Historical Modernisms
Symposium

Monday 12th – Tuesday 13th December 2016
Senate House

Organiser: Dr Angeliki Spiropoulou, IES-SAS/Peloponnese U
Administrator: Raluca Chereji, IES Events Officer
Administration:

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Further Information:

The School of Advanced Study is part of the central University of London. The School takes its responsibility to visitors with special needs very seriously and will endeavor to make reasonable adjustments to its facilities in order to accommodate the needs of such visitors. If you have a particular requirement, please feel free to discuss it confidentially with the Events Officer in advance of the event taking place.

Please look out for directional signs. We will be using the following rooms:

South Block:
- Ground floor: Room G34, Room G35
- First floor: Court Room, Jessel Room, Room 102, Room 103
- Second floor: Room 243, Room 246, Room 234

North Block (IHR):
- Lower ground floor: Wolfson Room II
- Third floor: Pollard Seminar Room N301, Seminar Room N304

Toilets are located off Staircase 1 on the 1st floor and basement, and in the foyer of floors two and three.

Wifi is available throughout the building. The password changes each day and can be obtained from the main reception desk. Our network name is “UoL Conferences”. Alternatively please use Eduroam if you are enabled to do so.
Venue Information

All conference events are taking place in Senate House, Malet Street, London, WC1E 7HU.

The nearest tube stations are Goodge Street (Northern Line) and Russell Square (Piccadilly Line). Warren Street, Tottenham Court Road, Holborn, Euston, and Euston Square tube stations are also just a few minutes’ walk away. Euston, St. Pancras, and Kings Cross mainline stations are also within 10-15 minutes’ walk.
Short-form Programme

DAY 1:
Monday 12 December

09:30-10:00: Registration and welcome  Court Room
10:00-11:30: Roundtable discussion  Court Room
11:30-12:00: Refreshments  Jessel Room
12:00-13:30: Parallel sessions  Rooms 243 / 246 / 102
13:30-14:30: Lunch break (own arrangements)
14:30-16:00: Parallel sessions  Rooms 243 / 246 / 234
16:00-16:20: Refreshments  Jessel Room
16:20-18:00: Parallel sessions  Rooms G34 / 102 / 103
18:15-20:00: Keynote Lecture  Court Room
20:00  Conference dinner (optional)  Off-site

DAY 2:
Tuesday 13 December

09:00-09:20: Registration  Outside Court Room
09:20-11:00: Parallel sessions  Court Room / Wolfson Room II (IHR) / Pollard Room N301 (IHR) / Seminar Room N304 (IHR)
11:00-11:30: Refreshments  Jessel Room / IHR
11:30-13:00: Parallel sessions  Court Room / Wolfson Room II (IHR) / Pollard Room N301 (IHR) / Seminar Room N304 (IHR)
13:00-14:00: Lunch break (own arrangements)
14:00-16:00: Parallel sessions  Court Room / Wolfson Room II (IHR) / Pollard Room N301 (IHR) / Seminar Room N304 (IHR)
16:15-17:30: Plenary session- Closing Forum
17:30-18:30: Conference reception  Jessel Room
Long-form Programme

DAY 1: Monday 12 December

09:30-10:00: Registration and welcome  Court Room
10:00-11:30: Roundtable Discussion 1  Court Room

**Modernism in History: Magazines and Editions**
**Chair:** Vassiliki Kolocotroni, University of Glasgow
Hélène Aji, University of Paris-Ouest Nanterre
Scott McCracken, Queen Mary, University of London
Andrew Thacker, Nottingham-Trent University

11:30-12:00: Refreshments  Jessel Room
12:00-13:30 Parallel sessions A  Jessel Room

**Parallel session A1: Early and Belated Modernisms**  Room 102
**Chair:** Hélène Aji, University of Paris-Ouest Nanterre
Sanja Bahun, University of Essex
Angelos Evangelou, University of Kent

*Modernism inter imperia (Snapshots from the Balkans)*
*Belated Modernism, Peripheral Modernism, or no Modernism at all? The peculiar case of Greek-Cypriot Literature*
Charles Leavitt, University of Reading
‘The new and most vibrant European literature’: Italian Modernism in Context

