



**THE
SENSES
OF
MODERNITY**

A Conference in Honor of David Spurr

Thursday 5 June 2014, 9:30am - Société de Lecture, 11 Grand Rue, Geneva
Friday 6 June 2014, 9:00am - Uni-Bastions, Room B111, University of Geneva

LAUDATIO

Professor David Spurr joined the English department at the University of Geneva in 2002, after having taught at the University of Illinois in Chicago and the University of Neuchâtel. During his twelve years in Geneva, he has taught lectures and seminars on a wide variety of authors and subjects to the students of English and comparative literature. With him, they were offered the opportunity to embark on a journey through modern poetry, from William Blake to John Ashbery, including, among others, William Wordsworth, Lord Byron, Walt Whitman, Emily Dickinson, W.B. Yeats, Robert Frost, Wallace Stevens, Ezra Pound and T.S. Eliot. Prose fiction also played an important part in his teaching, and the titles of his classes reveal an even wider range: Giacomo Casanova, Marquis de Sade, Jane Austen, Edgar Allan Poe, Lewis Carroll, Charles Dickens, Joseph Conrad, Marcel Proust, James Joyce, Virginia Woolf, Franz Kafka, Louis-Ferdinand Céline, Elizabeth Bowen, Samuel Beckett, J.G. Ballard, John Banville and many more. But if one element was to characterize David Spurr's teaching, it would be the ways in which he encouraged the reading of modern literature in relation to other dimensions of modernity: urban space, visual arts, architecture, history, and the sacred.

David Spurr's students have always benefited directly from the breadth of his research interests and activities. After the publication of his PhD thesis, *Conflicts in Consciousness, T.S. Eliot's Poetry and Criticism* (University of Illinois Press, 1984), David Spurr embarked on a career-long project to read modern literature in the context of the larger field of modernity, in relation to other arts, phenomena, and institutions. His second book, *The Rhetoric of Empire, Colonial Discourse in Journalism, Travel Writing, and Imperial Administration* (Duke University Press, 1993), was partly informed by his experience as a correspondent for an international news agency in Paris and Yugoslavia. Drawing on a large corpus of texts in order to analyse the language of colonial and postcolonial discourses, it reveals a set of shared rhetorical strategies central to Western thinking about the non-Western world. Twenty years after its first publication, the book is still in demand and has been recently translated into Spanish: *La Retórica del Imperio: El discurso colonial en periodismo, escritura de viajes y administración imperial* (Ediciones Universidad Alberto Hurtado, 2013). From this interest in the link between the conditions of modernity and different forms of discourse and rhetoric, the transition to the work of James Joyce was almost inevitable. David Spurr's third book, *Joyce and the Scene of Modernity* (University Press of Florida, 2002), brings together some of the influential essays in which he proposes readings that situate Joyce in relation to other authors, such as Proust, Eliot, or Mallarmé, as well as to other modern phenomena: colonization, urban spaces, and the anthropology of Lévy-Bruhl. This book was named "Outstanding Academic Title" by *Choice*, a publication of the American Library Association. David Spurr's most recent monograph, *Architecture and Modern Literature* (University of Michigan Press, 2012), reads literature and architecture as intersecting reflections of the modern condition. A fitting recognition to the importance of his contribution to literary studies, in 2012 this latest book was awarded the prestigious Aldo and Jeanne Scaglione Prize for Comparative Literary Studies by the Modern Language Association of America (MLA).

The Senses of Modernity: *A Conference in Honor of Professor David Spurr*

This conference addresses two closely related questions. The first concerns the relation between literature and the other arts. One can ask whether since the beginning of the modern era, the arts have followed a general historical movement toward fragmentation, growing increasingly apart from each other as each evolves its own forms according to the materials specific to it. Or, on the contrary, can we trace within the history of modern art a progressive disappearance of the barriers between the arts, as well as of the distinction between what is called art and what is not? The second question considers modern art in general, including literature, and asks what is the nature of its relation to the conditions of modernity. Already central to the Frankfurt School, this question continues to haunt literary and aesthetic theory today, such that modern art is seen as being everything from a sublimated object of consumerism to a form of heroic resistance to the forces of capital.

