

FIREWORKS: THE VISUAL IMAGINATION OF ANGELA CARTER

CONFERENCE PROGRAMME
9-10 January 2017

RWA

Royal West of England Academy, Queen's Road, Bristol, BS8 1PX

Day 1

9.30–10.00: Registration and Coffee/Tea

10.00–11.00: Welcome and Keynote lecture – Café:

Chair: Marie Mulvey-Roberts (University of the West of England, Bristol)

ANGELA and ME: A Bath Literary Friendship

Professor Sir Christopher Frayling (author of *Inside the Bloody Chamber on Angela Carter, the Gothic and Other Weird Tales*, 2016)

11.00–12.30: Session 1 (parallel) – Café: Art

Chair: Charlotte Crofts (University of the West of England, Bristol)

Magic Realism: Contemporary Figurative Art as Political Oracle

Dominic Shepherd (Arts University Bournemouth, UK and artist)

Religious Painting, Atheism and Gender in the Work of Angela Carter

Marie Mulvey-Roberts (University of the West of England, Bristol, UK)

'The Strangeness of the World Made Visible': An Anamorphic Reading of Angela Carter and Paula Rego

Béatrice Bijon (Australian National University, Canberra, Australia)

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OR

11.00–12.30: Session 1 (parallel) – Fedden Room: The ‘Museal Gaze’ and Appearance

Chair: David Punter (University of Bristol)

The chance encounter of a stuffed dodo, a fallen star, and a fruit woman automation. The Secret Life of Things: Queering the Museal Gaze in Angela Carter’s Postmodern Curiosity Cabinets
Anna Kérchy (University of Szeged, Hungary)

Curating the Fairy Tale: A Feminist Practice
Catriona McAra (Leeds College of Art, UK)

Wise Children and the Mask of Ageing: Angela Carter’s Subversive Take on Appearance in Old Age
Zoe Brennan (University of the West of England, Bristol, UK)

12.30 –1.30: Lunch

1.30–3.00: Session 2 (parallel) – Café: Surrealism and the Visual Artist

Chair: Fiona Robinson RWA

Mannequins of Desire: Angela Carter, Cindy Sherman and Surrealism
Anna Watz (Linköping University, Sweden)

What Then? Apocalypticism and Carter’s Surrealist Aesthetics
Scott A. Dimovitz (Regis University, USA)

Angela Carter Wilful Amateur
Sian Bonnell (Manchester Metropolitan University)

OR

1.30–3.00: Session 2 (parallel) – Fedden Room: Japan

Chair: Charlotte Crofts (University of the West of England, Bristol)

Inscrutable? No, Terribly Scrutable: Carter and the Japanese Signs
Natsumi Ikoma (International Christian University, Japan)

Terrorism as a Role-Playing Game: Carter's 'Elegy for a Freelance' and Japan
Yutaka Okuhata (Birkbeck College, University of London, UK)

The Art of Irezumi: Depicting 'People as Pictures' in the Works of Angela Carter
Helen Snaith (Swansea University, UK)

3.00–3.15: Tea and coffee

3.15–5.00: Session 3 (plenary) – Café: Fairy Tale

Chair: Zoe Brennan (University of the West of England, Bristol)

How to Cook a Jaguar: The Folkloric Motif of Human-Animal Transformation in the Works of Angela Carter and Ana Maria Pacheco
Mayako Murai (Kanagawa University, Japan)

Fabulous Beings and Comic Bodies
Kim L. Pace (University of the Arts, London, UK and artist)

Funeral Flowers and Femininity: Brutal Botany in Carter's Fairy Tales
Harriet MacMillan (University of Edinburgh, UK)

5.00-6.15: Reception and private view of Strange Worlds: The Vision of Angela Carter with gallery tour by Dr Marie Mulvey-Roberts (UWE) and Fiona Robinson RWA

7.00 – (arrive 6.45) Dinner at Jamie's Italian, 87-89 Park Street, Bristol, BS1 5PW

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Arnolfini, 16 Narrow Quay, Bristol, BS14QA

DAY 2

10.00–10.20: Arrival (refreshments can be purchased at the Arnolfini café. Student volunteers will give delegates swipe-card access to the City campus floors where the conference will be held at 10.20)

10.30 –12.00: Session 4 (parallel) – Room 4AF013: The Bristol Trilogy

Chair: Marie Mulvey-Roberts (University of the West of England, Bristol)

'Clothes are our weapons': Dandyism, Fashion and Subcultural Style in Angela Carter's Fiction of the 1960s.

