

## Space, Cities and Emotions



Image: The Tower of Babel, Pieter Bruegel the Elder, c 1563. Courtesy of Wikimedia Commons

### Cluster Membership

#### Co—convenors

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#### Members

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## **Co—convenors Projects**

### **Merridee Bailey**

My cluster related projects focus on London in the late medieval and early modern period (c. 1450-1650) and how the city's merchants made use of urban spaces and institutions that were unique to London to shape their emotional, economic and social identities. My research looks at how moving to London from regional areas throughout England, and then settling in London, transformed merchants, apprentices, and men and women who were involved in London's commercial environment. I take these transformations to be social and cultural but also emotional, and see them as occurring simultaneously. My focus to date has fallen on two spaces inside the city, the first being the Court of Chancery and the second being London's playhouses. With the former, London's merchants made extensive use of this court (known as a court of conscience and equity with wider powers than common law courts) to settle disputes with fellow merchants and to negotiate emotional, moral and social relationships with their peers. With the latter, I have been investigating London playwrights who were writing dramatic and non-dramatic works for London audiences. I have been paying particular attention to Thomas Dekker, a London playwright active between 1598 and 1632. Dekker set his works within London's commercial and urban environment and explored popular anxieties with merchant wealth, avarice, greed and honest labour. This research will form the basis for a book on London mercantile culture, the ethics of the economy, and emotions in the late medieval and early modern period.

Merridee Bailey is a Senior Research Fellow with the Adelaide node of the ARC Centre of Excellence for the History of Emotions. Merridee specialises in the history of England and Europe in the later medieval and early modern periods. She holds a BA, an MA, and earned her PhD at the Australian National University. To date, her work has been on the history of book culture and issues of socialisation and morality in late medieval and early modern Europe. She has recently published *Socialising the Child in Late Medieval England, c. 1400-1600* (York Medieval Press, 2012). In addition to lecturing in medieval history and historical methodology at the University of New England and the Australian National University, she has held visiting fellowships at the Centre for Metropolitan History (Institute of Historical Research, London), and an Australian Academy of the Humanities International Research Fellowship. Her research has been funded by the Australian Research Council, the Australian Academy of the Humanities, the Scouloudi Foundation, the Richard III Society and the Bibliographical Society. Merridee has served on the Learning and Teaching Committee at the School of History and Politics at the University of Adelaide and currently serves on the Research Committee. She holds a Visiting Fellowship at Oriel College, Oxford, for the 2015-2016 academic year.

### **Ann Brooks**

Ann's cluster related research focuses on the book *Emotions and Cities* (with Lionel Wee) which is currently under review with Oxford University Press. The book considers the relationship between

urban spaces and the materialization of emotions. In particular, how the infrastructural affordances of urban spaces impact on the display and transmission of emotions, and conversely, how the display and transmission of emotions lead to the transformation of urban spaces. Studies of cities have until now not paid sufficient attention to the 'social ordering of emotive experience' (Hochschild 1979: 552), with the consequence that this remains an underexplored aspect of urban life. This means that our understanding of cities remains seriously incomplete, especially since the 'politics of affect' is 'not just incidental but central to the life of cities' (Thrift (2004: 57). *Emotions and Cities* is currently under review with Oxford University Press.