**Parallel session A2: Modernism and War**  Room 243
**Chair:** Andrew Thacker, Nottingham-Trent University
Andrew Frayn, Edinburgh Napier University

*‘The Right to Live’: D.H. Lawrence, Max Plowman, and the First World War*
*Monsters, Machines and Maternity: Avant-Garde Women’s Responses to the Great War*
Tara Thomson, Edinburgh Napier University

*‘I am a camera’: The Politicization of Aesthetics in Christopher Isherwood’s ‘Goodbye to Berlin’*
**Parallel session A3: Transnational temporalities of modernism I**  
**Room 246**

**Chair:** Christos Hadjiyiannis, University of Oxford/University of Cyprus  
Levente T. Szabó, Babes-Bolyai University, Romania  

*Hybrid modernisms in the first international journal of comparative literary studies*  
Natalia Ciofu, University of Essex  

*Hybrid Modernism in ‘Ciuleandra’ by L. Rebreanu*  
Kaitlin Staudt, University of Oxford  

*(In)Visible Beauty Queens: Turkish Literary Modernism and the Kemalist New Woman*

13:30-14:30: Lunch break (own arrangements)  
14:30-16:00: Parallel sessions B

**Parallel session B1: Intermedial Histories**  
**Room 243**

**Chair:** Andrew Roberts, University of Dundee  
Anthony Paraskeva, University of Roehampton  

*Beckett and Second Wave Modernist Cinema*  
Megan Girdwood, University of York  

*‘Must I reverse the cinematograph?’: Reconsidering Yeats and Cinema*  
Yuexi Liu, Durham University  

*Exterior Modernism: Talk Fiction and the Talkies*

**Parallel session B2: The Collective and the Impersonal**  
**Room 246**

**Chair:** Anne-Marie di Biasio, Catholic University of Paris  
Sabrina Rahman, University of Exeter  

*Making Modernism Social: Josef Frank and the Fabric of Everyday Life*  
Martina Ciceri, University of Rome I-Sapienza  

*Alternative Modernisms? Ford Madox Ford, Russian London and the Lure for the Collective*  
Patricia McManus, University of Brighton  

*Reluctant Modernisms or Anti-Modernisms: Impersonality and the Inter-War novel*

**Parallel session B3: Questions of Modernisation**  
**Room 234**

**Chair:** Lauren S. Weingarden, Florida State University  
Anna Vyazemtseva, University of Insubria/Institute for History and the Theory of Architecture and Urbanism, Moscow  

*Russian Architects under Fascism: Neoclassical Devotion and Conservative Revolution*  
Paulo Ribeiro Baptista, National Museum of Theatre and Dance, Portugal  

*Unveiling new dimensions of Portuguese modernism: António Soares’s work between stage and painting*  
Marta Edling, Södertörn University  

*“Art for All”? National vs. International in the Swedish Field of Fine Art*

16:00-16:20: Refreshments  
**Jessel Room**
16:20-18:00  Parallel sessions C

Parallel session C1: Virginia Woolf and History  Room G34

Chair: Laura Marcus, University of Oxford
Anne Besnault-Levita, University of Rouen
Virginia Woolf and “historians’ histories”: a renewed and modern dialogue with past and present historiography
Petar Fenda, University of Banja Luka, Bosnia and Herzegovina
History and (Non-)Canonicity of Virginia Woolf’s Mrs Dalloway
Patricia Novillo-Corvalán, University of Kent
Historicising Virginia Woolf’s The Voyage Out: Argentina, Modernity, and the Meat Trade
Diana Wallace, University of South Wales
Modernism and Historical Fictions: Virginia Woolf and Walter Scott

Parallel session C2: Formalism and Historical Modernism  Room 102

Chair: Bernard Vere, Sotheby’s Institute of Art, London
Jessamine Batario, The University of Texas at Austin
“Breaking and Making History”: Clement Greenberg’s Byzantine Modernism
Rahma Khazam, Independent scholar, Paris
Clement Greenberg’s Modernism: From the Ahistorical to the Postcontemporary
Eugene Brennan, University of Paris 3 – Sorbonne Nouvelle
Theoretical Violence and Historical Contingency: Rosalind Krauss’s Rereading of Modernism via George Bataille

