

Weird Modernisms

BAMS/MSA 26
1-4 July 2026
Loughborough University, UK

Table of Contents

<u>Welcome from the Local Organizing Committee</u>	<u>3</u>
<u>Conference at a Glance</u>	<u>4</u>
<u>MSA and BAMS Presidential Welcome</u>	<u>5</u>
<u>Note from MSA Ombuds</u>	<u>7</u>
<u>Code of Conduct and Anti-Harassment Policy</u>	<u>8</u>
<u>Accessibility</u>	<u>10</u>
<u>Conference Streams</u>	<u>11</u>
<u>Keynote Overview</u>	<u>12</u>
<u>Types of Sessions</u>	<u>15</u>
<u>Conference Schedule</u>	<u>16</u>
<u>Index</u>	<u>50</u>
<u>Additional Programming</u>	<u>57</u>
<u>Advertisements</u>	<u>64</u>
<u>Venue Information</u>	<u>69</u>

Welcome from the Local Organizing Committee

Welcome to the BAMS/MSA Joint Conference in Loughborough! We are excited to welcome you to *Weird Modernisms*. Loughborough's campus is a special place to host this theme: behind the conference centre lies a holy spring, part of the Holywell Haw estate, dating back to 1180. Over the next four days, we plan to tap into this mystic site to celebrate the works and study of Modernism as strange, queer, uncanny, occult, and above all, *weird*. Our two conference locations – Holywell Conference Centre and Sir David Davies – will host over 150 panels, roundtables, workshops, and seminars that traverse a range of texts, philosophies, artistic practices, and archives.

The conference's featured speakers each take on a different medium to highlight the weird from multiple perspectives, including creative practice, visual art, and literary texts. Our opening speaker – Dr Nisha Ramayya – is a poet who will share her practice-based research through a sequence of real/imaginary twentieth-century entanglements. On Friday, our second speaker – Dr Catriona McAra – takes an art historical perspective on surrealism and second sight in the works of Dorothea Tanning. We close Saturday with our final speaker – Dr Alison Sperling – whose work on literary Modernism and weird, queer ecologies will unsettle the assumed distinctions between the Old Weird and the New, bringing Modernism's weirdness into our present moment.

The additional programming has been inspired by each of these keynotes and the wider programme. Creative practice is at the heart of the first lunchtime session, Cleaved Into, a sculpture walk and writing workshop hosted by David Bell, curator of Loughborough University's arts collection. Surreal art echoes through the decades in Ellen Angus's newly commissioned *Soft Utterances*, generously supported by LU Radar. Angus will also host a creative workshop, using Holywell's holy spring as inspiration to conjure sea creatures. You can join an MSA Environmental SIG craft session, hosted by Diana Proenza, Jade French, and Molly Volanth Hall, to create assemblages from found materials and weird waste. We are also very pleased to continue building a new community reading practice, inaugurated at MSA Boston. "One Page", hosted by Jaime Hovey, invites you to gather for a spontaneous close reading of an unexpected text together.

We are grateful to the MSA Film Studies SIG for programming a curated series of films. They are bringing modernist masterpieces from around the world to Loughborough. The series will showcase experimental shorts, documentaries, archival titles, and feature films. Check the programme for timings, Wednesday–Friday. Please note that you need to register (for free) for Friday's screening as seating is limited.

We want to thank Johns Hopkins University Press and Edinburgh University Press for sponsoring the opening night reception. The co-sponsorship is another reflection of the BAMS/MSA transatlantic collaboration: JHUP as the publisher of *Modernism/modernity*, and EUP as the publisher of *Modernist Cultures*.

On Friday evening, Space One (The Turing) will become an experimental soundscape as Ruth Clemens and Sandipan Nath present *Ballet Stochastique*, exploring the ghostly effects (and affects) of the 'self-playing piano'. Feel free to drop in and spend as much time as you like circulating in the space. After the performance, you can head into Loughborough town, where the MSA Film SIG are hosting an evening of modernist archival films – including the POOL Group's *Borderline* (1930) – at the Odeon cinema. The cinema originally opened 14th September 1914 and was redesigned in its current Art Deco form in 1936 by Birmingham architect Hurley Robinson. Across the road, you'll find local watering hole The Jam Garden for a reception from 9pm onwards. For those still with us on Saturday evening, we are taking a trip to Leicester's Phoenix Cinema for an exclusive screening of Tony Paraskeva's experimental horror road movie: *Exit Medea*.

We hope you enjoy your time with us, and encourage you to explore our weird and wonderful campus – where, between the football pitches and cricket nets, lie ancient springs and strange sculptures.

The Local Organising Committee

Emily Bell
Jade French
Sarah Parker

Conference at a Glance

WEDNESDAY

SESSIONS

10.00-11.30
16.30-18.00

BREAKS

11.30-11.45
16.15-16.30

KEYNOTE 1

11.45-13.00
*Space 1 [The Turing],
Holywell Park*

LUNCH

13.00-14.15
Holywell Park

SEMINARS

14.15-16.15

FILM EVENT

*Breaking Plates and
Smashing the Patriarchy
(2024)*
16.30-18.30
*Space 1 [The Turing],
Holywell Park*

RECEPTION

18.30-20.00
*Space 1 [The Turing],
Holywell Park*

THURSDAY

SESSIONS

09.00-10.30
10.45-12.15
15.15-16.45
17.00-18.30

BREAKS

10.30-10.45
14.45-15.15
16.45-17.00

LUNCH

12.15-13.15
Holywell Park

FILM EVENT

Koodal and Arcadia
16.00-18.00
*Space 1 [The Turing],
Holywell Park*

FRIDAY

SESSIONS

09.00-10.30
13.00-14.30
14.45-16.15

BREAKS

10.30-10.45
14.30-14.45

KEYNOTE 2

10.45-12.00
*Space 1 [The Turing],
Holywell Park*

LUNCH

12.00-13.00
Holywell Park

SEMINARS

14.45-16.45

PERFORMANCE

*Ballet Stochastique:
A Weird
Modernist Soundscape*
16.45-17.45
*Space 1 [The Turing],
Holywell Park*

FILM EVENT

Close Encounters
19.00-21.00
*ODEON Cinema (7 Cattle
Market, Loughborough,
LE11 3DL)*

SATURDAY

SEMINARS

09.00-11.00

BREAKS

11.00-11.15
14.30-14.45

KEYNOTE 3

11.15-12.30
*Space 1 [The Turing],
Holywell Park*

LUNCH

12.30-13.15
Holywell Park

SESSIONS

13.15-14.30
14.45-16.15

EVENING

*Post-Conference Film
Screening: Exit Medea*
18.00-21.00
*Phoenix Cinema,
Leicester*

MSA and BAMS Presidential Welcome

It is our pleasure to welcome you to Loughborough for the 2026 joint conference of the British Association for Modernist Studies and the Modernist Studies Association Conference. We are thrilled to have the opportunity to bring our organizations together for days filled with new ideas and fascinating conversations. We are also pleased to welcome members of both organizations to our parallel online conference.

The 2026 theme of *Weird Modernisms* celebrates the works and study of Modernism as strange, queer, uncanny, occult, and, above all, weird in a multifaceted and interdisciplinary context. The members of the MSA Presidential Chain would like to thank Past President Octavio González for his exceptional leadership, and members of the MSA Board for their outstanding efforts: Melissa Bradshaw, President, Amanda Golden, Vice President; Robert Higney, Second Vice President; Past Treasurer, Matthew Eatough; Present Treasurer, Stephanie Peebles Tavera; Program Chair, Matthew Levay; Vice Program Chair, Sarah Cornish; Membership and Elections Chair, Karen Weingarten; Technology and Infrastructure Chair, Steven Nathaniel; Interdisciplinary Approaches Chair, Joel Rhone; International Relations Chair, Yasna Bozhkova; Modernism/modernity co-editors, Anjali Nerlekar and Faye Hammill; Contingent and Independent Faculty Representative, Nissa Ren Cannon; and Graduate Student Representative, Jess Masters.

The BAMS leadership would like to thank our current Chair, Barbara Cooke here at Loughborough University, as well as our outgoing Past Chair, Rob Hawkes of Teesside University, for their exceptional collegiality and leadership. Special thanks are also due to Jade French both for her work on our steering committee and here on the organisational team at Loughborough. We'd also like to acknowledge the excellent work of our valued team of postgraduate representatives, whose support we simply couldn't function without. Jenny Kenyon, Lily Martin, Hettie Garnham, Xinyi Zhao, and Vedika Kaushal: thank you all.

Thanks, too, to all past postgraduate committee members.

This conference would not have been possible without the efforts of Barbara Cooke, our current BAMS chair, who initially proposed this venue and worked with the teams at MSA, BAMS and Loughborough University to make this a collaborative event. This is such an exciting opportunity to strengthen connections between BAMS and MSA, and we are thrilled to be involved in a joint venture bringing our two major modernist networks together. To Barbara Cooke and Melissa Bradshaw: thank you both. Above all, we'd like to deeply thank the Local Organizing Committee here at Loughborough, Sarah Parker, Jade French, and Emily Bell for putting together an exciting, vibrant program. An event this size takes a huge amount of work to arrange and your heroic efforts are greatly appreciated.

We are also grateful for the generous support of Johns Hopkins University Press, Edinburgh University Press, Clemson University Press, Loughborough University, Loyola University Chicago's College of Arts and Sciences, Wellesley College, and New York Institute of Technology. We would also like to thank the undergraduate and graduate students who helped with conference preparations, including Maggie Viti's program design.

As you will see in the pages that follow, this year's conference is packed with energy and excitement. For their dedication throughout the year planning numerous meetings and reading groups, and their work organizing streams for the conference, we would also like to thank the members and leaders of the Special Interest Groups (SIGs): Modernism and Environment (Anne Raine and Sookyoung Lee), Film Studies (Aurore Spiers, Jordan Brower, and John Hoffmann), Modernism and Pedagogy (Laura Hartmann-Villalta and Benjamin Hagen), and Intersectional Feminism and Queer Praxis (Liz Blake and Kate Schnur).

We would also like to express our gratitude to the publishers who have joined us and look forward to the many books on display! Please take a look when you get a spare moment.

MSA and BAMS Presidential Welcome

The MSA continues to thrive. The board is thrilled to welcome incoming board members: Second Vice President, Michaela Bronstein; Program Chair, Joyce Cheng; Membership and Elections Chair, Tamlyn Avery; Technology and Infrastructure Chair, Cliff Mak; Graduate Student Representative, Hyunsoo Kim. This year has also seen the addition of two new publishing programs: the [Graduate Publication Mentorship Program](#) and the [Essay Prize for Contingent and Independent Scholars](#), sponsored by Clemson University Press. We also thank members of the [MSA Book Prize](#) Committees, and we look forward to celebrating the awardees and shortlisted authors in a virtual event this fall.

We are grateful for the continued service of Sarah Wasserman as the MSA's inaugural Ombudsperson. This important role further professionalizes the MSA as a society of scholars and students, helping to empower and protect all of its members. You can read Sarah's welcoming remarks in the pages of this program.

The BAMS steering committee is delighted to welcome our newly-elected members: Doug Battersby, Rachel Murray and Rhonda Mayne. We'd also like to acknowledge the excellent job our outgoing Past Chair, Rob Hawkes, has done throughout his term on the committee and the three-year Chair carousel. Rob will be very much missed by us all.

As of July 2026, Claire Drewery will be stepping into the role of BAMS Chair with Barbara continuing to serve as Past Chair for the next year. Details of our annual essay prize in association with Modernist Cultures, as well as our annual postgraduate event 'New Work in Modernist Studies', will be circulated in due course.

Thank you all for joining us for what we anticipate will be another wonderful conference!

Sincerely,

Melissa Bradshaw
President, MSA

Barbara Cooke
Chair, BAMS

Claire Drewery
Vice-Chair, BAMS

Amanda Golden
First Vice President, MSA

Robert Higney
Second Vice President, MSA

Octavio Gonzalez
Past President, MSA

Rob Hawkes
Past-Chair, BAMS

Note from MSA Ombuds

A note from MSA's Ombuds, Sarah Wasserman

Email: slwasserman@gmail.com

I am delighted to serve for a second year as MSA's inaugural Ombuds. Although I will not be attending this year's international conference in person, I am available to meet upon request via phone or zoom—before, during, and after the conference. Please just send me an email to request a meeting and I will reply within 24 hours to schedule with you.

Conference attendees who would like to speak with someone in person may contact MSA Second Vice-President Robert Higney (rhigney@ccny.cuny.edu), who will be in Loughborough.

I'm glad to use this opportunity to tell you a bit about myself and about the role of the Ombuds. I was associate professor of English at the University of Delaware until August 2024, when I moved to Dartmouth College as the assistant dean for faculty affairs in the Arts and Sciences. In this role, I serve as an impartial resource for the more than 600 faculty (tenure-track and teaching) in Arts and Sciences. I support faculty in a range of areas, including mentoring and conflict resolution. Drawing on my experience as a faculty member and my training in coaching and communication, I offer faculty a safe space to address their concerns and I act as an advocate, bringing systemic issues to the attention of senior leadership. I am committed to creating an inclusive and equitable climate for all scholars, and grateful to serve the MSA and its members in this capacity.

An Ombuds (also referred to as Ombudsman and Ombudsperson) is a resource available to every MSA member and everyone attending the annual conference. Ombuds listen and help identify concerns, navigate issues, illuminate pathways, problem solve, and address conflict. We help untangle the often-complicated terrain of decision-making toward satisfactory resolution for any matter that impacts your experience within a professional community.

Ombuds work is tailored toward each visitor's unique experience to help problem solve and manage conflict with dignity, fairness, and equity.

Meeting with the Ombuds office is always voluntary and visitors are encouraged to read the International Ombuds Association (IOA) [Standards of Practice & Ethical Principles](#). An Ombuds is independent, impartial, informal, and confidential. In other words, I operate as an off-the-record, non-judgmental resource for everyone.

One more word about confidentiality: I am firmly committed to maintaining the confidentiality of everyone who requests services and will not disclose your identity or any part of your communication with anyone. Meeting with the Ombuds does not prompt any further action (unless the Ombuds determines that an imminent threat of serious harm exists). The Ombuds' confidentiality cannot be "waived" by anyone, including the MSA executive board.

Please don't hesitate to reach out via email. You may wish to schedule a meeting with me for many reasons, including:

- talking through a problem, issue, concern, or conflict
- don't know where to go or what to do
- to prepare for a difficult conversation
- difficult interpersonal relationship
- believe a procedure or policy is unfair or being applied unfairly
- issues of bias or inequity
- career progression & transition
- difficulty managing an interpersonal relationship
- need help prioritizing options
- not feeling seen or heard
- an ethical dilemma
- are struggling to see a situation clearly

An Ombuds can help by:

- Listening
- Clarifying policies & procedures
- Exploring & testing options
- Providing communication coaching
- Acting as a neutral sounding board
- Gathering information
- Advocating for fair processes
- Facilitating conversations between parties
- Providing a safe & non-judgmental space
- Making referrals to helpful resources

Code of Conduct and Anti-Harassment Policy

*Adopted for the MSA-BAMS joint conference,
July 1-4, 2026*

MSA and BAMS call upon members to support these values of ethical conduct, mutual respect, inclusion, and nondiscrimination in judgment and in action, in order for the organizations to fulfill their missions and promote our values of free inquiry, collaboration, openness, access, and equity. We expect that all of our members have the same opportunity to reap the full benefits of belonging, and members are expected to participate in the work of the organization with integrity and the highest standards of professionalism.

The MSA and BAMS Executive Committees expect all members to abide by this Code of Conduct at any events, even those not sponsored by the organizations.

The Anti-Harassment Policy applies to formal participation in MSA programming and communities, including, but not limited to:

- Attendees of MSA-sponsored events, including attendees to the Conference and other formal bodies; any event sponsored by the MSA, and any communications or behavior occurring at said sponsored event.
- Examples include attendees at the Conference (a panel, a seminar, a roundtable); also, any other proceeding, event, or program directly sponsored by MSA, such as a formal mentoring workshop, Book Prize committee, or digital programming; note that this list is illustrative, not exhaustive.
- In terms of the scope of the MSA Anti-Harassment Policy, the organizations retain the right to exclude behavior at *other* conferences or colloquia sponsored by other institutions, such as at a college or university; events sponsored by another professional organization; etc.
- However, note that these non-MSA-based infractions can still be reported to MSA.

The MSA Code of Conduct applies to all professional behaviors conducted by its members, whether at sponsored events or elsewhere; whereas the Anti-Harassment Policy is more restricted in scope. However, this restricted scope ensures MSA has jurisdiction for formally investigating reported complaints about violating the Policy, and legitimately enforcing documented violations of said policy.

In particular, faithfully abiding by the Code of Conduct means that MSA members attending the Annual Conference or any other event or proceeding, as well as members who attend events or functions at other institutions, should not:

- Exploit or discriminate against others on grounds such as race, ethnicity, gender, gender identity or expression, sexual orientation, disability, physical appearance, religion, or other group identity.
- Be sexually inappropriate in language or gestures of unwarranted intimacy or unwelcome advances, nor harass anyone they come into professional contact with, including students, colleagues, exhibitors, and staff members
- Use language that is prejudicial or gratuitously derogatory with regard to citation, analysis, commentary, discussion, or visual communication (such as screenshots or other projections), including racist, transphobic, homophobic, ableist, sexist, and other slurs. It is the responsibility of each member to abide by best practices in adopting inclusive language, such as [“Writing About Slavery/Teaching About Slavery: This Might Help”](#) and the Modern Language Association’s [“Principles of Inclusive Language.”](#)
- Make prejudicial or arbitrary judgments (e.g., in evaluating conference proposals or research/travel grant applications) that might unfairly affect the academic freedom or professional development of anyone with whom they work.
- Fail to disclose conflicts of interest (personal, professional, and commercial) as they relate to MSA programming and competitions.
- Practice deceit or fraud on the academic community or the public, including plagiarizing the work of others in written or spoken discourse.

Code of Conduct and Anti-Harassment Policy

Reporting Violations

- If you believe there has been a violation of the Anti-Harassment Policy or the Code of Conduct at this MSA-BAMS conference, whether in-person or in a virtual session, delegates are encouraged to contact the following:
- The Designated MSA Board Member at the Loughborough conference, MSA 2nd VP Robert Higney (rhigney@ccny.cuny.edu);
- The Designated BAMS Board Member at the Loughborough conference, BAMS Chair (c.drewery@shu.ac.uk).
- Alternatively, if you are a member of the MSA Contingent Faculty or Graduate Student Caucuses, you may contact your MSA Representative: Contingent Faculty Representative Nissa Ren Cannon (ncannon@stanford.edu) or Graduate Student Representative Jess Masters (jessica.masters@sydney.edu.au). Jess will not be in person at the conference, but invites you to reach out to her with any concerns.
- The MSA Ombuds, [Sarah Wasserman](mailto:slwasserman@gmail.com) (slwasserman@gmail.com)
- This reporting process will remain confidential.

Slide Accessibility

If you plan to display slides or any visual images during your presentation, please describe anything on the screen for visually impaired and blind audience members.

Content Warnings

Relatedly, if you plan to discuss or display images of material that might be considered troubling or harmful, we ask you to provide a content warning at the beginning of your talk, to alert attendees to the presence of sensitive material. This policy is not intended to regulate the content of presentations, but simply to help audience members prioritize their well-being.

Accessibility

The MSA and BAMS are committed to ensuring that all conference registrants will be able to participate in conference events. We ask that all conference attendees give thought to questions of access and work with the conference organizers to create an event that is welcoming to the entire community of participants. Please review [MSA's Presentation Guide](#), which provides several strategies for compliance with our accessibility policy.

Copies of Papers and Presentations

All attendees must share a digital copy of their paper before the start of their session. We aim to make this process as simple as possible, so instructions for uploading your work to a shared conference folder, and for accessing all presentations contained in that folder, are provided here. At the conference registration desk, we will also provide a QR code that takes you directly to the accessibility folder. If you do not upload your work to the shared accessibility folder, then you must plan on bringing hard copies of your paper to your session. Please announce their availability at the outset of the session, and distribute them to anyone who needs them. Those who use handouts should prepare three copies in large-print format (boldface 14- to 16-point font size) and briefly describe or read all handouts to the audience. Please avoid colored papers.

Printed documents are for real-time access only, so feel free to indicate on them if you would like them returned immediately after the session. Copies – digital or paper – are not intended for any use other than to expand accessibility during the conference and will be deleted after the conference.

If you wish to print your paper after you have arrived in Loughborough, guidance for printing on campus can be found under section 13 of the programme, “Venue Information.”

Modernism & Environment Stream

Papers in this stream explore the ecological dimensions of weird modernism. From the material ephemerality cultivated by pulp fiction to more-than-human, spectral environments, weird modernism brings out the enmeshment of human, ecological and cosmic spaces.

Modernism and Pedagogy Stream

Panels and roundtables in the Modernism and Pedagogy SIG discuss the weird sides of teaching modernism through approach, philosophy and content. Whether through demonstrations or examples, participants in this stream explore teaching modernism in weird spaces, the weirdness of teaching modernism in the modern university and modernism's own weird ideas about pedagogy. Participants, as well, reflect on the more general aspects of pedagogy and modernism, and the relationship between modernist pedagogy and scholarship, addressing the lived conditions of our teaching labour, with institutional pressures and constraints demanding creativity and weirdness in our pedagogical practices.

Modernism and Film Stream

Many modernist artists and theorists, as well as scholars of modernism today, have thought with and through film. Panels and roundtables in the Modernism and Film stream take up that history: to consider how cinema has shaped and been shaped by art and politics in the modernist period and to think methodologically about what the fields of modernist studies and film/media studies might teach each other. In keeping with this year's conference theme, we have worked to consider the ways in which the "weird" informs film productions, film cultures, and the very activity of cinematic thought.