Ann has held senior positions in universities in Singapore, Australia and New Zealand and has held visiting fellowships and scholarships in Singapore and the US. She is currently a Visiting Professor at the Institute of Health and Community, Plymouth University and was previously a Senior Visiting Research Fellow at the National University of Singapore and Visiting Scholar at the University of California, Berkeley, Department of Sociology. Ann was a Lecturer and subsequently Senior Lecturer in Sociology at Massey University in New Zealand between 1993 and 2002. She was appointed as Head of Department of Psychology and Sociology at Singapore Institute of Management University in 2003 until 2008 when she was appointed as Professor of Sociology and Cultural Studies at the University of Adelaide. In 2010 Ann was part of a team of researchers in Australia who won an Australia Research Council grant of \$24AUD million to fund a Centre of Excellence for the History of Emotions 2011-2017 across 5 universities and Ann moved to become part of the Australian Research Council funded Centre of Excellence for the History of Emotions, Change Program in 2011 until 2017. Ann's research interests are wide ranging including: sociology of emotions, theoretical debates around the 'turn to affect' in the social sciences; emotional labour and gender in organisational structures; human rights, migration and emotions; gender and differentiated labour markets in Southeast Asia and the West; cultural economy, cultural theory, consumption and urban spaces; and popular culture. She is the author of ten books: *Academic Women* (Open University Press, 1997); *Postfeminisms: Feminism, Cultural Theory and Cultural Forms* (Routledge, 1997); *Gendered Work in Asian Cities: The New Economy and Changing Labour Markets* (Ashgate, 2006); *Social Theory in Contemporary Asia* (Routledge, 2010); *Gender, Emotions and Labour Markets* (Routledge, 2011)(with Theresa Devasayaham); *Gender and the Restructured University* (Open University Press, 2001) (co-edited with Alison Mackinnon); and *Emotions in Transmigration: Transformation, Movement and Identity* (Palgrave Macmillan, 2012) (with Ruth Simpson). Her latest books are: *Emotions and Social Change: Historical and Sociological Perspectives* (Routledge, 2014) (co-edited with David Lemmings); *Consumption, Cities and States: Comparing Singapore with Asian and Western Cities* (Anthem Press 2014) (with Lionel Wee); and *Popular Culture: Global Intercultural Perspectives* (Palgrave, Macmillan, 2014). Forthcoming books include: *Genealogies of Emotions, Intimacy and Desire: Theories of Changes in Emotional Regimes from Medieval Society to Late Modernity* (Routledge New York, due 2015) and *Emotions and Cities*.

## **Members' Projects**

### **Susan Broomhall**

I am working on three projects currently that have important spatial and urban aspects. I am completing a history of the experiences of the French urban poor in the sixteenth century which examines how the changing politics and delivery of charitable services affected the everyday lives of the poor. Some relevant aspects include the visibility of the poor in urban spaces (from processions to begging), pauper social and affective networks, and distinctions between urban and rural experiences and so on, all of which have strong emotional elements. My Future Fellowship project

concerned with emotion in the letters of Catherine de Medici provides other ways of considering space and urban environments as Catherine engages with them as political entities to be wooed and spaces in which authority can be performed emotively. I also have a long term interest in rivers as affective spaces (see my earlier Rivers of Emotion project) and am developing new research of the Renaissance Loire in this respect.

Susan Broomhall was a Foundation Chief Investigator in the Australian Research Council Centre of Excellence for the History of Emotions. In 2014, she became an Honorary Chief Investigator, having taken up an Australian Research Council Future Fellowship within the Centre. She is a historian of early modern Europe who specialises in the history of women and gender, emotions, social welfare, material culture, and disaster and violence.

### **Patricia Alessi**

My current project (my thesis) is titled 'Understanding Early English Opera Character-Type for the Female Singer': A Study in the History of Emotional Expression in Operatic Performance, 1660-1750. In my thesis, my investigation is primarily London-centric, as this is where early English opera was first performed on the public stage. I would like to investigate this more to understand why London was the 'perfect storm' for trying out these new works as well as look at the theatres in which they were performed. Naturally, this would include an investigation into the influences London had on the first English operatic composers, dramatists, performers, etc. I'm sure these ideas will continue to develop as I continue my research.

