

## Notes on Contributors

**Amano Ikuho** is a native of Japan and currently Associate Professor of Japanese at the University of Nebraska-Lincoln in the United States, where she teaches literature, popular culture, film, and language. Her research has explored various themes and issues salient in modern and contemporary Japan, including discourses on decadence, social entropy, industrial history, and literary translation. Her current project examines the literature of the economic bubble in the late 1980s, consumer culture of the time, and its legacy.

**Barbara Bessac** is completing a joint PhD in History of Art (Université Paris Nanterre) and Theatre Studies (University of Warwick), exploring the links between decorative arts, materiality, and the theatre in the second half of the nineteenth century. Her thesis, titled 'Performing crafts: Circulations of decorative arts between theatrical stages of London and Paris 1851-1908', proposes a reinterpretation of the nineteenth-century decorative arts and design historiography by including the significant role of performing arts.

**Stephen Cedars** is a writer, director, teacher, and scholar originally from south Louisiana. As a theatre maker, his work has won multiple awards, his plays have been published or produced throughout the United States and Canada, and he has directed or produced shows throughout New York City. As a scholar, he has presented his work at several major conferences and has two forthcoming journal publications. He holds an MFA in Dramatic Writing (NYU), and a PhD from the CUNY Graduate Center, Theatre and Performance, is currently in process.

**Özen N. Dolcerocca** is an Associate Professor at the University of Bologna. She received her doctoral degree in Comparative Literature from NYU in 2016. She is the author of *Self and Desire in the Modern Turkish Novel: A Study on Non-Western Literary Modernities* (2012), and the guest editor of a special issue of *Middle Eastern Literatures* entitled 'Beyond World Literature: Reading Ahmet Hamdi Tanpınar Today'. She is the recipient of a 2020 European Research Council (ERC) Starting Grant for her project 'Modernizing Empires: Enlightenment, Nationalist Vanguards and Non-Western Literary Modernities'.

**Frankie Dytor** is an AHRC-funded PhD candidate in the History of Art department at the University of Cambridge. Their work, which looks at popular revivals of the Italian Renaissance at the end of the nineteenth century, has appeared in the *Journal of Victorian Culture*. In 2020, Frankie was a Hanseatic Scholar at the University of Hamburg as a beneficiary of the Alfred Toepfer Foundation.

**Katharina Herold-Zanker** is Assistant Professor in English Literature at the University of Regensburg. Previously she has held positions as Lecturer in Victorian and Modern Literature at Brasenose and Trinity College, Oxford. She trained and worked as a theatre director in Germany before continuing her studies at Goldsmiths and Oxford. She is currently preparing her first monograph, *The Indispensable East in Decadent Literature*, for publication. Her journal output includes an article for *Feminist Modernist Studies* on global decadence, and war plays written by women.

**Owen G. Parry** is an artist and researcher working in contemporary theatre, visual arts and digital cultures, and an Associate Lecturer in Critical Studies Fine Art at Central Saint Martins. He is currently a researcher contributing to the AHRC-funded '[Staging Decadence: Decadent Theatre in the Long Twentieth Century](#)' project at Goldsmiths, University of London. Owen's research forms around a fascination with the counter-practices of the poor, the minor, the weak, and the trashy, and includes research on New York Drag Balls, South African Rap-rave, Gay Cruising, Fanfiction, LARP, Automated Luxury Communism, and Conspiracy Theories. His work has been

staged in public programmes in the UK, Ireland, Belgium, Canada, Finland, and South Korea. Publications include chapters in *Fandom as Methodology* (Goldsmiths Press, 2019), *The Creative Critic* (Routledge, 2018), and articles in *Performance Research Journal* (2015), *Contemporary Theatre Review* (2016), and more.

**Phoebe Patey-Ferguson** is an academic, artist and producer. Their research expertise is on international theatre festivals, rooted in the Sociology of Theatre and Performance. This work frequently intersects with their further research interests in live art, contemporary British theatre, and queer theory. Phoebe's doctoral thesis examined the history and practice of international theatre festivals in Britain, with particular focus on the London International Festival of Theatre (LIFT) and its social, political, and economic context. Phoebe is a lecturer at Rose Bruford (Kent, UK), co-leading the Theatre and Social Change BA programme. Phoebe is a practising live artist and frequently works as a dramaturg for contemporary performance makers. They have worked as a producer with LIFT, In Between Time (IBT), and VFD delivering international festivals of theatre and Live Art, and co-run Live Art Club London.

### ESSAY PRIZE WINNERS

**Cherrie Kwok** is a PhD Candidate in the Department of English and the Elizabeth Arendall Tilney and Schuyler Merritt Tilney Jefferson Fellow at the University of Virginia. Her dissertation examines a set of writers from the African, Asian, and Indigenous diasporas in the nineteenth century and beyond to elucidate the relationship between decadence and anti-imperialism in their poetry and prose. Her work appears, or is forthcoming, in *Volupté: An Interdisciplinary Journal of Decadence Studies*, *Undisciplining the Victorian Classroom*, *Cha: An Asian Literary Journal*, and *The Journal of Interactive Technology and Pedagogy*.

**David Melville** is a teaching fellow in Film Studies and Literature at the University of Edinburgh Centre for Open Learning. His courses include *Gothic Cinema*, *Vampire Fiction*, *Dark Fairy Tales*, *Divine Decadence* and *Magnificent Obsessions: A Century of Film Melodrama*. A former journalist and radio news presenter, he has contributed widely to *The Guardian*, *Sight & Sound*, *Senses of Cinema*, *Gay Times*, *Shadowplay*, and the Romanian film journal *Noul Cinema*. His current project is a book on Cinema and Queer Spectatorship, which he can only describe as a blend of autobiography, film criticism, and non-fiction novel.