Parallel session C3: Art, Architecture, History  Room 103

Chair: Leonie Beiersdort, German National Museum, Nuremberg
Susanne Bauer, The London Consortium
Whiteness as the Default Materiality of Modern Architecture
Marianna Cardoso, University of Strasbourg
Architectural Histories in the Brazilian High Modernism
Sebastian Schmidt, MIT/Harvard University
Trauma and Globalization in post-WWII Urban History
Lauren S. Weingarden, Florida State University
Brazil’s Inhotim: Modernist Paradise and/or Political Mediation

18:15-20:00  Keynote Lecture  Court Room

Jean-Michel Rabaté, University of Pennsylvania
How modernism became our classicism: From Mallarmé to Kafka

20:00  Conference dinner (optional)  Off-site location
DAY 2:  Tuesday 13 December

09:00-09:20:  Registration  
Outside Court Room
09:20-11:00:  Parallel sessions D

Parallel session D1: James Joyce in History  
Chair: Jean-Michel Rabaté, University of Pennsylvania  
Clare Hutton, University of Loughborough  
Post Serial Ulyssean Revision  
Ian Hays, artist and writer  
Joyce and Duchamp: The Everyday and the Historic  
Luca Crispi, University College Dublin- James Joyce Research Centre  
Ulysses in 1917

Parallel session D2: Historicising the Avant-Garde I  
Wolfson Room II (IHR)  
Chair: Nathaniel Davis, University of Pennsylvania/ Université Paris Lumières  
Bernard Vere, Sotheby’s Institute of Art, London  
More than a ‘Bad Bird’: Vorticism and the aesthetics of flight  
Marie Collier, The Courtauld Institute of Art  
Looking Forward to the Past: Photomontage and the Moscow Metro  
Alexandra Trott, Oxford Brookes University  
‘A Lion in the Skin of an Ass’: Fumist Paris and the Birth of Anti-Art

Parallel session D3: Modernism and Historical Events  
Pollard Room N301 (IHR)  
Chair: Clare Hutton, University of Loughborough  
Corey Gibson, University of Groningen  
Extremism in Poiesis and Praxis:  
Hugh MacDiarmid, Malcolm, and Barry Goldwater, Oxford 1964  
Benjamin Kohlmann, University of Freiburg  
Proletarian Modernism  
Rebecca Varley-Winter, University of Oxford  
‘Whatever happens, some day it will look beautiful’: Hope Mirrlees’ historical kitsch

Parallel session D4: Time and Genre  
Seminar Room N304 (IHR)  
Chair: Anne Besnault-Levita, University of Rouen  
Sophie Oliver, Royal Holloway, University of London  
Thinking through Fashion: Female Modernists and Their Philosophies of time  
Beryl Pong, University of Sheffield  
Semicolonialism and the Modernist Short Story  
Sofya Postnikova, University of Groningen  
Making New (Art) History Old: Non-art of Medieval Byzantium and Minimalism
11:00-11:30: Refreshments
11:30-13:00: Parallel sessions E

Parallel session E1: Everyday Experiences of Modernity
Chair: Christina Britzolakis, University of Warwick
Anna Snaith, King’s College- University of London
Listening in to the Past: Interwar Modernism and the Cultural Politics of Noise
Laura Lovejoy, University College Dublin
Beckett and the Interwar Cult of the Domestic
Emily Ridge, The Education University of Hong Kong
Close Reading Historical Paraphernalia: Reflections on a Postcard from Salvador Dali to Stefan Zweig, Circa 1938.

Parallel session E2: Theory, History, Modernism
Chair: Sanja Bahun, University of Essex
Katharina Donn, University of Augsburg
A Politics of Form? The ‘Thought-Image’ as practice of Resistance
Bogdan-Felix Nita, Academy of Fine Arts, Vienna
The Artists and their Art: Post-Colonial Interpretation of DADA and Lettristes
David Ashford, City University London
The Mechanical Turk: Enduring Misapprehensions Concerning A.I.

