lomography</td>
</tr>
<tr>
<td>Amanda Greene</td>
<td>University of Michigan</td>
<td>Boolean Bodies: Digital Self-Narration, Instagram, and the Before-and-After Post</td>
</tr>
<tr>
<td>Isabelle Groenhof</td>
<td>University of Calgary</td>
<td>Becoming Japanese: Winnifred Eaton Reeve’s Framing of A Japanese Nightingale</td>
</tr>
</tbody>
</table>

Panel 2: #ImagesofArchitecture Room D

<table>
<thead>
<tr>
<th>Name</th>
<th>Institution</th>
<th>Topic</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jim Carter</td>
<td>University of Michigan</td>
<td>The Psychotechnic Aptitude Test in Italian Industrial Film and Literature: Olmi and Ottieri</td>
</tr>
<tr>
<td>Emine Seda Kayim</td>
<td>University of Michigan</td>
<td>Giedion / Zevi / Banham: Construction of Architectural Historiography and Cross-Mediations of Sant’Elian Legacy</td>
</tr>
<tr>
<td>Eliyahu Keller</td>
<td>Massachusetts Institute of Technology</td>
<td>Drawing Resistance - Image and Ideology in Lebbeus Woods’ Havana Projects</td>
</tr>
</tbody>
</table>

11:00-12:30

Panel 3: From #ColonialConvent to #ModernMetropolis Henderson Room

<table>
<thead>
<tr>
<th>Name</th>
<th>Institution</th>
<th>Topic</th>
</tr>
</thead>
<tbody>
<tr>
<td>Justin Knight</td>
<td>Indiana University - Bloomington</td>
<td>Juan Manuel Rosas and the Image of Underdevelopment in Postrevolutionary Argentina</td>
</tr>
<tr>
<td>Nathan Douglas</td>
<td>Indiana University - Bloomington</td>
<td>Holy Mary, M/Other of God: Madre Maria de San José and Feminine Mystic Topology</td>
</tr>
<tr>
<td>Matt Johnson</td>
<td>Indiana University - Bloomington</td>
<td>A Book of Poetry and a Copper-Plated Rose: On Two Key Images in the Novels of Roberto Arlt</td>
</tr>
</tbody>
</table>
Panel 4: #TheAnti-Image Room D

<table>
<thead>
<tr>
<th>Name</th>
<th>Affiliation</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>AP Pettinelli</td>
<td>The University of Chicago, Cinema &amp; Media Studies</td>
<td>Towards an Alien Camera: The (Post)Human Image of Philippe Parreno's Alien Seasons</td>
</tr>
<tr>
<td>Brendan Ezvan</td>
<td>University of Pittsburgh</td>
<td>Martyr(ed): Affect and the Image-Making of Horror</td>
</tr>
<tr>
<td>Katerina Klink</td>
<td>New York University</td>
<td>The Literary Image: Temporal Reflections</td>
</tr>
</tbody>
</table>

12:30-1:30 BREAK

Panel 5: #ImagesInConflict Henderson Room

<table>
<thead>
<tr>
<th>Name</th>
<th>Affiliation</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mary Pena</td>
<td>University of Michigan</td>
<td>Recasting Memory: Iconography of Juan Bosch’s Centennial in the Dominican Republic</td>
</tr>
<tr>
<td>Angela Rodriguez Moreno</td>
<td>Washington University in St. Louis</td>
<td>Del desgarro (de las clases populares) al júbilo (del establishment): el funeral de Pablo Escobar como espectáculo melodramático</td>
</tr>
<tr>
<td>Juanita Bernal Benavides</td>
<td>University of Michigan</td>
<td>La Fantasía Paramilitar de la United Fruit Company</td>
</tr>
</tbody>
</table>

Panel 6: #FramingRace Room D

<table>
<thead>
<tr>
<th>Name</th>
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</tr>
</thead>
<tbody>
<tr>
<td>Catherine Winters</td>
<td>University of Rhode Island</td>
<td>Stereotype as Living Image through Marlon Riggs’s Documentaries</td>
</tr>
<tr>
<td>Bastien Craipain</td>
<td>University of Chicago</td>
<td>Racial Imag(in)ing: Anthropology, Photography, and the Black Body in Late-Nineteenth-Century Cuba</td>
</tr>
<tr>
<td>Mariel Martinez Alvarez</td>
<td>University of Michigan</td>
<td>¿Cómo ser cubano en Nueva York?: Asimilación, comunidad y herencia política en “El súper” de León Ichaso</td>
</tr>
</tbody>
</table>

Panel 7: #ImagesofTotalitarianism Kalamazoo Room

<table>
<thead>
<tr>
<th>Name</th>
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<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alexander McConnell</td>
<td>University of Michigan</td>
<td>The Resurrection of the Icon in Post-Stalin Soviet Cinema</td>
</tr>
<tr>
<td>Ignacio Huerta</td>
<td>University of Michigan</td>
<td>Sentido común y fascismo en España a través de las imágenes (1927-1929)</td>
</tr>
</tbody>
</table>