### TRANSLATION PRIZE

**Céline Brossillon** is Assistant Professor of French at Ursinus College, Pennsylvania. Her research focuses on the crisis of masculine identity at the end of the nineteenth century in France, and the connection between solitude and madness in literature. She is particularly interested in deviant behaviours that result from overextended isolation. Her research engages with multiple fields such as cultural anthropology, gender and sexuality studies, and psychiatry. She is the author of *Le Taureau triste: La Solitude du célibataire de Maupassant (The Sad Bull: The Solitude of Maupassant's Bachelor*, CNRS Editions, 2021). She is also the co-editor of a special issue of *French Forum* titled *L'Amour des Morts: Love with Ghosts, Vampires and Other Dead(ly) Beings in the Francophone 19<sup>th</sup> Century*, which will be published in Spring 2022.

### GUEST EDITORS

**Adam Alston** is Senior Lecturer in Modern and Contemporary Theatre at Goldsmiths, University of London. He is currently the Principal Investigator of an Arts and Humanities Research Council ECR Fellowship titled [‘Staging Decadence: Decadent Theatre in the Long Twentieth Century’](#), of

which this special issue of *Volupté* is a part. He is Co-Deputy Chair (with Alice Condé) of the [Decadence Research Centre](#) at Goldsmiths, and is currently working on two book projects: a monograph with Bloomsbury provisionally titled *Decadence, Capitalism and Excess in Contemporary Theatre* (2023), and a new anthology, *Decadent Plays: 1890-1930*, which he is co-editing with Jane Desmarais.

**Alexandra Bickley Trott** is Senior Lecturer in Fine Art Theory, and Programme Lead for Art & Design at Oxford Brookes University. Her research covers art history from the nineteenth century to the present day, often focusing on lesser-known figures and collectives. Her PhD presented the first monograph dedicated to the proto-anti-art collective, Les Hydropathes, and more recently her work has addressed issues of working-class representation and identity in British art (The Working-Class Avant-Garde and Kahoon Projects). She is currently writing a monograph on the influence of space exploration on art since the early twentieth century.

## EDITORIAL

**Jane Desmarais (Editor-in-Chief)** is Professor of English and Director of the Decadence Research Centre in the Department of English and Creative Writing at Goldsmiths, University of London. She has written numerous essays on the theme of decadence and has co-edited several works, including *Decadence: An Annotated Anthology* (with Chris Baldick, Manchester University Press, 2012), *Arthur Symons: Selected Early Poems* (with Chris Baldick, MHRA, 2017), and *Decadence and the Senses* (with Alice Condé, Legenda, 2017). She is co-editor with David Weir of *Decadence and Literature* (2019), a volume in the Cambridge Critical Concepts series, and the [Oxford Handbook of Decadence](#) (2021) and *Decadent Plays, 1890-1930* with Adam Alston (forthcoming with Bloomsbury in 2023). Her monograph, *Monsters Under Glass: A Cultural History of Hothouse Flowers, 1850 to the Present*, was published by Reaktion in 2018.

**Alice Condé (Deputy Editor)** is Lecturer in the Department of English and Creative Writing at Goldsmiths, University of London. She is co-editor of *Decadence and the Senses* (with Jane Desmarais, Legenda, 2017) and *In Cynara's Shadow: Collected Essays on Ernest Dowson* (with Jessica Gossling, Peter Lang, 2019). Her essay on 'Decadence and Popular Culture' appears in Jane Desmarais and David Weir's *Decadence and Literature* (2019), and '[Contemporary Contexts: Decadence Today and Tomorrow](#)' appears in Desmarais and Weir's *Oxford Handbook of Decadence* (2021).

**Jessica Gossling (Deputy Editor)** is Lecturer in the Department of English and Creative Writing at Goldsmiths, University of London, and Assistant Editor of *The Literary Encyclopedia*. She is co-editor with Alice Condé of *In Cynara's Shadow: Collected Essays on Ernest Dowson (1867–1900)*. Her essay on 'À rebours and the House at Fontenay' is published in *Decadence and the Senses* (Legenda, 2017) and her chapter '[Interior Decoration: Designing Decadence](#)' is published in the *Oxford Handbook of Decadence* (2021). An essay 'Decadent Magic: Arthur Machen's *The Hill of Dreams*' is due to be published in *Magic: A Companion*, edited by Katharina Rein (Peter Lang, 2022). Jessica is currently working on her first monograph on the decadent threshold poetics of Charles Baudelaire, Joris-Karl Huysmans, Arthur Symons, and Ernest Dowson, alongside researching decadence and occultism. Jessica and Alice are the webmistresses of [volupte.gold.ac.uk](http://volupte.gold.ac.uk).

**Robert Pruett-Vergara (Reviews Editor)** is a DPhil student in French at St Cross College, Oxford, where he is preparing a thesis on eros and idealism in the work of Remy de Gourmont. Alongside the Cercle des Amateurs de Remy de Gourmont (CARGO), he co-organized the *Fin de Siècle Symposium* (Balliol College, Oxford, 2016). In 2018, he co-organized *Decadence, Magic(k), and the Occult* at Goldsmiths, University of London. His chapter on 'Dowson, France, and the Catholic

Image' appears in *In Cynara's Shadow: Collected Essays on Ernest Dowson* (ed. by Alice Condé and Jessica Gosling, Peter Lang, 2019).