

Spatial Perspectives: Literature and Architecture, 1850 – Present **Biographies of Speakers**

Rosa Ainley is a writer with a background in architecture and photography and also an editor at the Architectural Association. Her most recent book is *2 Ennerdale Drive: unauthorised biography* (Zer0 2012). In 2009 she was lead artist, working with muf, on Leysdown Rose-tinted, a CABE-funded regeneration 'vision', now in implementation. She is currently working on a book about ghost buildings: the never-was and the used-to-be.

Esra Almas is an Assistant Professor in English Literature and Humanities at Doğuş University, Istanbul. She completed her PhD at the Amsterdam School for Cultural Analysis, The University of Amsterdam, where she also taught in the department of Literary Studies. Her dissertation explored the links between literary capital and Istanbul's literary cityscape in the work of the Turkish writer and the 2006 Nobel laureate Orhan Pamuk. Her research interests include critical theory, world literature, Turkish diaspora, and urban studies.

Jane Anderson is the Programme Lead for Undergraduate Architecture at Oxford Brookes University. She is an architect and teacher. Her book *Architectural Design* (AVA Publishing, 2011) is written as a guide for undergraduate students of architecture. She has worked as an architect in Germany and the UK. At Sheffield University she collaborated with Ruth Morrow and others on the publication *Building Clouds, Drifting Walls* (published by "A Bank of Ideas", 2003). Together with Colin Priest she established OB1 LIVE, an innovative programme of live projects commissioned by community-based clients and designed by students of architecture and interior architecture at Oxford Brookes University.

Adrienne Brown is an Assistant Professor of English at the University of Chicago specializing in American and African-American cultural production in the 20th century. Her work explores the influence of architecture and urban planning on literary form as well as the ways that narrative intervenes in our historical and experiential understandings of space. She is currently working on a book recovering the skyscraper's central role in structuring American social and aesthetic perception in the early twentieth century. Attending to both the skyscraper's fraught absence in canonical texts as well as the structure's remarkable presence at Modernism's generic borders, this project explores how an array of writers approached the skyscraper as a radical instrument of perception that was transforming modernity's modes of seeing. Her work has appeared in *Criticism* and *The Journal of Modern Literature*.

J. B. Bullen is Professor Emeritus at the University of Reading. He has had a long-standing interest in interdisciplinary studies and his books include *The Expressive Eye: Vision and Perception in the Work of Thomas Hardy* (OUP 1986), *The Myth of the Renaissance in Nineteenth-Century Writing* (OUP 1995), and *The Pre-Raphaelite Body: Fear and Desire in Painting, Poetry and Criticism* (OUP 1998). In 2003 he published a history of the Byzantine Revival entitled *Byzantium Rediscovered* (Phaidon Press), and in 2005 *European Crosscurrents: British Criticism and Continental Art, 1810-1910* with Oxford University Press. His critical biography of Dante Gabriel Rossetti, *Rossetti Painter and Poet* was published in October 2011 and he is writing a new book on Thomas Hardy.

Antony Buxton tutors courses on design history and domestic culture for the University of Oxford Department for Continuing Education and other institutions. After a first degree divided between Archaeology and Anthropology and English Literature he became a furniture designer-maker, and subsequently an historic furnishings conservator, progressing in time to doctoral research into the social and conceptual significance of furnishings and the operation of domestic culture. His current

research interests embrace these topics and also the interpretation of heritage through material, pictorial and textual sources.

Harry Charrington, PhD (LSE), DipArch (Cantab), is an architect and Director of Studies for the Master of Architecture at the University of Bath. After reading architecture he combined architectural practice and academia in Britain and Finland, returning to England to set up a new school of architecture and planning at UWE Bristol. Since working in the Aalto atelier as a student he has written extensively on Alvar Aalto's social and artistic practice, including his recent oral history of the work of the atelier, *Alvar Aalto: the Mark of the Hand*. His other research interests centre on planning and design quality, as well as suburbia.