Catherine Spooner (Lancaster University, UK)

Some Kinds of Love: Angela Carter, Art and Objects

David Punter (University of Bristol, UK)

Visual Violence and Explosive Masculinity in Angela Carter's Shadow Dance (1965)

Hazel Monforton (Durham University, UK)

OR

10.30–12.00: Session 4 (parallel) – Room 4AF014: Gothic

Chair: Caleb Sivyer (Cardiff University, UK)

Blood, Sexuality, Puberty, Werewolves: Revisiting Angela Carter's Revolutionary Feminist Gothic horror 'The Company of Wolves' in folktale, YA Fiction and Film

Gina Wisker (Brighton University, UK)

'Now you are at the place of annihilation': Apocalypse, Trauma, and Spectrality in Angela Carter's 'The Scarlet House' and Robert Eggers' The Witch

Hope Jennings (Wright State University, USA)

Uncanny Representations of the Marionette and Clockwork Figurine in the Fiction of Angela Carter and their Connections with E. T. A. Hoffmann's Stories

Paulina Palmer (Birkbeck College, University of London, UK)

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12.00–1.00: Lunch: 3AF013

1.00–2.30: Session 5 (parallel) – Room 4AF013: Looking at Carter: Poetry, Philosophy and Humour

Chair: Martine Hennard Dutheil de la Rochère (University of Lausanne, Switzerland)

'In a silver frame, for life': Angela Carter's Poetry and the Function of Art

Sarah Gamble (Swansea University, UK)

'[T]he Chinese influence on my researches': The Infernal Desire Machines of Doctor Hoffman and Chinese Philosophy

Heidi Yeandle (Swansea University, UK)

Bathos, not Pathos: Verbal and Visual Humour in Angela Carter's Narratives

Victor Sage (University of East Anglia, Norwich, UK)

OR

1.00–2.30 pm Session 5 (parallel) – Room 4AF014: Language

Chair: Paulina Palmer (Birkbeck College, University of London, UK)

Angela Carter's Curious Alices through the Looking-Glass of Languages

Martine Hennard Dutheil de la Rochère (University of Lausanne, Switzerland)

Angela Carter's Feminist ekphrasis in The Infernal Desire Machines of Doctor Hoffman

Julie Sauvage (Université Paul-Valéry Montpellier, France)

'Invisible Music' — Angela Carter and the folksong revival

Hippolyta Paulusma (University of East Anglia, UK)

2.30–2.45: Tea and coffee: 3AF013

2.45–3.45: Session 6 (parallel) – Room 4AF013: Theatre and the Visual Field (1)

Chair: Catherine Spooner

The Rough and the Holy: Angela Carter's Marionette theatre
Maggie Tonkin (University of Adelaide, Australia)

Levels and Layers: Carter's Medieval Aesthetics
Katie Garner (University of St Andrews, UK)

OR

2.45–3.45: Session 6 (parallel) – Room 4AF014: Theatre and the Visual Field (2)

Chair: Gina Wisker (University of Brighton)

Kaleidoscopes, Stereoscopes and Phantasmagoria: The Promises & Disappointments with Other Ways of Seeing
Caleb Sivyer (Cardiff University, UK)

Angela Carter's Fleapit
Charlotte Crofts (UWE Bristol, UK)

3.45–5.00: The Dark Studio (plenary) – Angela Carter's Pyrotechnics

Holy Family Album, John Ellis (Royal Holloway, University of London) in dialogue with Charlotte Crofts (UWE) and Marie Mulvey-Roberts (UWE)

5.00-5.30: Time to look around the installations

6.45- 8.00 – (6.30 arrive) Dinner, Bordeaux Quay Restaurant, V Shed, Canons Way, Bristol, BS1 5UH

8.30-9.30: World Premier of *Pussy*, an adaptation of Angela Carter's *Puss in Boots*. Arnolfini Auditorium

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