

# Weird Modernisms

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

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# 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](mailto: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](mailto:rhigney@ccny.cuny.edu));
- The Designated BAMS Board Member at the Loughborough conference, BAMS Chair ([c.drewery@shu.ac.uk](mailto: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](mailto:ncannon@stanford.edu)) or Graduate Student Representative Jess Masters ([jessica.masters@sydney.edu.au](mailto: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](mailto: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.

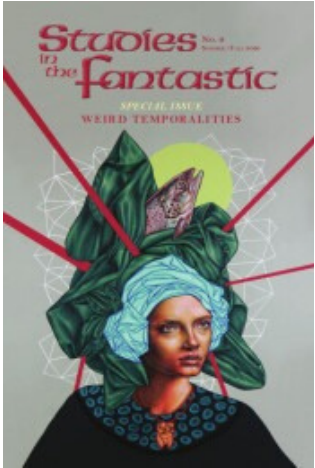
**Biography:**

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 Hickee (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.

## 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: Sookyong 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.

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# **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](http://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

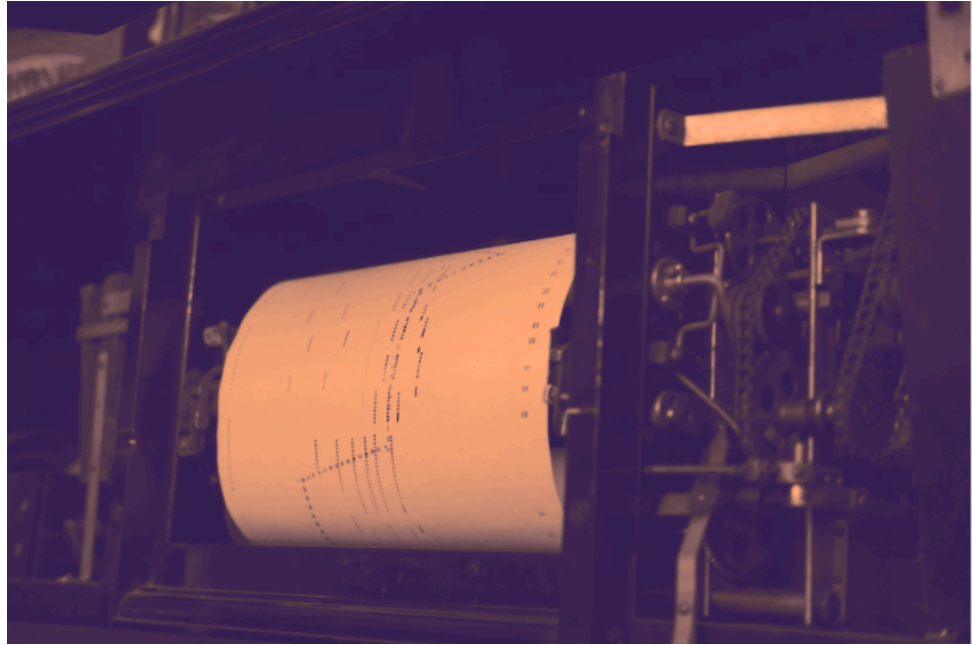
Rear Exit to Holywell, Ground Floor Stairwell

*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](http://www.sandipan.nl)*

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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.

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# 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.

*CW for Koodal: contains some scenes at a slaughterhouse including animal harm // CW for Arcadia: contains infrequent strong language, bloody images, and moderate threat*



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.

