

# Virginia Woolf, Europe and Peace

The 28th Annual International Conference on Virginia Woolf  
Woolf College, University of Kent, Canterbury  
June 21-24, 2018

## PROGRAMME OUTLINE

### THURSDAY 21<sup>st</sup> JUNE

9.00 Registration Opens and Coffee/Tea  
10.00-11.00 Film Screening: Bloomsbury Legacies of Radical Hospitality  
11.00-12.30 Panels A  
12.30-1.30 Lunch and The Wool(f) Project Opens  
1.30-3.00 Panels B  
3.00-3.30 Coffee/Tea Break  
3.30-5.00 Keynote: Claire Davison  
5.00-6.45 Reception and Performance: The Particle and the Wave

### FRIDAY 22<sup>nd</sup> JUNE

9.00-10.30 Panels C  
10.30-11.00 Coffee/Tea Break  
11.00-12.30 Plenary Dialogue: David Ayers and Rachel Potter  
12.30-1.30 Lunch and 'Time Passes': A Lunchtime Polylogue  
1.30-3.00 Panels D  
3.00-3.30 Coffee/Tea Break  
3.30-5.00 Plenary Panel: Music in Bloomsbury  
5.00-6.00 Reception  
6.00-7.30 Concert: Pacifism and Pierrot: Debussy in Bloomsbury

### SATURDAY 23<sup>rd</sup> JUNE

9.00-10.30 Panels E  
10.30-11.00 Coffee/Tea Break and Special Presentation by Nino Strachey  
11.00-12.30 Keynote: Rosi Braidotti with Respondents  
12.30-2.00 Lunch and Special Creative Writing Panel  
2.00-3.30 Panels F  
3.30-3.45 Coffee/Tea Break  
3.45-5.15 Keynote: Jane Goldman  
6.45-late Conference Banquet

### SUNDAY 24<sup>th</sup> JUNE

9.00-10.30 Panels G  
10.30-11.00 Coffee Break and Repeat Film Screening  
11.00-12.30 Panels H  
12.30-1.30 Light Lunch and End of Conference

## FULL PROGRAMME

THURSDAY 21<sup>st</sup> JUNE

**REGISTRATION DESK/COFFEE from 9.00. Registration will remain open all day.**

### 10.00 – 11.00: FILM SCREENING (W-LT)

#### **Bloomsbury Legacies of Radical Hospitality**

Before the first panel sessions begin, we invite you to a screening of ‘The Famous Women Dinner Service: In Conversation with Contemporary Art’, a short film by **Hana Leaper** (John Moores) and **Jonathan Law** (Paul Mellon Centre). It features a conversation between Judy Chicago, The Women’s Art League, Carman Hermo and Hana Leaper, filmed by Jonathan Law at the Elizabeth A. Sackler Center for Feminist Art, Brooklyn Museum in January 2018. The participants discuss the Famous Women (1934) dinner service by Vanessa Bell and Duncan Grant in relation to contemporary artworks, focusing on The Dinner Party (Judy Chicago, 1974–79) and Vagina China (The Women’s Art League, 2016–present). Virginia Woolf’s influence informs the themes of hospitality, domesticity and women’s biography in each of these feminist art projects, and she features as a sitter in both Famous Women and The Dinner Party. Running time approx. 15 mins.

### 11.00 – 12.30: PANELS A

#### **A SR1. Woolfian Artists**

Chair: **Patricia Novillo-Corvalán** (Kent)

**Ane Thon Knutsen** (Oslo National Academy of The Arts), ‘Reading Woolf from the Type Case Perspective: Finding Artistic Freedom through “The Mark on The Wall”’

**Adriane Little** (Western Michigan), ‘Virginia Woolf Was Here’

**Luz Novillo-Corvalán** (UNC, Argentina) ‘Portraits of Radical Women: From Anaïs Nin to Virginia Woolf’

#### **A SR2. Continental Philosophy: Autonomy, Nihilism, Phenomenology**

Chair: **Ariane Mildenberg** (Kent)

**Stamatina Liosi** (Kent), ‘Woolf and the Kantian Autonomy of the Will’

**Janice Lau** (Freiburg), ‘Virginia Woolf’s Poetics of Nihilism in *To the Lighthouse*, *The Waves* and *Between the Acts*’

**Anna Frøsig** (Independent Scholar), ‘Virginia Woolf, Maurice Merleau-Ponty, and the Ethics of Phenomenology’

#### **A SR3. Woolf and the Formal Elements of International Peace Activism**

Chair: **Judith Allen** (Pennsylvania)