Patricia Alessi, born in Revere, MA, USA, graduated with her Bachelor of Music in Classical Voice (Performance) and Bachelor of Arts in Cultural Studies from the University of North Carolina at Chapel Hill in December 2008; gained her Master of Music in Opera Performance in May 2011 from the University of British Columbia; and, is currently a PhD Candidate in Music (Research - Performance Practice) at the University of Western Australia under the supervision of Assoc/Prof David Symons (UWA), W/Prof Robert White (UWA), Dr Jane Davidson (UMelb), and David G. Frey Distinguished Professor of Music Dr Tim Carter (UNC-CH). She is also currently a PhD Scholar with The Australian Research Council's Centre for the History of Emotions, 1100-1800 and a Deutscher Akademischer Austausch Dienst (German Academic Exchange Service) [DAAD] Research Grant for Doctoral Candidate Recipient, where she is undertaking both practical and archival research for her current PhD thesis: 'Understanding Early English Opera Character-Type for the Female Singer': A Study in the History of Emotional Expression in Operatic Performance, 1660-1750 at Die Staatliche Hochschule für Musik Trossingen, Baden-Württemberg, Germany (with practical [singing] research supervisor Prof Gundula Anders).

An active opera singer as well, Patricia placed as a University Finalist (Boston) in the 2013 Classical Singer Audition Plus Competition as well as sung the role of Cupid in the ARC Centre for the History of Emotion's August 2013 production of John Blow's *Venus and Adonis*. Further augmenting her vocal studies, she gained her McClosky Voice Technician Certification this July 2013 as well as studied at the International Baroque Institute in August 2013. Patricia currently studies voice with Ms Linda Barcan (WAAPA) and is coached in historical music by Mr Georg Corall (Perth Baroque; les hautboïstes de prusse; and CantatenBande Berlin). A full artistic list can be found at [www.patriciaalessi.com](http://www.patriciaalessi.com).

### **Katie Barclay**

Katie Barclay is currently one of the editors of the 250,000 words *Routledge History Handbook of Gender and the Urban Experience*, overseeing a section with six articles on emotion, gender and the urban experience. More broadly, she has a strong interest in spatial analysis as a method for gaining insight into emotional practices, which she is using in her current project on intimate relationships amongst the Scottish lower order, 1660-1830, and in her work on Irish masculinity in the court room. Her focus on space has given her an interest in both rural and urban space, and their intersection and she has written on how elite masculinity shaped Irish towns, and how urban space shaped the emotional lives of the marginal. She has a long-term desire to do some research on the river Liffey in Dublin as a social site, exploring how the river shaped the urban experience – it is often a site of tragedy and violence, so there is plenty of emotions to think about there! And, like David Lemmings, she is interested in the city as a site of danger – but especially as a place of dislocation for incomers.

Katie Barclay is a DECRA Fellow in the ARC Centre for the History of Emotions, University of Adelaide. She is the author of the award-winning, *Love, Intimacy and Power: Marriage and Patriarchy in Scotland, 1650-1850* (Manchester 2011), and numerous articles on emotion and family life. She is just finishing two monographs, one currently titled, *Men on Trial: Performing Emotion, Embodiment and Identity in Ireland, 1800-1845*, and with David Lemmings and Claire Walker, *Governing Emotions: The Family, the Law and the Press in the Long Eighteenth Century*. Her new work looks at intimate relationships amongst lower-order Scots.

### **Peter Denney**

The Battle of the Senses: Politics, Emotion and the Senses in Britain, 1760-1800

My research interests focus on the senses in literature and history in the eighteenth century in Britain, especially with reference to relations between polite and plebeian culture. Previous and ongoing work examines changing representations of the rural soundscape in the context of the triumph of picturesque landscape taste. The current project explores the various ways in which the senses became politicised during the 1790s as a consequence of the French Revolution controversy. It will pay particular attention to the role of the senses in political debates about religion, poverty, luxury and civility, and it will also consider the use of the senses in policing or appropriating key social and physical spaces, from the alehouse to the courtroom, the metropolitan street to the rural cottage.

Peter Denney is Senior Lecturer in History at Griffith University. He has published on various aspects of eighteenth-century British literature and culture, including labouring-class poetry and popular radicalism. His current research interests focus on the senses, and he is completing a book on soundscape and landscape from Defoe to Cobbett.

