

The Arts and Feeling in 19th-C (London, 16–18 Jul 15)

London, Birkbeck College, Jul 16–18, 2015

Emma Curry, Birkbeck, University of London

The Arts and Feeling in Nineteenth-Century Literature and Culture

Birkbeck, University of London

16th - 18th July 2015

Keynote Speakers:

Caroline Arscott (Courtauld Institute of Art, London)

Tim Barringer (Yale University)

Meaghan Clarke (University of Sussex)

Kate Flint (University of Southern California)

Hilary Fraser (Birkbeck, University of London)

Michael Hatt (University of Warwick)

Lynda Nead (Birkbeck, University of London)

Jonah Siegel (Rutgers)

Alison Smith (Tate Britain)

This conference will explore the ways in which nineteenth-century authors, artists, sculptors and musicians imagined and represented emotion and how writers and critics conceptualised the emotional aspects of aesthetic response. It aims to map the state of the field in this growing area of interest for nineteenth-century scholars by locating recent interdisciplinary work on sentimentality and art and writing and the senses within wider debates about the relationship between psychology and aesthetics in the long-nineteenth century.

Speakers will investigate the physiology and psychology of aesthetic perception and the mind/-body interactions at play in the experience of a wide range of arts. Key questions include: How did Victorian artists represent feeling and how were these feelings aestheticised? What rhetorical strategies did Victorian writers use to figure aesthetic response? What expressive codes and conventions were familiar to the Victorians? Which nineteenth-century scientific developments affected artistic production and what impact did these have on affective reactions? The conference includes a panel discussion on the topic of 'Curating Feeling' with speakers Michael Hatt, Lynda Nead and Alison Smith. For more information on this panel, see: http://www.bbk.ac.uk/english/our-research/research_cnrcs/birkbeck-forum-for-nineteenth-century-studies

DRAFT PROGRAMME

Thursday 16th July

4.00-5:30pm Clore Lecture Theatre,

Panel Discussion 'Curating Feeling' with Michael Hatt, Lynda Nead, Victoria Mills and Alison Smith
Chair: Nicola Bown

5:30-6pm tea/coffee

6.00-7:00pm Clore Lecture Theatre

Sally Ledger Memorial lecture
The Language of Mourning in Fin-de-Siècle Sculpture
Professor Hilary Fraser, Birkbeck
Chair:

Friday 17th July

9:00-9:30am

Registration - MAL 415

9:30-9:45am

Welcome - MAL 421

Hilary Fraser, Vicky Mills

9:45-11.00

PLENARY 1 - MAL 421

Professor Kate Flint

Feeling, affect, melancholy, loss: Millais' Autumn Leaves and the Siege of Sevastopol

Chair: Hilary Fraser

11:00-11:30am

Coffee - MAL 415

11:30am-1.00pm

Parallel Panels 1

A: Painted feelings and Victorian Art's Cathartic Missions

Chair: Andrew Stephenson, University of East London

'Oh Melancholy, Linger Here Awhile': Mourning and Memory in the Work of William Holman Hunt
Michaela Gibelhausen, Central Saint Martins, University of the Arts, London

Inducing Sentiment, Socializing Feeling: Art Criticism in the Victorian Press

Julie Codell, Arizona State University

"A Desire to Fire": The Pleasures of Pyromania

Nancy Rose Marshall, University of Wisconsin-Madison

B: Thinking, Feeling

Chair: Carolyn Burdett

Modelling the Blush

Paul White, University of Cambridge

George Eliot and Emotional Forms of Thinking

Nancy Yousef, City University of New York

C: Paterian Feeling

Chair: Laurel Brake

'Unfeeling Wretch': Vernon Lee's Problem with Landor

Alex Wong, University of Cambridge

Pater's Portraiture of Art

Sarah Hook, University of Oxford

The Aesthetics of Ethos: Feeling the Intellect in Pater

Hao Li, University of Toronto

1.00-2.15 lunch (provided)

2:15-3:45

Parallel panels 2

A: Feeling Sculpture

Chair: Angela Dunstan

Unspeakable beauty: Eliot and the word-defying erotics of sculpture

Beatrice Bazell, Birkbeck

Between Eternal Repose and Imminent Chaos: Antique Sculpture in Mme de Staël's *Corinne*

Anne Leonard, University of Chicago

The Darwinian Subject in Victorian Sculpture

Imogen Hart, University of California, Berkeley

Feeling in a Hurry: Thomas Woolner's *Constance* and Arthur and the Great International Exhibition

Sophie Ratcliffe, University of Oxford

B: Emotional Architecture, Madness

Chair: TBD

Ruskin's legacy: A Passionate Architecture

Katherine J. Wheeler, University of Miami

"Our Aesthetic Life...Within Us"

Sarah Barnette, University of Oxford

Richard Dadd's Passions and the Treatment of Insanity

Karen Stock, Winthrop University

C: Title

Chair: TBD

The Visceral Reader in Victorian Novels

Monika Class, University Konstanz

Facing up to Feeling: Suffering and Aversion in Late James

James Jiang, University of Cambridge

Feeling Cold in the Nineteenth Century

Philip Sidney, Independent Scholar

Coffee - MAL 415

3:45-4:15

4:15-5:30

PLENARY 2 - MAL 421

Professor Jonah Siegel

Interesting: Desire and the Body of Inspiration

Chair: Ana Parejo Vadillo

6:00-7:30pm

Drinks Reception

Keynes Library, 43 Russell Square

8:00-10:00pm

Conference Dinner. Venue TBD

Please note that pre-booking is required for this event, for which there are limited spaces.