With such questions in mind, we propose a conference on “The Senses of Modernity,” where “senses” may be understood either as modes of perception or of understanding: how are the conditions of modernity experienced, how are they understood in the art and literature of the modern period, early or late? Participants will reflect on the question of the relation between literature, other art forms, and modernity.

Thursday 5 June 2014 at the Société de lecture
11, Grand Rue, 1204 Geneva

- 9.30 Registration
- 10.00 Welcome
Nicolas Zufferey, Doyen, Faculté des lettres,
Université de Genève
- 10.15-11.15 “The Concept of Modernism: Does It (Still) Make Sense?”
Ástráður Eysteinnsson, University of Iceland
CHAIR: Deborah Madsen
- 11.15 *Pause*
- 11.45-12.45 “Scriptural survival: Pictorial transformations toward
the literature of the modern”
Allen Reddick, Universität Zürich
CHAIR: Elizabeth Kukorelly
- 12.45 *Lunch*
- 14.15-15.15 “Joyce and the Scene that Spurred Modernism”
Valérie Bénéjam, Université de Nantes
CHAIR: Martin Leer
- 15.15 *Pause*
- 15.45-16.45 “Du cyberspace littéraire au *blob* architectural:
fantasmer l’habiter à l’ère digitale”
Emmanuel Rubio, Université de Paris
CHAIR: Oran McKenzie
- 16.45-17.15 “L’idée de nouveauté dans la peinture britannique
du xviii^e siècle”
Jan Blanc, Université de Genève
CHAIR: Audrey Cerfon
- 19.30 *CONFERENCE DINNER*

Friday 6 June 2014 at Uni-Bastions

Room B111, University of Geneva

- 9.00-10.00 “The Arts and Urban Modernity in the Eighteenth Century:
The Case of William Hogarth”
Christoph Heyl, Universität Duisberg-Essen
CHAIR: Lukas Erne
- 10.00-11.00 “Aldo Rossi: Tradition and Modern Movement”
Patrizia Lombardo, Université de Genève
- ““Waiting for the Barbarians’: Observations on a
Modernist Theme and Its Conceptual History”
Markus Winkler, Université de Genève
CHAIR: Lucy Perry
- 11.00 *Pause*
- 11.30-12.30 “Allegories of Media Change: From Film to Television”
Mario Klarer, Universität Innsbruck
CHAIR: Valerie Fehlbaum
- 12.30 *Lunch*
- 14.00-15.00 “She was in a world of hotels and gaols’:
Women Novelists and the Spaces of Irish Modernism in 1932”
Anne Fogarty, University College Dublin
CHAIR: Sangam MacDuff
- 15.00 *Pause*
- 15.30-16.30 “Senselessnesses: The Modernities of War
and *Finnegans Wake*”
Finn Fordham, Royal Holloway, University of London
CHAIR: Anna Iatsenko
- 16.30-17.00 “Comment ça? Les choses parlent?”
Hans-Christoph Askani, Université de Genève
CHAIR: Deborah Madsen
- 17.00 Closing Remarks: David Spurr, Université de Genève
- 18.00 *APERITIF*

ABSTRACTS

Comment ça? Les choses parlent?

Hans-Christoph Askani, Université de Genève

Qu'à travers un tel objet – son goût, son odeur, le reflet de lumière sur lui... – un souvenir soit réveillé qui « à moitié » vient *de* nous et « à moitié » à nous, chaque lecteur de « A la recherche du temps perdu » l'aura compris et, d'une certaine manière, re-produit dans ses propres expériences.

Le livre de Proust ne se contente cependant pas de décrire de tels souvenirs et d'analyser leur apparition, il ne se contente pas non plus de provoquer l'étonnement du lecteur qui y reconnaît sa propre vie. Il le conduit – et un des enjeux du roman réside en ceci – vers une rencontre de la plus grande particularité : celle des mots et des choses, des choses et des mots.