Intersectional Feminist and Queer Praxis Stream

Queer studies has long challenged frameworks of heteronormativity and chrononormativity, emphasising alternative modes of living, dying, desiring, and experiencing time (MacCormack, 2025; Freeman, 2010; McRuer, 2006; Edelman, 2004). Within this context, the weird emerges not as a marker of identity but as a deliberate aesthetic and political strategy. This extends beyond a queer lived experience to also encompass queering Modernism itself through, for example, queer readings of canonical texts.

Wednesday 1 July: 11.45–13.00
**Dr Nisha Ramayya (Queen Mary,
University of London)**
Location: Space 1, Holywell Park



Title:

Jellyfish Entanglements

Abstract:

A speculative paper through the cavernous network that extends beneath the Institute of Anti-Colonial Desire. We encounter figures well-known to Modernist scholars, including H.D., Freud, Rabindranath Tagore, and some unorthodox counterparts, in a sequence of real/imaginary correspondences and weird collisions with goddess worshippers, teary new mothers, and contemporary Palestinian poet Batool Abu Akleen. Each encounter is posited as a question or problem that forms part of a spiralling inquiry into the nature of reality, the reality of safety, the deviations of grief, and how we might approach the world newly or otherwise, via jellyfish entanglements.

Biography:

Nisha Ramayya works across poetry, criticism, and collaborative performance, and teaches creative writing. She is the author of two poetry collections, *States of the Body Produced by Love* (Ignota 2019; reissued by Spiral House Editions in 2025) and *Fantasia* (Granta, 2024), as well as the co-authored pamphlets *Threads* and *Siblings*, among other publications. She is Senior Lecturer in Creative Writing at Queen Mary, University of London.

Friday 3 July: 10.45–12.00

Dr Catriona McAra (University of Aberdeen)

Location: Space 1, Holywell Park



Title:

Modernism, my psychic grandmother: Dorothea Tanning and the Second Sight

Abstract:

This illustrated paper explores surrealism as a mode of prophecy. The “second sight” is a principle which has been investigated extensively by scholars across Victorian art and literature but remarkably less so for twentieth century modernism. This is odd given that there are in fact several instances of it, especially across the uncanny marvellous or déjà vu of the surrealist movement, as seen for instance in André Breton’s Arcane 17 (1945). Whether we are believers or not, the second sight is a major literary and artistic theme that runs through and informs significant bodies of modernist practice. I seek to test the second sight as a methodological device, one that challenges teleology and may equip us to better understand and predict the important role of feminist-surrealist historiographies. To do this, I draw on the “parallel words and pictures” and intermedial “thin places” of the American surrealist Dorothea Tanning (1910-2012).

In her weird, gothic-western novella, *Chasm: A Weekend* (1949; 1977; 2004), we meet a great-grandmother and a little girl with a specific destiny and family tree. This child covets a memory box, full of found objects and eyeballs, as one example of a surrealist legacy. The secretive nature of this novella echoes across Tanning’s soft sculptural oeuvre and visual narratives. *Chasm* serves as a Pandora’s box or mnemonic, unlocking the critical category of the feminist marvellous as an active form of clairvoyance.

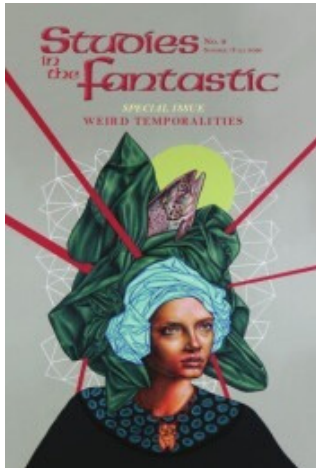
Biography:

Dr Catriona McAra writes on the marvellous in contemporary art. She is a lecturer in Art History at the University of Aberdeen where she also an honorary curatorial fellow. Prior to Aberdeen, Cat worked in the senior management of University Collections at St Andrews and Leeds College of Art. Cat is drawn to alternative culture and feminist-surrealism having published several books on Dorothea Tanning and Leonora Carrington, and contemporary artists Tessa Farmer, Ilana Halperin and Kate MccGwire. Previous articles explored the embodied storytelling of Samantha Sweeting and Kate Bernheimer. Cat’s research has taken her to Arizona, Mexico, and Iceland. She is currently finishing her third monograph with Edinburgh University Press on Scottish women artists. Cat’s recent articles include one on the textile art of Sam Ainsley for the *International Journal of Surrealism* and ‘Ghosts in the Text: Alison Watt and the Literary Marvellous’ for the *Scottish Society for Art History* (both 2025).

Saturday 4 July: 11.15–12.30

Dr Alison Sperling (Florida State University)

Location: Space 1, Holywell Park



Title:

Weird Modernism: Ecologies of Literary Form

Abstract:

The focused study of the literary and theoretical dimensions of weird fiction as “the background noise to modernism” (Jaffe) has, since the 1920s and reinvigorated by speculative realism and the nonhuman turn (Grusin) in the 2010s, been interested in its formal qualities that both produce and are produced by epistemic and ontological gaps, absences, and lack. This talk will draw on a wealth of current weird and eco-weird scholarship, and will follow recent work refocusing our attention on queer forms/formalism and “negative” aesthetics (Brinkema, Fawaz, Tremblay and Swarbrick, Bradley) as well as ugly feelings (Ngai, Love), to attend to the weird’s broader affective and aesthetic negativity and its inability to resolve neither itself nor the literary work into relationality and resolution. What are the queer and ecological stakes of weird modes of refusal, blockage, and unworlding? Focusing on forms of modernist weird/queer embodiment intimately tied up with environment, the talk hopes to demonstrate the weirdness of modernist US literary production that extends into the contemporary New Weird/New Qweird moment (Luckhurst, MacCormack, Sheldon et al),

thus disrupting the too-easy political “break” often described between the Old Weird and the New, and expanding weird modernism’s reach into current and urgent view.

Biography:

Alison Sperling is an Assistant Professor of English at Florida State University and an artistic researcher in Berlin, Germany, where she has also held recent positions as a Visiting Fellow at the ICI Institute for Cultural Inquiry Berlin and a Junior Faculty Fellow in American Studies and Future Studies at Technical University Dresden. Her publications have appeared or are forthcoming in *Ecozon@*, *Rhizomes*, *Paradoxa*, *Girlhood Studies*, *Extrapolation*, *Cultural Politics* and elsewhere, and in numerous edited collections on science fiction, queer theory, and the environmental humanities. She is editor of an issue of *Paradoxa: World Literary Genres* on “Climate Fictions,” co-editor of “Weird Temporalities” (*Studies in the Fantastic*), “Anthropocene Sublimes” (*Ecozon@: European Journal of Literature and the Environment*) and forthcoming issues on “Weird Geographies” (*Cultural Politics*) and “Science Fiction, Ecology, and Contemporary Art” (*Extrapolation*). She is also serving as co-editor of *Science Fiction Film and Television*. She is currently at work on her first monograph, *Weird Modernism*.

The BAMS/MSA 2026 Conference will feature four types of sessions:

Panels

Of three or four short papers (15-20 minutes, depending on number of presentations) on related topics, followed by Q&A. 90 minutes. Attendance open.

Roundtables

Generally featuring four or more speakers making remarks of 5-10 minutes each on a specific topic or set of topics. Audience discussion encouraged. 90 minutes. Attendance open.

Seminars

Featuring guided discussion of precirculated short papers by registered attendees, sometimes with the involvement of an invited participant. Sign-up at registration required. Generally capped at 15 participants per seminar, including leader(s) and invited participant(s). Two hours. Attendance is generally restricted to leaders, invited participants, and registered attendees.

Workshops

Featuring presentations, discussions, demonstrations, and more, on topics of interest to researchers in modernist studies. Two hours. Preregistration required.

Conference Schedule

Wednesday, July 1

Session 1: 10.00–11.30

Modernism and Pedagogy I: Historical Engagements

Location: Meeting Room 5, Holywell Park

Chair: Tonya Krouse (Northern Kentucky University)

Karolina Kulpa (University of Warsaw)

“When Rational Modernity Fails: Theosophical Contexts of Eastern-European Modernism”

Allyson Bergman (University of Michigan)

“The Language of Labor, the Labor of Language: Teaching Grammar for Workers, 1922-1930”

Henry Barlow (University of Oxford)

“‘Life as commentary to abstruse unfinished poem’: The Pleasures and Pitfalls of Modernist Annotatability in Nabokov’s *Pale Fire*”

Heather Love (University of Waterloo)

“Teaching Modernism Through Techno-Culture: Data, Network, Surveillance, Automation”

IFQP SIG: *Nightwood*

Location: Meeting Room 8, Holywell Park

Chair: Anne Reynes-Delobel (Aix-Marseille Université)

Rachel Haines (University of Virginia)

“Writing as Exorcism: Occulting the Queer Heartbreak Plot in Djuna Barnes’s *Nightwood*”

Mary Mussman (Columbia University)

“Cruising Strange Confessionals: Retelling the ‘Truth of Sex’ with *Nightwood*”

Richie Snowden-Leak (University of Liverpool)

“Perverse Art in Djuna Barnes’s *Nightwood*”

David Cruickshank (Independent Scholar)

“‘Beast turning Human’: Barnes, Larsen and the Uncensored Freaks of Meme Culture”

Environment SIG: *Lovecraftian Landscapes*

Location: Meeting Room 4, Holywell Park

Chair: Lucy Lawrence (Newcastle University)

Harrison Glaze (Baylor University)

“‘The Voice of Dead Centuries’: Place, Speech, and Memory in Ralph Adams Cram’s Ghost Stories”

Joel Hawkes (University of Victoria)

“Black Hole Modernity: Heart of Darkness, the Weird, and Jeff VanderMeer’s Southern Reach Tetralogy”

Robert Higney (City College of New York CUNY)

“Haunted Infrastructures”

Workshop: Film Studies Workshop

Location: Space 2 [Stephenson], Holywell Park

Workshop leaders: John Hoffmann (University of Heidelberg) and Aurore Spiers (Texas A&M University)

Alix Beeston (Cardiff University)

Nicholas Forster (University of Oregon)

Ritika Kaushik (Warwick University)

Amy Skjerseth (UC-Riverside)

Participants:

Maxime Berclaz

Elizabeth Bishop

Ruth Alison Clemens

Tyler Dick

Tomas Elliott

Nolan Gear

Minjung Ha

Carolyn Condon Jacobs

Veronica Johnson

Jacqueline Kari

Vedika Kaushal

Jenessa Kenway

Yena Kim

Yuexi Liu

Lily Middleton-Mansell

Noreen O'Connor

Tony Paraskeva

Wei Shuo

Vitor Soster

Natalie Susak

Wednesday, July 1

Ritual and Mysticism [Weird Stream]

Location: Meeting Room 7, Holywell Park

Chair: Sean Ketteringham (University of Birmingham)

Jamie Callison (University of Agder)

“Weird Rites: T. S. Eliot, Wallace Stevens and e.e. cummings in the Unitarian Chapel”

Janine Sobers (University of Washington)

“Exodus as Cosmopolis in Sadakichi Hartmann’s *Moses: A Drama in Six Episodes*”

Mid-Century Literacy: Defection, Class, Education

Location: Meeting Room 9, Holywell Park

Chair: Geneviève Brassard (University of Portland)

Allan Hepburn (McGill University)

“Alan Sillitoe and the Ends of Literacy”

Marina Mackay (University of Oxford)

“Ian Fleming, Cultural Literacy, and the Burgess-Maclean Media Event”

Adam Piette (University of Sheffield)

“Graham Greene and Education”

Weird Legacy and Historical Echoes [Weird Stream]

Location: DAV1065, Sir David Davies Building

Chair: Stephen Forcer (University of Glasgow)

Marius Hentea (University of Poitiers)

“Weird Lives, Weird Rulers: Lytton Strachey and the Form of Royal Biography”

Bonnie Pang (Washington University in St. Louis)

“The Function of Fiction: ‘Weird’ Inaccuracies in Ford and Mantel’s Tudor Trilogies”

Ruoze Huang (King’s College London)

“Appropriating Modernists from Afar: John Lehmann, New Writing, and the Limits of Wartime British-Chinese Literary Exchange”

Richard Parker (Pontificia Universidad Católica de Chile)

“‘I want Frémont looking at mountains’: Ezra Pound’s Psychedelic Legacy”

“Baudelaire[s] in Our Time”: Interwar Afterlives of Decadence

Location: DAV1106, Sir David Davies Building

Chair: Jon Stone (Franklin & Marshall College)

Kirsten Macleod (Newcastle University)

“‘Là, tout n’est qu’ordre et beauté, Luxe, calme et volupté’: The Baudelairean Realm of Interwar *Harper’s Bazaar*”

Kostas Boyiopoulos (Durham University)

“Clark Ashton Smith’s Necromantic Counter-Modernism: Reanimating Baudelaire”

Nick Freeman (Loughborough University)

“Arthur Symons’s Decadent Baudelaire in the Age of Modernism”

Roundtable: Weird Campuses: Modernism and the University

Location: DAV1108, Sir David Davies Building

Chair: Martin Harries (University of California, Irvine)

Sam Waterman (Northeastern University London)

Wei Zhou (University of Leeds)

Joe Williams (Independent Scholar)

Tom Elliott (Northeastern University London)

Making it New in Digital Media

Location: DAV1109, Sir David Davies Building

Chair: Monique Tschofen (Toronto Metropolitan University)

Leonardo Flores (Appalachian State University)

“When Vers Is Libre from the Page”

Lyle Skains (Bournemouth University)

“Archontic Sprawl and Hydraen Form: Weird Poetics in Digital Storytelling”

Wednesday, July 1

Tina Escaja (University of Vermont)
“Gyne/Gaia-Robotics and Interspecies: Feminist E-Lit and the Weird”

Halim Madi (Independent Artist)
“Reverse Turing Tests: Weird Modernist Poetics in Human–Machine Collaboration”

BREAK 11.30–11.45

KEYNOTE 1 11.45–13.00

Nisha Ramayya (Queen Mary, University of London)
Location: Space 1 [The Turing], Holywell Park

LUNCH 13.00–14.15

Location: Holywell Park

Cleaved Into: a sculpture writing workshop (led by David Bell, LU Arts)

A walking tour that takes in some of the “weirder” modernist/mid-century sculptures on campus with creative writing prompts. Takes place during lunch break (packed lunches available).

Seminars 1: 14.15–16.15

Seminar 1: Weird Intimacies

Location: Meeting Room 5, Holywell Park

Co-Leader: Patrick Query
Co-Leader: Eret Talviste (University of Tartu)

Participants:
Christian Carlson
Qiujie (Kat) Cheng
Santanu Das
Sally Hamilton
Jaime Hovey
Mehak Faisal Khan
Andrea Lupi
Madeleine Rose
Izabela Sobczak

Seminar 2: The Self as Material

Location: Meeting Room 8, Holywell Park

Co-Leader: Alexander Hartley (Harvard University)
Co-Leader: Annabel Williams (University of St Andrews)
Co-Leader: María Matilde Morales (Harvard University)
Invited Participant: Kamran Javadizadeh (Villanova University)

Participants:
Maxime Berclaz
Olivia Dixon
Rachel Haines
Eric Lindstrom
Mena Mitrano
Yibin Yang

Seminar 3: The Harlem Renaissance in Circulation

Location: Meeting Room 4, Holywell Park

Co-Leader: Adam McKible (John Jay College of Criminal Justice)
Co-Leader: Suzanne W. Churchill (Davidson College)
Co-Leader: Rachel Fairbrother (Swansea University)

Participants:
Nissa Cannon
Daniela Caselli
Anna Girling
Sarah Gleeson-White
Iida Pöllänen
Claire Sauter
James Smethurst
Laura Wilson

Seminar 4: Aliens, Automata, and Amphibia

Location: Meeting Room 9, Holywell Park

Co-Leader: Meg Cook (Florida State University)
Co-Leader: Aaron Jaffe (Florida State University)

Wednesday, July 1

Participants:

Ruth Alison Clemens
Kennedy Marie Crowder
David Cruickshank
Tina Escaja
Jenny Harper
Julian Murphet
Aran Ward Sell
Wei Shuo
Merinda Simmons

Seminar 5: Weird Forms: Modernism goes to College/in the University

Location: Meeting Room 7, Holywell Park

Co-Leader: Andy Hines (Swarthmore College)
Co-Leader: Rebecca Roach (University of Birmingham)

Participants:

Henry Barlow
Kaplan Harris
Laura Hartmann-Villalta
Robert Higney
Sarah Terry

Seminar 6: Weird Resistances to Allegory

Location: Space 2 [Stephenson], Holywell Park

Co-Leader: Martin Harries (University of California, Irvine)
Co-Leader: Rishona Zimring (Lewis and Clark College)

Participants:

Hyunsoo Kim

Seminar 7: Caring Modernists?

Location: DAV1106, Sir David Davies Building

Co-Leader: Milena Schwab-Graham (University of Leeds)
Co-Leader: Emily Bell (Loughborough University)
Co-Leader: Jade French (Loughborough University)
Co-Leader: Paula Maher Martín (University of Galway)

Participants:

Fatima Borrmann
Melissa Bradshaw
Asiya Bulatova
Beth Campbell
Anna Devereux
Dr Anna Farkas
Cleo Hanaway-Oakley
Mohamed Louza
Imola Nagy-Seres
Teresa Valentini

Seminar 8: Ghost Writing Modernism Writing Ghosts
Location: DAV1108, Sir David Davies Building

Co-Leader: Catherine Hollis (Independent scholar)
Co-Leader: Shilo McGiff (Independent scholar)

Participants:

Rittika Basu
Demet Karabulut Dede
Jacqueline Drinkall
Joshua Phillips
Megan Quigley
Ruohan Wang

Seminar 9: The Weird Space Between Modernism and Modernity

Location: DAV1109, Sir David Davies Building

Leader: Genevieve Brassard (University of Portland)

Participants:

Debojyoti Dan
Katie Harling-Lee
Catriona McAra
James Stevens
Julie Wendel
Alice Wood

BREAK 16.15–16.30

Session 2: 16.30–18.00

Constitutive Obscenities: Modernism and Pornography

Location: Meeting Room 5, Holywell Park

Chair: Santanu Das (University of Oxford)

Benjamin Kahan (Louisiana State University)
“Towards a New Theory of Pornography”

Lisa Sigel (DePaul University)
“Ephemeral Obscenities, the PF Publishing Group, and Modern Sexuality”

Sarah Bull (Toronto Metropolitan University)
Title tbc

Environment SIG: Weird Ecofeminisms

Location: Meeting Room 8, Holywell Park

Chair: Helen Huang (University of Oregon)

Lucy Lawrence (Newcastle University)
“Crafting Enchantment in The Green Sheaf: Celtic Folklore, Mystical Waters, and Modernist Primitivism”

Hind Mulfi (Cardiff University)
“‘Making Up the Whole’: Voodoo Ecologies, Sacred Landscapes, and Earthly Agency in Zora Neal Hurston’s *Tell My Horse* (1938)”

Tsung-Han Tsai (National Cheng Kung University)
“‘Overdone the preservative’: Curdled Milk, Adulteration, and Intersectional Resistance in *Lolly Willowes*”

Making by "Making Strange". Multimodal Dada-Surrealist Weirdness, from Costumes and Documentary to Writing and Reality

Location: Meeting Room 4, Holywell Park

Chair: Jennifer Kenyon (University of Bristol)

Stephen Forcer (University of Glasgow)
“(Pseudo-)intellectual Weirdness”

Anne Reynes-Delobel (Aix-Marseille Université)
“Carnavalesque Transformations and the Value of the Weird”

Eric White (Oxford Brookes University)
“Politics Made Strange: American Multimodal Superrealism”

Myth, Ritual, and Politics in Interwar Modernism

Location: Meeting Room 9, Holywell Park

Chair: Michelle Taylor (University of Cambridge)

Gabriela Minden (Durham University)
“Léonide Massine’s *Le Sacre du printemps*”

Patrick Query
“‘Their school a crowd’: Yeats, Politics, and Poetry, 1935”

Aakanksha Virkar (University of Brighton)
“T. S. Eliot’s *Coriolan*, *Mein Kampf* and Promethean Myth”

Weird Bodies [Weird Stream]

Location: Meeting Room 7, Holywell Park

Chair: Janine Sobers (University of Washington)

Lily Martin (Keele University)
“No Traces of Human Use: Strange Hotels and Unfamiliar Bodies”

Alisha Palmer (University of Edinburgh)
“Weird bodies, queer temporalities and strange aesthetics: abortion in Jean Rhys’s *Voyage in the Dark* (1934)”

Ulrika Maude (University of Bristol)
“Virginia Woolf and the Skeleton of Habit”

Metaphysics, Folk and the Visual Arts [Weird Stream]

Location: Space 2 [Stephenson], Holywell Park

Chair: Alex Bickley Trott (Oxford Brookes University)

Alex Goody (Oxford Brookes University)
“Nonhuman Emergence and Increate Form in Mina Loy’s Weird Art”

Wednesday, July 1

Jacqueline Drinkall (Charles Sturt University)
“Telepathics of Alienation–Disalienation from Modern
Human Therianthropes to Modern Art”

Sean Ketteringham (University of Birmingham)
“Peggy Angus and Enid Marx: Postwar Folk and
Modernism’s Anthropological Imagination”

IFQP SIG: Feminist and Queer Visuality

Location: DAV1065, Sir David Davies Building
Chair: Emily Hyde (Rowan University)

Erin Edwards (Miami University, Ohio)
“Divination and Disavowal: The Queer Futurity of
Claude Cahun and Marcel Moore”

Gábor Bednatics (Eszterházy Károly Catholic
University)
“Revolution through the Otherness of the Forgotten
Familiar: The Example of Secession in Central Europe”

Karo Strauch (Freie Universität Berlin)
“Notes on Dada: Baroness Elsa von Freytag-
Loringhoven’s Dadaist Performance Art as Proto-Camp
(Sensibility)”

Weird Style [Weird Stream]

Location: DAV1106, Sir David Davies Building
Chair: Robert Higney (City College of New York CUNY)

Katie Harling-Lee (University of Edinburgh)
“The Weirdness of Mythic Figures in Realist Fiction:
What to make of the dwarf-child Ingolf in *Gunhild: A
Norwegian-American Episode* (1907) by Dorothy
Canfield Fisher?”

