16:00-18:15  Panel 4
Visual & Material Culture

> Theresa Jamieson (University of Hull): Bound to Please: Fashioning the Neo-Victorian Heroine

> Anne Enderwitz, Doris Feldmann (University of Erlangen-Nuremberg): Material Culture and Nostalgia: Presenting the Past in Cranford

short break (16:10-17:15)

> Christine Ferguson (University of Glasgow): The 2009 U.K. Steampunk Convivial: Retrofitting Nostalgia

> Ming-tsuey Ni (National Taipei University of Education, Taiwan): Reinventing the Victorians – the Art Works of Yinka Shonibare

18:30  buffet supper

Saturday April 10th, 2010
09:00-10:30  Panel 5
Discourses of Knowledge

> Christy Rieger (Mercyhurst College): The Legacy of Medical Sensationalism in The Crimson Petal and the White and The Dress Lodger

> Monika Pietrzak-Franger (University of Siegen): Reimagining Syphilis

> Anca-Raluca Radu (University of Göttingen): The Voices of the Disempowered: Investigations of the Mind in Alias Grace and The Secret Scripture

10:30-11:00  coffee break
11:00-12:00  Keynote Lecture 3

> Cora Kaplan (Queen Mary University of London): The Firm of Charles and Charles: Authorship, Science and Neo-Victorian Masculinities

12:00-14:00  lunch break
14:00-16:15  Panel 6
The Return of the (Victorian) Author


> Kym Brindle (University of Lancaster): Through a Critical Looking Glass: Diary Disorder in Katie Roiphe’s Still She Haunts Me

short break (15:00-15:15)

> Patricia Pulham (University of Portsmouth): Uncanny Afterlives: Colm Tóibín’s The Master and Neo-Victorian Biofiction

> Lena Steveker (University of Saarbrücken): “Eminent Victorians” and Neo-Victorian Fictional Biography

16:15-16:45  coffee break
16:45-17:30  round-up, round table discussion
About the conference

> The notion of the Neo-Victorian has become an increasingly common denominator for cultural products reiterating Victorian culture. Sometimes a critical engagement but equally often a pleasurable appropriation marked by a nostalgic world view. Neo-Victorian texts and films shed light on cultural processes of appropriation. Neo-Victorian works feed on a complex temporal relation: they are shaped by the past, but, being part of the literary landscape of the present, they also configure our understanding of the Victorian heritage. This conference will discuss the purposes and effects of appropriating the Victorian past and of reiterating it in the citational environment of present discourses.

> Why is it that the Victorians are so very attractive to today’s cultural markets? Is it because they provided us with important technological means of reproducing images, voices and writing (photography, cinema, the phonograph, and the typewriter) as well as with theories of the reproduction of life itself and its historical progress? Or does British culture dream its way back to the British Empire in order to find a way to articulate the social insecurities that pertain to an existence in a globalised world? On the way to answering questions such as these, it seems crucial to focus on what exactly Neo-Victorian texts and films appropriate or engage with. The varieties of this engagement are diverse: Neo-Victorian works make use of formal elements (genre, narrative perspective, etc.) as well as with thematic aspects such as the significance of science, morals, nationhood, gender and identity.

> One of the aims of this conference is to critically reflect on the category of the Neo-Victorian and the emergence of ‘Neo-Victorian studies’ as a new academic subdiscipline: Does the Neo-Victorian describe a specific kind of writing or certain kinds of artefacts? Does it describe a specific cultural symptom? Does it constitute a new academic field? What is the history of the term ‘Neo-Victorian’ and what is its analytic scope and value?