### **Emma Hutchison**

My research lies within politics and international relations, but it is cross-disciplinary in scope. Very broadly, I take a discursive approach to examining how emotions help to constitute society and politics. What interests me most is how emotions help to enact and constitute how we each perceive of - and feel attached within - the social world: so how emotions shape identities and modes of belonging, security, community and responsibility. I examine this through looking at how emotions are constituted by and constitutive of social discourses, and thus power. But in this way I

also question how emotions may hold potentials for social and political transformation, from the local to the global.

Dr Emma Hutchison is a Postdoctoral Research Fellow in the School of Political Science and International Studies at the University of Queensland. Her current key research projects examine trauma and emotions in world politics, as well as how the emotional dimensions of disaster imagery enact and shape humanitarian practices. Her research has appeared in a range of scholarly journals and books, including *International Theory*, *International Political Sociology*, *European Journal of Social Theory* and the *Review of International Studies*. She is currently completing her first book, titled *Affective Communities in World Politics: Collective Emotions After Trauma*, which is under contract with Cambridge University Press.

### **David Lemmings**

‘Metropolis, Media and Crime in 18<sup>th</sup>-century London: Danger and Opportunity in the City’

My work focuses on moral panics, press reporting about crime, and sensational trials that had a metropolitan (virtual) space emphasis. The country and the city were contrasting cultural poles in the literature of the period and my research considers how metropolitan life inspired contrasting emotions in the public sphere generally. This project studies how media amplification represented the metropolis of London in the 18th century as a site of both danger and opportunity.

David Lemmings is Professor of History in the School of History and Politics at the University of Adelaide and ‘Change’ Program Leader in the Australian Research Council Centre of Excellence for the History of Emotions. He is the author of *Gentlemen and Barristers: the Inns of Court and the English Bar, 1680-1730* (Oxford, OUP, 1990), and *Professors of the Law: Barristers and English Culture in the Eighteenth Century* (Oxford, OUP, 2000), editor of *The British and their Laws in the Eighteenth Century* (Woodbridge, Boydell Press, 2005) and (with Claire Walker) *Moral Panics, the Media and the Law in Early Modern England* (Basingstoke, Palgrave-Macmillan, 2009). His latest books are *English Law and Government in the Long Eighteenth Century: From Command to Consent* (Basingstoke, Palgrave-Macmillan, 2011), and two edited collections, *Crime, Courtrooms and the Public Sphere in Britain, 1700-1850* (Abingdon, Ashgate, 2012) and (with Ann Brooks) *Emotions and Social Change: Historical and Sociological Perspectives* (Routledge, New York, 2014).

### **Michael Levine**

Morbid Curiosity: Catastrophe and the Aesthetics of Disaster

The project’s principal aim is to work towards the formulation of an aesthetics of disaster as it relates to issues of social justice and an ethics of the built environment. (Disasters are generally the result of both natural and ‘man-made’ causes.) What is the nature of morbid curiosity and its relation to the aesthetics of disaster? By “aesthetics of disaster” I mean accounts of how disaster and catastrophe are conceived, represented and expressed artistically and in the media. An aesthetics of disaster concerns questions of taste, beauty, and judgement. Also involved in such an aesthetics are issues regarding cognitive and emotional responses to such representations; questions about mind and emotion in relation to representations of disaster. Normative issues are quite naturally at the forefront of aesthetic concerns with disaster. What constitutes good and bad taste in the representation of disaster? How should scenes of devastation and/or horror be

represented and reacted to? What do these representations evoke from spectators and artists and what, according to aesthetic and ethical standards, as well as to social and political norms, should they evoke?

Michael P. Levine is Professor of Philosophy at the University of Western Australia and has held numerous visiting appointments. Publications include *Pantheism: A non-theistic concept of deity*; *Prospects for an Ethics of Architecture* (co-authored with Bill Taylor); *Thinking Through Film* (with Damian Cox); *Politics Most Unusual* (with Damian Cox and Saul Newman); *Integrity and the Fragile Self* (with Damian Cox and Marguerite La Caze); and *Engineering and War: Ethics, Institutions, Alternatives* (with Ethan Blue and Dean Nieusma). Editor, *The Analytic Freud*; co-editor *Racism in Mind*; *Ethics and Leadership*; *The 'Katrina Effect': reflections on a disaster and our future*