Parallel session E3: Historicising the Avant-Garde II
Chair: Alexandra Trott, Oxford Brookes University
Leonie Beiersdort, German National Museum, Nuremberg
Scraping the Political Palimpsest: Expressionism Re-historicised
Nathaniel Davis, University of Pennsylvania/ Université Paris Lumières
The Language Crisis of the German Postwar Avant-Garde
Rachel Silveri, Columbia University
Surrealism and the History of Bureaucracy

Parallel session E4: Translational Temporalities of Modernism II
Chair: Marta Edling, Södertörn University
Jyrki Nummi, University of Helsinki
When was the Finnish Modernism of the 1950s?: Re-Timing of a Historical Period in Relation to Centre/Periphery Dynamics
Erika Laamanen, University of Helsinki
Lauri Viita’s ‘Kesäyö’: An Eyewitness View on Finnish Modernism of the 1950s
Matias Koriseva, University of Helsinki
A taxi ride turns into a modernist manifesto in in Veijo Meri’s novel ‘Woman Drawn in the Mirror’

13:00-14:00: Lunch (own arrangements)
14:00-16:00: Parallel sessions F

**Parallel session F1: Virginia Woolf and Echoes of the Past**

**Chair:** Anna Snaith, King’s College -University of London
Catherine Lanone, University of Paris 3 – Sorbonne Nouvelle
*The affect of reading: Woolf’s displacement of past, present and future*
Anne-Marie di Biasio, Catholic University of Paris
*Working through the darkness of memory: Benjamin/Freud/Woolf/Marichalar*
Amy Bromley, University of Glasgow
*Sketching the Past in Virginia Woolf’s Monday or Tuesday*
Elsa Högberg, Uppsala University
*Intimacy and Prehistory in Virginia Woolf’s Late Work*

**Parallel session F2: Poetry and History**

**Chair:** Benjamin Kohlmann, University of Freiburg
Andrew Roberts, University of Dundee
*The Poem as Machine in Late Modernism*
Stephen Ross, Concordia University, Montreal
*‘No way where we were was there’: Modernist Impersonality and Black Diaspora Poetics*
Matthew Rumbold, University of Warwick
*‘Transmemberment’ of Epic Song: Hart Crane’s The Bridge and sublime history*
Daniel Katz, University of Warwick
*How to Explain a Few Things: Yeats, Neruda and Political Poetry*

**Parallel session F3: Modernist Contemporaneity and the Premodern**

**Chair:** Suzanne Hobson, Queen Mary-University of London
Julie Chevaux, University of Paris 3 – Sorbonne Nouvelle
*‘The poet is always our contemporary’: the Bloomsbury Group, history and authority*
Siriol McAvoy, Cardiff University
*‘And there you stand at the centre of all ages: middle beginning or end’: Virginia Woolf’s Radical Medievalism*
Isabel Seliger, Independent scholar, Berlin
*Auguste Rodin’s Text ‘La Danse de Civa’ (1913/1921): Between Romantic Orientalism, Modernist Literature, and Universal Art*
Michael D’Arcy, St. Francis Xavier University, Canada
*Contemporizing Everything: Late Modernist Narrative and the Problem of the Present*
Parallel session F4: Historical Approaches to High Modernism  Room N304 (IHR)

Chair: Anthony Paraskeva, University of Roehampton
David Shackleton, University of Oxford

D.H. Lawrence, Time Ecology and Anthropocene Modernism
Dominic Dean, University of Warwick

Dangerously Heroic Times: Conrad’s Modernism and Ours in Lord Jim
Nanette O’Brien, University of Oxford

The ‘Real Epicureanism’: Late Modernism and Ford Madox Ford’s Valedictory Cookery Writing
Chris Hadjiyiannis, University of Oxford/University of Cyprus

Moving through History: Modernist Diremptions

16:15-17:30  Concluding Panel

Modernist and Avant-Garde Historiographies  Court Room

Chair: Angeliki Spiropoulou, IES-SAS/Peloponnese University

Laura Marcus, University of Oxford
Sascha Bru, University of Leuven

Discussion

17:30  Closing of the conference  Court Room
Rick Rylance, IES Director

Wine reception  Jessel Room