Vedika Kaushal (Shiv Nadar University, Delhi-NCR)
“Mediating Weird Realities: Modernist Experimentation
in R. K. Narayan’s *The English Teacher*”

Mahdi Kashani (University of Alberta)
“Weird Narratology: Sentient Language and the
Animate Text in *Finnegans Wake*”

Surrealist Monsters [Société d’Études Modernistes]

Location: DAV1107, Sir David Davies Building
Chair: Angela Acosta (University of South Carolina)

Diane Drouin (Sorbonne Université)
“The Strangeness of the Camera Lens: Portraying the
Monsters of Surrealist Photography”

Christina Heflin (Ludwig Maximilians University,
Munich)
“Surreal Monsters from the Deep”

Strange Texts We Should Be Reading But Aren’t

Location: DAV1108, Sir David Davies Building
Chair: S. Elizabeth Anderson (University of Aberdeen)

Annette Debo (University of Kentucky)
“Negotiating a Reordered World in Gertrude Stein’s
Brewsie and Willie”

Lara Vetter (University of North Carolina, Charlotte)
“Making Strange: Genre in Gale Wilhelm’s *We Too Are
Drifting*”

Miranda Hickman (McGill University)
“Reading from the Margins: H.D., Hekate, and
Translation”

Weird Media and Reformulations [Weird Stream]

Location: DAV1109, Sir David Davies Building
Chair: Kirsten Macleod (Newcastle University)

Julian Murphet (Adelaide University)
“Lovecraft’s Weird Media”

Foad Dizadji-Bahmani (California State University, Los
Angeles)
“Persistence of Godot”

Wednesday, July 1

**Additional Programming: Film Event
16.30–18.30**

Location: Space 1 [The Turing], Holywell Park

Breaking Plates and Smashing the Patriarchy (2024)

A 72-minute program including *Breaking Plates* (dir. Karen Pearlman, 2024, 25 min) and excerpts from *Cinema's First Nasty Women*.

Curated by Karen Pearlman, Maggie Hennefeld and Richard James Allen, with filmmakers Karen Pearlman and Richard James Allen in attendance.

**Drinks reception, sponsored by
Edinburgh University Press and
Johns Hopkins University Press
18.30–20.00**

Location: Space 1 [The Turing], Holywell Park

Session 3: 09.00–10.30

Environment SIG: Human-Plant Worldings

Location: Meeting Room 5, Holywell Park

Chair: Mohamed Louza (Moulay Ismail University)

Lisa Mullen (University of Cambridge)

“Hothouse flowers: Weird technology and vegetal teleology in the time-lapse films of John Nash Ott”

Christian Carlson (University of Virginia)

“‘a silvered world—somewhere’: Relational Futures in Anne Spencer’s Interwar Ecopoetics”

Emily Leon (Independent Scholar)

“Exploring the Parafloral: Mediumship and Plant-Human Entanglement”

Mia Alafaireet (University of Texas at Austin)

“Flower Cures: New Negro Domesticity and the Weird”

IFQP SIG: Queer Mysticism, Mythology, and the Occult

Location: Meeting Room 8, Holywell Park

Chair: Erin Edwards (Miami University, Ohio)

Jon Stone (Franklin & Marshall College)

“Eric Stenbock’s Queer Poetics of Death”

Laura Hartmann-Villalta (Johns Hopkins University)

“From Zombies to Sapphic Love: Exploring Sylvia Townsend Warner’s Spanish Civil War Poetry”

Madelyne Evans (University of Edinburgh)

“Mysticism and decreation in the work of Gwen John”

Weird STEM [Weird Stream]

Location: Meeting Room 4, Holywell Park

Chair: Laura Ludtke (University of Oxford)

Adrian Paterson (University of Galway)

“‘Gyres and cubes and midnight things’: desert geometry in *The Tower* (1928) and Yeats’s ‘The Gift of Harun Al-Rashid’”

Jorg Kreienbrock (Northwestern University)

“Weird Physics: Aesthetic Defamiliarization as Popularization of Science in Modernism (Walter Benjamin, Arthur Eddington, William Empson)”

Orla Polten (McGill University)

“Aleister Crowley and the Ethics of Modernist Form”

Starting in the Black Country: English Modernism Elsewhere and Otherwise

Location: Meeting Room 9, Holywell Park

Chair: Luke Seaber (University College London)

Jimmy Packham (University of Birmingham)

“Ecogothic Modernisms and the English Midlands”

Kristin Bluemel (Monmouth University)

“Modernity in the Elan Valley: Francis Brett Young’s *The House under the Water*”

Andrew Frayn (Edinburgh Napier University)

“Dialect, difficulty and sexuality in Gilbert Cannan’s *Miles Dixon* and D.H. Lawrence’s ‘Whether or Not’”

Beth Campbell (King's College London)

“‘Ruins Are Ruins All the Wold Over’: Rural Yorkshire and the Politics of Heritage in Winifred Holtby’s Short Stories”

Roundtable: Weird Systems and Second Modernism

Location: Meeting Room 7, Holywell Park

Chair: Charles Tung, Seattle University

Aaron Jaffe (Florida State University)

Merinda Simmons (The University of Alabama)

Edward Dallis-Comentale (Indiana University)

Guy Stevenson (Goldsmiths College)

Meg Cook (Florida State University)

Rudolph Glitz (University of Amsterdam)

Film SIG: Filmic Fictions

Location: DAV1109, Sir David Davies Building

Chair: Lucas Townsend (Johannes Gutenberg University of Mainz)

Thursday, July 2

Anni Shen (Tsinghua University)
“Strange Convergences: Modernist Perception and Cinematic Thought in Woolf and Greene”

Robert Hurd (Anne Arundel Community College)
“Reification in Old Media and New: Notebooks and Cinema in Pirandello's *Quaderni di Serafino Gubbio Operatore*”

Audrey Chan (University of Cambridge)
“Hemingway's Intercultural Translation of Spanish Folk Art: Inventing the Utopian Primitive in *The Spanish Earth* and *For Whom the Bell Tolls*”

Ria Banerjee (CUNY Graduate Center)
“Anticolonial Storytelling in Transnational Cinema: A Modernist Reconfiguration of Genre?”

Rhythmic Veerings: Weird Modernism from Stein to Smith to Duchamp

Location: DAV1065, Sir David Davies Building
Chair: Melissa Bradshaw (Loyola University Chicago)

Jenessa Kenway (Georgia Institute of Technology)
“*Tender Buttons* and the Cinematic Body: Weird Rhythms of Embodied Cognition”

Jacqueline Kari (Georgia Institute of Technology)
“Alchemical Bricolage: Weird Rhythmic Arrangements of Gertrude Stein and Harry Everett Smith”

Daniel Citro (Clemson University)
“Infrathin Passages: Drift and Delay in Duchamp and Schwitters”

Weird Personae & Weird Visions

Location: DAV1106, Sir David Davies Building
Chair: Amanda Golden (New York Institute of Technology)

Dorka Tamás (Royal Holloway, University of London)
“Devilish Weird Beehive: Sylvia Plath's Bees and the Racial Rhetoric of Witchcraft”

“Andrew Gaedtke (University of Illinois Urbana-Champaign)
“Modernism and The Neurological Uncanny”

Michael Coyle (Colgate University)
“‘Doom goes with her’: Vision & Visitation in A Draft of XVI Cantos”

Weird Bowen

Location: DAV1107, Sir David Davies Building
Chair: Eret Talviste (University of Tartu)

Andrew Bennett (University of Bristol)
“Weird Habitations 2: Human”

Nicholas Royle (University of Sussex)
“Weird Habitations 1: Parrot”

Maud Ellmann (University of Chicago)
“‘A Rather Queer Place’: Bowen's ‘The Jungle’”

Ruohan Wang (University of Bristol)
“Uncanny Children in Elizabeth Bowen's Short Stories”

Environment SIG: Genres of Geology

Location: DAV1108, Sir David Davies Building
Chair: Francesco Di Perna (Roma Tre University)

Brendan Johnston (University of California, Davis)
“Agamemnon's Jacuzzi: Ancient and Modernist Geographics in Eleni Sikelianos's *The California Poem*”

Laura Salisbury (University of Exeter)
“Weird Rocks: Landslips, Timeslips, and British Lithic Modernisms”

Victoria Googasian (Georgetown University in Qatar)
“Ludic Metabolism: The Energy Logics of Modernist Play”

Overlooked Stories [Weird Stream]

Location: Space 2 [Stephenson], Holywell Park

Thursday, July 2

Chair: Tamlyn Avery (Adelaide University)

Ben Fried (University of South Florida)
“A ‘Holy Fakir of Poetry’: M. J. Tambimuttu, *Poetry London*, and the Disturbance of Migrant Literary Labour”

Amanda Sigler (Baylor University)
“Strange Bedfellows: Rupert Brooke and *Poetry Magazine*’s Other Contributors

Aaron Rosenberg (King’s College London)
“W. E. B. Du Bois in the Fourth Dimension”

BREAK 10.30–10.45

Session 4: 10.45–12.15

From Ostranenie to Weakness: the Strangeness of Modernism

Location: Space 1 [The Turing], Holywell Park
Chair: Eli Didier (University at Buffalo-SUNY)

Mena Mitrano (Ca’ Foscari University Venice)
“Strange Influence”

Rajni Singh (Indian Institute of Technology (Indian School of Mines) Dhanbad)
“Weird Modernism: Eliot, H. D., and the Cross-Cultural Sacred”

Teresa Valentini (University of Toronto)
“Hysterical and Estranged: Angela Putino and Virginia Woolf’s Indifference”

Roundtable: Modernist Aesthetics and Global Religions

Location: Meeting Room 5, Holywell Park
Chair: Jamie Callison (University of Agder)

Suzanne Hobson (Queen Mary, University of London)
Shiben Banerji (University of California, Berkeley)
Elizabeth Anderson (University of Aberdeen)
Apala Das (Bilkent University)

Mimi Winick (Virginia Commonwealth University)

Environment SIG: Haunted landscapes of conflict

Location: Meeting Room 8, Holywell Park
Chair: Mia Alafaireet (University of Texas at Austin)

Sally Hamilton (University of Exeter)
“Strange Hells — Haunted Landscapes and Uncanny Visions in No Man’s Land”

Emma Short (Durham University)
“‘Caught in the ruins of the present’: Elizabeth Bowen’s Trans-corporeal Temporalities of Conflict”

Future Thinking [Weird Stream]

Location: Meeting Room 4, Holywell Park
Chair: Joel Duncan (Independent Scholar)

Max Saunders (University of Birmingham)
“Weird Modernist Futures in the To-day and To-morrow book series”

Lottie Minney (University of Adelaide)
“Fear and Hope: Weird Utopia in Ezra Pound’s *Pisan Cantos*”

Alex Bickley Trott (Oxford Brookes University)
“Strange Heads: John McHale and the Human Image at the Dawn of the Information Age”

Ciaran Gardner (Independent Scholar)
“Black Weird Modernisms: Race, Defamiliarization, and Affective Afro-Pessimism in W. E. B. Du Bois and George Schuyler”

Weird Language, Weird Texts [Weird Stream]

Location: Meeting Room 9, Holywell Park
Chair: Andrew Epstein (Florida State University)

Megan Hicke (University of Cambridge)
“‘the desert of stony words can be made to bloom’: Gertrude Stein and Gillian Rose’s ‘puckish strateg[ies]’”

Thursday, July 2

Michaela Giesenkirchen Sawyer (Utah Valley University)
“Gertrude Stein’s Strange Naturalism”

Louise Benson James (Ghent University)
“Rejuvenation Science and Metabolism in Modernist
Popular Fiction”

Environment SIG: Uncanny Encounters in Asian Modernisms

Location: Meeting Room 7, Holywell Park
Chair: Bowen Wang (Shanghai Jiao Tong University)

Eiji Yasuhara (University of Kent)
“Defamiliarising the ‘Periphery’: Critique of Modern
Patriarchy in Kawabata Yausnari’s *Snow Country*”

Hyunji Choi (Ewha Womans University)
“Entangled by Sound: Polyphony and Aural
Estrangement in Virginia Woolf and Bae Suah”

Tung-An Wei (Soochow University)
“Uncanny Chinatown: Modernist Urban Forms in
Colonial and Postcolonial Singapore”

Weird Sounds / Sounds Weird

Location: Space 2 [Stephenson], Holywell Park
Chair: Carmela Esposito (University of Naples
L’Orientale)

Jennifer Kenyon (University of Bristol)
“‘I pick up the signal’: Ann Quin’s Strange
Transmissions”

Harry Tidby-Spence (Oxford Brookes University)
“Finnegans Wake, ‘Cadillac Flambé’, and the
implications of democratised sound”

Bad Habits, and How to Kill Them

Location: DAV1065, Sir David Davies Building
Chair: Vincent Sherry (Washington University in St.
Louis)

Beth Blum (Harvard University)
“The Mindful Critic”

Eric Hayot (Pennsylvania State University)
“Modernism’s Pyrrhic Victories”

Rebecca Roach (University of Birmingham)
“‘Lit Crit’s ‘White Guy Problem’: Modernist Difficulty
and the Machine”

Paul Saint-Amour (University of Pennsylvania)
“Put Down Thy Jameson? On Trying to Quit
‘Modernism and Imperialism’”

Workshop: Ghost in the Medium: Teaching and Researching Text and Image

Location: DAV1106, Sir David Davies Building

Co-Leader: Emily Hyde (Rowan University)
Co-Leader: Jo Klevdal (University of North Carolina,
Chapel Hill)

Participants:

Angela Acosta
Maxime Berclaz
Christian Carlson
Ruth Alison Clemens
David Cruickshank
Demet Karabulut Dede
Jacqueline Drinkall
P.D. Edgar
Elizabeth English
Minjung Ha
Jung-Hsin Hsieh
Vedika Kaushal
Jenessa Kenway

Thursday, July 2

Yena Kim
Yuexi Liu
Maebh Long
Lily Martin
Catriona McAra
Shilo McGiff
Laura de la Parra Fernández
Claire Sauter
Claire Seiler
Wei Shuo
Vitor Soster
Sarah Terry
Julie Wendel
Alice Wood
Xi Xu
Maria Zirra

Film SIG: English Adaptation from Othello to Moonraker

Location: DAV1107, Sir David Davies Building
Chair: Robert Hurd (Anne Arundel Community College)

Lucas Townsend (Johannes Gutenberg University of Mainz)
“Danger, the English Countryside, and the Intermodernist Thriller: The Perils of Adapting Daphne du Maurier and Ian Fleming for Film”

Omid Bagherli (Royal Holloway, University of London)
“The Thin Line: Between Crime and Punishment, Othello and Iago, Literature and Film”

The Modern in the Weird and the Weird in the Modern [Weird Stream]

Location: DAV1108, Sir David Davies Building
Chair: Andrew Bennett (University of Bristol)

Joseph Williams (Independent Scholar)
“M. R. James: modernist?”

John Attridge (Regent College London)
“Early/Eerie Modernist Experiments: Absence, Elision and Anti-Materiality in E. M. Forster’s ‘The Purple Envelope’ and ‘The Rock’”

Andrea Lupi (Università di Pisa)
“T. S. Eliot’s Weird Men”

Modernist Poetics and the Digital

Location: DAV1109, Sir David Davies Building
Chair: Leonardo Flores (Appalachian State University)

Jolene Armstrong (Athabasca University)
“‘Sometimes you can fool destiny’: the canny uncanny of Hjalmar Soderberg’s protomodernism”

Monique Tschofen (Toronto Metropolitan University)
“A Philosophy Made Material: A New Approach to Gertrude Stein’s literary portraits and *Tender Buttons*”

Mariusz Pisarski (University of Information Technology and Management)
“Proud, Broke and Weird: the Rise and Fall of Digital Poetry in Eastern Europe”

P. D. Edgar (University of Central Florida)
“Little Networks: Mapping Digital Modernisms”

LUNCH 12.15–13.15

Location: Holywell Park

One Page: Close Reading Drop In

[Location: Space 1: The Turing, Holywell Park]
Bring your lunch (packed lunches available) and take part in this gathering to read together one page—just one page—from a work of fiction. All are welcome.

Session 5: 13.15–14.45

Weird Objects [Weird Stream]

Location: Space 1 [The Turing], Holywell Park
Chair: Joseph Williams (Independent Scholar)

Yvonne Wong (Hong Kong Baptist University)
“The Affective Affordance of Things: from the brush to the bricks in Dorothy Richardson’s *Pilgrimage*”

Pooja Bachani (University of Tulsa)
“The Bowl That Waits: Object Agency and Affective Attachment in *The Golden Bowl*”

Bowen Wang (Shanghai Jiao Tong University)
“‘Sniffing a Paper rose’: E. E. Cummings’ Intermedial Still Lives and Vital Materialism”

India Oswin (University of Cambridge)
“‘Intricate Conglomerations of Matter’: The Strange Materiality of Paula Claire’s Typewriter Poems”

IFQP SIG: Queer Modernism's Post-war Afterlives

Location: Meeting Room 5, Holywell Park
Chair: Mary Mussman (Columbia University)

Laura de la Parra Fernández (Complutense University of Madrid)
“Knowing that he heard: Telepathy in Antonia White’s *Beyond the Glass*”

Naoise Murphy (University of Manchester)
“Weirdly essentialist: Daphne du Maurier and conservative queerness”

Helen Pretorius (University of Cambridge)
“Rereading the incomplete in Virginia Woolf’s *Orlando* (1928)”

Weird Places [Weird Stream]

Location: Meeting Room 8, Holywell Park
Chair: Sarah Terry (Oglethorpe University)

Anuparna Mukherjee (IISER Bhopal)
“Undeads of Modernity: The Spectral City and Urban Hauntings in Bengali Modernist Literature”

Andrew Koenig (Harvard University)
“Weird Southern California”

Julie Wendel (McGill University)
“Making the Refugee Weird: Muriel Rukeyser’s *Fourth Elegy* in Context”

Out There Systems and Other Heresies [Weird Stream]

Location: Meeting Room 4, Holywell Park
Chair: Andrew Kent-Marvick (Southern Utah University)

Nicola Darwood (University of Bedfordshire)
“‘System is a fairy and a dream, you never find system where you expect it’: Stella Benson’s *This is the End*”

Joseph Bitney (University of Cambridge)
“Modernism and Material Culture: The Case of Wedgwood China”

David Grundy (FU Berlin)
“Parabola: Free Jazz, Outness and The Weirdness of Alan Shorter”

Weirdness and Parody [Weird Stream]

Location: Meeting Room 9, Holywell Park
Chair: Tyler Dick (University of Tulsa)

Robert Baskin (Boston College)
“The Master in Yellow: Decadent Pastiche in Henry James and Robert Chambers”

Allan Antliff (University of Victoria)
“Parodying Degeneration”

Darren Borg (Los Angeles Pierce College)
“‘Waste Paper’: H. P. Lovecraft’s Parody of T. S. Eliot’s ‘The Waste Land’”

Max Carol (Washington University in St. Louis)
“‘Mind the Hindiajestion!’: The Anti-colonial Weirdness of G. V. Desani’s *All About H. Hatter*”

Thursday, July 2

Strange Pairs [Weird Stream]

Location: Meeting Room 7, Holywell Park
Chair: Izabela Curyłto-Klag (Jagiellonian University)

Andrew Epstein (Florida State University)
“‘It’s a Day Like Any Other Day’: Samuel Beckett’s
Happy Days and Virginia Woolf’s *Mrs. Dalloway*”

Letizia Dolcini (Università di Trento)
“‘It was like something out of a novel by Dostoevsky’:
Katherine Mansfield and the Carnival Representation of
Affect and Emotion”

Luisa Espindula (PUC-Rio, Brazil)
“Virginia Woolf, Carolina Maria de Jesus, Oysters and
Snails: Conditions on Creating”

Weronika Mazurek (University of Warsaw)
“Caught in a Vicious Circle: Anti-Teleological Visions of
Apocalypse in Eliot’s ‘The Waste Land’ and Tuwim’s
‘Ball at the Opera’”

Renegotiations of the Weird in Australasian and Asian Modernist Print Culture [Australasian Modernist Studies Network]

Location: Space 2 [Stephenson], Holywell Park
Chair: Amanda Sigler (Baylor University)

Ryan Johnson (Adelaide University)
“‘Achilles is theory, while the tortoise is reality’:
Kobayashi Hideo’s ‘Achilles and the Tortoise’ and
Modernist Print Culture in Japan”

Benjamin Madden (Adelaide University)
“Toward a Political Economy of Avant-Garde Literature
in Australia”

Tamlyn Avery (Adelaide University)
“Modernism and the Weirder of the Antipodean in
Katherine Mansfield and Katharine Susannah
Prichard’s Early Magazine Fictions”

Environment SIG: Textual Ecologies of Estrangement

Location: DAV1065, Sir David Davies Building
Chair: Lisa Mullen (University of Cambridge)

Francesco Di Perna (Roma Tre University)
“Making the Human Weird: Water and Ecological
Estrangement in Virginia Woolf”

Chang Chen (Nanjing University)
“Samuel Beckett’s Theatre and Dark Ecology”

Hanwei Jiang (Beijing Foreign Studies University)
“Atmospheric Estrangement and the Postcolonial
Weird: Aesthetic of Atmosphere in Jean Rhys’s *Wide
Sargasso Sea*”

Roundtable: Deep Time Inscription Zones and Modernist Eerie-ology

Location: DAV1106, Sir David Davies Building
Chair: Aaron Jaffe (Florida State University)