Fiona Curran is an artist based in London who has exhibited nationally and internationally with recent exhibitions in Moscow, Barcelona, London and Helsinki. She received a BA(Hons) in Philosophy from the University of Manchester before completing a BA and MA at The Manchester School of Art, she is currently researching for a practice-related PhD at The Slade School of Fine Art, University College London.

Dominic Davies completed his BA in English Language and Literature and MA in Victorian Literature at the University of Liverpool before coming to Oxford to start a DPhil under the supervision of Professor Elleke Boehmer. He is currently researching the literary negotiations of the impact of infrastructural and technological developments across the British Empire between 1883 and 1933, focusing on colonial writers such as Rudyard Kipling, Flora Annie Steel, Olive Schreiner and William Plomer.

Amanda Leigh Davis is undertaking her PhD in English Literature at the University of Chicago. She is in the beginning stages of her dissertation (provisionally titled "Man-eating Houses: Literature, Artificial Life, and the Architecture of Character"), which focuses on intersections between character development and architecture in the long 20th century. Her research is concerned with primary texts that foreground their artificiality but which don't necessarily "bare the device" so much as practice intertwining the character of architecture and the architecture of character in both theme and form. These practices, she argues, constitute a much longer and richer history of human enquiries into A.I. than can be found in the hard sciences alone.

Darren R. Deane is Director of Studies at the Manchester School of Architecture. He studied Architecture at Newcastle, Nottingham and Cambridge, and holds a PhD from the University of Bath. His research interests stem from doctoral studies into the shift from 'part' to 'element' as a method for understanding post-Enlightenment definitions of architectural order. He has since gone on to examine how this tension is manifested in modern architecture's philosophy of dematerialisation, collaboration, and the resulting impact this had upon traditional symbolic thought. He is co-editor of *Nationalism and Architecture* (Ashgate 2012). The current paper springs from original research undertaken at the Louis I. Kahn Archive between 2010-11.

Rebecca Devers is an Assistant Professor of English at New York City College of Technology, City University of New York, in Downtown Brooklyn. She earned her Ph.D. at the University of Connecticut, where she completed a dissertation titled "The Iron Curtain in the Picture Window: The Cold War Home in American Fiction and Popular Culture". The paper she presents at this conference continues her investigation into the stories Americans tell about themselves through the domestic spaces they imagine, inhabit, and furnish.

Rachele Dini is a first-year PhD student in the English department at UCL, where she is writing a thesis on representations of urban waste and disrepair, 1850-present. She received her

undergraduate degree in English from Cambridge University and has an MA in English from King's College London. Her main research interests include the intersection between European Modernist literature and visual culture; abstention and silence in Postmodernism; neo-Marxist urban theory; and, in broader terms, the deployment of 20th century developments in geography, anthropology and economic theory to literature.

Henderson Downing is a PhD candidate researching psychogeography in literature and urbanism at Birkbeck, University of London where he teaches in the School of Arts. He is also a lecturer in the Department of Culture, Writing and Performance at London South Bank University. He has written for various magazines and journals and is a regular contributor to *AA Files*.

David Fensome was awarded his MA in Modern Literature at the University of Leicester in 2001 (dissertation: *Kazuo Ishiguro and the Consolations of Memory*). David is currently co-authoring *The Modernist Evelyn Waugh*.

Julian Ferraro is a lecturer in the School of English at the University of Liverpool. Currently, his principal areas of research and teaching are in eighteenth-century writing (particularly the poetry of Alexander Pope, which he is editing for the Longman Annotated English Poets series) and twentieth to twenty-first century writing, particularly crime writing and comics, and film noir.

Scott Freer's research interests primarily involve literary and cinematic modernism and myth. His monograph, *Modernist Mythopoeia: The Twilight of the Gods*, which examines myth as an alternative language to religious discourse for expressing ideas of being and transcendence, will be published by Palgrave 2014. He has also written on Magritte and the uncanny sublime, Bob Dylan and the holy hobo, Tim Burton's *Sweeney Todd*, as well as Powell and Pressburger's *A Canterbury Tale*. He is currently co-authoring a book project on Evelyn Waugh.

