

Marginalised Voices in Modernism, Aestheticism, and Decadence

Venue:

Universität Augsburg
Room D2006
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4th MADS Conference

10-11 July 2026, Augsburg



Thursday, 9 July

From 19.00 *Get Together (self-paid)*, Brauhaus Riegele (Frölichstraße 26, 86150 Augsburg)

Friday, 10 July

08.30-9.00 *Registration, Coffee, and Greetings*

09.00-10.00 **Keynote – James Procter** (Newcastle): “On Air: Tubercular Modernism, Miasma, and Elemental Media”

10.00-10.30 *Coffee Break*

10.30-12.00 **Panel I – Global Modernisms** (Chair: Nadine Ellinger)

Raghav Verma (Tübingen): “Counter-Decadence: Scarcity, Imperial Residue, and the Sensory Politics of Colonial Refusal in Indian Aesthetic Modernism, 1905–1942”

Maria Al-Raes (Cornell/Ithaca): “‘Shut up in Self’: Birthing Allegory in *The Story of an African Farm*”

Laura Schmitz-Justen (Münster): “A New Dawn? Female Citizenship in E. M. Delafield’s *Some Everyday Folks at Dawn* (1909) and Allan Reeth’s *Legions of the Dawn* (1908)”

12.00-13.00 *Lunch*

13.00-14.00 **Panel II – Black and Indigenous Writing** (Chair: Lotte Lange)

Daria Flockau (Augsburg): “Una Marson and Shakespearean Comedy: Com(ed)ic Resistance in *London Calling*”

Atalie Gerhard (Jena): “Noir *avant la lettre*: Black and Indigenous Masculinities in/as Crisis in *Romance in Marseille* (2020) and *The Shagganappi* (1913)”

14.00-14.30 *Coffee Break*

14.30-16.00 **Panel III – Trans* and Queer Voices I** (Chair: Linda Heß)

Casey Maeve (Birmingham): “Natalie Clifford Barney: A Modern Sappho?”

Marlena Tronicke (Cologne): “Reclaiming Desire: Fin-de-Siècle Sexology and Historical Revision in Tom Crewe’s *The New Life*”

Marcus Lawrence (Nottingham): “Queer Transmission and Aural Architecture: Performative Encoding and Sexual Dissidence in the Verbal Portraits of Walter Pater, Oscar Wilde, and Vernon Lee”

16.00-16.30 *Coffee Break*

16.30-18.00 **Panel IV – Trans* and Queer Voices II** (Chair: Marlena Tronicke)

Hao-Yu Hu (Edinburgh): “Navigating Decadence, the Queer Child, and Futurity in Oscar Wilde’s *De Profundis*”

Lucinda Janson (London): “Portrait of the Invert as a Child: Trans Autobiographical Fiction in *Hungerheart* (1915) by Christopher St John”

Ciaran Gardner (York): “‘Like a bridge-builder’: Intimacy, Infrastructure, and Transitioning in Lili Elbe’s *Man into Woman* (1933)”

18.15-19.15 **Keynote – Juno Richards** (Yale): “The *Orlando* Series: Transgender Art, Colonial Reckoning”

19.30 *Dinner (self-paid)*, IL Porcino (Salomon-Idler-Straße 24B, 86159 Augsburg)

Saturday, 11 July

09.00-10.30 **Panel V – Body and Mind** (Chair: Laura Schmitz-Justen)

Sofia Murray (Kent): “Gothic Bodies, Eugenic Fears: New Woman Fiction and the Biopolitics of the Fin de Siècle”

Aivaras Ivanauskas (Vilnius): “Sleepless Dreams: Decadence, Modernism and Insomnia”

Clea Butcher (Edinburgh): “The Tubercular Body and Australian Modernity: Dymphna Cusack’s *Say No to Death* (1951)”

10.30-11.00 *Coffee Break*

11.00-12.30 **Panel VI – Music and Art** (Chair: James Dowthwaite)

Tsung-Han Tsai (Cheng Kung): “‘Might the violin satisfy’: Decadent Music in E. M. Forster’s ‘Dr Woolacott’”

Theodore Leane (Cornell/Ithaca): “‘Born at the opening of the eye’: *Nightwood* and the Problem of the Modernist Image”

Lilean Buhl (Hannover): “Marginalizing Frances Simpson Stevens: Gender, Migration, Celebrity, and the Submersion of America’s Only Futurist”

12.30-14.00 *Lunch*

14.00-15.30 **Panel VII – Class** (Chair: David Kerler)

Johanna Pelikan (Hamburg): “Funding the Fringe: Mina Loy and the Politics of Modernist Sponsorship”

Angelica Belloli (Chieti/Pescara): “Appointment-Time: Unemployment and Modernist Temporality in Walter Greenwood’s *Love on the Dole* (1933)”

Natalia Maliuta (Kyiv/Göttingen): “Future of Ukrainian Modernism in Mykola Khvylovy’s Pamphlets: Class, National Identity and Decolonisation”

15.30-16.00 *Coffee Break*

16.00-17.30 **Panel VIII – Spiritual Margins** (Chair: Melissa Sarikaya)

James Dowthwaite (Mainz): “Ghosts, Patched with Histories: The Occult Image in Pound and Yeats”

Feride Ertural (Mainz): “Conscious Nature: Esotericism and Liminality in Algernon Blackwood’s ‘The Willows’”

Charlie Kleinschmidt (Mainz): “‘No other sound anywhere’: ‘The Sin Eater’ and Sensing Occult Decadence”

17.30-17.45 *Closing Remarks and Departure*