Charles Tung (Seattle University)
Alison Sperling (Florida State University)
Siegfried Zielinski (European Graduate School)
Cristina Iuli (Università del Piemonte Orientale)
Ken Allan (Seattle University)

Roundtable: Editorial Oddities

Location: DAV1107, Sir David Davies Building
Chair: Faye Hammill (University of Glasgow)
Amanda Golden (New York Institute of Technology)
Santanu Das (University of Oxford)
Melissa Bradshaw (Loyola University Chicago)
Sara Crangle (University of Sussex)
Alys Moody (Bard College)

Whitehead’s Science and the Modern World at 100

Location: DAV1108, Sir David Davies Building
Chair: Nicholas Gaskill (University of Oxford)

Michael Whitworth (University of Oxford)
“Science and the Modern World in the Modernist
World”

Sarah Daw (Cardiff University)
“Whitehead and Postwar Eco-poetics”

Thursday, July 2

Stephen Meyer (Washington University in St. Louis)
“In the Making: Whitehead’s Lowell Lectures and Jamesian Modernism”

Film SIG: Odd Affinities: Modernism, Surrealism, Montage

Location: DAV1109, Sir David Davies Building
Chair: Anna Watz (Uppsala University)

Lily Middleton-Mansell (University of Oxford)
“The ‘4th dimensional world, the world of dream, of Madeleinvision, of the blue-light’: The Cinematic Uncanny in H.D.’s War Writing”

Natalie Susak (University of Sydney)
“‘New Surrealism’: The Cinematic Poetics of Sylvia Plath”

BREAK 14.45–15.15

Session 6: 15.15–16.45

Constructing the Self [Weird Stream]

Location: Meeting Room 5, Holywell Park
Chair: Robert Baskin (Boston College)

Claire Warden (Loughborough University)
“Eccentric Modernism in Motion: uncovering the women pioneers of H.G. Junker’s College for Physical Education (Silkeborg, Denmark, 1910-1940)”

Jordan Ogle (Indiana University)
“Comic Insistence: Amy Lowell’s Performances and Their (Im)possible Forms”

Tyler Dick (University of Tulsa)
“Spectacular Programs, Strange Encounters: Reading the Other in the Print Materials of the Cirque d’Hiver”

Rachael Grew (Loughborough University)
“What to wear to the Sabbat: Witches, dress, and defamiliarizing the self in the work of Leonor Fini”

Workshop: Weird Waste: A Hands-On Craft Workshop in Modernist (Re)Making

Location: Space 2 [Stephenson], Holywell Park
Co-Leader: Diana Proenza (University of Maryland, College Park)
Co-Leader: Jade French (Loughborough University)
Co-Leader: Molly Volanth Hall (Rhode Island School of Design)

Participants:
Angela Acosta
Enaie Maire Azambuja
Reanna Brooks
Sarah Bull
Beth Campbell
Christian Carlson
William Clark
Elizabeth Crawford
Jacqueline Drinkall
Joel Duncan
Jacob Edmond
Elizabeth English
Luisa Espindula
Natalie Ferris
Jung-Hsin Hsieh
Elizabeth Joyce
Jacqueline Kari
Mehak Faisal Khan
Sylvan Kines
Lucy Lawrence
Sookyoung Lee
Emily Leon
Laura Ludtke
Lily Martin
Shilo McGiff
Mary Mussman
Xiangmei Que
Madeleine Rose
Wei Shuo
Karo Strauch
Sarah Terry

Ruohan Wang
Laura Wilson
Xi Xu

Weirdness at the Margins and Centers of Modernism [Weird Stream]

Location: Meeting Room 4, Holywell Park
Chair: Julian Murphet (Adelaide University)

Michael Carson (Texas A&M University)
“The Companionship of the Good Dead: W.H. Auden’s
and Louis MacNeice’s Letters from the Afterlife”

Andrew Kent-Marvick (Southern Utah University)
“Houghton, Sobel, and Weird Abstraction”

Qiujie Cheng (University of Virginia)
“‘A Vital Glowing Thing’: Unravelling the Affective
‘Weirdness’ in Nella Larsen’s *Passing* (1929)”

Environment SIG: Colonial and Decolonial Ecologies

Location: Meeting Room 9, Holywell Park
Chair: Laura Salisbury (University of Exeter)

Anthony Gomez (University of Oklahoma)
“Surreal Aztlán; Environmental and Extractive Legacies
of a Chicana Homeland”

Derek Ryan (University of Kent)
“D. H. Lawrence’s Weird Pyrocene: Australian Fire in
Kangaroo”

Roundtable: Modernism after Graduation?

Location: Meeting Room 7, Holywell Park
Chair: Laura Hartmann-Villalta (Johns Hopkins
University)

Laura Hartmann-Villalta (Johns Hopkins University)
Tonya Krouse (Northern Kentucky University)
Jaime Hovey (Loyola University Chicago)
Holly Nelson (University of Michigan)

Listening to Noisy Bodies: Sound, Technoscience, and Weird Embodiment

Location: DAV1065, Sir David Davies Building
Chair: Anna Snaith (King’s College London)

Matthew Taunton (University of East Anglia)
“George Antheil’s Hormones: Vernacular Endocrinology
and Modernist Communication”

Ruth Clemens (University of Leiden)
“Piano Rolls of the Sonic War Machine”

Eret Talviste (University of Tartu)
“The Life Force of Aging, Aching, and Creaking:
Grunting Women’s Bodies in Virginia Woolf and
Leonora Carrington”

Imogen Free (King’s College London)
“Sound Unseen: Post-War Spiritualism and the Force of
Listening in Rosamond Lehmann and Wellesley Tudor
Pole”

A Weird Little Magazine: Strange Tales from the English Review

Location: DAV1106, Sir David Davies Building
Chair: Max Saunders (University of Birmingham)

Garrett Bruen (Savannah College of Art and Design)
“A Touch of Nerves: Madness and Solutions in Ford
Madox Ford’s ‘Riesenberg’”

Julia Fernelius (Independent Scholar)
“Uncanny Materiality in Violet Hunt’s ‘The Coach’ and
‘The Wife of Altamont’”

Alexander Scott (Independent Scholar)
“Wyndham Lewis’s ‘The Saltimbanques’: Premonition
and Belief”

Surrealist Poetics: Beyond the Human

Location: DAV1107, Sir David Davies Building
Chair: Pooja Bachani (University of Tulsa)

Thursday, July 2

Anna Watz (Uppsala University)
“Ithell Colquhoun’s Oneiric Spaces”

Kristoffer Svensson Noheden (Stockholm University)
“The Blossoming Image: An Esoteric Poetics”

Roundtable: Modernism and the Social Reproduction of Empire

Location: DAV1108, Sir David Davies Building
Chair: Kristin Grogan, Rutgers University

Keegan Finberg (University of Maryland, Baltimore
County)
Natalia Cecire (University of Sussex)
Seb Franklin (Kings College London)
Mia You (Utrecht University)
Amy De’Ath (Tufts University)

Modernist Monsters [Société d’Études Modernistes]

Location: DAV1109, Sir David Davies Building
Chair: Paul Saint-Amour (University of Pennsylvania)

Solveig Dunkel (Université de Lille)
“The Modernist Doppelgänger: Figures of Monstrous
Subjectivity”

Emilie Georges (Université Paris Nanterre)
“Indecent Imagery in Ezra Pound’s Hell Cantos: The
Monstrosity of Liberal Capitalism”

Laura Wilson (University of St Andrews)
“‘Some old-time sea monster’: Basilosaurus, Bones,
and Black Modernity in Zora Neale Hurston’s Florida”

BREAK 16.45–17.00

Session 7: 17.00–18.30

Horror and the Occult [Weird Stream]

Location: Meeting Room 5, Holywell Park
Chair: Darren Borg (Los Angeles Pierce College)

Isabel Rolfe (Newcastle University)
“Occult Symbolism: Prophecies of Economic
Independence in the Writings of Olivia Shakespear and
Florence Farr”

Freddy Conway-Shaw (King’s College London)
“A Weird Night on the Honeymoon: The Yeatses, Freud,
and the Occult”

Maxime Berclaz (University of Georgia)
“The Paralyzing Background: Dadaist Horror, Dadaist
Disgust”

Weird, Modernists? [Weird Stream]

Location: Meeting Room 8, Holywell Park
Chair: Jenessa Kenway (Georgia Institute of
Technology)

Mollie Copley Eisenberg (Johns Hopkins University)
“‘Not Exactly a Modernist’: Dorothy L. Sayers & the
Lacunae of Modernist Studies”

Claire Drewery (Sheffield Hallam University)
“‘The ache of modernism’: Epochal and Philosophical
Shifts in the Writing of Thomas Hardy and May Sinclair”

Aran Ward Sell (University of Notre Dame)
“The Kingdom in His Head: The Eerie Failures of Mervyn
Peake’s *Titus Alone*”

Roundtable: Modernist Fans: Strange Biographies, Fictions and the Nine Lives of the Canon

Location: Meeting Room 4, Holywell Park
Chair: Kamran Javadizadeh (Villanova University)

Megan Quigley (Villanova University)
Urmila Seshagiri (University of Tennessee, Knoxville)
Paul Saint-Amour (University of Pennsylvania)
Kabe Wilson (University of Cambridge)

Feminist Subjects, Uncanny Media, Public Space [Modernist Studies in Asia]

Location: Meeting Room 9, Holywell Park
Chair: Anna Snaith (King's College London)

Yuexi Liu (Xi'an Jiaotong-Liverpool University)
"Modern Women in the Republican Era: Chinese
Modernist Satires of Eileen Chang and Liang Baibo"

Xu Xi (Beijing Normal-Hong Kong Baptist University)
"Atmospherics of the Uncanny: Transmission,
Telepathy, and the Weird in Rudyard Kipling's 'The
Wireless'"

Mi Jeong Lee (Seoul National University)
"The Open-Air Counterpublic and Women in the Park"

Boosung Kim (Ewha Womans University)
"Weird Women and Feminist Modernism in Colonial
Korea: Kim Myongsun and Na Hyesok"

Weird Epistemologies

Location: Meeting Room 7, Holywell Park
Chair: Ruth Clemens (Leiden University)

Anna Dijkstra (Independent Scholar)
"The Logical Weird: The Modernist Potential of Early
Analytic Philosophy"

Graham Borland (University of Cambridge)
"A negation hocus-pocussed: Spencer's Unknowable
and the weird agnosticisms of Virginia Woolf, D.H.
Lawrence, and Hugh MacDiarmid"

Rob Hawkes (Teesside University)
"Weird Epistemologies of Money and Trust in
Fitzgerald, Ford, and Larsen"

Roundtable: *Bad Modernisms* Revisited

Location: Space 2 [Stephenson], Holywell Park
Chair: Johanna Winant (Reed College)
Michael LeMahieu (Clemson University)
Walt Hunter (Case Western Reserve University)
Douglas Mao (Johns Hopkins University)
Michelle Taylor (University of Cambridge)
Rebecca Walkowitz (Barnard College)
Nicoletta Asciuto (University of York)

Strange Children: Modernist Childhoods and the Politics of Subversion

Location: DAV1065, Sir David Davies Building
Chair: Nicola Darwood (University of Bedfordshire)

Fatima Borrmann (KU Leuven)
"Grandmothers and their Granddaughters in Women's
Modernist Fiction"

Hao-Yu Hu (University of Edinburgh)
"Decadence, Degeneration, and Regeneration: The
Queer Child in Oscar Wilde's Fairy Tales"

Imola Nagy-Seres (KU Leuven)
"Children and Marine Life in Katherine Mansfield"

Beau Serrus (Vrije Universiteit Brussel)
"Childhood, Affect and Empire in Mulk Raj Anand and
George Lamming"

Environment SIG: Cosmic Auto-mobilities

Location: DAV1106, Sir David Davies Building
Chair: Christian Carlson (University of Virginia)

Timo Müller (University of Konstanz)
"Valleys of Ashes: Weird Pastoral in Early Narratives of
Automobility"

Niamh Lawlor (University of Birmingham)
"Motor Cars and Megaliths: How Edith Olivier came to
escape the 'narrow outlook' at Avebury"

Joel Duncan (Independent Scholar)
"Cosmic Equality in Du Bois's Darkwater"

Jenny Harper (University of Reading)
"So uncanny a spell.- The Ecological Collapse and
Industrialised Automata of Ethel Carnie Holdsworth's
Eagles' Crag"

Modernist Magazines in the World

Location: DAV1107, Sir David Davies Building
Chair: Nissa Ren Cannon (Stanford University)

Cedric Van Dijck (Vrije Universiteit Brussel)

“Into the World: Voorslag’s Global Modernism”

Louise Kane (University of Central Florida)
“Connecting Postcolonial Magazines: Brazil, Africa, the Caribbean”

Maria Zirra (University of Stockholm)
“John Harrisson’s Letters from Africa in Bim: Quirky Periodical Affects, Curiosity and *The Black Atlantic*”

Andy Stafford (University of Leeds),
“Is Maoism ‘weird’? The case of the 1960s Moroccan Journal Souffles”

Experimental Archives [Weird Stream]

Location: DAV1108, Sir David Davies Building
Chair: Luisa Espindula (PUC-Rio, Brazil)

Xiangmei Que (King’s College London)
“‘How Should One Read an Account Book?: The Evaluation of Printing Labour at the Hogarth Press and Virginia Woolf’s *Night and Day*”

Carmela Esposito (University of Naples L’Orientale)
“The play at its ‘weirdest’: Genre Hybridity and Defamiliarisation in James Joyce’s *Exiles*”

Olivia Colborn-Clark (Northumbria University)
“‘On the prompting of a dream’; reimagining Modernism in contemporary fiction with Shola von Reinhold’s *Lote* and Lise Tuttle’s *My Death*”

Translation, Anti-Translation and Weirding Language [Weird Stream]

Location: DAV1109, Sir David Davies Building
Chair: Jacob Edmond (University of Otago)

Anthony Cordingley (University of Sydney)
“Liang Zongdai on the Left Bank: modernist orientalism and weird modernism”

Helen Huang (University of Oregon)
“The Book of Tea: Kakuzo Okamura’s Translation of the Japanese Tea Ceremony”

Eli Didier (University at Buffalo-SUNY)
“Against Translation: Jack Spicer, W. B. Yeats, and Poetic Correspondence”

Additional Programming: Film Event 16.00–18.00

Location: Space 1 [The Turing], Holywell Park

***Koodal* (dir. Tyeb Mehta, 1970, 15min) and *Arcadia* (dir. Paul Wright, 2017, 82min).**

Curated and introduced by Ritika Kaushik and Sean Batton.

Friday, July 3

Session 8: 09.00–10.30

IFQP SIG: Queer & Feminist Networks

Location: Meeting Room 5, Holywell Park

Chair: Julia Dallaway (University of Oxford)

Katherine Mullin (University of Leeds)

“An epidemic of kissing’: queer living, loving, and writing with the Freewoman Discussion Circle”

Stephanie Tavera (Texas A&M University - Kingsville)

“The Novel Failure, or the Weirdness of Zora Neale Hurston and Annie Nathan Meyer’s *Black Souls*”

Megan Girdwood (University of Edinburgh)

“Weird Energies: Isadora Duncan, Mabel Dodge Luhan, Rebecca West”

Angela Acosta (University of South Carolina)

“Witchy Surrealism: Delhy Tejero’s ‘Las Brujas’ Drawings and ‘Los Cuadernines’ Diaries”

Circulating Global Blackness: Modernism & Black Periodicals

Location: Meeting Room 8, Holywell Park

Chair: Jesse W. Schwartz (LaGuardia Community College CUNY)

Adam McKible (John Jay College of Criminal Justice)

“The Crisis in Paris”

Jak Peake (University of Essex)

“Haiti in the African American Imaginary”

Anna Girling (University of Edinburgh)

“Una Marson’s Cosmopolitan Visions”

Anne Fernald (Fordham University)

“Sophisticated Ladies: Jessie Fauset and *Metropolitan Monthly*”

Workshop: Mapping Religion in the Global Anglophone Novel

Location: Meeting Room 4, Holywell Park

Workshop leaders:

Jamie Callison (University of Agder)

Elizabeth Anderson (University of Aberdeen)

Mimi Winick (Virginia Commonwealth University)

Graham Jensen (Digital Research Alliance of Canada)

Suzanne Hobson (Queen Mary University of London)

Participants:

Enaie Maire Azambuja

Qiujiie (Kat) Cheng

Julia Dallaway

Anna Dijkstra

Elizabeth English

Katie Harling-Lee

Vedika Kaushal

Margherita Lanza

Lynn Qingyang Lin

Paula Maher

Xiangmei Que

Raginee Sarmah

Kyler Schubkegel

Jenny Scoones

James Stevens

David Strong

Valentina Tafuni

Mimi Winick

Yibin Yang

Uncanny Repetition [Weird Stream]

Location: Meeting Room 9, Holywell Park

Chair: John Attridge (Regent College London)

Mike Thorn (University of New Brunswick)

“Uncanny Recursions and Weird Gothic Modernism in Carlos Fuentes and Peter Straub”

Elizabeth Gourd (University of Bristol)

“Uncanny reflections: mirror worlds in the fiction of Virginia Woolf”

C.T. Au (University of Hong Kong)

“The Uncanny Comfort of Transformation: An Aesthetic of Stuplimity in Hon Lai-chu’s *Forrest Woods*”

Weird Radio Genres

Location: Meeting Room 7, Holywell Park
Chair: Henning Engelke (University of Arts Linz)

David Nowell Smith (University of East Anglia)
“Kaleidoscopes, Mosaics, Panoramas, Symphonies: The
Weird Genres of Broadcast Poetry”

Richard Hand (University of East Anglia)
“Weird Sounds and Modernist Radio Drama: Horror and
the Auditory Imagination”

Jacob Edmond (University of Otago)
“Media and Genre Mutability from the BBC to the
Caribbean Artists Movement”

Roundtable: The Bloomsbury Handbook of Modernism and Translation

Location: Space 2 [Stephenson], Holywell Park
Chair: Rebecca Beasley (University of Oxford)

María del Pilar Blanco (University of Oxford)
Ben Doyle (Bloomsbury Publishing)
Daniel Katz (University of Warwick)
Adam Piette (University of Sheffield)
Juliette Taylor-Batty (Leeds Trinity University)

Roundtable: WoolfNotes

Location: DAV1065, Sir David Davies Building
Chair: Andrew Thacker (Nottingham Trent University)

Clara Jones (King's College London)
Anna Snaith (King's College London)
Claire Battershill (University of Toronto)
Dirk Van Hulle (University of Oxford)
Helen Tyson (University of Sussex)

Film SIG: Strange Screens: Fantasy Filmmaking and Modernist Vernaculars

Location: DAV1106, Sir David Davies Building
Chair: Jung-Hsin Hsieh (King's College London)

Aurore Spiers (Texas A&M University)
“Directed by Loïe Fuller: Fairytale Modernism in *Le Lys
de la vie (Lily of Life)* (1920)”

Veronica Johnson (International Association for Media
and History)
“‘An rud is annamh is iontach/that which is strange is
wonderful’: Leprechauns, Folklore and the First Irish
Fiction Film Company”

John Hoffmann (University of Heidelberg)
“Fantasy Adverts: Lotte Reiniger and the GPO Film Unit”

Shapes of South Asian Modernism

Location: DAV1107, Sir David Davies Building
Chair: Bowen Wang (Shanghai Jiao Tong University)

Mehak Khan (University of Notre Dame)
“Ajeeb Abstraction: Ismat Chughtai and Zarina Hashmi”

Adhira Mangalagiri (New York University)
“On Shapeshifting: Naiyer Masud’s ‘Bād-numā’”

Mantra Mukim (University of Oxford)
“Weirdscape: Shrikant Verma and the Modernist Grid”

Environment SIG: Uncanny Objects

Location: DAV1108, Sir David Davies Building
Chair: Stephen Forcer (University of Glasgow)

Yibin Yang (University of Notre Dame)
“Through the Dragon Gate: Becoming Objects with
Marianne Moore’s Use of Metaphor”

Oliver Case (Independent Scholar)
“‘Solid Objects’: Virginia Woolf, Weirdness and
Extinction”

Friday, July 3

Jane Freiman (Johns Hopkins University)
“Minute Particulars’: Scale and Perception in H.D.’s
Trilogy”

Olivia Dixon (University of Bristol)
“Weird Stone: Greek Sculpture, Skeletons and
Materiality in Richard Aldington’s Poetry”

Roundtable: Linguistic Imposters

Location: DAV1109, Sir David Davies Building
Chair: Nissa Ren Cannon (Stanford University)

Louise Hornby (University of California, Los Angeles)
Ayelet Ben-Yishai (University of Haifa)
Karen Zumhagen-Yekplé (Tulane University)
Toral Gajarawala (New York University)

BREAK 10.30–10.45

KEYNOTE 2 10.45–12.00

Catriona McAra (Aberdeen University)
Location: Space 1 [The Turing], Holywell Park

LUNCH 12.00–13.00

Location: Holywell Park

Workshop: Surreal Sea Creatures (led by Ellen Angus)

Location: Space 1 [The Turing], Holywell Park
A creative workshop session inspired by Surrealism.
Takes place during lunch break (packed lunches
available).