### **Amy Milka**

'Professors of Feeling: Emotions in the English Criminal Courts, 1700-1830'

This project focuses on the space of the courtroom, and the way that emotion is evoked, enacted and represented by the various participants in criminal trials. My research concentrates particularly on the Old Bailey, and criminal justice in London, although I also undertake a comparison with provincial assize courts. The project investigates how courtroom emotion was depicted and manipulated in eighteenth-century print culture, and how even fictional encounters with the law might influence courtroom behaviour. I consider the criminal courtroom as a space where competing narratives about truth and justice are played out by legal professionals and members of the public. My other research interests include radical political clubs and literary circles in England and France cities during the French Revolution, and literary representations of the city in the long eighteenth century.

Amy Milka is an ARC Postdoctoral Research Fellow in the Centre for the History of Emotions, University of Adelaide. She holds a BA(Hons), MA (Eighteenth Century Studies) and PhD (English Literature) from the University of York. Alongside her current research project, she is working on a monograph of her thesis project, which considers the communications and relationships between English and French Jacobins in the 1790s. She has taught undergraduate and postgraduate courses on literature and the city in the eighteenth century and Romantic period. She blogs about both of her research projects at <https://amymilka.wordpress.com/>

### **Gordon D. Raeburn**

'Disaster and Identity: Fear, Grief, Anger, and the Development of Scottish Communal Identities'

This project focuses on various disasters in early modern Scotland, including disease, war, massacres, and socio-economic disasters, in order to determine the emotional response to each event within a specific sub-set of Scottish society, highlighting any regional or cultural differences, changes to the emotional response over time and due to the religious shift of the Reformation, and examining any differences between emotional responses to local or national events. As this project aims to determine the effect of these disasters, and the emotional responses to them, upon the

development of a national Scottish identity in the early modern period, notions of space and communities will be very important, both in terms of cities and smaller population centres.

Gordon D. Raeburn is a postdoctoral fellow in the ARC Centre of Excellence for the History of Emotions at the University of Melbourne. He holds a BD (Hons) from the University of Aberdeen, an MSc (Theology in History) from the University of Edinburgh, and a PhD from the University of Durham. His PhD thesis, *The Long Reformation of the Dead in Scotland*, studied the development of Scottish burial practices between 1542 and 1856, with an eye towards the effects of major societal changes such as the Reformation, the Enlightenment, and the Disruption. He currently has one publication, 'The Changing Face of Scottish Burial Practices, 1560-1645', in *Reformation and Renaissance Review*, vol. 11, no. 2, pp. 181-201.

### **Christian Parreno**

'Boredom as Space: Episodes of Modern Architecture'

Christian Parreno is a PhD Research Fellow in the Institute of Form, Theory and History, at the Oslo School of Architecture and Design, investigating the relation between boredom, space and modern architecture. In 2011, he spent a year carrying out this research at The Bartlett School of Architecture, and in 2014, he was a Visiting Researcher at the University of California, Los Angeles. He holds a MA in Histories and Theories from the Architectural Association, and a five-year architectural degree from the San Francisco de Quito University. From 2006–10 and 2001–05, he practiced as an architect and researcher in London and Ecuador.

#### Selected Publications

Parreno, Christian, 'Oran, the Capital of Boredom' in *Reading Architecture* (ed.) Angeliki Sioli, Yoonchun Jung, and Alberto Pérez Gómez (Routledge, forthcoming).

Parreno, Christian, 'Preservation – Taxidermy, Power, Boredom' in *Tabula Plena* (ed.) Bryony Roberts (Lars Müller, forthcoming).

Parreno, Christian (2016) 'Supernatural, Aburrimiento e Historia', *post(s)*, 1.2.

Parreno, Christian (2015) 'Boredom and Space: Blunting and Jading as the Causes of Change in Architecture', *The Journal of Architecture*, 20.5.

Parreno, Christian (2014) 'Elementally Elemental', *Log*, 32.