*CW for Borderline: contains the use of an anti-Black racial slur.* 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)**

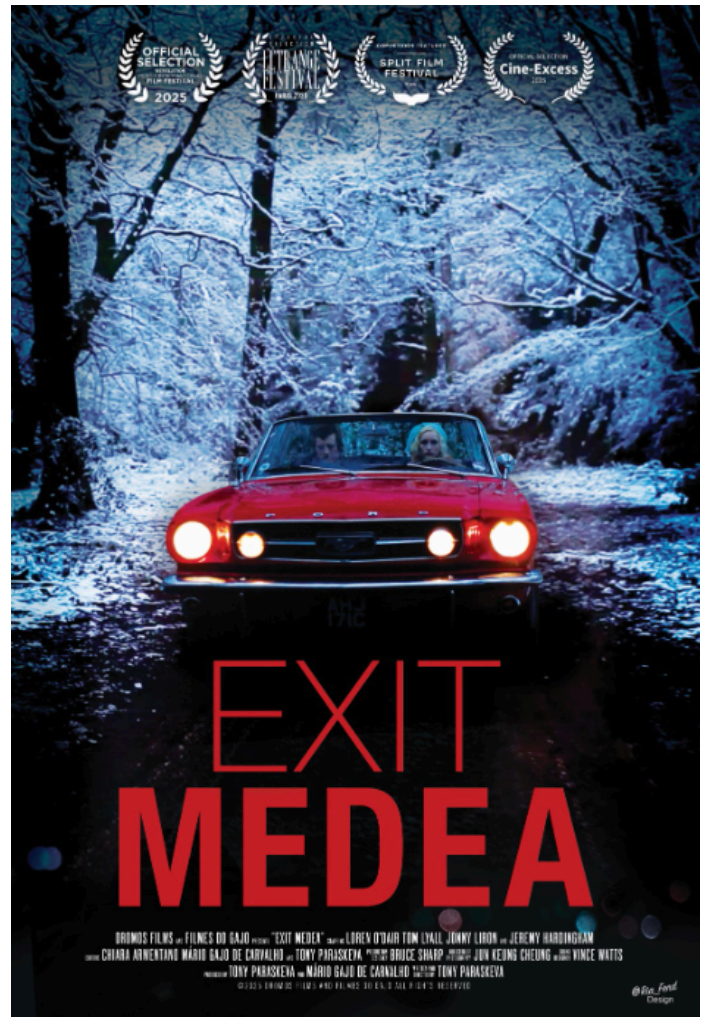
**Location: Phoenix Cinema (4 Midland Street, Leicester LE1 1TG)**

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)

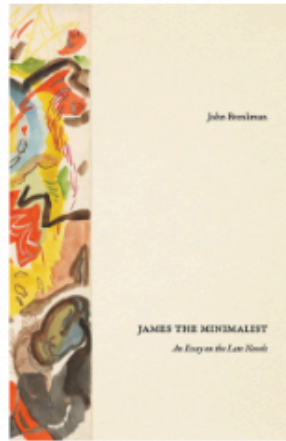


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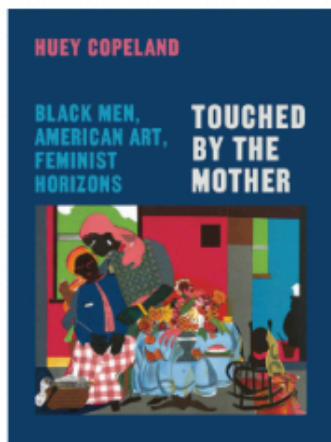
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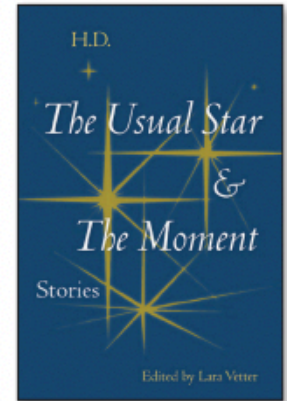
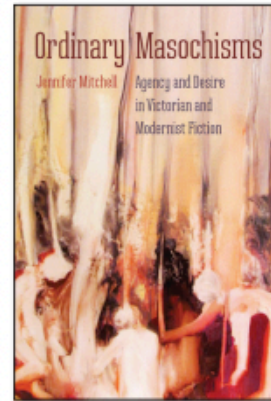
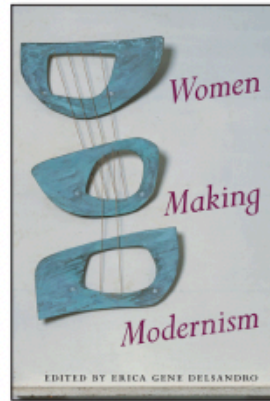
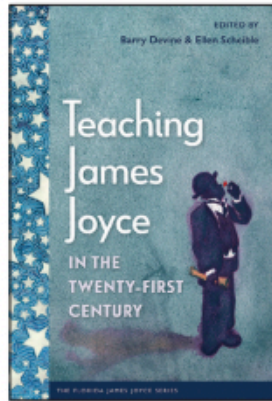
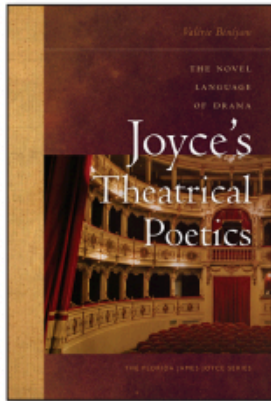
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## Now Accepting Submissions

