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British Association for Victorian Studies (BAVS): www.bavsuk.org

Convenor: Tiziana Morosetti (Oxford)

The ‘Exotic’ Body in 19th-century British Drama

Faculty of English, University of Oxford
Lecture Theatre 2
25-26 September 2014

Programme
25 September

9.00 Registration

9.15-9.30 Opening remarks

**9.30-10.15 Project presentation:** *The Representation of the ‘Exotic’ Body in 19th-Century English Drama* (Tiziana Morosetti and Kirsten Shepherd-Barr, Oxford)

**10.15-11.15 First Keynote:** ‘From the 1970s to the 1790s and the Importance of Metanarratives’ (Hazel Waters, Institute of Race Relations, London)

**11.15-11.45 Refreshment break (Foyer)**

**11.45-13.15 Panel 1: Staging the Other in Georgian England**

‘By a Nose or By a Hair: Bearding the Jew on the Georgian Stage’ (Toni Wein, California State University at Fresno)

‘The Jew on Stage: Exoticism and Ostracism in Dramas of Milman and Wade’ (Michael Bradshaw, Edge Hill)

‘The Exotic, the Magical, and the Ancient: Staging the *Arabian Nights* in Early Nineteenth-Century London’ (Melissa Dickson, Oxford)

**13.15-14.30 Lunch (Senior Common Room)**

**14.30-16.00 Panel 2: Embodying the Other**


‘“L’atelier de Canova”, Vauxhall Gardens, 1837: Sculpture and Body Doubles’ (Claire Jones, Chichester)

‘Becoming the Other: Pantomime techniques for staging the “Exotic” Body’ (Bernadette Plageman, Sorbonne/Sorbonne Nouvelle)
16.00-16.30 Refreshment break (Foyer)

16.30-17.30 Panel 3: Exotic Bodies between Theatre and the Novel

‘Impressment, Exoticism, and Enslavement: Revisiting the Theatre of War across the Nineteenth-Century’ (Sara Malton, Saint Mary’s, Halifax)

“Dancing on the Dead”: Performances of Slavery and Abolition in George Eliot’s Daniel Deronda’ (Lucy Sheehan, Columbia)

17.30-18.30 Professor Heard’s Exotic and Curious Magic Lantern Show (Seminar Room K)

18.30 Welcome Reception (Senior Common Room)

26 September

9.00 Registration

9.30-10.30 Second Keynote: ‘Jumbomania; or, the English, their Elephant, and the Imperial Politics of the Early 1880s’ (Peter Yeandle, Manchester)

10.30-11.30 Panel 4: India on the Victorian stage

‘Transcultural Operatics of a Bodily Nature: Staging Indian Femininity in Solomon’s The Nautch Girl’ (Zara Barlas, Ruprecht-Karls-Universität Heidelberg)

‘Colonial Villains and Native Victims: Fin de siècle subversion in Murray’s Carlyon Sahib’ (Robert Dean, South Wales)

11.30-12.00 Refreshment break (Foyer)

12.00-13.00 Panel 5: Defining Britishness and the British Other
‘Grotesque Bodies, Parochial Lives: Offsetting the Exotic in 19th-Century British Drama’ (Jim Davis, Warwick)

‘Innoculative Hybridity: Blackface Performance and the Anti-Exotic’ (Michael Meewis, Warwick)

**13.00-14.00 Lunch (Senior Common Room)**

**14.00-15.30 Panel 6: Female Bodies: fin de siècle and beyond**

“‘That’s what a woman can do”: The representation of Women in the Victorian Music Hall” (Louise Wingrove, Bristol)

“‘Shall it be Mark Antony?’: The Imperial Chant of the Abject-Exotic in G. B. Shaw’s *Caesar and Cleopatra*” (Arup K. Chatterjee, Jawaharlal Nehru University)

‘The Dancer, the Pioneer and the “Don’t Care Girl!”: 1911-25’ (Katharine Cockin, Hull)

**15.30-16.00 Refreshment break (Foyer)**

**16.00-17.00 Panel 7: The Victorian Exotic as interpreted today**

‘Singing the Exotic Body across the Atlantic: From Gilbert and Sullivan’s *The Mikado* to Chicago’s *Swing Mikado*’ (Serena Guarracino, L’Orientale, Naples)


**17.00-18.00 Third Keynote: “An Object Lesson to the Chinese Mind”: The Boxer Rebellion, Exoticism, and Abjection in Imre Kiralfy’s *China, or the Relief of the Legations* at the 1901 Military Exhibition’ (Ross Forman, Warwick)

*Closing remarks*