

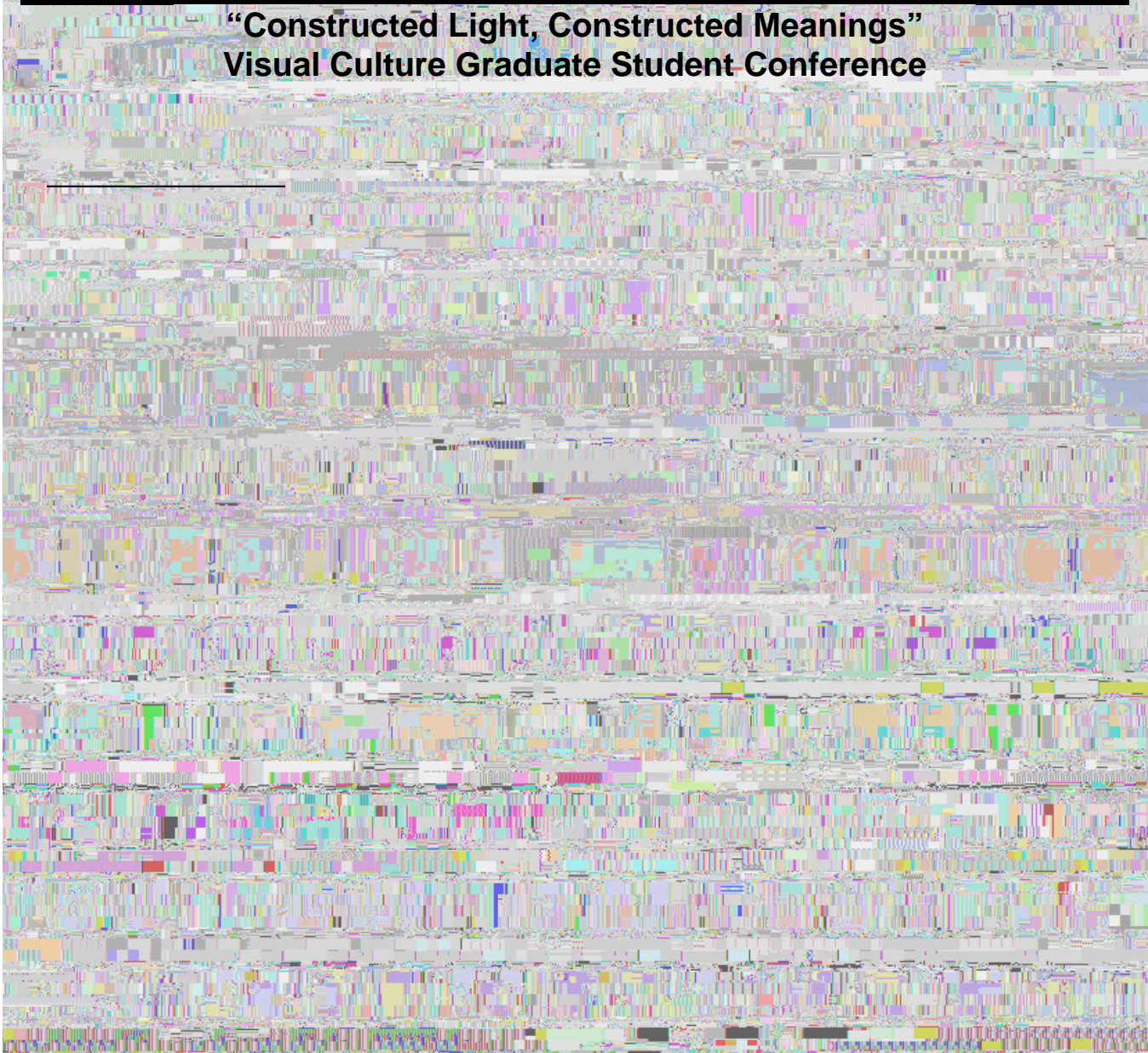
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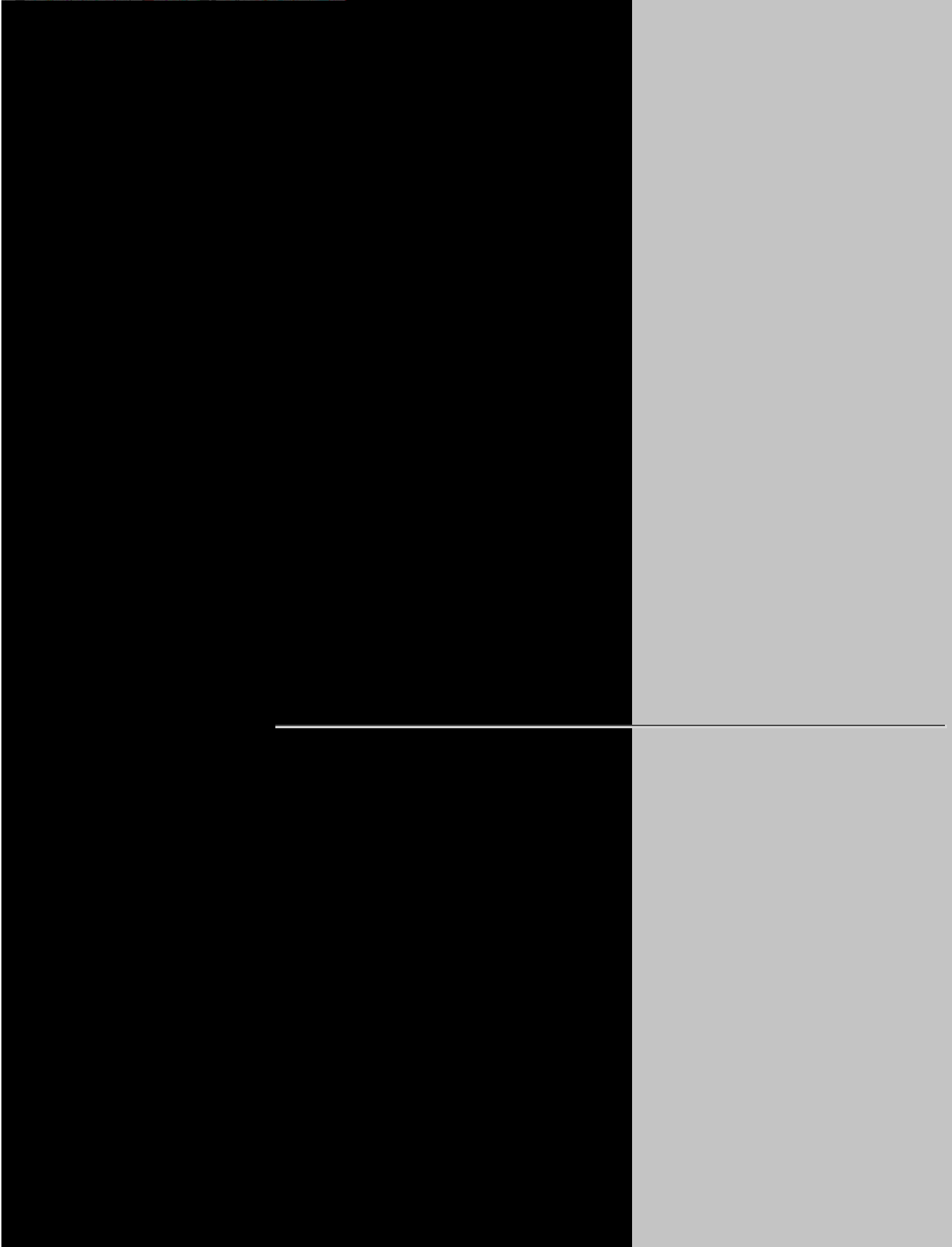
3716 Washington Boulevard (between Grand Boulevard and Spring Avenue)  
St. Louis, MO 63108  
phone: 314.754.1850  
Map and Dir 48 b 8c