Joyce and the Scene that Spurred Modernism

Valérie Bénéjam, Université de Nantes

In spite of the traditionally diagnosed opposition between modernism and theatre, this paper will argue that Joyce's specific modernism stems from a recuperation of theatricality in his fiction writing. The Dublin theatrical scene at the turn of the century will be evoked, together with Joyce's distrust of, on the one hand, the commercial, institutionalised theatre exported from London and, on the other, the Irish Revival's Theatre and its catering to the conservative, prudish tastes of its audience. Joyce's response was a double—geographical and generic—exile, whereby he would eventually write from the Continent and outside the dramatic genre. In the process, however, he retained dramatic and theatrical techniques. The very first step of this recycling of a whole genre can be observed with the epiphanies, the short texts with which the young Joyce experimented while still living in Dublin. The second part of this talk will analyse this form, focusing particularly on the dramatic epiphanies, but also on the few occurrences of dialogue inserted within the narrative epiphanies. The fragmentary scenes that Joyce thus created ended up reversing the theatrical equation and putting the audience itself on stage.

L'idée de nouveauté dans la peinture britannique du xviii^e siècle

Jan Blanc, Université de Genève

« Novelty is said to be one of the causes of beauty. That novelty is a very sufficient reason why we should admire, is not denied ; but because it is uncommon, it is therefore beautiful ? ». Cette question, posée par sir Joshua Reynolds dans la troisième et dernière de ses lettres publiées dans *l'Idler* (10 novembre 1759) de Samuel Johnson, résume assez bien l'ambiguïté des rapports que les peintres britanniques du xviii^e ont entretenu avec la notion de nouveauté (*novelty*). Nécessaire pour les uns, au nom du renouvellement nécessaire des arts mais aussi de l'établissement d'une École britannique véritable, la nouveauté peut apparaître, pour d'autres, comme un danger, qui soumet les arts à une mode éphémère, aussi vite acceptée que repoussée. Au cœur des débats de la nouveauté, tant théoriques que pratiques, se joue, au fond, la question de la modernité, qui devient, au milieu du xviii^e siècle, l'un des enjeux de la vie culturelle et intellectuelle de la Grande-Bretagne.

The Concept of Modernism: Does It (Still) Make Sense?

Ástráður Eysteinnsson, University of Iceland

There are those who feel that modernism is securely stowed away in the past. According to some recent studies, signs of its demise were apparent already in the 1920s, a decade which others see as the heyday of modernism. With the urge to study modernism on a global scale, comes a need to stretch its diachronic boundaries. The field of modernist studies has recently enjoyed resurgence, partly, perhaps largely, fuelled by a broadening-out of the concept to the point of a deep (or flat) crisis – but also by new possibilities of reopening modernism up to the present. This paper will seek to inquire into the conceptual and historical value and crisis of modernism(s), glancing at recent trends in modernist studies. The emphasis will be on literary modernism and narrative – but the narrative crisis extends to the other arts and perhaps to the whole question of the fate of modernist aesthetics facing global modernity. If this does not make us dizzy, it is because the global tends to live in close proximity to the periphery. And that is where this paper is coming from.

‘She was in a world of hotels and gaols’:

Women Novelists and the Spaces of Irish Modernism in 1932

Anne Fogarty, University College Dublin

Traditional notions of modernism tend to hinge on concepts of absolute beginnings and of subsequent dramatic breakages. Irish modernism appears to be atypical even if conceived of in this manner or in the pluralist terms postulated by the new modernist studies, as it at once begins too soon in the 1890s and continues in several belated and discontinuous waves. Yet, however it is construed, overviews of Irish modernism have tended to discount the work of women writers and to be resolutely male-centred.

This paper argues that an historicised account of Irish modernism is particularly necessary in order to consider the achievement of the women artists who contributed to this movement. Rather than focusing on a dramatic literary historical peak such as 1922, it will consider how a juxtaposition of the works produced in 1932, amongst them James Joyce’s *Work in Progress* and Samuel Beckett’s *Dream of Fair to Middling Women*, might enable a more differentiated and broader view of the literary productions that came after modernism and yet follow in its wake. This is a year of fitful continuities, aborted beginnings and moments of contestation rather than of triumphant artistic births or radical up-turnings.

In concentrating on four novels published in 1932, Pamela Hinkson’s *The Ladies’ Road* (1932), Elizabeth Bowen’s *To the North* (1932), and Kathleen Coyle’s *A Flock of Birds* (1930), and *The French Husband* (1932), this paper sets out to inspect the contours of an Irish female modernism and to consider how it carries forward but also renegotiates the unstable precepts and formal achievements of the revolutionary art forms of the 1920s. Coyle’s *A Flock of Birds* will be considered in conjunction with her populist romance *The French Husband* with a view to detailing the broken trajectory of a female modernist who moved between literary and popular modes.