Session 9: 13.00–14.30

Roundtable: Modernist Stakes of the Feminist Speculative Turn

Location: Meeting Room 5, Holywell Park
Chair: Aurore Spiers (Texas A&M University)

Alix Beeston (Cardiff University)

Katherine Groo (Lafayette College)
Sophie Oliver (University of Liverpool)
Sandeep Parmar (Cornell University)

Weird Cartographies and Disrupted Geographies [Weird Stream]

Location: Meeting Room 8, Holywell Park
Chair: Elizabeth Bishop (The American University of
Iraq – Baghdad)

Eunyoung Cho (Texas A&M University - College Station)
“The sheer scale of my perversity’: Aimé Césaire’s
Cartography in *Notebook of a Return to the Native Land*”

Julia Dallaway (University of Oxford)
“Autobiocartography: The Spatial Turn in Late
Modernist Life-Writing”

Claudio Russello (Princeton University)
“The Weird Maps of Greek Modernism”

Weird Voices and Structures [Weird Stream]

Location: Meeting Room 4, Holywell Park
Chair: Lawrence Jones (University of Reading)

Doug Battersby (University of Leicester)
“Are You Thinking What I’m Thinking? *Brave New World*
and the Weirdness of Free Indirect Style”

Sophie Zadow (Adelaide University)
“Collective Character in Virginia Woolf’s *The Waves*”

Lily Nilipour (Harvard University)
“Revising Structures: Reading the Marks in Virginia
Woolf’s *The Pargiters* and *The Years* as Sites of Self-
Expression”

Wenyi Xiao (Beijing Foreign Studies University)
“‘Ostranenie’ in Marianne Moore, Sylvia Plath, and
Veronica Forrest-Thomson: A Twentieth-Century
Feminist Poetics

Friday, July 3

Environment SIG: Weird Walking

Location: Meeting Room 9, Holywell Park
Chair: Anushka Sen (Loyola University, Chicago)

Stasha Cole (University of Tulsa)
“Algernon Blackwood's Eco-Pagan Mountains and Psychological Aesthetics”

Izabela Curyllo-Klag (Jagiellonian University)
“Visualising Humanity's Renewal: John Hargrave's Weird Modernism from Kibbo Kift to Psychographs”

Claire Sauter (Stanford University)
“Uncanny Yoknapatawpha: The Map and Barthesian Discourse in *The Portable Faulkner*”

Roundtable: Editing the New Penguin Joyce Series

Location: Meeting Room 7, Holywell Park
Chair: John Nash (Durham University)

Clare Hutton (Loughborough University)
Andrew Gibson (Royal Holloway, University of London)
Joseph Brooker (Birkbeck College, University of London)
Steven Morrison (University of Nottingham)

Weird Modernisms: The Strange and Unusual in Women's Inter-war Writing

Location: Space 2 [Stephenson], Holywell Park
Chair: Anne Fernald (Fordham University)

Noreen O'Connor (King's College, Pennsylvania)
“‘Perfect, perfect little house’: Belonging and Unbelonging in Modernist Doll's Houses”

Juliane Roenhild (La Trobe University)
“Inordinate Attractions: Dog Love in Elizabeth von Arnim, Virginia Woolf and Ethel Smyth”

Jennifer Shepherd (The Open University)
“Reading the X-Ray in the writing of Elizabeth von Arnim and Katherine Mansfield”

Charlotte Fiehn (Yeshiva University)
“Situating Weirdness in Elizabeth von Arnim's *Vera* (1921) and *Introduction to Sally* (1926)”

The Weird in Print [Weird Stream]

Location: DAV1065, Sir David Davies Building
Chair: Ashley Maher (University of Groningen)

Anna Farkas (Independent Scholar)
“J. M. Barrie and Modernist Print Culture”

Lynn Qingyang Lin (Lingnan University)
“(Pseudo)translating Classical Chinese Poetry in Transnational Modernist Print Cultures”

Ayan Choudhury (National Institute of Technology Rourkela)
“Weird Modernism in Post-Independence Bangla Little Magazines”

Jesse W. Schwartz (LaGuardia Community College CUNY)
“Weird Eurasia Returns: Exilic Russian Modernism and Anglophone Print Cultures from Lenin to Putin”

Roundtable: Jim Crow Modernism

Location: DAV1106, Sir David Davies Building
Chair: Adam McKible (John Jay College of Criminal Justice)

James Smethurst (University of Massachusetts Amherst)
Tanya Agathocleus (CUNY Graduate Center)
Heidi Kim (University of North Carolina, Chapel Hill)
Suzanne W. Churchill (Davidson College)
Sarah Gleeson-White (University of Sydney)

New Voices in Environmental Modernisms Roundtable

Location: DAV1107, Sir David Davies Building

Organizers: Shilo McGiff (Independent Scholar) and Molly Volanth Hall (RISD)

Chair: Rachel Murray (University of Bristol)
Respondent: Peter Adkins (University of Edinburgh)

Participants:

Enaiê Azambuja (Independent Scholar)
Sylvan Kines (Auburn University)
Mohamed Louza (Moulay Ismail University)
Katie Mihalek (University of Rhode Island)
Saba Pakdel (University of Victoria)
Ali Sharman (Keele University)

Weirding Lesbian Modernism

Location: DAV1108, Sir David Davies Building
Chair: Katherine Mullin (University of Leeds)

Elizabeth English (Cardiff Metropolitan University)
“‘Strange Bonds’: Reincarnation in Radclyffe Hall’s *A Saturday Life* and Short Stories”

Sarah Parker (Loughborough University)
“Queer Flower: Weird Femininities in *The Well of Loneliness*”

Hannah Roche (University of York)
“Feline Writing, Companion Reading: The Strange Case of Norah C. James’s *Tinkle the Cat*”

Weird Villages

Location: DAV1109, Sir David Davies Building
Chair: Kristin Bluemel (Monmouth University)

Luke Seaber (University College London)
“‘Grow only flowers?—as well write only verse!’: The Eccentric Woman Villager in *Opus 7*”

Michael McClusky (Northeastern University)
“The Camp Village, or, Village as Verb”

Nick Hubble (Brunel University of London)
“The Matrilinear Village”

Alice Dodds (The Courtauld Institute of Art)
“From Fairyland to the Future: Craftswomen in the Utopian Village”

BREAK 14.30–14.45

Session 10: 14.45–16.15 [panels] / Seminars 2: 14.45–16.45

Perverse Legacies: Long Modernism and Animality

Location: Meeting Room 5, Holywell Park
Chair: Doug Battersby (University of Leicester)

Anushka Sen (Loyola University, Chicago)
“Taming Faulkner’s Modernist Mule”

Cliff Mak (Queens College CUNY)
“Relish: Sardonic Fetishism in Dahl and Kincaid”

Asiya Bulatova (Södertörn University)
“Viktor Shklovsky’s Weird Physiologies”

Workshop: E-Poetry Workshop

Location: Meeting Room 8, Holywell Park
Workshop leader: Leonardo Flores (Appalachian State University)

Participants:

C. T. Au
Enaie Maire Azambuja
Christian Carlson
William Clark
Alessandro Combina
Elizabeth Crawford
Jacqueline Drinkall
P.D. Edgar
Tina Escaja
Brendan Johnston
Jenessa Kenway
Shilo McGiff
Valentina Tafuni

IFQP SIG: Queer Intertexts and Influences

Location: Meeting Room 4, Holywell Park
Chair: Stephanie Tavera (Texas A&M University - Kingsville)

Friday, July 3

Lawrence Jones (University of Reading)

“...liking one person is an extra reason for liking another’: the queer narratives within E. M. Forster’s *A Room with a View* (1908)”

Izabela Sobczak (Adam Mickiewicz University, Poznan)

“Queer Modernism and Its (Polish) Afterlives: Maria Komornicka / Piotr Odmieniec Włast, Virginia Woolf, and Izabela Filipiak”

Jung-Hsin Hsieh (King’s College London)

“Weird Ventriloquism: Edith Sitwell’s Eccentric Remembrance of Jonathan Swift in ‘I Live Under a Black Sun’ (1937)”

Margherita Lanza (University of Heidelberg)

“Queer Moons: Weird Modernism in Barnes’s 1928 book”

Roundtable: Weird Archives

Location: Meeting Room 9, Holywell Park

Chair: Scott McCracken (Queen Mary University of London)

Scott McCracken (Queen Mary University of London)

Rebecca Bowler (Keele University)

Bryony Randall (University of Glasgow)

Joanna Piechura (University of Warsaw)

Andrew Thacker (Nottingham Trent University)

Jo Winning (Monash University)

Roundtable: Who’s Afraid of Gender?

Location: Meeting Room 7, Holywell Park

Chairs: Jane Garrity (University of Colorado Boulder) and Sophie Oliver (University of Liverpool)

Lloyd Meadhbh Houston (University of Cambridge)

Reanna Brooks (University of Oxford)

Daniela Caselli (University of Manchester)

Chris Coffman (University of Alaska, Fairbanks)

PGR/ECR Event: What’s Next?: Life and Work after Submission

Location: Space 2 [Stephenson], Holywell Park

Chair: Jennifer Kenyon (University of Bristol)

Respondents:

Enaiê Maire Azambuja

James Dowthwaite

Paul K. Saint-Amour

Aran Ward Sell

John D. Attridge

Film SIG: “In the precise sense, perfectly superficial”: The Weird Surfaces of Experimental Media

Location: DAV1106, Sir David Davies Building

Chair: Jacqueline Kari (Georgia Institute of Technology)

Ken Eisenstein (Bucknell University)

“Another Century: Jane Wodening’s Centaurian Scrapbooks (1958-67)”

Henning Engelke (University of Arts Linz)

“Elusive Tangibility: Brakhage’s ‘Molten Horrors,’ Buried Images, and Ecologies of the Surface”

Eszter Polonyi (University of Arts Linz)

“Weird Dimensions: Tesseract, Bell Labs, and Expanded Cinema”

Environment SIG: Evolutionary More-Than-Humanisms

Location: DAV1109, Sir David Davies Building

Chair: Stephen Pasqualina (University of Detroit Mercy)

Ashley Maher (University of Groningen)

“Late Modernism’s Missing Links: Julian Huxley and Brigid’s Brophy’s (More-Than-) Humanism”

Friday, July 3

Peter Adkins (University of Edinburgh)
“Apes in the Drawing Room: Weirder *Night and Day*”

Heather Milligan (Loughborough University)
“Modernism’s Mad Dogs”

Madeleine Rose (University of Oxford)
“Adaptation and Endurance: Marianne Moore’s Weirder
Wartime Animals”

Seminar 10: Risky Modernism

Location: DAV1065, Sir David Davies Building

Co-Leader: Mantra Mukim (University of Oxford)
Co-Leader: Jarad Zimler (King’s College London)
Co-Leader: Alys Moody (Bard College)

Participants:

Beci Carver
Jacob Edmond
Marc Farrant
Mohamed Louza
Shalini Sengupta
Lochie Springett

Seminar 11: Strange Methods: Modernism and Progressive Education

Location: DAV1107, Sir David Davies Building
Seminar leader: Isabelle Parkinson (Royal Holloway,
University of London)

Participants:

Anthony Cordingley
Izabela Curyllo-Klag
Nicholas Gaskill
Helen Tyson

Seminar 12: Prizing Modernism Now

Location: DAV1108, Sir David Davies Building
Seminar leader: Sarah Terry (Oglethorpe University)

Participants:

Alberto Andres Calvo

Additional Programming: Performance

16.45–17.45

**Ballet Stochastic: A Weird Modernist Soundscape
(led by Ruth Clemens and Sandipan Nath).**

Location: Space 1 [The Turing], Holywell Park

An evening performance, exploring the ghostly effects
(and affects) of the ‘self-playing piano’.

Additional Programming: Film Event 19.00–21.00

Close Encounters

Location: ODEON Cinema (7 Cattle Market,
Loughborough, LE11 3DL)

A 99-minute program of modernist experimental
masterpieces, including *A Colour Box* (dir. Len Lye, 1935,
3 min), *Trade Tattoo* (dir. Len Lye, 1937, 3 min), *Night
Mail* (dir. Basil Wright and Harry Watt, 1936, 30min) and
Borderline (dir. Kenneth Macpherson, 1930, 63 min) at
the ODEON Theatre, Loughborough. Followed by a
post-screening reception at Jam Garden, also
generously funded by Texas A&M University.

*Tickets for this screening are limited, please sign up if
you would like to attend. All are welcome to the
reception from 9pm.*

Saturday, July 4

Seminars 3: 09.00–11.00

Seminar 13: Queer, Weird, and Otherwise Non-Canonical Modernisms

Location: Meeting Room 5, Holywell Park

Co-Leader: Elizabeth Blake (Clark University)

Co-Leader: Elizabeth Anderson (University of Aberdeen)

Participants:

Angela Acosta

Clea Elizabeth Butcher

Andrew Frayn

Nick Hubble

Paula Maher

Jean Mills

Naoise Murphy

Mary Mussman

Seminar 14: Offbeat Acknowledgements in Modernist Writing

Location: Meeting Room 8, Holywell Park

Co-Leader: Alexandra Peat (University of Galway)

Co-Leader: Emily Ridge (University of Galway)

Participants:

Mi Jeong Lee

David Strong

Seminar 15: Raggy Content: New Materialist Approaches to Modernist Editing and Book History

Location: Meeting Room 4, Holywell Park

Co-Leader: Clare Hutton (Loughborough University)

Co-Leader: Claire Drewery (Sheffield Hallam University)

Co-Leader: Andrew Thacker (Nottingham Trent University)

Participants:

P.D. Edgar

Robert Hurd

Lynn Qingyang Lin

Eleni Loukopoulou

Bryony Randall

Xi Xu

Maria Zirra

Seminar 16: Weird Genealogies of Global Modernism

Location: Meeting Room 9, Holywell Park

Co-Leader: Shibben Banerji (University of California, Berkeley)

Co-Leader: Apala Das (Bilkent University)

Participants:

Garrett Bruen

Alessandro Combina

Suzanne Hobson

Kyler Schubkegel

Mimi Winick

Seminar 18: Weird Fates and Futures of Modernism

Location: Meeting Room 7, Holywell Park

Co-Leader: Maren Linett (Purdue University)

Co-Leader: Cynthia Port (Coastal Carolina University)

Invited Participant: Ulla Kriebner (University of Graz)

Participants:

William Clark

James Dowthwaite

Alex Goody

Max Saunders

Claire Seiler

Mridula Sharma

Seminar 19: Women+ in Modernist Publishing and Print

Location: Meeting Room 6, Holywell Park

Saturday, July 4

Co-Leader: Nicola Wilson (University of Reading)
Co-Leader: Claire Battershill (University of Toronto)

Participants:
Reanna Brooks
Olivia Colborn-Clark
Luisa Espindula
Minjung Ha
Noreen O'Connor
Xiangmei Que
Valentina Tafuni

Seminar 20: Weird Connections: Modernism & Byzantium

Location: DAV1065, Sir David Davies Building
Co-Leader: Christos Hadjiyiannis (University of Regensburg)
Co-Leader: Demet Karabulut Dede (Istanbul Bilgi University)
Invited participant: Eleni Kefala (University of St. Andrews),
Invited participant: Suzanne Hobson (Queen Mary University of London)
Invited participant: Tony Paraskeva (University of Roehampton)

Participants:
Adrian Paterson
Bihter Sabanoglu

Seminar 21: The Weirding of Text into Image

Location: DAV1106, Sir David Davies Building
Leader: Elisabeth Joyce (Pennsylvania Western University)

Participants:
Natalie Ferris
Jo Klevdal
Elizabeth O'Connor
Jordan Ogle

Seminar 22: Degrowth: Modernism's Weird Political Economy (Modernism and Environment SIG)

Location: DAV1107, Sir David Davies Building

Co-Leader: Sookyoung Lee (St. Lawrence University)
Co-Leader: Joel Duncan (Independent scholar)

Participants:
Victoria Googasian
Mohamed Louza
Shilo McGiff

Seminar 23: Unsettling multilingualisms in global modernism

Location: DAV1108, Sir David Davies Building
Co-Leader: Juliette Taylor-Batty (Leeds Trinity University)
Co-Leader: Anjali Nerlekar (Rutgers University)
Co-Leader: Boriana Alexandrova (University of York)

Participants:
C. T. Au
Elizabeth Bishop
Max Carol
Vedika Kaushal

Seminar 24: Queer Feminist Modernities: A Strange Attraction

Location: DAV1109, Sir David Davies Building
Co-Leader: Jodie Medd (Carleton University)
Co-Leader: Madelyn Detloff (Miami University (Ohio))

Participants:
Daniela Caselli
Julia Dallaway
Erin Edwards
Jane Freiman
Margherita Lanza
Noriko Matsunaga

Seminar 25: Weird Rural Modernisms: Technology, Machinery and the Question of the Countryside

Location: DAV1102, Sir David Davies Building
Co-Leader: Maria Farland (Fordham University)
Co-Leader: Ben Child (Colgate University)
Co-Leader: Kristin Bluemel (Monmouth University)

Participants:

Saturday, July 4

Tyler Dick
Lucy Lawrence
Aleksandr Prigozhin
James Reath
Emma Short
Lucas Townsend

Seminar 26: Teaching Film and Media

Location: DAV1103, Sir David Davies Building
Co-Leader: Marc Farrow (Southern Utah University)
Co-Leader: Carolyn Jacobs (Central Connecticut State University)
Co-Leader: Alix Beeston (Cardiff University)
Respondent: Nicholas Forster (University of Oregon)

Participants:

Tomas Elliott
Nolan Gear
John Hoffmann
Veronica Johnson
Jacqueline Kari
Jenessa Kenway
Sylvan Kines
Bonnie Pang
Aurore Spiers

Seminar 27: Weird Science and the Modernist Body

Location: DAV1105, Sir David Davies Building
Co-Leader: Rebecca Bowler (Keele University)
Co-Leader: Laura Ludtke (University of Oxford)

Participants:

Benjamin Bengtson
Anna Dijkstra
Yena Kim
Maebh Long
Heather Love
Ashley Maher
Alisha Palmer
James Reath
Jenny Scoones
Alison Sperling

BREAK 11.00–11.15

KEYNOTE 3

11.15–12.30

Alison Sperling (Florida State University)
Location: Space 1 [The Turing], Holywell Park

LUNCH 12.30–13.15

Location: Holywell Park

Weird Waste Craft Drop-In

Location: Space 1 [The Turing], Holywell Park
Bring your lunch to this drop-in crafting session, open to all!

Session 11, 13.15–14.30

Modernism and Pedagogy II: Teaching Modernism Here and Now

Location: Meeting Room 5, Holywell Park
Chair: Noa Saunders (Tufts University)

Eleni Loukopoulou (Independent Scholar)
“James Joyce and the Greek newspaper *Hē Hesperia*”

Marc Farrant (University of Amsterdam)
“Mainstream Modernism?: Samuel Beckett and the Weirder of Time in the Age of Immediacy”

Caroline Sullivan (University of Michigan)
“Productive Overdetermination: Literary Modernism, Quantum Mechanics, and Narrative Pedagogies”

Laura Riding Hates You

Location: Meeting Room 8, Holywell Park
Chair: Johanna Winant (Reed College)

Christian Gelder (Macquarie University)
“Laura Riding Hates Experts”

Beci Carver (University of Exeter)
“Outraged Affinity”

Saturday, July 4

Kristin Grogan (Rutgers University)
“Leave Laura Riding Alone”

IFQP SIG: Feminist and Queer Domesticities

Location: Meeting Room 4, Holywell Park
Chair: Claire Sauter (Stanford University)

Yunlong Chen (University of Edinburgh)
“Weird Domesticity, Queer Grief: Time, Family, and Death in Isherwood’s *A Single Man*”

Peter Kurtz (CUNY)
“Between Abjection and Fetishism in Paola Masino’s *Birth and Death of the Housewife*”

Sinjini Ray (Wayne State University)
“Haunted Staircases: Architectural Horror and Class Hierarchy in Edith Wharton’s Gothic Modernism”

Modernist Air

Location: Meeting Room 7, Holywell Park
Chair: Clare Hutton (Loughborough University)

Elizabeth Crawford (University of California, Los Angeles)
“Suspended in Narrative Air”

Elizabeth Evans (Wayne State University)
“Embodiment, Ethics, and the Aerial View”

Claire Seiler (Dickinson College)
“Respiratory Difficulty”

‘Weird’ Narratives of Menopause and Ageing from Modernism to the Contemporary

Location: Space 2 [Stephenson], Holywell Park
Chair: Jade French (Loughborough University)

Emily Ridge (University of Galway)
“Women Aging Dangerously: A Comparative Analysis of the Receptions of Karin Michaëlis’s *The Dangerous Age* (1910) and Miranda July’s *All Fours* (2024)”

Michaela Schrage-Frueh (University of Limerick)
“Beyond the Maternal? Imagining Women’s Later Life in Leonora Carrington’s *The Hearing Trumpet* (1950/1974) and Monika Maron’s *Ach Glück* (2007)”

Elizabeth Barry (University of Warwick)
“‘Difficult organic adjustments’: Midlife Sexuality and Menopause in Thomas Mann’s 1954 Novella *The Black Swan*”

Roundtable: The Afterlives of Pamela Colman Smith

Location: DAV1065, Sir David Davies Building
Chair: Laura Hartmann-Villalta (Johns Hopkins University)

Elizabeth O’Connor (Washington College)
Ruth Stacey (University of Worcester)
Yumiko Sumitani (Kobe International University)

Weird Collectivity: Rethinking Modernism’s Intimacies and Communities

Location: DAV1108, Sir David Davies Building
Chair: Dorka Tamás (Royal Holloway, University of London)

Polly Hember (Royal Holloway)
“H.D., the POOL Group, and the ‘high-water mark’ of the Collective”

Anna Devereux (University of East Anglia)
“Like a girl going to her lover’: Doris Lessing’s Intimate Communism”

Saturday, July 4

David Strong (University of East Anglia)
"Eliot, Auden, and The Group Theatre: Staging
Collectivity and Compromise in the Modernist Theatre"

IFQP SIG: Transmasculinity and Autobiographical Narrative

Location: DAV1109, Sir David Davies Building
Chair: Zoe Miller (Independent Scholar)

Holly James Johnston (University of Oxford)
"Strange, Queer, Catholic: Christopher St. John's
Hungerheart: The Story of a Soul (1915)"