Claudine Gélinas-Faucher is a PhD candidate at McGill University in Montreal, where she is writing her dissertation on representations of Montreal in the Anglo-Quebec novel. Her dissertation examines more specifically how Canadian novelists writing in Montreal after WWII have used the city to tell stories about marginality, in an attempt to come to terms with their own status as a minority within the province. Claudine is also an associate editor for *The Bull Calf: Reviews of Fiction, Poetry, and Literary Criticism*.

Paul Haacke is currently a lecturer at the University of California, Berkeley, where he received a doctorate in Comparative Literature with a Designated Emphasis in Film Studies in 2011. His work focuses on trans-Atlantic modernism, film and media studies, urbanism and globalization, critical theory, and the built environment. His writing has appeared or is forthcoming in a variety of journals, magazines, and books, and he is revising his dissertation, entitled "The Vertical Turn: Topographies of Metropolitan Modernism," in preparation for publication.

Edward Hollis studied Architecture at Cambridge and Edinburgh Universities. For the subsequent six years he practiced as an Architect, first in Sri Lanka, and then in the practice of Richard Murphy, well known for his radical alterations to ancient and historic buildings in and around Edinburgh. In 1999, Edward Hollis began lecturing in Interior Architecture at Napier University, Edinburgh. In 2004, he moved to Edinburgh College of Art, where he now runs the undergraduate and postgraduate programmes in Interior Design. Working with follies and ruins in Sri Lanka, with modern interventions to historic buildings in Scotland, and in the notoriously slippery discipline of Interiors, has focussed Edward's research and theoretical thinking on the notion of time, story, and building. Edward Hollis is currently working on a number of research projects. He is involved with current plans to revive the ruins of Gillespie Kidd and Coia's seminary at Cardross. His first book, 'The Secret

Lives of Buildings': a collection folk tales stories about mythical buildings was published in 2009; and he is currently writing 'The Memory Palace' a book of lost Interiors.

Matthew Ingleby teaches literature at UCL. He initially studied English at Madgalen, Oxford (BA, M.St.), and then obtained his doctorate at UCL, where he participated in the Bloomsbury Project, funded by the Leverhulme. His thesis addressed the role of fiction in the production of one metropolitan locality, and he is more broadly interested in the interaction of space and representation. He has published one article on William Morris, another on Victorian building plots, reviews regularly for the *TLS*, is writing an encyclopaedia article about George Crabbe and co-editing an essay collection about G. K. Chesterton and the modern city.

Claire Jamieson is currently an AHRC funded PhD candidate at the Royal College of Art in the department of Critical and Historical Studies. Her interdisciplinary research examines the ways that fictional and narrative techniques drawn from literary theory could enrich and challenge how we think about and make architecture – towards a theory of architectural fictionality. Claire studied architecture at Cambridge University and the Royal College of Art, and has lead research at Building Futures, the think-tank of the Royal Institute of British Architects, where she authored the influential 'The Future for Architects?' and now holds a position on the steering group.

Susan Jaret McKinstry, Helen F. Lewis Professor of English at Carleton College in Minnesota, received her Ph.D. from the University of Michigan. She teaches courses on the Victorian novel, Victorian poetry and painting, narrative theory, literary theory, and creative writing. Jaret McKinstry co-edited *Feminism, Bakhtin, and the Dialogic* (1991), and has published articles on Jane Austen, Emily Bronte, Charles Dickens, Dante Gabriel Rossetti, Emily Dickinson, T. S. Eliot, Toni Morrison, Faye Weldon, Ann Beattie, and others. She is also a poet. Her current research explores the "sister arts" of poetry and painting in the work of the Pre-Raphaelites.