An examination of these fictions reveals a conjoint concern with travel and movement and with the crisis-ridden remapping of private and public domains and of domestic and intimate spaces in the twentieth century. Drawing on Seyla Benhabib’s suggestive re-conceptualisation of Hannah Arendt’s advocacy of the private as a defence against the problem of worldlessness in the modern era and on Eileen Gray’s articulation of the necessity [cont. on next page]

for secret zones and screened spaces in the modernist houses that she created, especially her masterly E1027 in the South of France, the symbolic import of private and domestic spaces and of the new public roles taken on by women in these novels will be scrutinised. It will be proposed that these novels continue the radical enterprise of modernism by fusing popular and literary genres. Even as they embrace the restlessness of modernity, however, the heroines in these works are beset and frequently undone by the breakdown of divisions between the private and the public and by their desires which challenge gender roles and sexual proprieties.

Senselessness: The Modernities of War and *Finnegans Wake*

Finn Fordham, Royal Holloway, University of London

In this paper I will investigate the early reception of *Finnegans Wake* against the backdrop of impending war in Europe. The environment constitutes a kind - or a symptom - of modernity, one of extreme instrumentalist rationality but also disinformation under the sign of information. Such an environment was by necessity largely hostile or indifferent to Joyce's project. The centre of attention crossed the Atlantic to the States where a 'mythic' strand was emphasised; European interpretations had to be deferred. Joyce's project has since, perhaps as a result of this deferral, been read as emblematic of an alternative modernity, one that contains the future within it, or one which is awaiting in the future. As well as the politics of reception in war, I will examine how these two modernities were already encoded within *Finnegans Wake*, and how they relate to different forms of senselessness: senseless rationality and senseless language.

The Arts and Urban Modernity in the Eighteenth Century: The Case of William Hogarth

Christoph Heyl, Universität Duisburg-Essen

William Hogarth was an artist who worked under the specific conditions of urban modernity prevailing in eighteenth-century London. Some of these conditions (such as the rise of the private sphere and the concomitant rise of urban anonymity) profoundly affected the arts of the period. Hogarth was an artist who regarded himself as an author, he regarded his visual narratives as artefacts that shared many of their characteristics with literature. The case of William Hogarth therefore gives us an ideal opportunity to follow and discuss closely related developments in both the visual arts and in literature emerging in a metropolitan environment. Hogarth's pictorial narratives suggest a growing coherence among the arts rather than a process of fragmentation.

Allegories of Media Change: From Film to Television

Mario Klarer, Universität Innsbruck

The advent of a new medium always entails allegorizations of older media constituents in order to conceptualize and fashion the newly introduced or novel medium. This starts, for example, in modernism when the newly introduced medium of film takes recourse to the older "arts" in order to self-reflexively conceptualize and define itself. The same is true in the 1950s with the introduction of television. Again the new medium is allegorized through a closer examination of the constituents of the older medium, in this case film. Similar phenomena occur whenever paradigmatic changes in the media landscape take place. This includes the introduction of video in the 1980s, the digital turn in the 1990s and, towards the end of the millennium, changes in broadcasting and dissemination practices of traditional television. This paper examines select instances of these media switches with regard to their modes of allegorizing.

Aldo Rossi: Tradition and Modern Movement

Patrizia Lombardo, Université de Genève

What is the sense of modernity in architecture? Is it to cancel the past? To forget it as if there were no memory? Or is it to find the fundamental traces of the indissoluble link between human beings and time? Not unlike Baudelaire, the architect Aldo Rossi is modern and anti-modern at the same time. His attraction to the purism of forms (see the simple geometry of the Segrate Monument, 1965; the Olona School 1972-1976) derives from the rationalist element of modern architecture. But he bitterly regretted what he considered the major damage of the Modern Movement: the loss or destruction of people's collective memory. In any event, his attraction for pure and geometrical forms was always combined with his fascination with transformations and repetitions. The logic of formal metamorphosis opposes that of functionalism. Rossi has always attacked functionalist architecture and believed that forms persist while uses change in time: no form is doomed forever to the same function, since people always interact with their environment and transform space according to their image. Rossi's theory and practice recommended the continuous contextualization of buildings within the urban setting and the respect of local traditions.