Hyunsoo Kim (University of Notre Dame)
"Deflecting Jouissance: Oscillating Selves in Gertrude
Stein's *Everybody's Autobiography*"

Lucinda Janson (Queen Mary University of London)
"Portraits of the Invert as a Child: Trans
Autobiographical Fiction by Christopher St John and
Bryher"

What Is Italian Modernism?: Canon Formation, Critical Orientations, New Conjectures

Location: DAV1102, Sir David Davies Building
Chair: Luke Seaber (University College London)

Alessandro Combina (University College Dublin)
"Reframing Italian Modernism: Achievements and Gaps
in the Critical Debate"

Luca Somigli (University of Toronto)
"Is There a Place for Decadentism in Modernist Studies?
The Case of F. T. Marinetti"

Richard Robinson (Swansea University)
"The Identities of Italian Modernism: Domenico
Starnone's others"

Weird Entanglements: Modernism and Inter-Imperiality

Location: DAV1103, Sir David Davies Building
Chair: Alexandra Peat (University of Galway)

Demet Karabulut Dede (Istanbul Bilgi University)
"John Alfred Spender's *The Changing Turkey*: Weird
Modernism and the Eerie Politics of Transition"

Tony Paraskeva (University of Roehampton)
"The Modernist Reinvention of Byzantium and the Asia
Minor Catastrophe"

Savaş Dede (Istanbul Bilgi University)
"Competing Weird Nationalisms: Denial, Racialization,
and Kurdish Mythic Reinvention"

Bihter Sabanoglu (Paris III Sorbonne Nouvelle)
"‘The City is Fallen, Yet the Spectre Lives’: Byzantine
Revival in Victorian England"

BREAK 14.30–14.45

Session 12: 14.45–16.15

Environment SIG: More-than-human relationalities

Location: Meeting Room 5, Holywell Park
Chair: PD Edgar (University of Central Florida)

Rachel Murray (University of Bristol)
"Modernist 'Aquarrangements' in Gail McConnell's
Fothermather (2019)"

Miriam Richer (University of New Brunswick)
"Weirding the Pastoral in William Faulkner's *As I Lay
Dying*"

Molly Volanth Hall (Rhode Island School of Design),
"Weird Modernisms' Queer Temporal Disruption in the
Strange Stories of Olive Schreiner's *The Story of An
African Farm* (1883)"

Roundtable: On the contemporaneity of modernism: geopolitics, institutions, temporalities

Location: Meeting Room 8, Holywell Park
Chair: Ruth Clemens, Leiden University

Saturday, July 4

John Greaney (University College Dublin)
Barry Sheils (Durham University)
Maebh Long (University of Otago)
Aaron Rosenberg (King's College London)

Strange Worlds: Colonialism, Otherness, and Weird Environments

Location: Meeting Room 7, Holywell Park
Chair: James Dowthwaite (Johannes Gutenberg University of Mainz)

Ameeth Vijay (University of California, San Diego)
"Other Worlds: Adventure Fiction's Strange Lands"

Mei Du (University of Arizona)
"Estranged Cosmos and Relationality: The Unsettling of Modernization and Anthropocentrism in Liu Cixin's SF"

Yuchen Yan (University of California, San Diego)
"Colonial Gaze, Knowledge Production, and Politics of Estrangement in Lao She's *Cat Country* (1932)"

IFQP SIG: The Body

Location: Space 2 [Stephenson], Holywell Park
Chair: Demet Karabulut Dede (Istanbul Bilgi University)

Cody Byrdic (Winthrop University)
"Neither Here Nor There: Prosthetic Gender, Racial Subjectivity, and the Lacanian Split in Ernest Hemingway's *The Garden of Eden*"

Zoe Miller (Independent Scholar)
"Strange Metaphors of Sex Work in Joyce's *Portrait* and *Ulysses*"

Cleo Hanaway-Oakley (University of Bristol),
"Joyce's Strange Temporalities: Queering Modernist Time via Dynamic Disability"

Valentina Tafuni (University of Bologna)
"Violet, the Weird Giantess: Unveiling *The Life of Violet* – Three Early Stories by Virginia Woolf through the Lens of Non-Conformity"

Roundtable: Weird Forms of Modernism: What can they do?

Location: DAV1065, Sir David Davies Building
Chair: Elizabeth Crawford (University of California, Los Angeles)

Chan Du (University College London)
Caroline Blinder (Goldsmiths College)
John Connor (Kings College London)
Elizabeth Bishop (The American University of Iraq – Baghdad)
Harma Tanguy (University of Warwick)

Enthusiasm!

Location: DAV1106, Sir David Davies Building
Chair: Kristin Grogan (Rutgers University)

Johanna Winant (Reed College)
"Inside Enthusiasm"

Eric Lindstrom (University of Vermont)
"Enthusiastic Aesthetics: Moore's Gusto, and Hazlitt"

Stephanie Anderson (Duke Kunshan University)
"Nervy Enthusiasms in Ted Berrigan's *The Sonnets*"

Modernist Afterlives in Contemporary Literature

Location: DAV1107, Sir David Davies Building
Chair: Elizabeth O'Connor (Washington College)

Kiron Ward (University of St Andrews)
"‘Get yourself some lovely flowers on me’: Clare-Louise Bennett, Virginia Woolf, and the Gift of Modernism"

Oliver Haslam (University of Evansville)
"The Weird and the Eerie in Modernist and Contemporary Minimalism"

Maisie Ridgway (University of Leicester)
"Writing from Nowhere: Roy Fisher's Birmingham, a Radiant Cluster"

Saturday, July 4

Melissa Schuh (Kiel University)
"Serial Aesthetics from the Modernist to the Contemporary"

Environment SIG: Modernism and the More-Than-Human

Location: DAV1108, Sir David Davies Building
Chair: Ben Child (Colgate University)

Lucie Richter-Mahr (University of Oxford)
"Weird Resemblance: Animals and Infrastructure in William Faulkner's *Go Down, Moses*"

Alana Murphy (University at Buffalo-SUNY)
"Moses, Ventriloquists, Oracles: Birdsong/speech in 'The Waste Land'"

Chetana Gavini (University of Sussex)
"Queer Ecology in Virginia Woolf's *Orlando: A Biography*"

Film SIG: Peripheral Visions: Cinema and Modernism

Location: DAV1109, Sir David Davies Building
Chair: Jacqueline Kari (Georgia Institute of Technology)

Michele Chinitz (University of Passau)
"Counter-Archives of Collectivity in Kurdish Film"

Mridula Sharma (University of Manchester)
"The Weird After Settler Colonialism: Lunar Property and Palestinian Futurity in *Moonscape*"

Vitor Soster (State University of Campinas)
"An Investigation into Contemporary Reverberations of a Weird Modernism in a Peripheral Context"

Modernism and/as Failure

Location: DAV1102, Sir David Davies Building
Chair: Claire Drewery (Sheffield Hallam University)

Rehnuma Sazzad,
"Poetry as the Domain of Surrealism: Aimé Césaire's Revolutionary Action through the Surreal"

Noa Saunders (Tufts University)
"Rethinking Avant-garde Failure: The Baroness, Precarity, and Aesthetic Value"

Stephen Pasqualina (University of Detroit Mercy)
"Du Bois's World"

EVENING 18.00–21.00

Adjacent Programming:

Post-Conference Screening – *Exit Medea* (dir. Tony Paraskeva, 2025)

Location: Phoenix Cinema (4 Midland Street, Leicester LE1 1TG)

Attendees are warmly invited to a post-conference screening of Tony Paraskeva's feature film, *Exit Medea*, an experimental horror road movie. The screening takes place at the independent Phoenix Cinema in Leicester, conveniently located near the railway station and en route from Loughborough to London. The screening will be followed by a reception on the cinema's terrace.

Index

A

Acosta, Angela 22, 27, 31, 36, 43
Adkins, Peter 40, 42
Agathocleus, Tanya 39
Alafaireet, Mia 24, 26
Alexandrova, Boriana 44
Allan, Ken 30
Anderson, Elizabeth 22, 26, 36, 43
Anderson, Stephanie 48
Antliff, Allan 29
Armstrong, Jolene 28
Asciuto, Nicoletta 34
Attridge, John 28, 36, 41
Au, C. T. 36, 40, 45
Avery, Tamlyn 6, 26, 30
Azambuja, Enaiê Maire 31, 36, 39, 40, 41, 43

B

Bachani, Pooja 29, 32
Bagherli, Omid 28
Banerjee, Ria 25
Banerji, Shibben 26, 43
Barry, Elizabeth 46
Baskin, Robert 29, 31
Basu, Rittika 20
Battersby, Doug 7, 38, 40
Battershill, Claire 37, 44
Batton, Sean 35
Beasley, Rebecca 37
Bednians, Gábor 22
Beeston, Alix 17, 38, 45
Bell, David 3, 19
Bell, Emily 3, 5, 20
Bengtson, Benjamin 45
Bennett, Andrew 25, 28
Ben-Yishai, Ayelet 38
Berclaz, Maxime 17, 19, 27, 33, 46
Bishop, Elizabeth 17, 38, 45, 49
Bitney, Joseph 29
Blake, Elizabeth 44
Blanco, María del Pilar 37
Blinder, Caroline 48
Blum, Beth 27
Bluemel, Kristin 24, 40, 45
Borg, Darren 29, 33
Borland, Graham 34
Borrmann, Fatima 20, 34
Bowler, Rebecca 41, 45

Bozhkova, Yasna 5
Bradshaw, Melissa 5, 6, 20, 25, 30
Brassard, Geneviève 18, 20
Bronstein, Michaela 6
Brooker, Joseph 39
Brooks, Reanna 31, 41, 44
Bruen, Garrett 32, 43
Bulatova, Asiya 20, 40
Bull, Sarah 21, 31
Butcher, Clea Elizabeth 43
Byrdic, Cody 48

C

Callison, Jamie 18, 26, 36
Calvo, Alberto Andres 42
Campbell, Beth 20, 24, 31
Cannon, Nissa Ren 5, 9, 34, 38
Carlson, Christian 19, 24, 27, 31, 34, 40
Carol, Max 29, 44
Carson, Michael 32
Carver, Beci 42, 46
Caselli, Daniela 19, 41, 44
Case, Oliver 37
Cecire, Natalia 33
Chan, Audrey 25
Chen, Chang 30
Chen, Yunlong 46
Cheng, Joyce 6
Cheng, Qiuji 19, 32, 36
Cho, Eunyong 38
Choi, Hyunji 27
Choudhury, Ayan 39
Churchill, Suzanne W. 19, 39
Citro, Daniel 25
Clark, William 31, 40, 44
Clemens, Ruth Alison 3, 17, 20, 27, 32, 34, 42, 47
Coffman, Chris 41
Cole, Stasha 39
Colborn-Clark, Olivia 35, 44
Combina, Alessandro 40, 43, 47
Connor, John 48
Conway-Shaw, Freddy 33
Cook, Meg 19, 24
Copley Eisenberg, Mollie 33
Cordingley, Anthony 35, 42
Cornish, Sarah 5
Coyle, Michael 25
Crangle, Sara 30
Crawford, Elizabeth 31, 40, 46, 48
Crowder, Kennedy Marie 20

Cruickshank, David 17, 20, 27
Curytto-Klag, Izabela 30, 39, 42

D

Dallaway, Julia 36, 38, 44
Dallis-Comentale, Edward 24
Dan, Debojyoti 20
Darwood, Nicola 29, 34
Das, Apala 26, 43
Das, Santanu 19, 21, 30
Daw, Sarah 30
De'Ath, Amy 33
Debo, Annette 22
Dede, Demet Karabulut 20, 27, 44, 47, 48
Dede, Savaş 47
Detloff, Madelyn 44
Devereux, Anna 20, 46
Dick, Tyler 17, 29, 31, 45
Didier, Eli 26, 35
Dijkstra, Anna 34, 36, 45
Di Perna, Francesco 25, 30
Dixon, Olivia 19, 24, 37
Dizadji-Bahmani, Foad 23, 43
Dodds, Alice 40
Dolcini, Letizia 30
Dowthwaite, James 41, 43, 48
Doyle, Ben 37
Drewery, Claire 6, 33, 43, 49
Drinkall, Jacqueline 20, 22, 27, 31, 40
Drouin, Diane 22
Du, Chan 48
Du, Mei 48
Duncan, Joel 31, 34, 45
Dunkel, Solveig 33

E

Eatough, Matthew 5
Edgar, P.D. 27, 28, 40, 43, 47
Edmond, Jacob 33, 37, 39, 43
Edwards, Erin 22, 24, 44
Eisenstein, Ken 41
Elliott, Tom 17, 18, 45
Ellmann, Maud 25
Engelke, Henning 37, 41
English, Elizabeth 27, 31, 36, 40
Epstein, Andrew 26, 30
Escaja, Tina 19, 20, 40
Esposito, Carmela 27, 35
Evans, Elizabeth 46

Evans, Madelyne 24
Espindula, Luisa 30, 31, 35, 44

F

Fairbrother, Rachel 19
Farkas, Anna 20, 39
Farland, Maria 45
Farrant, Marc 42, 45
Farrior, Marc 45
Fernald, Anne 36, 39
Fernelius, Julia 32
Ferris, Natalie 31, 44
Fiehn, Charlotte 39
Finberg, Keegan 33
Flores, Leonardo 18, 28, 40
Forcer, Stephen 18, 21, 37
Forster, Nicholas 17, 46
Frayn, Andrew 24, 43
Free, Imogen 32
Freeman, Nick 18
Freiman, Jane 37, 44
French, Jade 3, 5, 20, 31, 46
Fried, Ben 26

G

Gaedtke, Andrew 25, 43
Gajarawala, Toral 38
Gardner, Ciaran 26
Garrity, Jane 41
Gaskill, Nicholas 30, 42
Gear, Nolan, 17, 45
Georges, Emilie 33
Gibson, Andrew 39
Girling, Anna 19, 36
Girdwood, Megan 36
Glaze, Harrison 17
Gleeson-White, Sarah 19, 39
Glitz, Rudolph 24
Golden, Amanda 5, 6, 25, 30
Gomez, Anthony 32
Gonzalez, Octavio 5, 6
Goody, Alex 21, 44
Googasian, Victoria 25, 44
Gourd, Elizabeth 36
Greaney, John 48
Grew, Rachael 31
Grundy, David 29
Grogan, Kristin 33, 46, 48

Groo, Katherine 38

H

Ha, Minjung 17, 27, 44
Hadjiyiannis, Christos 44
Hall, Molly Volanth 3, 31, 39, 47
Hamilton, Sally 19, 26
Haines, Rachel 17, 19
Hammill, Faye 5, 30
Hanaway-Oakley, Cleo 20, 48
Hand, Richard 37
Harling-Lee, Katie 20, 22, 36
Harper, Jenny 20, 34
Harries, Martin 18, 20
Harris, Kaplan 20
Hartley, Alexander 19
Hartmann-Villalta, Laura 5, 18, 20, 24, 32, 47
Haslam, Oliver 48
Hawkes, Joel 17
Hawkes, Rob 5, 6, 34
Hayot, Eric 27
Heflin, Christina 22
Hember, Polly 46
Hennefeld, Maggie 23
Hentea, Marius 18
Hepburn, Allan 18
Hickes, Megan 27
Hickman, Miranda 22
Higney, Robert 6, 7, 9, 17, 20, 22
Hines, Andy 20
Hobson, Suzanne 26, 36, 43, 44
Hoffmann, John 5, 17, 37, 45
Hollis, Catherine 20
Hornby, Louise 38
Houston, Lloyd Meadhbh 41
Hovey, Jaime 3, 19, 32
Hsieh, Jung-Hsin 27, 31, 37, 41
Hu, Hao-Yu 34
Hubble, Nick 40, 43
Huang, Helen 21, 35
Huang, Ruoze 18
Hunter, Walt 34
Hurd, Robert 25, 28, 43
Hutton, Clare 39, 43, 46
Hyde, Emily 22, 26, 27

I

Iuli, Cristina 30

J

Jacobs, Carolyn Condon 16
Jaffe, Aaron 19, 24, 30
James, Louise Benson 27
Janson, Lucinda 47
Javadizadeh, Kamran 19, 33
Jensen, Graham 36
Jiang, Hanwei 30
Johnson, Ryan 30
Johnson, Veronica 17, 37, 45
Johnston, Brendan 25, 40
Johnston, Holly James 47
Jones, Clara 37
Jones, Lawrence 38, 41
Joyce, Elizabeth 31, 44

K

Kahan, Benjamin 21
Kane, Louise 35
Kari, Jacqueline 17, 20, 25, 27, 31, 41, 45, 49
Kashani, Mahdi 22
Kaushal, Vedika 5, 17, 22, 27, 36, 38, 44
Kaushik, Ritika 17, 35
Kefala, Eleni 44
Kenway, Jenessa 17, 25, 27, 33, 40, 45
Kenyon, Jennifer 5, 21, 27, 41
Ketteringham, Sean 18, 22
Khan, Mehak Faisal 19, 31
Kim, Boosung 34
Kim, Heidi 39
Kim, Hyunsoo 6, 20, 48
Kim, Yena 17, 28, 46
Kines, Sylvan 31, 40, 45
Klevdal, Jo 27, 44
Koenig, Andrew 29
Kreienbrock, Jorg 24
Kribernegg, Ulla 43
Krouse, Tonya 17, 32
Kulpa, Karolina 17
Kurtz, Peter 46

L

Lanza, Margherita 36, 41, 44
Lawlor, Niamh 34

Lawrence, Lucy 17, 21, 31, 45
Lee, Mi Jeong 34, 43
Lee, Sookyoung 5, 31, 44
LeMahieu, Michael 34
Leon, Emily 24, 31
Levay, Matthew 5
Lindstrom, Eric 19, 48
Lin, Lynn Qingyang 36, 39, 43
Liu, Yuexi 17, 28, 34
Long, Maebh 28, 45, 48
Loukopoulou, Eleni 43, 45
Louza, Mohamed 20, 24, 40, 42, 44
Love, Heather 17, 45
Ludtke, Laura 24, 31, 45
Lupi, Andrea 19, 28

M

Macleod, Kirsten 18, 22
Madden, Benjamin 30
Maher, Ashley 39, 41, 45
Maher, Paula 20, 36, 43
Mak, Cliff 6, 40
Mangalagiri, Adhira 37
Mao, Douglas 34, 35
Martin, Lily 5, 21, 28, 31
Masters, Jess 5, 9
Mastunaga, Noriko 45
Maude, Ulrika 21
Mazurek, Weronika 30
McAra, Catriona 3, 13, 20, 28, 38
McClusky, Michael 40
McCracken, Scott 41
McGiff, Shilo 20, 28, 31, 39, 40, 44
McKible, Adam 19, 36, 39
Meadhbh, Lloyd 41
Medd, Jodie 44
Meyer, Stephen 31, 36
Mihalek, Katie 40
Middleton-Mansell, Lily 17, 31
Miller, Zoe 47, 48
Milligan, Heather 42
Mills, Jean 43
Minney, Lottie 26
Minden, Gabriela 21
Mitrano, Mena 19, 26
Moody, Alys 30, 42
Morrison, Steven 39
Mukherjee, Anuparna 29
Mukim, Mantra 37, 42
Mulfi, Hind 21
Mullen, Lisa 24, 30
Mullin, Katherine 36, 40

Murpheth, Julian 20, 22, 32
Murphy, Alana 50
Murphy, Naoise 29, 43
Murray, Rachel 6, 40, 47
Mussman, Mary 17, 29, 31, 43

N

Nagy-Seres, Imola 20, 34
Nash, John 24, 39
Nathaniel, Steven 5
Nelson, Holly 32
Nerlekar, Anjali 5, 44
Nilipour, Lily 38
Noheden, Kristoffer Svensson 33

O

O'Connor, Noreen 17, 39, 44
Ogle, Jordan 31, 44
Oliver, Sophie 38, 41
Oswin, India 29

P

Packham, Jimmy 24
Pakdel, Saba 40
Palmer, Alisha 21, 45
Pang, Bonnie 18, 45
Paraskeva, Tony 3, 17, 44, 47, 49
Parker, Richard 18
Parker, Sarah 5, 40
Parkinson, Isabelle 42
Parmar, Sandeep 38
Pasqualina, Stephen 41, 49
Paterson, Adrian 24, 44
Pearlman, Karen 23
Peake, Jak 36
Peat, Alexandra 43, 47
Piechura, Joanna 41
Piette, Adam 37
Pisarski, Mariusz 28
Polonyi, Eszter 41
Polten, Orla 24
Pretorius, Helen 29
Prigozhin, Aleksandr 45
Proenza, Diana 3, 31

Q

Query, Patrick 19, 21
Que, Xiangmei 31, 35, 36, 44
Quigley, Megan 20, 33

R

Raine, Anne 5
Randall, Bryony 41, 43
Ray, Sinjini 46
Reynes-Delobel, Anne 17, 21
Rhone, Joel 5
Richer, Miriam 47
Richter-Mahr, Lucie 49
Ridge, Emily 43, 46
Ridgway, Maisie 48
Roach, Rebecca 20, 27
Robinson, Richard 47
Roche, Hannah 40
Roenhild, Juliane 39
Rolfe, Isabel 33
Rosenberg, Aaron 26, 48
Rosenberg, Joseph 49
Rose, Madeleine 19, 31, 42
Royle, Nicholas 25
Russello, Claudio 38
Ryan, Derek 32

S

Sabanoglu, Bihter 44, 47
Saint-Amour, Paul 27, 33, 41
Salisbury, Laura 25, 32
Sarmah, Raginee 36
Sauter, Claire 19, 28, 39, 46
Saunders, Max 26, 32, 43
Saunders, Noa 45, 49
Sawyer, Michaela Giesenkirchen 27
Sazzad, Rehnuma 46
Schnur, Kate 5
Schrage-Frueh, Michaela 46
Schubkegel, Kyler 36, 43
Schuh, Melissa 48
Schwartz, Jesse W. 36, 39
Scott, Alexander 32
Scoones, Jenny 36, 45
Seaber, Luke 24, 40, 47
Seiler, Claire 28, 43, 46
Sell, Aran Ward 20, 33, 41
Sen, Anushka 39, 40
Sengupta, Shalini 42
Serrus, Beau 34
Seshagiri, Urmila 33
Sharma, Mridula 43, 49