**Charles Andrews** (Whitworth), ‘Reason, Ridicule, and Indifference: The Rhetoric of Nonviolence and Collective Security in the Essays of Virginia and Leonard Woolf’

**Sejal Sutaria** (King’s College London), ‘Performing Pacifist Form in Rabindranath Tagore and Virginia Woolf’

**J. Ashley Foster** (California State, Fresno), ‘Intersectional Pacifism in Mulk Raj Anand and Virginia Woolf’

#### **A SR4. *Between the Acts* and Englishness**

Chair: **Anne Byrne** (NUI, Galway)

**Ellie Mitchell** (Cambridge), ‘A hollow ... in the very heart of England’: the Excavation of Past and Peace at Pointz Hall’

**Pam Morris** (Independent Scholar), ‘Between the Acts: A Novel for Brexit?’

**Sayaka Okumura** (Kobe, Japan), ‘Isa’s Mirror: Visions, Frames, and Pacifists’ Dreams in *Between the Acts*’

**Kelly Neal** (Binghamton), “‘The Scars Made’: Illusory Peace in *Between the Acts*’

#### **A SR5. Animality**

Chair: **Peter Adkins** (Kent)

**Graham Borland** (Maynooth), ‘Writing with Porpoise: Woolf, “Mysticism”, and Aquatic Life’

**Saskia McCracken** (Glasgow), ‘The Darwinian Politics of Virginia Woolf’s “creature Dictator”’

**Jeanne Dubino** (Appalachian State), “‘As if some animal were dying in a slow but exquisite anguish’: Glimpses of Animal Trauma in the Work of Woolf’

#### **A SR6. Keynes, Economics and Art**

Chair: **Kathryn Simpson** (Independent Scholar)

**Patricia Laurence** (CUNY), ‘The “Cultural Economics” of Art During Times of War: Maynard Keynes and Virginia Woolf’

**Alice Keane** (CUNY), ‘*Jacob’s Room*, *The Economic Consequences of the Peace*, and Bloomsbury’s Modernist Historiography’

**Angela Harris** (Durham), ‘Virginia Woolf, Gifts, Myths and Strangers’

#### **12.30 – 1.30: LUNCH**

##### **International Virginia Woolf Society AGM (SR6)**

**The Wool(f) Project** begins and will continue throughout the conference (**Woolf Foyer**)

Virginia Woolf once remarked that ‘knitting is the saving of life’, and her texts are interwoven with knitters who sit weaving wool while the stories around them are themselves threaded together. Throughout the conference we will be reimagining Vanessa Bell’s painting of Woolf knitting in an armchair by working on a knitted/crocheted installation that will develop organically. Bring your needles, hooks or any ready-made squares and come and join us in this exciting project! When the conference is over, we’ll knit the squares together into blankets for the charity Knit for Peace. Led by **Emma Bainbridge** (Kent).

#### **1.30 – 3.00: PANELS B**

##### **B SR1. Asia: China, Japan, Korea, India**

Chair: **Kaori Nagai** (Kent)

**Tingting Gu** (Anhui, China), ‘The Aesthetics and Politics of Absence – On the Chinese Reception of *Three Guineas*’

**Yukiko Kinoshita** (Kobe Women’s, Japan), ‘China, Japan and the East in Virginia Woolf’s Art and Pacifist Consciousness: A Consideration of Woolf’s Negotiation with the Tension between Art and Politics’

**Eunjin Cho** (Sogang, South Korea), ‘Women Against the Current: Seeking Cross-Cultural Female Solidarity Through Virginia Woolf and Kim Myöngsun’

**Lisa Coleman** (Southeastern Oklahoma State), ‘Coming to Stillness: A Woolfian Meditation on Peace’

**B SR2. Foreignness, Failure, Fantasy**

Chair: **Jenni Råback** (Queen Mary, London)

**Minyoung Park** (SNU, Seoul), “Comparative Stranger”: Distancing and Bonding in *The Voyage Out* and *Mrs Dalloway*’

**Kirsten Sandrock** (Goettingen), ‘The Failure of Peace in *To the Lighthouse* and *Mrs Dalloway*’

**Jean Mills** (John Jay College, CUNY), ‘Failure and Fantasy: Queering Peace in Virginia Woolf’s *Orlando*’

**Linda Camarasana** (SUNY, Old Westbury), ‘No Peace Between the Wars’

**B SR3. Woolf on Radio**

Chair: **Ariane Mildenberg** (Kent)

**Fiona Talkington** (BBC) and **Nina Perry** (Bournemouth), ‘Exploring the Musicality and Sonic Landscape of Virginia Woolf’s World for Radio: Making ‘Virginia Woolf – Impossible Music’ for BBC Radio 4’. First broadcast at 11am, 21<sup>st</sup> June (Radio 4 and available on iPlayer).