Jennifer Johnson is currently a doctoral student in History of Art at Oxford, and a member of St John's College. She previously read English Literature at Cambridge, before migrating slightly via the MSt in History of Art at Oxford. Her work considers philosophical and theoretical approaches to questions of meaning in modernist painting, and her thesis is on the materiality of painting in early twentieth century French modernism. Other interests include British modernism, especially the commonalities between approaches to painting and literature, British architectural theory, and critical theory.

Kimberly Juanita Brown is an assistant professor of African American literature at Northeastern University. Her book manuscript, *The Repeating Body: Slavery's Resonance in the Contemporary* examines the proliferation of imagery, literary and visual, that emerges after the Civil Rights Movement and contributes to a "failure of seeing" regarding black women's corporeal vulnerabilities. She is currently at work on a second project examining images of the dead on the cover of the *New York Times* in 1994. Tentatively titled "Their Dead Among Us: Photography, Melancholy, and The Politics of the Visual," this project will explore the photographic dispossession of the body of the other, and the patterns of national exclusion engendered by these ocular practices.

Peter Kellow is an architect and writer. His architecture is traditional in style. A member of the Royal Institute of British Architects and the Art Workers Guild, he received his degree in architecture, at Bristol University and later formed, with a partner, the practice of Pinchin Kellow Architects in London. The practice carried out many large housing commissions as well as office projects over fifteen years. Currently he sits on the committee of the Traditional Architecture Group and manages

its communications. He now lives and works in Toulouse and regularly has essays published in the American Arts Quarterly. www.peterkellowarchitecture.com.

Thomas Kohlwein is a writer and editor interested in how everyday places and their identities reflect developments on a global scale. He studied Urbanism in Vienna and has a background in Internet and Media Technology. As a passionate traveller, he explores places by reading them both through their architecture and literature. His work includes several short stories and journal articles, a literary anthology about Vienna's recently demolished Southern Railway Station and web projects mapping the literature of New York and Sydney. He is currently working on an anthology about New Zealand literature and divides his time between Berlin and Vienna.

Sarah McGaughey is assistant professor of German at Dickinson College in Carlisle, Pennsylvania. She is completing a manuscript titled *Ornament as Crisis: Architecture, Design, and Modernity in Hermann Broch's Die Schlafwandler*. Her current research focus is on spatial theory and architectural theory as it intersects with literature. She has published articles on topics ranging from fashion and furniture to the concept of style and architecture in Broch's early works. Her new project is on architectural interiors of Modernism. She has a two-month residency at the German Literature Archives in Marbach, Germany with the support of the Hermann-Broch-Fellowship where she is exploring the way in which Broch's letters, writing, and scholarly activity constitute a form of spatial construction and contribute to a new understanding of domesticity in modernism. Dr. McGaughey is a member of the board of directors of the international association of scholars working on Hermann Broch (IAB) and of the editorial advisory board of *imaginations: Journal of Cross-Cultural Image Studies* an online journal hosted by the University of Alberta, Edmonton.

Victoria McNeile combines interests in metropolitan history and the politics of urban representation. Editorial work with architects and developers first introduced her to commercial place making processes - not least to the impact of market cycles - and the normative nature of visions of civic life. The interdisciplinary research of her recent PhD considers lived experiences of London and the imbrication of mental and material spaces in the city's evolution.

Lisa Mullen is a PhD student at Birkbeck College, London. Her research project is on the material culture of the mid-twentieth century and encounters between subjects and objects in the literary, exhibitionary and visual cultures of the post-war period. She is also a freelance journalist and film reviewer.

Colin Priest is a qualified London based Architect and Course Leader for BA Interiors and Spatial Design at Chelsea College of Art and Design London. His published works include Volumes of Violence: representations of conflict through spatial art practice in England, Journal of Architecture April 2011; Events: London 10+, AA Publications 2010; and Routes of Mass Demonstration, AHRA Politics of Making Conference, Oxford 2006. Having worked for a variety of practices including RMJM London and Toh Shimazaki Architecture, in parallel he initiated Studio Columba in 2003, a design studio operating predominantly within the public realm. www.studiocolumba.co.uk

Wang Qi works as a lecturer in architecture in the Department of Architecture & Built Environment, University of Nottingham. He earned his BArch and MArch degrees at Xi'an University of Architecture and Technology, China, and his doctorate at the University of Nottingham, the UK. His research interests include the structural linguistics of the built environment, the language of exhibition in natural history museums and conventional architectural conservation in China.