		<ul style="list-style-type: none"> <li>• Art Lee Laskin, University of California, Irvine: "Nocturnal Omens: Obscurity and the Historiography of Imaging Illumination"</li> <li>• Patsy Rooney, Saint Louis University: "An Art of Pure Light: The Constant Aesthetic of Daniel Flavin"</li> </ul>	
		<p><b>Lunch at the Contemporary Art Museum</b></p>	
		<p><b>Panel III: From Twilight to Sunlight to White Light: Constructing Meanings, Constructing Identities</b></p> <ul style="list-style-type: none"> <li>• PANEL CHAIR: Eva Navarajo, Department of American Studies, Saint Louis University</li> <li>• Jamie Schmidt, Saint Louis University: "Finding 'A Place in the Sun': How Crisis Photographs Shaped Public Opinion about Race and Reproductive Rights"</li> <li>• Nicola Mann, University of Rochester: "Tripping the Light Fantastic: Representing the Teenage Twilight in Sofia Coppola's <i>The Virgin Suicides</i> (1999) and Gregory Crewdson's <i>Twilight</i> (1998-2002)"</li> <li>• Maurice Tracy, Saint Louis University: "A Light to the World: Matthew Shepard's Image and the Politics of Gay Visibility"</li> </ul>	
		<p><b>Panel IV: The Production of Lighted Space: Design and Its Consequences</b></p> <ul style="list-style-type: none"> <li>• PANEL CHAIR: Dr. Cindy Ott, Assistant Professor, Department of American Studies, Saint Louis University</li> <li>• Laura Shields, Saint Louis University: "Finding Light in Darkness: Prisons, Nature, Containment and the Environment"</li> <li>• Ian Garrett, California Institute of the Arts: "The Ecological Sustainability of Theatrical Lighting"</li> <li>• Brian Greening, Saint Louis University: "Spectacular Disaster: The Louisiana Superdome and Subsumed Blackness in Post-Katrina New Orleans"</li> </ul>	
		<p><b>Keynote Speech</b></p> <ul style="list-style-type: none"> <li>• Introduction by Dr. Matthew Mancini, Chair, Department of American Studies, Saint Louis University</li> <li>• Dr. Shawn Smith, School of the Art Institute of Chicago, "Seeing Sexuality: Another Look at F. Holland Day" Author of "American Archives," "Photography on the Color Line" and co-author of "Lynching Photographs".</li> </ul>	



