

Mini-Biographies of Speakers (in alphabetical order)

Ann Hallamore Caesar is Pro-Vice-Chancellor at the University of Warwick where she holds a Chair in Italian Studies. She began her professional career as an extra-mural lecturer before taking up a university lectureship in Italian at Cambridge where she was Fellow of Corpus Christi College. She moved to Warwick in 1999. She publishes widely on nineteenth- and twentieth-century literature and is currently engaged in research into the rise of the novel in eighteenth-century Venice. Her most recent monograph is the co-authored *Modern Italian Literature since 1690* (2007).

Sharon Kivland has dreamt of Rome, been melancholy in Trieste, and had a disturbance of memory in Athens, which can be traced in the publications in the series *Freud on Holiday*. She forgot her shoes on the steps of the Freud Museum, London, and thought of witty remarks too late on the stairs of the Freud Museum, Vienna: events recounted in *L'esprit d'escalier* and *An Agent of the Estate*. The flowers Freud did not send are recorded in *Freud and the Gift of Flowers* (with Forbes Morlock), and she has recently begun a series of modest pamphlets recounting the incidence of trains, stations, and related railway matters in the Freudian canon, entitled *Reisen*. Recent works for exhibition include amateur watercolours, copied from memory from postcards; photographs of the smoke of steam trains, the limpid waters of mountain lakes, and the snow on Alpine peaks; and painstaking sketches of women modelling lingerie. She paid her son an enormous amount of money to fill old school exercises books with lines, the indexical references to mother/son relations in Freud's works, which were exhibited at the Freud Museum, London, this summer. Kivland is represented by domoBaal, London, and Galerie Bugdahn & Kaimer, Düsseldorf. She is Reader in Fine Art at Sheffield Hallam University.

Áine Larkin is Lecturer in French at the University of Aberdeen, and the author of *Proust Writing Photography: Fixing the Fugitive in 'À la recherche du temps perdu'*, recently published by Legenda. She is a graduate of Trinity College, Dublin and the Université de la Sorbonne Nouvelle – Paris III. Her doctoral research at TCD explored the assimilation of photography into Marcel Proust's *À la recherche du temps perdu*, and in 2008 she was awarded a Postdoctoral Research Fellowship by the Irish Research Council for the Humanities and Social Sciences. Together with text/image relations, her research interests include literature and medicine, the literary representation of music and dance, and contemporary women's writing in French.

Robin Mackenzie is Director of Medical Law & Ethics at the University of Kent. She has published widely on law and ethics as applied to sexuality, the body, disability, neurodiversity, neurorehabilitation, health technologies and robotics. She is a member of the EU Flagship Initiative Robot Companions for Citizens Ethics and Society Working Group.

Mandy Merck is Professor of Media Arts at Royal Holloway, University of London. Her books include *Perversions: Deviant Readings*, *In Your Face: Nine Sexual Studies* and *Hollywood's American Tragedies*. She has also edited several essay collections, including, with Naomi Segal

and Elizabeth Wright, *Coming Out of Feminism?* Her latest, co-edited with Stella Sandford, is *Further Adventures of the Dialectic of Sex: Critical Essays on Shulamith Firestone*. Her next book is provisionally titled *The Melodrama of Celebrity*.

Jean Owen is in the final throes of her doctoral thesis, 'Narratives of Daughter-Father Incest: Ovid's "Myrrha" Images in Twentieth-Century Women's Writing', which is directed by Naomi Segal. She has edited a book of poetry *Pier Pressure*, based on a summer school she facilitated in Essex, as well as other poetry pamphlets. She has made several films that look at fairy tales through the lens trauma experience, the most recent entitled *S/KIN*. Owen is currently working on a novel, *The Poacher's Daughter*.

Keith Reader is Professor Emeritus, Glasgow University and has formerly held Chairs at Newcastle and Kingston. Most recent publications: *The Place de la Bastille* (Liverpool University Press), *Jean Renoir's La Règle du jeu* (I. B. Tauris). Member, Editorial Board, *French Studies*, and Editorial Advisory Board, *Modern and Contemporary France*.

Victoria Reid is Lecturer in French at the University of Glasgow. She works on late nineteenth-century and early twentieth-century literature. Her monograph, *André Gide and Curiosity* (2009), emanated from her doctoral thesis, directed by Naomi Segal. She is currently co-editing with Andrew Radford a volume entitled *Franco-British Cultural Exchanges 1880-1940: Channel Packets* (2012), to which she is contributing a piece on Robert Louis Stevenson and Marcel Schwob.

Céline Surprenant is Visiting Senior Lecturer in French (School of English, University of Sussex). Her publications include *Freud's Mass Psychology: Questions of Scale* (2003), *Freud: A Guide for the Perplexed* (2008), and articles on Marcel Proust and Freud, among others. She has translated, among others, Jean-Luc Nancy, *The Speculative Remark. One of Hegel's bons mots* (2001) and, with Christophe Jaquet, Avital Ronell, *Stupidity* (2006). She is currently completing a monograph on discourses on quantification in European literature and philosophy ca. 1850s-1930s.

Colette Wilson (Institute of Germanic & Romance Studies) teaches and researches on French literature and photography, politics, history and cultural memory. Her publications include: *Paris and the Commune 1871-78: the Politics of Forgetting* (2007) (short-listed and highly commended for The Society of French Studies R.H. Gapper Book Prize, 2008), and the forthcoming co-edited volume, *The Photobook from Talbot to Ruscha and Beyond* (2012). Her current project focuses on French representations of Egypt in the nineteenth and twentieth centuries.