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.

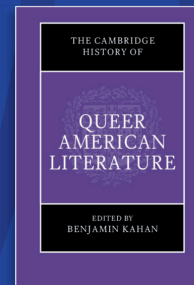
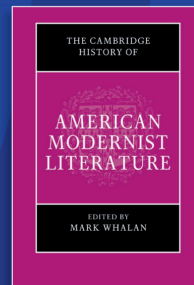
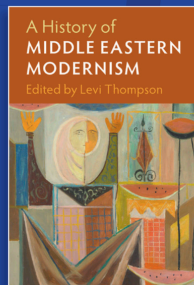
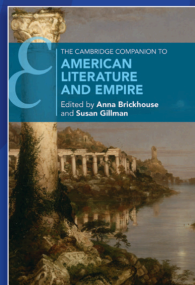
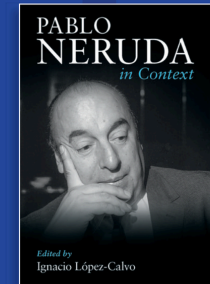
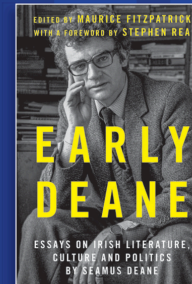
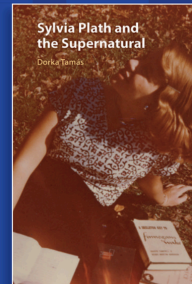
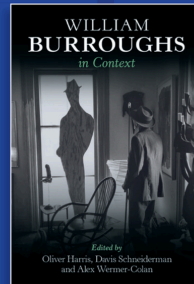
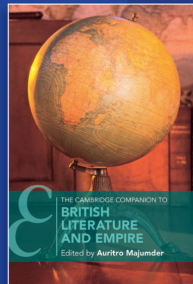