Saturday 18th July

9:00-9:30

Registration - MAL 417

9:30-10:45am

PLENARY 3

Professor Tim Barringer

Emotion and Englishness: Music, Art and Expression in late Victorian Culture

Chair: Lynda Nead

10:45-11:am

Coffee - MAL 417

11:00am-12:30pm

Parallel Panels 3

A: Visual Culture and Christian Feeling

Chair: Nicola Bown

Devotion and Diagnosis: visualising religious emotion in Catholic print culture and the colonial penitentiary

Karen Burns, University of Melbourne

A 'modern sentiment': Christianity and the Sculpture of the Everyday

Claire Jones, Independent Scholar

Diana or Christ? Seeing and feeling doubt in late Victorian visual culture

Kate Nichols, University of Cambridge

B: Musical Feeling

Chair: TBD

Strange fiorituras and guttural roulades': Sargent's El Jaleo and the Stimulation of Emotional Musical Response

Liz Renes, University of York

'Weird and Hauntingly Carnal': Wagner and the Construction of Venus in Michael Field's Sight and Song

Donna Parsons, University of Iowa

Wiebke Thormahlen, Royal College of Music (title TBD)

C: Ruskin, The Royal Academy and Pre-Raphaelite Feeling

Chair TBD

'A Thing Much to Wonder On': D G Rossetti and the Portrait as Marvel

Maria Cohut, University of Warwick

"And the Word Became Flesh": Empathetic Connection in Edward Burne-Jones's Nativity Diptych

Andrea Wolk Rager, Western Reserve University, Cleveland Ohio.

The Politics of Feeling: Looking at Picture Exhibitions with Ruskin, Atkinson and Morris

Lucy Hartley, University of Michigan

12:30-1:30

Lunch (provided) - MAL 417

1:30- 3:00pm

Parallel Panel 4

A: Touching, Feeling

Chair Heather Tilley

In Touch with Ruskin: Ruskin as Tactile Observer

Anne Gagné, Seneca College

Religious Feeling, Same-Sex Feeling, and the Song of Songs in Simeon Solomon

Duc Dau, University of Western Australia

"For the cake was so pretty": Tactile interventions in taste, or having one's cake and eating it in
The Mill on the Floss

Lesa Scholl, Emmanuel College, University of Queensland

B: The Art of Mourning

Chair: Hilary Fraser

Nation's Grief: The Death of Princess Charlotte Augusta

Emily Knight, University of Oxford

Mourning for Paris: Art in the Aftermath of 'l'année terrible' (1870-71)

Justine De Young, Harvard University

Love, Loss and Memorialisation at the Royal College of Surgeons

Keren Hammerschlag, Georgetown University

C: Fin-de-Siècle Feeling

Chair: TBD

'Emotion for the sake of emotion is the aim of art': Oscar Wilde's melodramatic Decadence

Anna Jörngarden, Birkbeck?

Late-Nineteenth-Century Lyric Feelings: The Affective and the Tactile

Marion Thain, New York University

Bound in Canine Love: A Chow History of the Book

Ana Parejo Vellido, Birkbeck

3:00-3:15pm

Tea/Coffee - MAL 417

3:15-4:45pm

Parallel panel 5 - MAL 421

A: Masculine Emotion

Chair: Holly Furneaux

Male Tenderness in Victorian Culture

Amelia Yeates, Liverpool Hope University

Connoisseurial Intimacies: Bernard Berenson, Sexuality, and Physiological Aesthetics in the 1890s

Francesco Ventrella, University of Sussex

B: Performing Feeling

Chair: TBD

The Performance of the Industrial Sublime

Kate Newey, University of Exeter

The Use of Melodramatic Stage Gesture in the Sensation Novel

Catherine Quirk, McGill University

Wilkie Collins's Dramatic Texts: Absence of Feeling and Presence of Presence

Caroline Radcliffe, University of Birmingham

C: Art and Religious Feeling

Chair: Kate Nichols, University of Cambridge

'The Lord! The Lord! It is Sakya-Muni himself! Kipling's presentation of responses to Buddhist art in Kim

Susie Paskins, Birkbeck

Feeling for the Past: Martyrology and the Emotions in Victorian Britain, 1850-1890

Brian H. Murray, University of Cambridge

"Twixt Two Worlds": Religious Feeling and the Visual Language of Spiritualism in James Tissot's The Life of Christ Series

Melisa Buron, Fine Arts Museums, San Francisco

Nicola Bown, Birkbeck

Title TBD

4:45-6pm

PLENARY PANEL - MAL 421

Art and Feeling

Chair: Hilary Fraser

Meaghan Clarke, University of Sussex

(Title TBD)

Caroline Arscott, The Courtauld Institute

(Title TBD)

6:00-6:15pm

Closing remarks

To register for the conference, please visit: <https://www2.bbk.ac.uk/artsandfeeling>

Places are limited.

Please address any questions to Dr. Victoria Mills at artsandfeeling@gmail.com

More information will be available soon at www.artsandfeeling.com

Reference:

CONF: The Arts and Feeling in 19th-C (London, 16-18 Jul 15). In: ArtHist.net, May 15, 2015 (accessed Jun 30, 2025), <<https://arthist.net/archive/10233>>.