**“Constructed Light, Constructed Meanings”  
Visual Culture Graduate Student Conference**





at San Jose State University's School  
four years working as a translator  
studies in Asian History. Her  
ng historical narratives through the  
orks of art that have become emblems

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of as one of many possible historical  
positional configurations of light/dark,  
e existed in scientific, visual cultural  
to such an investigation is that  
illuminated with, and within, the  
at does illumination occlude? What  
literature and images on illumination  
moments of refraction in illumination  
ore (if not exclusively) about the day,  
about nocturnal alterity. Ultimately,  
revelation itself. Visions of the night  
ual economy of appropriating darkness

changes that have taken place in the  
uminating technologies/techniques  
nd lamps and Welsbach mantle, dark  
o look at the obscenity of both  
aphy of George Shiras III, Weegee  
am's 18th century botanical and  
nd night in Frederic Remington's 19th  
perimental films of Robert  
nningham's "Rubber Johnny",



narrative codes to represent what I shall call the "teenage twilight," the very real anxiety-producing "middle space" between childhood and adulthood. I argue that this space of slippages transverses the rather predictable Freudian reading of the unconscious most often ascribed to Crewdson's and Coppola's work. Rather, I assert that the "teenage twilight" is both prior to and in excess of psychoanalytic evaluation. Partially lit behind a muddy ochre veil of net curtains, the quiet melancholia of the Lisbon sisters in *The Virgin Suicides* and the hypnotic rigor-mortis of the protagonists in the *Twilight* series, eschew psychological explication, rendering them forever liminal creatures, caught on the fence between this world and the next.

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Abstract:


found in many turn-of-the-century  
unique insight into the world of  
the twentieth century. I will argue in  
modest in size and unpretentious in  
nation in the midst of transition  
philosophically. Their construction,  
changing ideology about the family  
ing for a simpler, idealized past during a  
endous flux. Americans were looking  
ge part found solace in single-family  
dows, many of which are still intact,  
physical demonstration of the popular

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ers the viewer ambiguous and  
into experiences of pure light  
Without mediations the viewer is not  
e art forms themselves, but also  
he specificity time, place, and  
ance of his art when critiqued  
tions do Flavin's fluorescent light  
stant public interest and success they  
he the significance and contribution  
ace from the over a thirty-year period  
s study I will interpret shifts in  
sonal ideology and influences that  
time what remained observably







ÒConstructed Light, Constructed MeaningsÓ  
Visual Culture Graduate Student Conference

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## Introduction

The Department of American Studies at Saint Louis University invites papers for its 2008 Visual Culture Graduate Student Conference. This year's conference