Scriptural survival: Pictorial transformations toward the literature of the modern

Allen Reddick, Universität Zürich

Taking iconic episodes from the Gospels, particularly scenes of encounters of Jesus with others after the resurrection, this paper will trace the representations of these scenes in painting and sculpture as compressed and transformed narrative, then follow their reentry into writing, this time as secular literature, in the form of theme, emotion, gesture, and rhetoric. Artists from the middle ages to modernity have depicted these famous moments—among many others, the *noli me tangere* encounter with Mary Magdalene, the doubting of Thomas, the journey to and supper at Emmaus—with regularity, embedding them in the visual cultural imagination. These depictions effectively interpret or transform the story and its system of signs. This alteration makes possible the further transformation of the image and story back into secular literature. While the actual topical story from scripture is frequently elided or evaded, perhaps existing only as trace, other aspects of the representation are transferred into literary contexts. If we think of the modern age as a time when scriptural truth is challenged and the very texts are less central to the cultures in which they live, aspects of the scriptural stories, as channeled through painting, may be traced in other forms in the preoccupations, the gestures, the rhetoric of literature in the early-modern and modern epochs.

[cont. on next page]

Du cyberspace littéraire au *blob* architectural: fantasmer l'habiter à l'ère digitale

Emmanuel Rubio, Université de Paris

Imaginer l'espace à l'ère de l'électronique : le bouleversement apporté en la matière, au milieu des années quatre-vingts, par *Neuromancer*, de William Gibson, est bien connu. La promotion du « cyberspace » comme d'un espace second, mi-hallucinogène, mi-cartographique, répondait assurément aux développements accélérés du réseau mondial et la référence au romancier cyberpunk devint rapidement un passage obligé des sciences sociales, de la géographie à la critique architecturale. Ces références savantes négligent pourtant habituellement trois points décisifs. 1. Structurellement, les descriptions de l'espace nouveau les plus reprises ne s'éloignent pas fondamentalement de celles qui s'élaborent progressivement autour de la ville électronique depuis les années soixante au moins (Archizoom, Pynchon, Godard...). 2. Narrativement, ces descriptions s'inscrivent entre d'autres types d'espace, impliqués dans un réseau de significations largement déterminé, jusqu'à l'exploration finale de la « Villa Lumierrante » (« Villa Straylight »). 3. Historiquement, c'est de ce dernier type d'espace, bien différent du premier, dont l'architecture de l'ère digitale et des logiciels de Conception Assistée par Ordinateur (Lynn, Oosterhuis), une dizaine d'années plus tard, se rapprochera le plus. De telle sorte qu'à vouloir penser l'alliance entre architecture et littérature autour des nouveaux espaces électroniques, on ne pourra négliger une certaine économie narrative, fantasmatique... pas plus que ses implications dans la redéfinition physique, par l'architecture, des espaces sociaux.

'Waiting for the Barbarians':

Observations on a Modernist Theme and Its Conceptual History

Markus Winkler, Université de Genève

Ever since *bárbaros* acquired its ethnocentric meaning in the fifth century BC, this Greek noun and adjective and its derivatives in Latin and in the modern European languages have functioned as an "asymmetric counterconcept" (R. Koselleck): Discriminating against the alien others to whom the concept is applied, it functions to deny the reciprocity of mutual recognition. This function may occasionally be reversed in times of social crisis, during which barbarism is valued as a positive force capable of overcoming or renewing decadent civilisations. A case in point is the positive re-signification of barbarism in modernist movements such as Futurism, Dadaism and Surrealism. This semantic reversal however does not affect the fundamental structure of asymmetric opposition which has contributed to barbarism's status as a founding concept of European and Western identity. Yet there is no comprehensive history of the concept. In particular, its modern history from the 18th century to the present lacks systematic analysis. In concentrating on this period, the research project on which the present paper is based aims to overcome the shortcomings of traditional conceptual history and history of ideas by including fictional literature as well as non-literary media such as the visual arts, film and music, and intermediate forms such as the opera and modern mass media. In my paper, some variations on the modernist theme of 'waiting for the barbarians' will illustrate this comparative approach.