Rebecca Roberts-Hughes's PhD traces the interrelations of discourses of eroticism, modernist literature and architecture in the twentieth century through a nexus of thinkers, writers and

practitioners with a focus on the French theorist and pornographic writer Georges Bataille (1897-1962). Bataille's theory is used to examine the work of erotic modernist writers D. H. Lawrence and Anaïs Nin, and architects influenced by Bataille, including Le Corbusier and Bernard Tschumi. Rebecca is studying for a PhD at King's College London part-time, and currently works for the Royal Institute of British Architects where she manages their policy programmes and research, and the think tank Building Futures. Rebecca has written monthly features articles for the Erotic Review and edited the erotic art book True Decadence. She completed her BA and MA, both in Philosophy and Literature, at Warwick University.

Yasmine Shamma is a Lecturer at St. Catherine's College, where she teaches 20th century poetry and theory. She recently completed her DPhil on The New York Schools of Poetry at the University of Oxford, and previously earned her MA from Georgetown University, and BA from the American University of Beirut. She has lived, worked and studied throughout the USA and Middle East.

Neal Shasore is a doctoral student in the History of Art Department at Oxford. He undertook his undergraduate and Masters degrees in the History of Art and Visual Culture in the same department. The focus of his doctoral research is the 'Establishment' architecture of the interwar period in Britain, that is to say, a strand of architecture that borrowed some of the familiar forms of Modernism, but which also balanced this with an air of traditionalism, employing historicist styles too. A particular research interest is in the afterlife of interwar architecture – how architecture is represented and sometimes parodied – in non-specialist, non-architectural media, such as literature.

Emma Short is a Teaching and Research Assistant at Newcastle University. She received her PhD from Newcastle University in 2012. Her thesis explores the hotel in modernist women's writing, and considers it alongside theories of place and the body in order to interrogate the ways in which this space challenges conceptions of home and belonging. Emma is particularly interested in the spatiality and geography of modernist literature, and her next research project considers the connections between accounts of British women travellers and literary representations of travel in the narratives of modernist women writers.

Angeliki Sioli obtained her diploma in architecture from the University of Thessaly in Greece at 2005 and her post-professional master degree in architectural Theory from the National Technical University of Athens in 2008. She has worked as an architect on projects that include houses and dance performances. Since September 2009 she is a PhD candidate of the History and Theory Program at McGill University's School of Architecture where she also teaches. Her theoretical research is seeking connections between architecture and literature in the urban public environment, focusing on European cities and novels of the beginning of the 20th century.

Rachael Stanley is currently in the first year of a PhD at the University of Nottingham, having moved here to study her masters after gaining her BA in English from the University of Cambridge. Her research focuses on the potential impact of reading J.G. Ballard as a Naturalist writer. Her work re-examines how his seemingly non-traditional oeuvre can be seen to re-enact the limitations and thematic preoccupations of this defunct Nineteenth century genre and suggests that the Naturalist tradition is one that can account for and sustain his characteristic unconventionality. Rachael's research is funded by the Arts and Humanities Research Council.