3:30-5:00

Panel 8: #EthnographicPhotography Henderson Room

<table>
<thead>
<tr>
<th>Name</th>
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</tr>
</thead>
<tbody>
<tr>
<td>Candela Marini</td>
<td>Duke University</td>
<td>The invisible conquest: the “Pacification of the Araucania” and ethnographic photography</td>
</tr>
<tr>
<td>Andrea Cabel</td>
<td>University of Pittsburgh</td>
<td>El discurso de la imagen en el testimonio de Liovir sin ojo.</td>
</tr>
<tr>
<td>Jose Chueca</td>
<td>Stony Brook University</td>
<td>Fotografía antifotográfica</td>
</tr>
</tbody>
</table>
### Panel 9: #OutsidetheFrame #Borders Room D

<table>
<thead>
<tr>
<th>Name</th>
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</thead>
<tbody>
<tr>
<td>Marisol Fila</td>
<td>University of Michigan</td>
<td>“Je est un autre”: On Pedro Costa’s Collaborative Act at Filming</td>
</tr>
<tr>
<td>Fernanda Vega</td>
<td>San Diego State University</td>
<td>“Ni de aquí ni de allá”: women resisting the Tijuana-San Diego borderline</td>
</tr>
<tr>
<td>Sofia Maurette</td>
<td>University of Maryland</td>
<td>Montajes de La novela luminosa</td>
</tr>
</tbody>
</table>

### Panel 10: #CartographiesOfFiction #VisionsoftheState Kalamazoo Room

<table>
<thead>
<tr>
<th>Name</th>
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</thead>
<tbody>
<tr>
<td>Lily M. Ryan</td>
<td>The Graduate Center, CUNY</td>
<td>Pedro Páramo, Photography, and the Modern Mexican State</td>
</tr>
<tr>
<td>C. Patricia Tovar</td>
<td>University of Michigan</td>
<td>Cartografiar la flânerie en el DF</td>
</tr>
<tr>
<td>Travis Williams</td>
<td>University of Michigan</td>
<td>Dérives: Subjectivity and Drift in Buñuel's Los olvidados (1950) and Ruizpalacios's Güeros (2014)</td>
</tr>
</tbody>
</table>

**5:30-7:00 Keynote Speaker: Michael Taussig at the Michigan Room**

7:00-8:30 Reception at the Michigan Room

### SATURDAY, FEBRUARY 11th

**8:00-9:00. Welcome Table and Breakfast** to pick up nametags and folders with information. (Coffee and Pastries will be provided). Henderson Room

**9:00-11:30**

#### Panel 11: #ThePoorImage #DigitalRuins #ExperimentalDocumentary #DefacingtheImage Henderson Room

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<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td>Palita Chunsaengchan</td>
<td>University of Oregon</td>
<td>The Poor Image: Poorer Expressions and Politics of the Globally Poor</td>
</tr>
<tr>
<td>Jonathan C. Aguirre</td>
<td>Princeton University</td>
<td>Life in Ruins: Destabilizing the Anthropocene in Global Landscapes</td>
</tr>
<tr>
<td>Matthew H. Evans</td>
<td>University of California, Berkeley</td>
<td>Sunless Faceless and Infinite Animation: Chris Marker’s Animist Ontology of the Photographic Image</td>
</tr>
<tr>
<td>Philip Kelleher</td>
<td>Rice University</td>
<td>Paul Chan’s RE: The Operation: Empathic Portrait or Revenge Fantasy</td>
</tr>
</tbody>
</table>

**9:00-10:30**

#### Panel 12: #MaterialityofText #MaterialityofImage Room D

<table>
<thead>
<tr>
<th>Name</th>
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</thead>
<tbody>
<tr>
<td>Chanon Kenji Praepipatmongkol</td>
<td>University of Michigan</td>
<td>Fernando Zóbel Drawing</td>
</tr>
<tr>
<td>Bruno C. Duarte</td>
<td>Johns Hopkins University</td>
<td>Inscriptions: Text - Image - Text</td>
</tr>
<tr>
<td>Nicholas Holterman</td>
<td>University of Michigan</td>
<td>Manual Labor: Materiality and the Work of Reading Graphic Novels and Medieval Manuscripts</td>
</tr>
</tbody>
</table>
11:00-12:30
Panel 13: #Buñuel #SurrealistImage Room D

<table>
<thead>
<tr>
<th>Name</th>
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</tr>
</thead>
<tbody>
<tr>
<td>Martín Ruiz-Mendoza</td>
<td>University of Michigan</td>
<td>La desorientación creadora: Luis Buñuel en el espacio</td>
</tr>
<tr>
<td>Drew Johnson</td>
<td>University of Michigan</td>
<td>The Dissociated Spectator: On Luis Buñuel and Lars von Trier</td>
</tr>
<tr>
<td>Raquel Vieira Parrine Sant’Ana</td>
<td>University of Michigan</td>
<td>Masculinidad melancólica y construcción de la subjetividad política en Luis Buñuel</td>
</tr>
</tbody>
</table>

12:30-1:30 BREAK

1:30-3:00 Keynote Speaker: W.J.T Mitchell at the Michigan Room

The 21st Charles F. Fraker Graduate Conference is sponsored by: Department of Romance Languages and Literatures, Department of Comparative Literature, Department of History, Museum Studies Program, Department of Screen Arts and Cultures, Department of Afroamerican and African Studies, Department of Sociology, Center for Latin American and Caribbean Studies, Department of History of Art, Department of Anthropology, Department of Philosophy, Department of American Culture, Eisenberg Institute for Historical Studies, Rackham Dean’s Strategic Initiative Funding, LSA Graduate Student Funding for Conferences and Major Events, Institute for the Humanities.

For more information, please visit: sites.lsa.umich.edu/frakerconference