Sharman, Ali 40
Sheils, Barry 48
Shen, Anni 25
Sherry, Vincent 27
Short, Emma 26, 45
Shuo, Wei 17, 20, 28, 31
Sigel, Lisa 21
Sigler, Amanda 26, 30
Simmons, Merinda 24
Singh, Rajni 26
Skjerset, Amy 17
Smith, David Nowell 37
Smethurst, James 19, 39
Snaith, Anna 32, 34, 37
Sobczak, Izabela 19, 41
Sobers, Janine 18, 21
Somigli, Luca 47
Soster, Vitor 17, 28, 49
Sperling, Alison 3, 14, 30, 45
Spiers, Aurore 5, 17, 37, 38, 45
Springett, Lochie 42
Stacey, Ruth 46
Stafford, Andy 35
Stevens, James 20, 36
Stevenson, Guy 24
Stone, Jon 18, 24
Strauch, Karo 22, 31
Strong, David 36, 43, 47
Sullivan, Caroline 45
Sumitani, Yumiko 46
Susak, Natalie 17, 31
Svensson Noheden, Kristoffer 33

T

Tafuni, Valentina 36, 40, 44, 48
Talviste, Eret 19, 25, 32
Tamás, Dorka 25, 46
Tanguy, Harma 49
Tavera, Stephanie 5, 36, 40
Taunton, Matthew 32
Taylor, Michelle 21, 34
Taylor-Batty, Juliette 37, 44
Terry, Sarah 20, 28, 29, 31, 42
Thacker, Andrew 37, 41, 43
Thorn, Mike 36
Tidby-Spence, Harry 27
Trott, Alex Bickley 21, 26

Tsai, Tsung-Han 21
Tschofen, Monique 18, 28
Tung, Charles 24, 30
Tyson, Helen 37, 42

V

Valentini, Teresa 20, 26
Van Dijck, Cedric 34
Van Hulle, Dirk 37
Vetter, Lara 22
Vijay, Ameeth 48
Virkar, Aakanksha 21
Viti, Maggie 5
Volanth Hall, Molly 3, 31, 39, 47

W

Walkowitz, Rebecca 34
Wang, Bowen 27, 29, 37
Wang, Ruohan 20, 25, 32
Ward, Kiron 48
Warden, Claire 31
Wasserman, Sarah 6, 7, 9
Watz, Anna 31, 33
Wei, Tung-An 27
Weingarten, Karen 5
Wendel, Julie 20, 28, 29
White, Eric 21
Whitworth, Michael 30
Williams, Annabel 19
Williams, Joseph 18, 28, 29
Wilson, Kabe 33
Wilson, Laura 19, 32, 33
Wilson, Nicola 44
Winant, Johanna 34, 45, 48
Winning, Jo 41
Wong, Yvonne 29
Wood, Alice 20, 28

X

Xiao, Wenyi 38
Xu, Xi 28, 32, 43

Y

Yan, Yuchen 48
Yang, Yibin 19, 36, 37
Yasuhara, Eiji 27
You, Mia 33

Z

Zadow, Sophie 38
Zielinski, Siegfried 30
Zimbler, Jarad 42
Zirra, Maria 28, 35, 43
Zumhagen-Yekplé, Karen 38

Additional Programming

Wednesday, July 1

Thursday, July 2



Cleaved Into: a (weird) modernist sculpture walk and workshop (led by David Bell, University Curator):

A walking tour exploring some of our campus' weird modernist sculpture, including works by Lynn Chadwick and Bryan ('brother of Nigel') Kneale. The tour will be followed by a writing exercise that makes use of *Cleaved Intowhich*, a pack of experimental prompts by the artistic collective NEUSCHOLSS that is designed to cultivate askance responses with the collection.

David Bell is Curator of Loughborough University's arts collection. He works for LU Arts which, as well as looking after the collection, provides an extra-curricular arts programme for students, staff and the local community.

Supported by:



One Page: Close Readings (led by Jaime Hovey, Loyola University Chicago):

Return to what brought you to this profession, drop your expertise at the door, and come to this gathering to read together one page—just one page—from a work of fiction, or one short poem. This is a completely low-tech event—the only media will be the piece of paper you receive at the door. Open to all who would like to gather and close read in the way that we so often ask our students to do, but so rarely get to do together. No advance warning of what the page or poem will be, so come prepared to enjoy the encounter and the discussion with your colleagues.



Surreal Sea-Creatures: Creative Session (led by Ellen Angus and Radar/LU Arts):

Inspired by surrealist artists, join artist Ellen Angus for a creative session making frottage-based Exquisite Mermaid Corpses at lunchtime on Friday 3 July. You can also find art by Angus around the conference venue, supported by Radar (Loughborough University's contemporary arts research programme). *More info www.ellenangus.com*

Soft Utterances

Mercreatures of the Post-Anthropocene
2023

Mixed media

Front Entrance to Holywell (left side)

Mermaid Skin Tent

2026

Mixed Media

Front Entrance to Holywell

A Lost Siren's Call

2024

Audio, 4 mins 20 secs

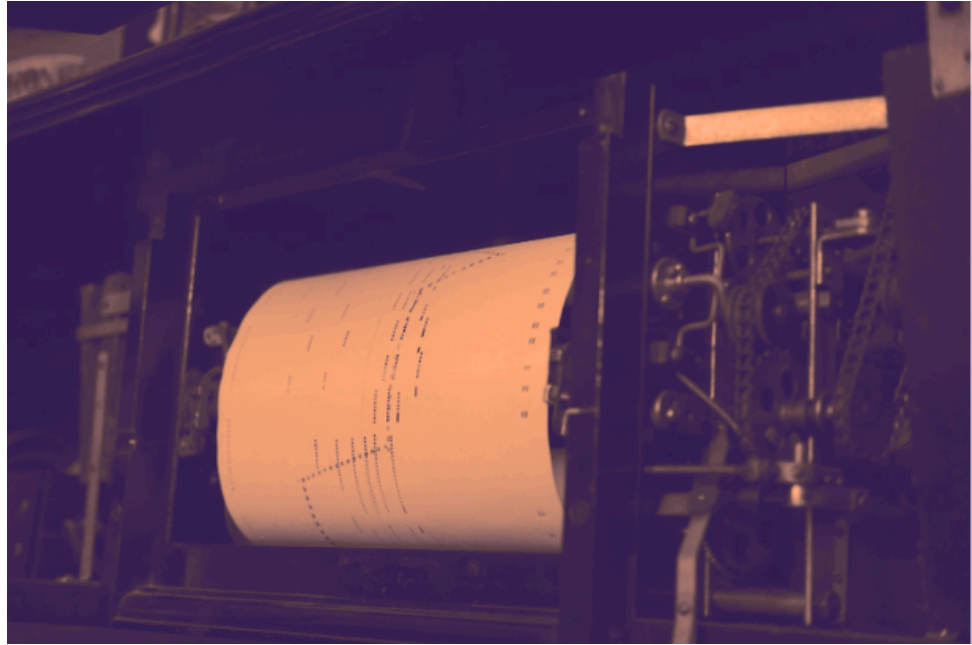
Rear Exit to Holywell, Ground Floor Stairwell

*Bio: Ellen Angus (b.1986) is an interdisciplinary artist working across painting, performance, sculpture, drawing, and text. Her practice is rooted in mythology, ecology, embodiment, and the mysterious inner worlds of women, with the mermaid as a recurring figure that links the mass-produced hyperfemme body to the oozing abject at a time of ecological collapse. Angus completed her MFA at Umeå Academy of Fine Art, Sweden, where she received the Kungl. Skytteanska Samfundet and Verkligheten Prizes. Her work has been exhibited internationally, including the solo exhibition *A Brexit/No I Mean a Break Up* at Växjö Konsthall, Sweden (2019), and published in *Let's Start a Pussy Riot* (Rough Trade, London). She has performed with Monster Chetwynd, Reactor, and Fluxus artist Eric Andersson, and was a founding member of the feminist collective Not So Popular, London. In 2021, Angus was appointed co-director of *One Thoresby Street*, an artist studio and gallery in Nottingham. She has a deep interest in artist pedagogy, and has participated in the alternative art programme *School of the Damned*, and is an Associate Lecturer at the University of Lincoln, whilst teaching and facilitating collaborative workshops at Nottingham Contemporary and Spike Island. She lives and works in Nottingham, UK.*

RADAR **LU
ARTS**

Radar is Loughborough University's contemporary arts research programme, and forms part of LU Arts. We invite artists to produce new work in response to, alongside and in provocation of research undertaken across Loughborough University's two campuses. We also programme events bringing together artistic and academic work. The work we commission is process-led, frequently participatory, and often takes place in the public realm, including across our campuses.

Friday, July 3



Ballet Stochastique: A Weird Modernist Soundscape (led by Ruth Clemens and Sandipan Nath):

An evening performance, exploring the ghostly effects (and affects) of the ‘self-playing piano’.

Ruth Alison Clemens is a postdoctoral research fellow at Leiden University. Funded by the Dutch Ministry of Culture, her project 'Posthuman Music Machines: Literature in the Age of the Pianola' studies the strange cultural imaginaries of mechanical music. Her work has been published in Feminist Modernist Studies, Modernist Cultures, More Posthuman Glossary, Comparative Critical Studies, and Modernism/modernity Print Plus. She has led artistic research workshops at Hypha Studios (London), The Grey Space In The Middle (The Hague), and the Royal Academy of Art The Hague (KABK), and she has worked as a producer and consultant for Operator Radio (NL), Stranded FM (NL), No Bounds Radio (UK), and BBC Radio 3. In her free time, she plays the saxophone.

Sandipan Nath creates artworks incorporating new media, sound, installation, music, video, assemblage and software. Earlier in his practice, his work focused on emerging technologies and their entanglements with the non-human, developing fictional worlds and site-specific interventions. Over time, prolonged exposure and immersion in computation, algorithms and technological infrastructures rendered Sandipan into a state of limbo displaced from a logic of the self towards the logic of the machine. Sandipan has exhibited and performed at venues such as Rijksmuseum Twenthe (Enchede), Rotterdam Art Week, Schemerlicht Festival (Nijmegen), Instrument Inventors Initiative (The Hague), V2_Lab (Rotterdam), Dutch Design Week (Eindhoven), The Grey Space in the Middle (The Hague), Utrecht University, and Akademie der Künste (Berlin). Sandipan works with the Royal Academy of Art The Hague (KABK) in close collaboration with the Royal Conservatoire The Hague (KC) and Platform for Arts Research in Collaboration (PARC). More info: www.sandipan.nl

Funded by:

creative industries fund NL
stimuleringsfonds creatieve industrie

Saturday, July 4



Weird Waste in Modernism: A Lunchtime Craft Drop-In:

An ongoing collaboration exploring the environmental affordances of re-making led by Molly Volanth Hall, Jade French, and Diana Cristina Proenza. Inspired by modernist makers like Mina Loy, Richard Bruce Nugent, the Baroness Elsa von Freytag-Loringhoven, Kurt Schwitters, and Virginia Woolf, these Modernism and Environment SIG-sponsored workshops bring participants together to explore a shared impulse towards remediation, reuse, and recycling in the literary and artistic avant-garde of modernism, recovering an ethic of sustainability at the heart of modernist aesthetics and histories, though not always expressed in directly environmental terms.

Supported by:

Modernism & Environment

Evening Screenings

Evening Screenings Strand: MSA Film Studies SIG

The MSA Film Studies SIG presents a curated series of films, running alongside the official conference programme. Bringing modernist masterpieces from around the world to Loughborough, the series will showcase experimental shorts, documentaries, archival titles, and feature films over three days of the BAMS/MSA conference. Free to attend for all delegates, this has been made possible due to the generous support of the Visual, Material and Performance Cultures section and the College of Performance, Visualization & Fine Arts at Texas A&M University. Led by Jordan Brower, John Hoffmann, and Aurore Spiers, this collaborative undertaking will complement and extend the conference themes, each introduced by invited experts:

Wednesday 1 July, 4–6pm: Feminist Fever Dreams Location: Turing Room



Breaking Plates and Smashing the Patriarchy (2024): A 72-minute program including *Breaking Plates* (dir. Karen Pearlman, 2024, 25 min) and excerpts from *Cinema's First Nasty Women* at the Holywell Park Conference Centre. Curated by Karen Pearlman, Maggie Hennefeld and Richard James Allen, with filmmakers Karen Pearlman and Richard James Allen in attendance.

Thursday 2 July, 4–6pm: Sensuous Assemblies Location: Turing Room



Koodal (dir. Tyeb Mehta, 1970, 15min) and *Arcadia* (dir. Paul Wright, 2017, 82min) at the Holywell Park Conference Centre. Curated and introduced by Ritika Kaushik and Sean Batton.

Friday 3 July, 7–9pm: Close Encounters Location: ODEON Cinema (7 Cattle Market, Loughborough, LE11 3DL)



A 99-minute program of modernist experimental masterpieces, including *A Colour Box* (dir. Len Lye, 1935, 3 min), *Trade Tattoo* (dir. Len Lye, 1937, 3 min), *Night Mail* (dir. Basil Wright and Harry Watt, 1936, 30min) and *Borderline* (dir. Kenneth Macpherson, 1930, 63 min) at the ODEON Theatre, Loughborough. Followed by a post-screening reception at Jam Garden, also generously funded by Texas A&M University. Tickets for the screening are limited. All are welcome to the reception from 9pm.

Saturday, July 4

Adjacent Programming

Post-Conference Film Screening at the Phoenix Cinema, Leicester

Saturday 4 July, 6pm–9pm: Exit Medea (dir. Tony Paraskeva, 2025)

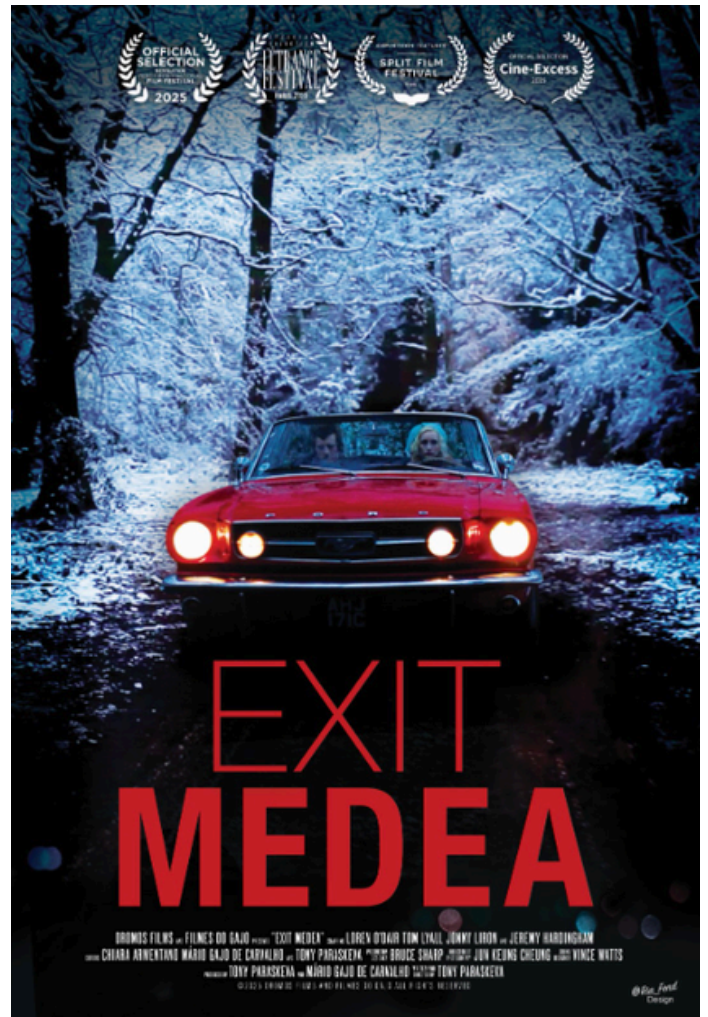
Location: Phoenix Cinema (4 Midland Street, Leicester LE1 1TG)

Torn between loyalty to her family, and her love for Jason, Medea attacks her father and flees with Jason to unknown lands. Her brother pursues them. Exit Medea envisions the Medea myth as giallo road movie, where action takes place in a pre-rational, mythic dreamscape of ritual, violence and blood sacrifice.

The screening takes place at the independent Phoenix Cinema in Leicester. The screening will be followed a reception on the cinema's terrace.

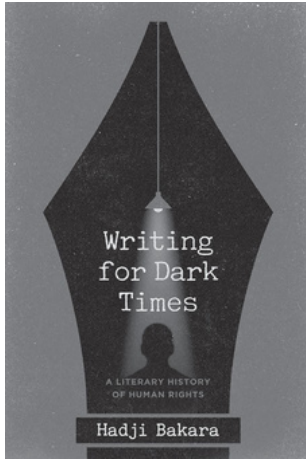
More information:

[Travel between Loughborough and Leicester](#) (train travel time, approx. 15 mins) [Travel between Leicester and London](#) (train travel time, approx. 1hr 12 mins)



Advertisements

New from Chicago

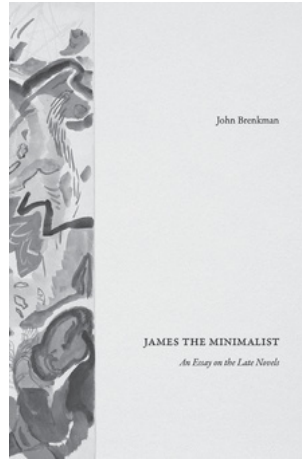


Writing for Dark Times

A Literary History of Human Rights

Hadji Bakara

Paper \$32.50

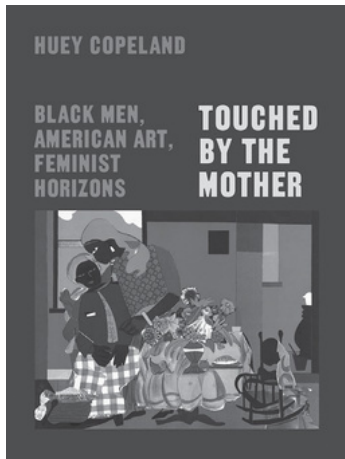


James the Minimalist

An Essay on the Late Novels

John Brenkman

Paper \$27.50

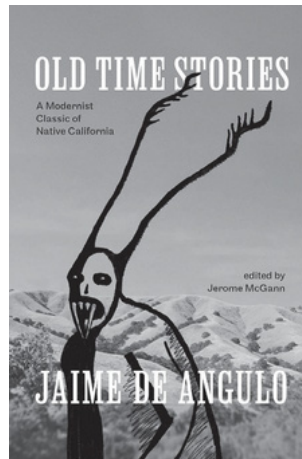


Touched by the Mother

Black Men, American Art, Feminist Horizons

Huey Copeland

Paper \$30.00



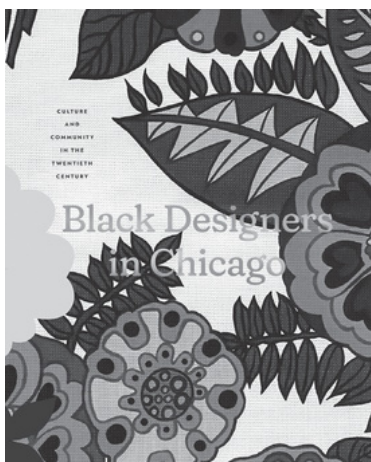
Old Time Stories

A Modernist Classic of Native California

Jaime de Angulo

Edited by Jerome McGann

Paper \$35.00



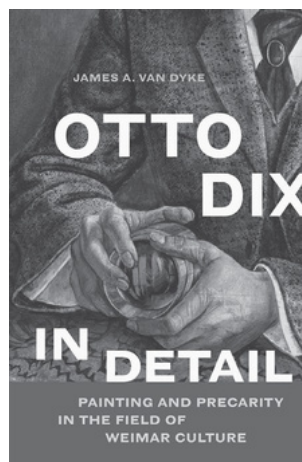
Black Designers in Chicago

Culture and Community in the Twentieth Century

Edited by Chris Dingwall, David Hartt, and

Daniel Schulman

Cloth \$37.50



Otto Dix in Detail

Painting and Precarity in the Field of Weimar Culture

James A. van Dyke

Cloth \$55.00

Forthcoming in Spring 2027

Skyscrapers in Havana

How the Cuban Revolution Reimagined Modern Architecture

Rubén Gallo

Cloth \$45.00



Scan this code for these titles and more at 30% off with free domestic shipping.

The Rage of John Dos Passos

Christopher Tomlins

Paper \$32.50

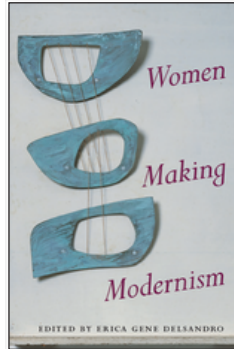
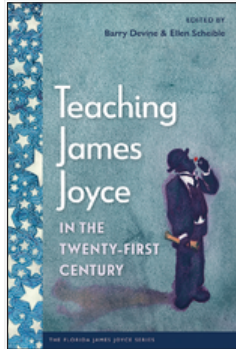
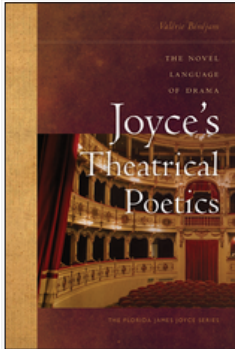
The University of Chicago Press
www.press.uchicago.edu



UNIVERSITY PRESS
OF FLORIDA



UF PRESS



ALL BOOKS 50% – FREE US SHIPPING ON ORDERS OVER \$50
VISIT FLORIDAPRESS.ORG/31MSA26 | USE CODE **31MSA26**

New in The Florida James Joyce Series

Joyce's Theatrical Poetics
The Novel Language of Drama
valérie bénéjam

Teaching James Joyce in the Twenty-First Century
barry devine and ellenscheible, eds.