SPEAKER BIOGRAPHIES

Hans-Christoph Askani is Professor of Systematic Theology at the University of Geneva. He is vice president of the editorial board of *Positions luthériennes*, a member of the editorial board of *Theological and Religious Studies*, a member of the “Wissenschaftliche Gesellschaft für Theologie,” a board member of the International Society Franz Rosenzweig, and a member of the “Groupe des Dombes.” His research areas are: relations between Judaism and Christianity, connections between theology and philosophy, theological anthropology, ecumenical theology, and relations between theology and literature. His recent publications include: “Al-térîté,” *Dictionnaire encyclopédique d'éthique chrétienne* (2013), “Spiritualité(s),” *Dictionnaire encyclopédique d'éthique chrétienne* (2013), “Zeugnis ohne Ende? Zur Konfiguration von Gabe, Zeugnis und Stil,” H. Assel, S. Beyerle & C. Böttrich, eds. *Beyond Biblical Theologies* (2012), “Quelques réflexions théologiques en écho à la ‘déconstruction du christianisme,’” H.-Ch. Askani, C. Mendoza, D. Müller, D. Andronicos, eds. *Où est la vérité? La théologie aux défis de la Radical Orthodoxy et de la déconstruction* (2012), and “Comment le canon nous advient. Essai sur le concept de texte, de canon et de texte sacré,” ETR (2012).

Valérie Bénéjam is maître de conférences in the Department of English at the University of Nantes (Faculté des Langues et des Cultures Étrangères). Her research areas are Modernist Literature, Irish Literature, the representation of space in literature, Theatre and fiction, and James Joyce. Her publications include *Making Space in the Works of James Joyce* (co-ed. with John Bishop, 2011) and *Joyce's Novel Theatre* (forthcoming).

Jan Blanc is Associate Professor in the History of Modern Art at the University of Geneva. His research interests include Flemish and Dutch art of the seventeenth century, the theory of modern art, and the relations among art, society and British painting of the sixteenth to eighteenth centuries. His notable publications include *Dans l'atelier de Rembrandt. Le maître et ses élèves* (2006), a translation with commentary *Inleyding tot de hooge schoole der schilder-konst (Introduction à la haute école de l'art de peinture, Rotterdam, 1678)* by Samuel van Hoogstraten (2006), *Peindre et penser la peinture au XVIIe siècle. La théorie de l'art de Samuel van Hoogstraten* (2008), a book concerning the artistic exchanges between the Low Countries and France in the period 1482-1814 (co-ed. with Gaëtane Maes, 2010), a monograph on Léonard de Vinci (2011) and a further monograph on Raphaël (2012). In 2013 he published a translation with commentary, *Les Écrits de sir Joshua Reynolds*.

Ástráður Eysteinnsson is Professor of Comparative Literature and Dean of the School of Humanities, University of Iceland (Reykjavík), and has held visiting positions at the University of Copenhagen and the University of Iowa. He has worked in the areas of modern literature, literary theory/history, and translation studies, as well as cultural studies and place studies. He is also a practicing translator and has brought most of Franz Kafka's fiction into Icelandic in collaboration with Eysteinn Þorvaldsson. His publications include *The Concept of Modernism* (1990) and *Tvímæli* (1996; on translation and translation studies), and (as editor): *Translation – Theory and Practice: A Historical Reader* (with Daniel Weissbort, 2006), *The Cultural Reconstruction of Places* (2006), the two-volume work *Modernism* (with Vivian Liska, 2007), and *Walter Benjamin: Fagurfræði og miðlun: Úrval greina og bókakafla* (2008).

Anne Fogarty is Professor of Joyce Studies at UCD, Director of the UCD James Joyce Research Centre, and Head of the UCD School of English, Drama and Film. She has been Academic Director of the Dublin James Joyce Summer School since 1997 and was Associate Director of the Yeats Summer School 1995-1997. She was President of the International James Joyce Foundation, 2008-2012. She was editor of the *Irish University Review*, 2002-2009 and is founder and co-editor with Luca Crispi of the *Dublin James Joyce Journal*, the fifth issue of which appeared in 2012. She is co-editor with Timothy Martin of *Joyce on the Threshold* (2005) with Morris Beja of *Bloomsday100* (2009), with Eilís Ní Dhuibhne and Eibhear Walshe of *Imagination in the Classroom: Teaching and Learning Creative Writing in Ireland* (2013), and with Fran O'Rourke, *James Joyce: Multidisciplinary Approaches* (forthcoming 2014). She has written widely about gender and genre in twentieth-century and contemporary Irish fiction and poetry.