Parreno, Christian (2014) 'The Space of Boredom: Asphyxiating yet Bare', *Lobby*, 1.

Parreno, Christian (2013) 'Aburrimiento y Modernidad', *RevistArquis*, 5.

### **Lisa Beaven**

Lisa Beaven's research focuses on patronage, collecting and visual culture in seventeenth century Rome. Her CHE research project explores emotional and sensory responses to art and relics in Rome

within the context of religious pilgrimage to the city after the Council of Trent. She also works on landscape painting and its relationship to place, and the ecology of the Roman Campagna in the early modern period. This last project has led to a particular interest in space and emotion in relation to landscape, and with cartography. As part of this research she has developed a digital mapping project in conjunction with colleagues at the ANU (Mitchell Whitelaw and Katrina Grant) and the British School at Rome to digitalise seventeenth century maps of the Campagna and make them interactive. She is also collaborating with Mark Seymour (Otago University) on a project on space, architecture and emotion in relation to a famous Borromini building in Rome, tracking its emotional life across time. Mark was a international visiting scholar with the centre to work with Lisa on this project in November of this year, and together they convened a study day on Space and Emotion: The Places of Rome, at the University of Melbourne.

With Professor Angela Ndalians she holds an ARC discovery grant, 'Experiencing space: sensory encounters from Baroque Rome to neo-baroque Las Vegas'.  
(Postdoctoral Fellowship commenced January 2015)

### **Una McIlvenna**

I am a cultural historian working on the selling, purchasing and performance of news songs in the early modern urban environment. Cheaply printed and set to familiar tunes, news songs were performed and sold in busy marketplaces, bridges, and crossroads by street singers, who were usually competing to be heard over the noise of other ambulant sellers of goods. My research looks at how the built environment both promoted and discouraged the business of news-singing, with a particular focus on bridges as a key site of urban news dissemination.

Una McIlvenna is a FRHistS and the Hansen Lecturer in History at the School of Historical and Philosophical Studies, The University of Melbourne.

My research interests lie in the fields of early modern cultural and literary history. My current project, *Singing the News of Death: Execution Ballads in Europe 1550-1900*, investigates emotional responses to public execution in the early modern period, looking in particular at the use of songs and verse in accounts of crime and execution across Europe. Crime reports were often printed in huge numbers on cheap pamphlets and set to the tune of well-known songs, enabling the reader to sing along to the account of the (often violent) crime and the public execution of the condemned. My research examines how the emotional resonances of a familiar tune could be transferred or subverted in the new version of the song. Central to my work is the idea that singing the news of crime and punishment was a long-standing, pan-European tradition. I've begun to widen my research into news-songs on all sorts of topics: natural disasters and wonders, military battles and sieges, and politics and social satire.

My first monograph, *Scandal and Reputation at the Court of Catherine de Medici* (Ashgate-Routledge, 2016), looks at how the reputations of aristocratic women at the early modern French court were constructed, attacked and defended in a society where literacy was beginning to gain supremacy over orality.

## **Jade Michelle Riddle**

PhD Project: Emotions in Place: The Creation of the Suburban 'Other' in Early Modern London. Seeking to understand how city spaces and socially constructed emotions constituted and influenced one another, the work explores the city through an emotional-moral lens in order to understand how emotions could impact the representation of city space. Although historically based, the project applies contemporary social and spatial theory to emotions research on the city. The historical period covered (spanning from the 1580s into the eighteenth century) has allowed the project to follow ideas and ideologies through the early modern period, tracing the changing conceptions and constructions of spatialised otherness within the city.

Jade Riddle is a postgraduate researcher working from the School of Architecture and the Built Environment at the University of Adelaide. She also works in partnership with the Australian Research Council's Centre of Excellence for the History of Emotions 1100-1800. Her work focuses on the urban spaces in which we live and in particular, the way social ideology and interaction has shaped our perception and construction of city space throughout history. Her current work investigates the role of emotion in representations of city spaces in the early modern period. Her first book, provisionally titled *Emotions in Place* is expected to be ready for publication in 2019.