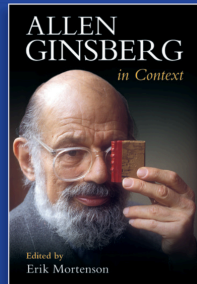
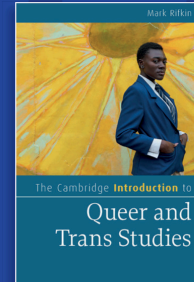
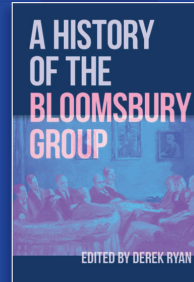
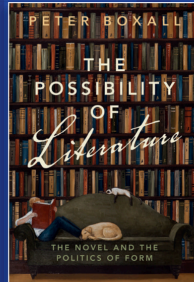
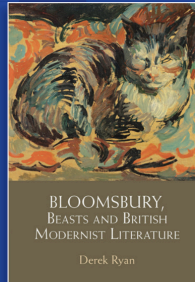
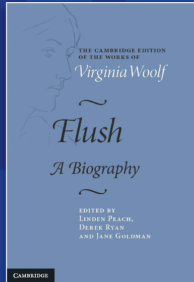
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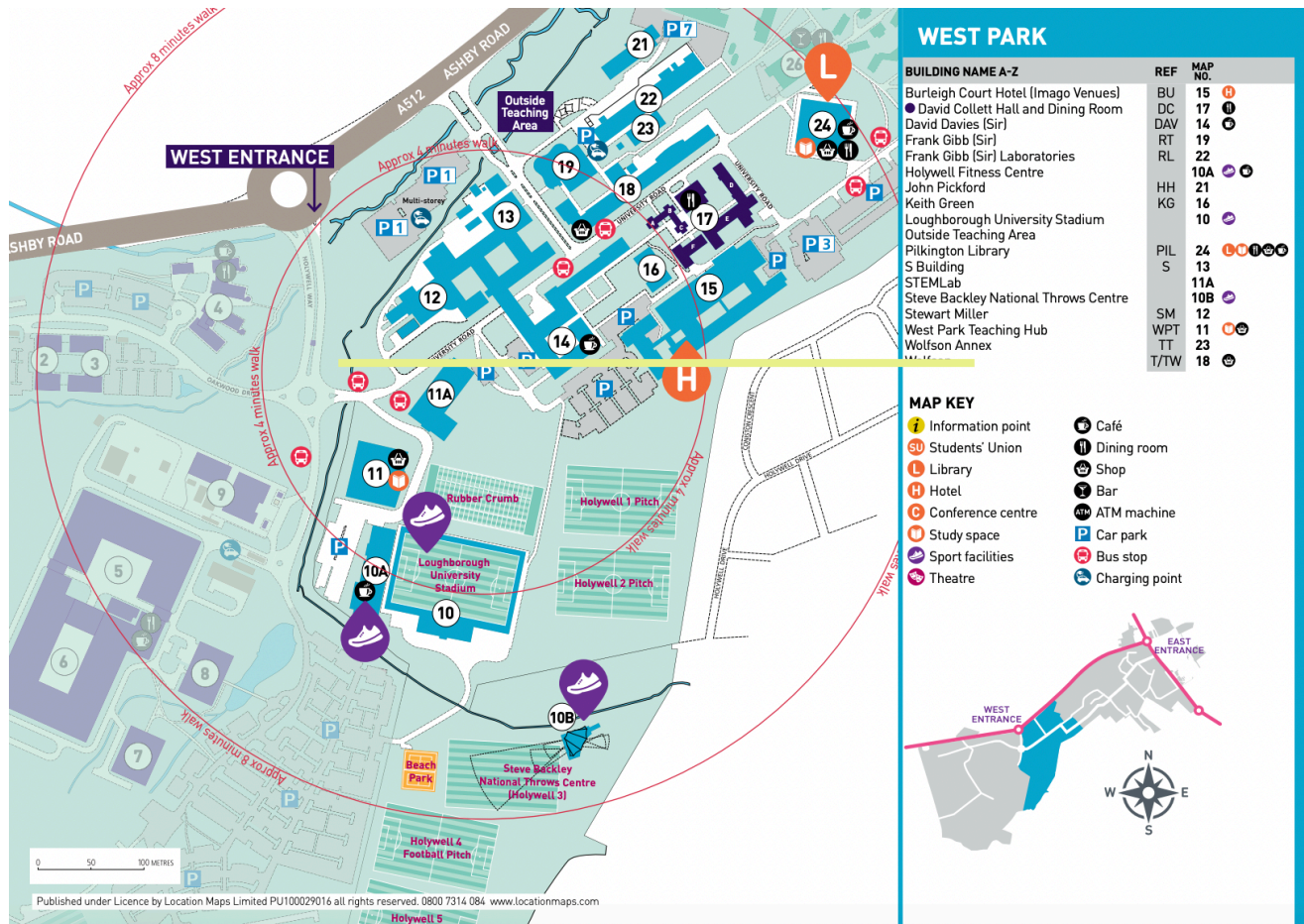
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# Venue Information