Deyan Sudjic is Director of the Design Museum, London. Founded in 1989, the Design Museum is the UK's cultural champion of design and wins international acclaim for exhibitions of modern design history and contemporary design. Before joining the Design Museum in August 2006, Deyan was Dean of the Faculty of Art, Architecture and Design at Kingston University, visiting professor at the Royal College of Art, and the *Observer* newspaper's design and architecture writer. He was Director

of Glasgow 1999, UK City of Architecture, and in 2002 was Director of the Venice Architecture Biennale, which attracted more than 100,000 paying visitors for the first time in its history. Deyan was for several years visiting professor at the Academy of Applied Art in Vienna, running a course in design history and theory. From 2000 to 2004 he was Editor of *Domus*, the international magazine of art, architecture and design, and was Founding Editor of *Blueprint* magazine from 1983 to 1996. Deyan has published many books on design and architecture, including *The Edifice Complex* published by Penguin and monographs on the work of the Japanese fashion designer Rei Kawakubo, the British-based designer Ron Arad and the design practice Future Systems. *The Endless City* was published in 2008 by Phaidon. *The Language of Things* was published by Penguin in October 2008. His most recent book, *Norman Foster: A Life in Architecture* was published by Orion in 2010. Deyan was appointed as a CBE commissioner in March 2006. In 2004 he was awarded the Bicentenary Medal of the Royal Society of Arts for the promotion of design, and was made an honorary fellow of the Royal Institute of British Architects. He was made an OBE in 2000.

Douglas Tallack is Professor of American Studies and Pro-Vice-Chancellor and Head of the College of Arts, Humanities and Law at the University of Leicester. He holds honorary guest professorships at Tsinghua University, Beijing, and Shanghai International Studies University, and was Grolier Club (New York) Fellow (2008). He has been a member of the UK Government's Marshall Commission and the Advisory Board of the Observatory for Borderless Education, as well as local school and college governing bodies. He directed the 3Cities project funded by the UK Arts and Humanities Research Council. Douglas Tallack's most recent books are *New York Sites: Visualising Old and New New York* (Oxford: Berg, 2005) and, as editor, *Global Cities/Local Sites* (Melbourne: Melbourne University Press, May 2009).

Greg Thomas is a PhD candidate at the University of Edinburgh, where he is completing his thesis on concrete poetry in the UK. Articles are forthcoming on Edwin Morgan and Bob Cobbing in the Scottish Literary Review and The Journal of Innovative British and Irish Poetries respectively, and an account of the UK movement in the Rodopi publication Concrete Poetry: An International Perspective. In September 2011 he co-organised, with Samantha Walton and Lila Matsumoto, the conference Conversify: Poetry Politics and Form. He has previously studied at the Universities of Cambridge and Sussex.

Siân Thomas lives in East Sussex and holds a Masters degree in Creative Writing and Authorship from the University of Sussex. Her work has appeared in *Agenda*, *Swamp*, *The Rialto* and *The Daily Telegraph*, among other publications, and was recently anthologised in *London Rivers*. Her pamphlet, *Ovid's Echo*, will be published this year by the Paekakariki Press.

Nathaniel R. Walker After growing up in the Philippines and Arkansas, among other places, Nathaniel got a BA in History and then earned his MA in Architectural History from the Savannah College of Art & Design. His Master's Thesis, entitled "Savannah's Lost Squares: Progress vs. Beauty in the Depression-Era South," won the Outstanding Graduate Thesis Award and was subsequently published in the *Journal of the Society of Architectural Historians*. Nathaniel entered Brown University's Ph.D. program in the fall of 2008 to work with Professor Dietrich Neumann on Victorian theories of scientific evolution as expressed in literature and their reciprocal relationships with the "aesthetics of progress" in Modern architecture and urban planning.

Betiel Wasihun has earned her PhD from Heidelberg University and is now Montgomery-DAAD Fellow and Tutor in German at Lincoln College in Oxford. Her dissertation, mainly focusing on Kafka's phenomenology of agon, was published in 2010. Kafka is an ongoing research topic for her, but she has worked on writers as diverse as R. Walser, Eichendorff, Kleist, Beckett and Roth. She is now

embarking on a second book that aims to scrutinize the interplay between betrayal, ethics, and emotion in a comparative study from the Middle Ages to the present.

R. John Williams is Assistant Professor of English at Yale University. He has published recently in *Critical Inquiry* on Zen and Capitalism, and has a forthcoming book entitled *Buddha/Machine: Art, Technology, and the Meeting of East and West*.