Finn Fordham is Reader in Twentieth-century Literature at Royal Holloway, University of London. His research is focused on James Joyce, Modernism and 20th Century writing, specialising in *Finnegans Wake* and genetic approaches to various texts. His publications include *Lots of Fun at Finnegans Wake: Unravelling Universals* (2007), *I do I undo I redo: the Textual Genesis of Modernist Selves* (2010), and the Oxford World Classics edition of *Finnegans Wake* (2012).

Christoph Heyl is Professor of British Literature and Culture and Head of the Department of Anglophone Studies at the University of Duisburg-Essen. His research interests include London's cultural and literary history, the culture of collecting, the rise of the private sphere in eighteenth-century London, Romanticism, crime fiction, James Joyce and Modernism. His publications include *A Passion for Privacy. Untersuchungen zur Genese der bürgerlichen Privatsphäre in London, 1660-1800* (2004), *Stadt. Ein interdisziplinäres Handbuch* (co-ed. with Harald A. Mieg, 2014), and *Worlds of Wonders: Schreibendes Sammeln und sammelndes Schreiben in England, ca. 1600-1700* (forthcoming).

Mario Klarer is chair of the American Studies Department at the University of Innsbruck. He was professor of English and chair of the English Department at the University of Neuchâtel, Switzerland as well as visiting professor in the English Departments of Columbia University (New York), University of Pennsylvania (Philadelphia), and University of Regensburg. He spent several years as an Erwin-Schrödinger Fellow at the Getty Center in California and as a Rockefeller Fellow at the National Humanities Center in North Carolina. His published books include *Frau und Utopie* (1993), *An Introduction to Literary Studies* (3rd ed., 2013), *A Short Literary History of the United States* (2014), *Ekphrasis: Bildbeschreibung als Repräsentationstheorie bei Spenser, Sidney, Lyly und Shakespeare* (2001) as well as business communication handbooks. His essays appeared in journals such as *New Literary History*, *Journal of American Studies*, *New Review of Film and Television Studies*, *Mosaic*, *Word & Image*, and *Amerikastudien*.

Patrizia Lombardo is Professor of Modern French Literature, Comparative Literature and Film at the University of Geneva. She leads a project on “Aesthetic Emotions” at the Center for Affective Sciences in Geneva. Her areas of research are Literature of the nineteenth and twentieth centuries in France, Britain, the United States, Italy and Austria; literary criticism; intellectual history (from the 18th to the 20th century); aesthetics and art criticism; the history and theory of architecture in the nineteenth and twentieth centuries; Film. Her recent publications include “The Intelligence of the Heart,” *Critical Quarterly* (2008), “L’Europe romantique,” *Critique* (June-July 2009), 745-746, (“Sur les traces de Carlo Ginzburg,” *Critique*, (June 2011), 769-770, *Critique*, Special issue “Cinélittérature” (August-September 2013), 795-796, *Exploring Textual Action* (co-ed. with Lars Saetre & Anders M. Gullestad, 2010), *Exploring Textual Action* (co-ed. with Lars Saetre & Julien Zanetta, 2014), and *Memory and Imagination in Film. Scorsese, Lynch, Jarmusch, Van Sant* (2014).

Allen Reddick is Professor of English Literature at the University of Zurich. He has held grants or fellowships from the American Council of Learned Societies, the British Academy, the Swiss National Science Foundation (SNF), the Howard Foundation, Whiting Fellowship in the Humanities, the Bibliographical Society of America, the Josephine de Karman Foundation, the School of Historical Studies, Institute for Advanced Study, Princeton, the American Society for 18th-Century Studies, and the Elsevier Fellowship of the Scaliger Institute, Leiden University (2013-14). His publications include *Samuel Johnson’s Unpublished Revisions to the Dictionary of the English Language: A Facsimile Edition* (Cambridge, 2005) and *The Making of Johnson’s Dictionary, 1746-1773* (Cambridge, 1990; 2nd rev. ed. 1996). He is currently compiling a complete descriptive and analytical bibliography, as well as an interpretive study, of all books donated by Thomas Hollis (1720-74) to locations throughout the world, a project funded by the SNF, to be published by Harvard.