## 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



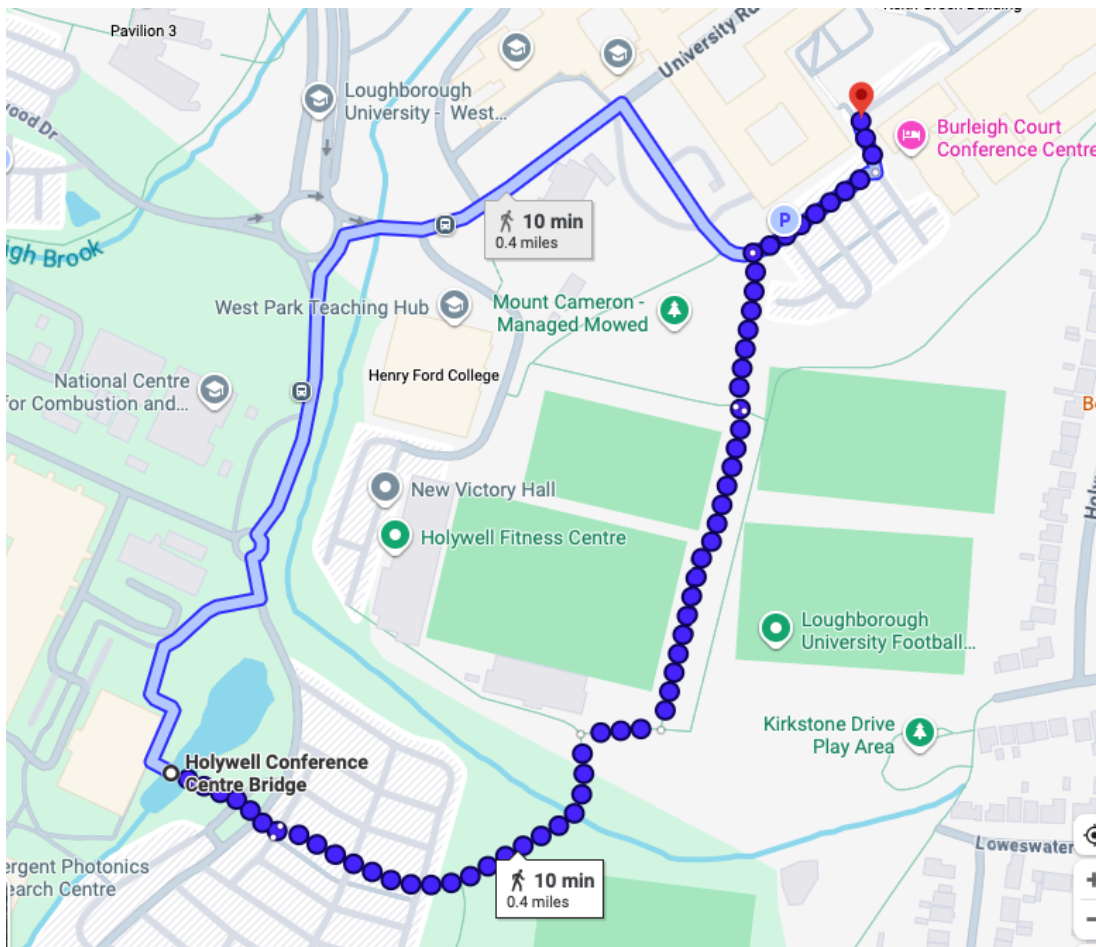
# Venue Information

## 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.

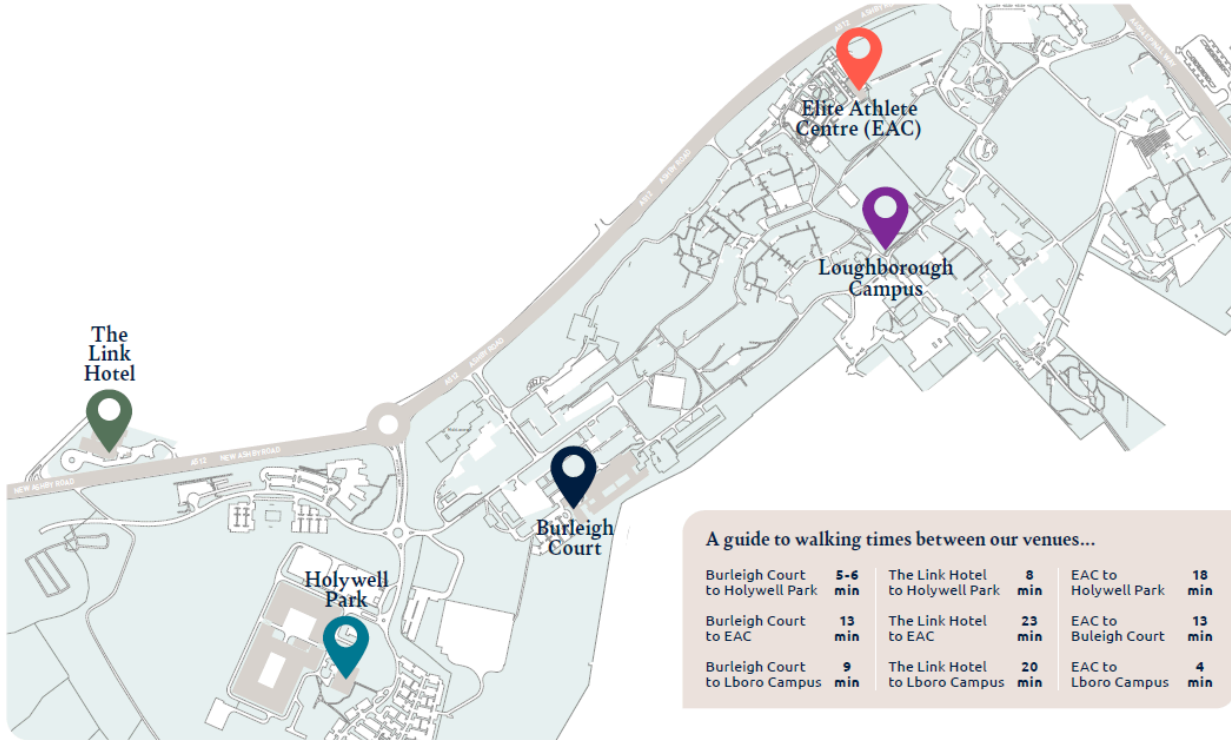
**Solid blue route:** If following the road, there is pavement the whole way. Turn left out of Holywell Conference Centre and continue along the road to the four-exit roundabout. Turn right onto University Road and continue until you see a building which bridges across the road. Turn right onto Penrose 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



