



LA BOS LON

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Day 1

Wednesday, 14 September

AMS MSK BJ

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Claire Hutton		Women and the Making of <i>Ulysses</i>
Brigitte McCray	Towards a Vegan Future: World War One and Nonhuman Animal Suffering in Katherine Mansfield's Short Fiction	
Jon Najarian	Lyonel Feininger and Modernism's Comics Style	
David Cruickshank	'A stupid organ': Wyndham Lewis's Attack on the Eye	
Ryan Kerr	'Who Watches Me Here?': <i>Ulysses</i> , Capitalism, and Audience Reception	

Day 2

Thursday, 15 September

08:00 11:00 16:00

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James C. Klagge		Wittgenstein's <i>Tractatus</i> and the Great War
Akira Koyama	Artistic panel opening: <i>Lost in the Stars</i>	
Anat Matar	The early Wittgenstein as Modernist	
Ben Ware	Wittgenstein's Modernism Reconsidered	
Alexander Venetis	The Return to 'The Book Itself': Kantian Aesthetic Autonomy and Formal Invention in Early Modernist Writing	

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Day 3

Friday, 16 September

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Philomeen Lelieveldt		Ido Eyl's visit to the French musical avantgarde
Desirée Staverman	The introduction of the music of <i>Les Six</i> in the Netherlands	
Jordan Lian	<i>Das Triadisches Ballett's</i> Challenge of the Dancer's Primacy in Ballet	
Kirstin van den Buys	1922: A pivotal moment in the development of musical modernism in Brussels	

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Day 4

Saturday, 17 September

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Michael North		1922: A Centenary Dismemberment
Herma Klijnstra	Artistic panel opening: Design for a Modernistic Wallpaper & Text, Series 1 Dasein	
Sergio Schargel	The other Brazilian modernism: Plínio Salgado and the Integralismo	
Max Saunders	Ford Madox Ford in 1922	
Stefano Pavarini	1922 and the Darkest Side of Modernity	
Kavon Franklin	The 'New Negro' in a New Age	
<b>Break</b>		
Kirsty Warrick	Artistic panel opening: The Shape that Remains	
Zoe Perot	Wavering Wraiths: Telegraphs, Telepathy, and Communication with the Dead in <i>Jacob's Room</i> and Parapsychical Research	
Małgorzata Hołda	Katherine Mansfield and Virginia Woolf: Imaginative (Dis)similarities and Attachments	
Georgy Liseyev	Virginia Woolf and S. S. Koteliansky: The <i>Stavrogin's Confession</i> Translation as a Modernist Text	

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