Emmanuel Rubio est Maître de Conférences à l’Université Paris Ouest Nanterre La Défense, où il enseigne la littérature française. Travaillant sur le surréalisme et les autres avant-gardes littéraires du XXe siècle comme sur l’architecture moderne et contemporaine, il a édité plusieurs volumes sur ces sujets, dont *Le Surréalisme sans l’architecture* (2009), *L’Architecte à la plume* (2014). Il a publié *Les Philosophies d’André Breton* (2009), *Les Poésies de Georges Schehadé* (2010) et *Vers une architecture cathartique* (2011), nommé par l’Académie d’Architecture de Paris parmi les cinq meilleurs livres d’architecture français des années 2011-2012. Son prochain livre portera sur les *Blobs! Pour une lecture culturelle de l’architecture contemporaine*.

[cont. on next page]

Markus Winkler is Professor of Modern German and Comparative Literature at the University of Geneva. He is currently working on a research project funded by the SNSF, “*Barbarisch*”: *Geschichte eines europäischen Grundbegriffs und seiner literarischen Reflexion vom 18. Jahrhundert bis zur Gegenwart* (“*Barbarism*”: *History of a Fundamental European Concept and Its Literary Manifestations from the 18th Century to the Present*). His publications include *Décadence actuelle*. *Benjamin Constants Kritik der französischen* (1984), *Mythisches Denken zwischen Romantik und Realismus. Zur Erfahrung kultureller Fremdheit im Werk Heinrich Heines* (1995), *Von Iphigenie zu Medea. Semantik und Dramaturgie des Barbarischen bei Goethe und Grillparzer* (2009), *Heinrich Heine und die Romantik / Heinrich Heine and Romanticism* (1997), *Variationen über das Teuflische / Variations sur le diabolique / Variations on the Diabolic* (co-ed. with Dimiter Daphinoff & Roger W. Müller (2006), *Die Topographie Europas in der romantischen Imagination / La topographie de l'Europe dans l'imaginaire romantique / The Topography of Europe in the Romantic Imagination* (co-ed. with Florence Pennone & Ralf Simon, 2009), *Probleme der Gattungstheorie Problèmes de la théorie des genres littéraires Problems of Genre Theory* (co-ed. with Florence Pennone & Roger W. Müller, 2010), *Figurationen des Grotesken in Goethes Werken* (co-ed. with Edith Kunz & Dominik Müller, 2012), *Jenseits der empirischen Wissenschaften. Literatur und Reisebericht im 18. und frühen 19. Jahrhundert / Au-delà des sciences expérimentales. Littérature et relation de voyage au XVIIIe siècle et autour de 1800. Beyond Empirical Science. Literature and Travel Report in the 18th Century and around 1800* (co-ed. with Maximilian Bergengruen & François Rosset, 2012) and the critical edition of Benjamin Constant, *De la religion I* (co-ed. with Kurt Kloocke, 2013).

I think that, whatever you study, you will get the most out of it if you cultivate two main qualities: one is intellectual curiosity: don't be afraid to be curious, don't be afraid to look at relations between two things which might not be obvious at first; and the other is modesty, just don't get into that position where you think you know enough, because then you are dead, intellectually. If there is one thing I have learned in all of these years of teaching, it is how much I don't know.

- Professor David Spurr

The conference organizers would like to thank
the following for their generous contributions:

The Swiss National Science Foundation



SWISS NATIONAL SCIENCE FOUNDATION

The Swiss Academy of Humanities and Social Sciences

Schweizerische Akademie der Geistes- und Sozialwissenschaften
Académie suisse des sciences humaines et sociales
Accademia svizzera di scienze umane e sociali
Academia svizra da ciencias humanas e sociais
Swiss Academy of Humanities and Social Sciences



The Société Académique de Genève

Société
Académique



de
Genève

The Comparative Literature programme
and
The Department of English Literature and Linguistics,
University of Geneva



UNIVERSITÉ
DE GENÈVE