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



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

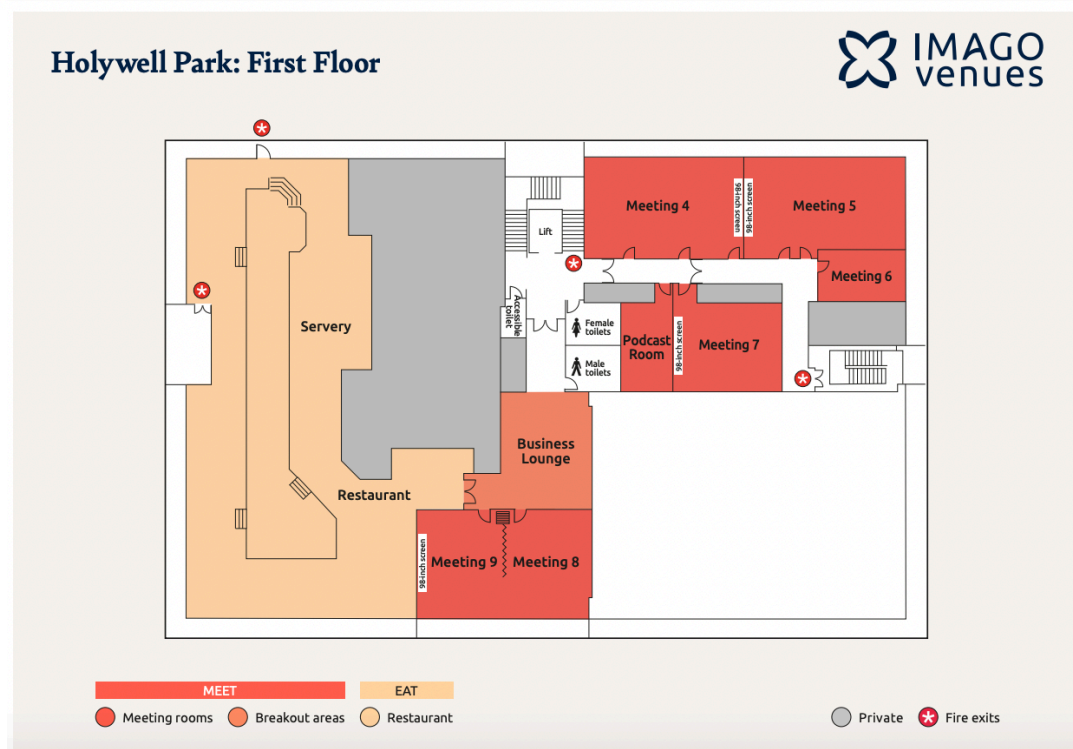
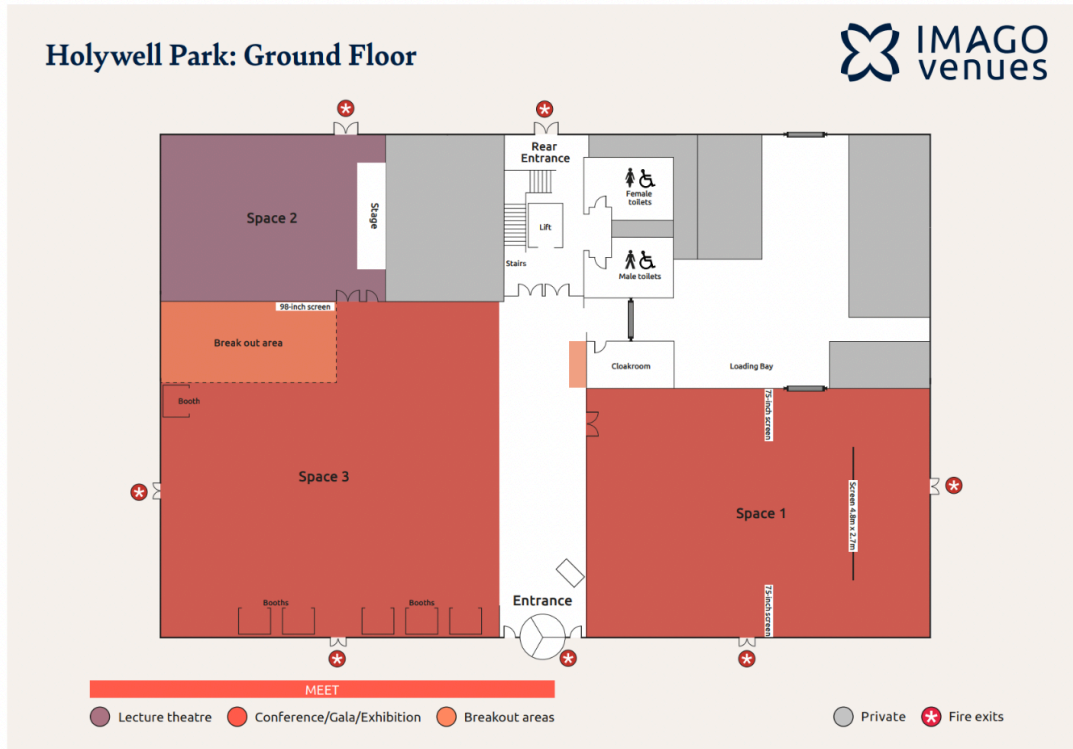


# Venue Information

## 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)