Sensational Joyce
The Psychology of "Ulysses"
john gordon

Guilt and Finnegans Wake
From Original Sin to the Irredeemable Body
talía abu

Collected Epiphanies of James Joyce
A Critical Edition
sangam macduff, angus mcfadzean, and morrisbeja, eds.

Ordinary Masochisms
Agency and Desire in Victorian and Modernist Fiction

jennifer mitchell
The Usual Star and The Moment
Stories

... ed.
h d
lara vetter,

Textual and Critical Intersections
Conversations with Laurence Sterne and Others
melvyn new

Women Making Modernism
erica gene delsandro, ed.

now in paper

Joyce in Trieste
An Album of Risky Readings
sebastian d.g knowles , geert lernout , and john mccourt , eds.

Gertrude Stein and the Making of Jewish Modernism
amy feinstein

Genetic Joyce
Manuscripts and the Dynamics of Creation

daniel ferrer
Paper available in September

Ulysses in Critical Perspective
michael patrick gillespie and a. nicholas fargnoli, eds.

New Series: Queer Feminist Modernities
Now Accepting Proposals

SERIES EDITORS:

Miami University
detlofmm@miamioh.edu
catherine hollis
UC Berkeley
hollisc@berkeley.edu
amardeep singh
Lehigh University
amsp@lehigh.edu

University Press of Florida • UF Press • floridapress.org
@floridapress


 Searching 74,955 peer-reviewed digital objects from 55 federated sites
[Advanced Search](#)

ModNets.org

Now Accepting Submissions

Modernist Networks (ModNets) is a federation of digital projects in the field of modernist literary and cultural studies. ModNets aims to promote affiliated digital projects; to offer peer review of digital modernist projects based on content, conception, and technical design; and to aggregate scholarly resources in the field. ModNets will allow users to search across digital publications and projects, many of which are not indexed or collected by traditional library resources.

Initially ModNets was a “node” in ARC (Advanced Research Consortium), which included NINES (Networked Infrastructure for Nineteenth Century Electronic Scholarship), 18thConnect, and MESA (Medieval Electronic Scholarly Alliance), among other digital consortiums. As part of ARC, these nodes collaborated to aggregate scholarly material in one cross-searchable index, and advocate for enhanced access to data from publishers, libraries, and other institutions. While ARC has dissolved, ModNets continues to provide such services to the modernist scholarly community.

Now offering peer review of digital modernist projects.

Please visit our peer review page

(<https://modnets.org/peer-review-and-submission-guidelines/>)

Contact Pamela Caughie at pcaughie@luc.edu with any questions.

Directors

Pamela L. Caughie
Melissa Bradshaw

Associate Directors

Daniel Tracy
Shawna Ross

Editorial Board

Tim Armstrong
Mark Byron
Alex Christie
Tanya Clement
Debra Rae Cohen
Melba Cuddy-Keane
Marianne DeKoven
Enda Duffy
Maud Ellmann
Christine Froula
Amanda Golden
Barbara Green
Faye Hammill
Matt Huculak
Mark Hussey
George Hutchinson
Benjamin Kahan
Sean Latham
Deborah McDowell
Cristanne Miller
Michael North
Jahan Ramazani
Christopher Reed
Shawna Ross
Stephen Ross
Vince Sherry
Alice Staveley
Andrew Thacker
Dirk van Hulle
Nikolaus Wasmoen
Clifford Wulfman

Technical Directors

Gino Angelini
Allan Berry
Greer Martin

Highlight Titles



Visit [cambridge.org](https://www.cambridge.org) and receive a **20% discount** by using code **MSA26** at the checkout.

Discount valid until 30 November 2026

FOLLOW US ON SOCIAL MEDIA

f CUPLiteraturePerformance

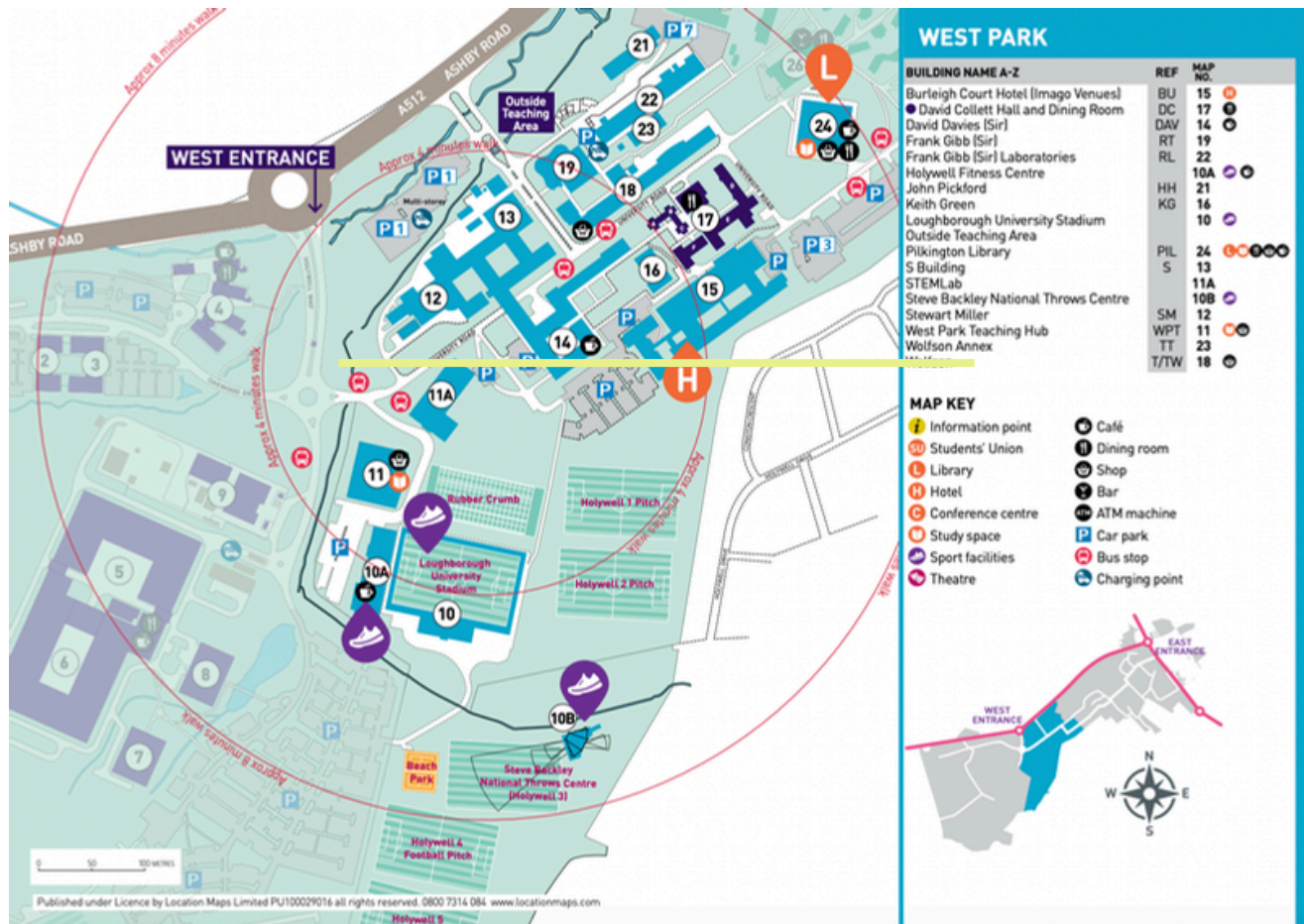


Venue Information

Getting around the venue

The conference site is split across two locations, Holywell Conference Centre and Sir David Davies building, located a short distance from one another. The Sir David Davies building is opposite Burleigh Court, no more than a ten-minute walk from Holywell Conference Centre.

Holywell Conference Centre: Location 8
Sir David Davis: Location 14



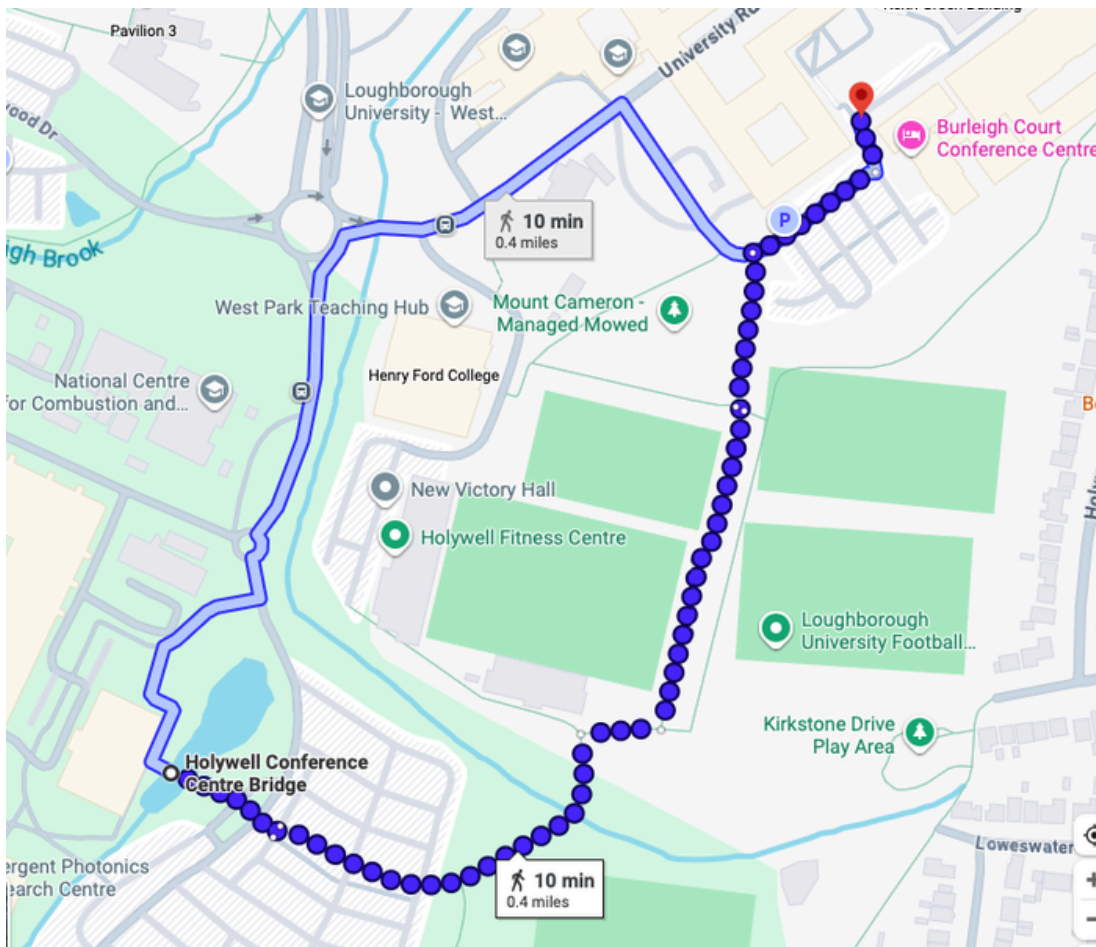
Venue Information

Walking route between Holywell Conference Centre and Sir David Davies

The map below shows the two routes for walking between the conference venues.
The red pin marks Entrance A of Sir David Davies.

Solid blue route: If following the road, there is pavement the whole way. Turn left out of Holywell Conference Centre and continue along the road to the four-exit roundabout. Turn right onto University Road and continue until you see a building which bridges across the road. Turn right onto Penrose Way (before passing under the building) and follow this road up and to the left. You should pass along the car park with Burleigh Court in front of you. Turn left to find Entrance A of Sir David Davies.

Dotted blue route: This route follows a paved footpath. Exit Holywell along the conference centre bridge and walk straight through the car park. As you exit the car park, take the left fork of the path which crosses over the stream. Take a right to pass between the football pitches and continue up to Burleigh Court car park. You should pass along the car park with Burleigh Court in front of you. Turn left to find Entrance A of Sir David Davies.



Venue Information

Venue locations and walking times



Published under Licence by Location Maps Limited PU100029016 all rights reserved.

**Holywell Conference Center
Main Entrance (on
approach):**



**Main Entrance (Holywell
Conference Centre bridge
and main doors):**

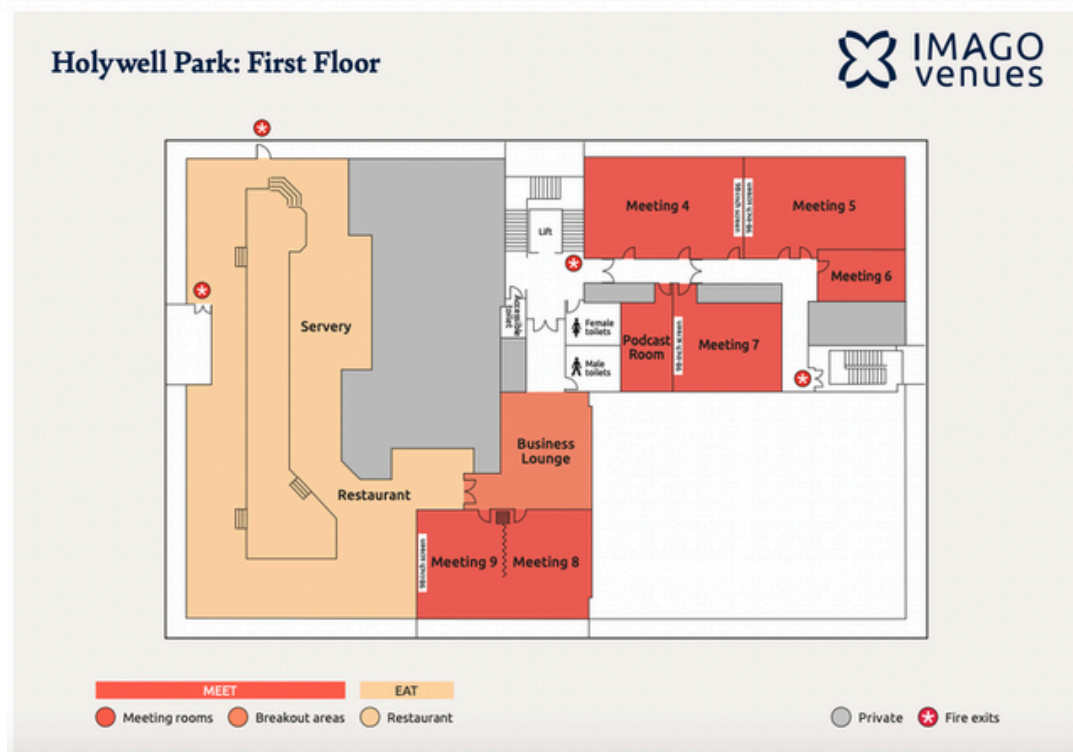
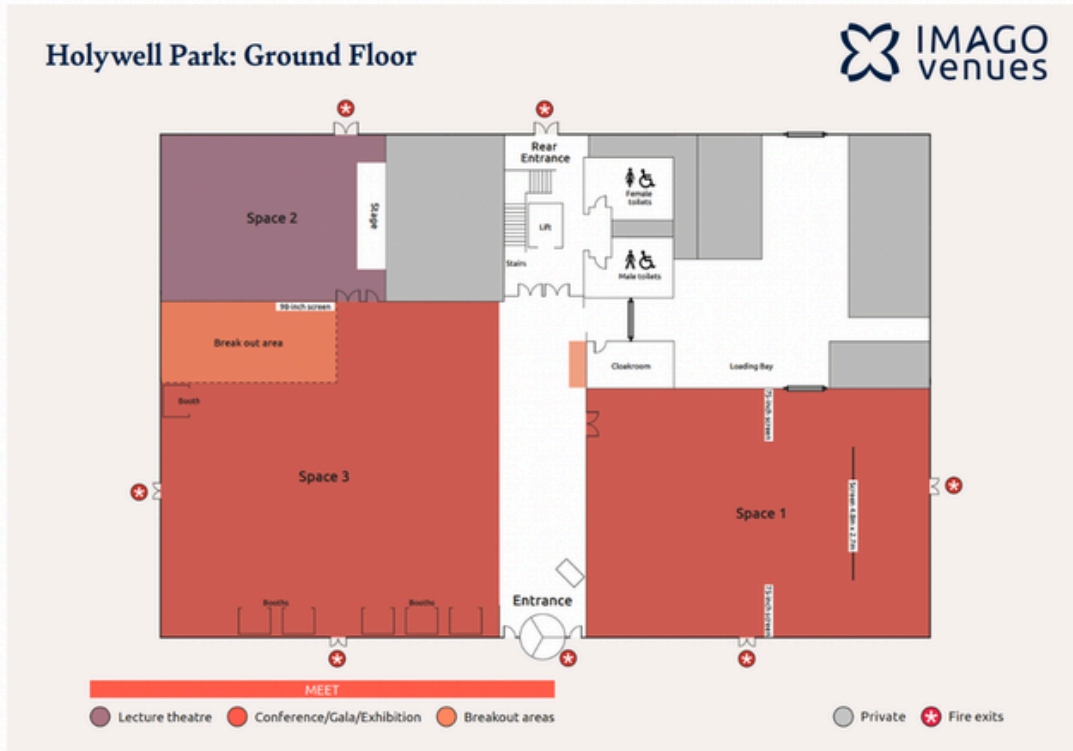


Venue Information

Holywell Park Conference Centre:

Accessibility information

Floorplan:



Venue Information

Sir David Davies

Accessibility information

Floorplan:



Entrance A:



Venue Information

Printing on Campus

Instructions about registering as a guest user for printing facilities on campus are available [via this link](#). You must first register as a guest user via the [PaperCut Print User Portal](#) and then download the mobility client as per the 'How To' guide. Please note that you do not need to add 'guest-' to your username in order to log in to the printers.

Printers are located in the Sir David Davies building in a number of places:

- DAV.1.088 (Open Area) - this printer is closest to Entrance A and the rooms being used for the conference.
- DAV.1.44 (Physics Open Area)
- Dav.1.008 (Outside Finance Office - S Building Side)

Venue Information

Getting to Loughborough University

By Car

Just one mile away from junction 23 of the M1 with a substantial amount of free car parking. Following a sat-nav Use the postcode LE11 3GR or type 'Holywell Way, Loughborough' into your sat-nav. Leave junction 23 of the M1, taking the A512 Ashby Road to Loughborough. At the first roundabout, turn right into Holywell Way (signposted for Burleigh Court and Holywell Park). Once you've got your visitor badge from the gatehouse, go straight on at the next two roundabouts and enter the Holywell Park car park.

[Further information](#)

By Air

East Midlands Airport is only 7 miles away from campus and offers both domestic and international flights. For destinations and a full timetable contact the East Midlands Airport Information Desk on +44 (0)8719 199000. A taxi from East Midlands Airport to Loughborough campus will cost £18 – £22. There is a regular [bus service](#) between East Midlands Airport and Loughborough town centre (running up to every 15 minutes); the journey takes around 30 minutes and a single fare costs £3.

By Rail

Regular services operate between Loughborough and other main line towns - including daily trains to and from London St Pancras International, 90 minutes away. Tickets are available up to 3 months in advance via the Trainline - <https://www.thetrainline.com/> and considerably cheaper if you buy ahead of time. Taxis are normally available from the town station to Loughborough campus for around £8, or you can use the [Sprint shuttle bus](#).

By Coach

Coach and bus services operate from the centre of Loughborough. Travel by National Express or regional bus services to Loughborough then connect with local Kinch bus town services to the Loughborough University campus. For enquiries about all these services call Traveline on 0871 200 22 33.

Getting around campus

The Sprint shuttle bus has stops around campus, including outside Holywell park. A single fare is around £3, payable by cash or contactless.

Local Information

Places to eat and things to do in Loughborough town centre

- The Loughborough Odeon on Cattle Market is a fantastic example of mid-century architecture. Check out the Film SIG's Friday programming at the venue.
- Caravelli Italian Restaurant on Sparrow Hill is housed in The Old Manor, one of the oldest buildings in Loughborough. The recent discovery of a stone fireplace indicates it was originally built in the mid-fourteenth century. The building has a fine Swithland slate roof and a central gable facing the road through which the original front door would have run.
- For things to do and see in and around Loughborough, check out the [Visit Leicester website](#). A more comprehensive list of heritage trails, museums and local parks is available at [Discover Charnwood](#).

Loughborough town centre boasts plenty of independent coffee shops, pubs and casual restaurants:

For coffee:

- [Moja](#)
- [Public](#)
- [The Deli at 58](#)
- [Bom Bom Patisserie](#)
- [Nina's](#)
- [Olivia's Bakery](#)
- [Corita](#)
- [Luna Bakery](#)

For food:

- [Caravelli \(Italian restaurant\)](#)
- [Sonny's Street Food \(casual Thai eatery\)](#)
- [Peter Pizzeria \(Italian\)](#)
- [Yakii Express \(Japanese\)](#)
- [Tarboush \(Lebanese and Moroccan\)](#)
- [Gohan \(Bento/Sushi\)](#)
- [SoLi Kitchen \(Asian fusion\)](#)

For a drink:

- [The White Hart](#)
- [The Organ Grinder](#) (owned by Nottingham-based Blue Monkey Brewery)
- [Jam Garden](#) (has a beer garden)
- [Needle and Pin](#) (real ale / craft beer spot)

Local Information

Map of Loughborough town centre



