

## Photography and Literature (ELN)

Karen Jacobs

### Call for Papers

The New ELN Announces Its Second Issue:  
Photography and Literature

A respected forum since 1962 for new work in English literary studies, ELN (English Language Notes) has undergone a change in editorship and an extensive makeover as a biannual journal devoted exclusively to special topics in all fields of literary and cultural studies. The new ELN is particularly determined to revive and reenergize its traditional commitment to featuring shorter notes, often no more than 3-4 pages in print, an attribute of the journal that will provide a unique forum for cutting-edge scholarly debate and exchange in the humanities.

Volume 2 of the new ELN (43.2, September 2006) will address the subgenre of photographic and literary collaborations that has emerged since Talbot's photographically-illustrated *The Pencil of Nature* first appeared in England (1844-46). This ELN issue welcomes consideration of literary texts that directly incorporate photographs as well as those whose engagement with photography's unique representational characteristics is central to their epistemology. We also invite analyses of photography that incorporates text. Finally, we solicit original poetry and photography that engages the intersection of text and the photographic image.

Contributors may address formal issues, such as: what sorts of instructions do texts provide for reading of images in texts and vice versa, and in what ways does each respectively comply with or resist those instructions? How does the alleged "truth" of the photograph infect the perceived status or genre of its accompanying text, and renegotiate its rules of recognition, authenticity, or artifice? How do photographic images delimit or enhance textual possibility and play? How is photography related to narrative? Under what conditions does the text itself function as a graphical element, and with what effects? Or they may address issues more directly related to the historical development of photographic discourses and its dialectical engagement with optical truths and visual pleasures, such as: how

does photographic "evidence," from the medical to the pornographic, work to redefine the truth of the body as a sight, or recodify the relations between self and other? How does the photographic capacity for preservation collaborate with imaginary possession, aesthetic consumerism, image addiction and fetishization, or the threat and promise of machine technology? How is the imbrication of text and photographic images tied to the projects of history making, memorialization, and nostalgia? How does the photograph's discourse of the real parallel or diverge from the history of the novel in its forms, its thematic preoccupations, and in the changing conventions of reading and perceiving?

Position papers, notes, essays, and provocations are invited from scholars and artists in all fields of literary and visual studies; the editors would be delighted to consider together two or more related contributions engaging one another on particular themes to be published as topical clusters (for example, papers and responses presented at the MLA or other conferences, provided they have been formatted for publication).

Please send contributions and/or proposals to The Editors, English Language Notes, University of Colorado at Boulder, 226 UCB, Boulder, CO 80309-0226. Deadline for final submissions is February 1, 2006. Specific inquiries regarding volume two may be directed to the issue editor, Karen Jacobs, via e-mail ([karen.jacobs@colorado.edu](mailto:karen.jacobs@colorado.edu)).

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