**B SR4. Literary History: Early Modern, Romantic, Victorian**

Chair: **Wendy Parkins** (Kent)

**Jennifer Gruenloh** (Missouri, St. Louis), ‘Reinventing the Wheel: Shakespeare, Tragicomedy and the Emergence of a New “Smith” in *Mrs Dalloway*’

**Matthew Holliday** (Nottingham), ‘Virginia Woolf’s Wordsworthian Inheritance’

**Catherine W. Hollis** (Berkeley), ‘Leaning Towers and Mountain Tops in Virginia Woolf and Leslie Stephen’

**B SR5. Propaganda and the Press**

Chair: **Jane Goldman** (Glasgow)

**Judith Allen** (Pennsylvania), ‘Intersections: Propaganda and Just War Theory’

**Trudi Tate** (Cambridge), ‘Virginia Woolf and *The Times*: Lies, War, and Democracy’

**Lois J. Gilmore** (Bucks County), “Authors Take Sides”: Art, Writing, and Peace’

**B SR6. Woolf and Wittgenstein at War**

Chair: **Erica Gene Delsandro** (Bucknell)

**Madelyn Detloff** (Miami) and **Gaile Pohlhaus, Jr.** (Miami), ‘The Disintegration of Sense and Bodies in Pain: Woolf, Wittgenstein, and the Rhetoric of War’

**Megan Quigley** (Villanova), ‘Therapy as Weapon in Woolf and Wittgenstein’

**3.00 – 3.30: COFFEE/TEA BREAK****3.30 – 5.00: KEYNOTE LECTURE (W-LT)**

**Claire Davison** (Sorbonne Nouvelle, Paris 3), ‘European Peace in Pieces? Woolf, Music and the Radiophonic Imagination’

Chair: **Mark Hussey** (Pace)

**Welcome Address: Karen Cox**, Vice-Chancellor and President, University of Kent

**5.00 – 6.45: RECEPTION AND PERFORMANCE**

**The Particle and the Wave**, an audio/video/text piece by **Himali Singh Soin** with **Dario Villanueva** and **David Soin Tappeser**. It involves a video scroll through Virginia Woolf’s *The Waves* as it searches for the 1,265 semi-colons in the text, while the distance between each semi-colon is used to create sound waves. All are welcome!

## FRIDAY 22<sup>nd</sup> JUNE

### 9.00 – 10.30: PANELS C

#### C W-LT. Kent Undergraduate Panel

Chair: **Derek Ryan** (Kent)

We are delighted to include a panel of students from Kent's Stage 3 'Virginia Woolf' and Stage 2 'Modernism' modules:

**Connie Judkins-Law**, 'Seasons, Storms, and the Sun: Using Narrative to Erase the Human-Nature Binary in Virginia Woolf's *The Voyage Out* and *Mrs Dalloway*'

**Gabrielle Baldock**, "'In their shape is their reason": The Materiality of Shape in Virginia Woolf'

**Vicky Sharples**, 'Food for Thought: Conflicting Depictions of Social Class in *Mrs Dalloway*'

**María Domínguez del Castillo**, 'The Relationship between Stasis and Movement in *The Waves* and *To the Lighthouse*'

**Molly Beale**, "'Look, how it burns!": Projections of Feminism in *Three Guineas* and Julia Kristeva's "Women's Time"

#### C SR1. China: Ling Shuhua, Julian Bell and Bloomsbury

Chair: **Patricia Laurence** (CUNY)

**Meng Deyan** (Lingnan, Hong Kong), 'Female Communion, Resistance and Individuality – Virginia Woolf and Ling Shuhua's Correspondence and Creativity during the Second World War'

**Haifeng Zhu** (NENU, China), 'Bloomsbury and Chinese Writers in the Context of the Second World War'

**Yaqing Xie** (Nottingham), 'The Boxer Rebellion, Bloomsbury and China'

#### C SR2. Mental Health

Chair: **Stella Bolaki** (Kent)

**Brenda Tyrrell** (Miami), 'Mental Fluidity in *Mrs. Dalloway*, *Christina Alberta's Father*, and the Poetry of Wilfred Owen'

**Grant Campbell** (Western Ontario), 'A New Use for the Modernist Elegy: Virginia Woolf, the Great War, and Dementia'

**Stephanie E. Butler** (Newcastle), "'The Melancholy Relics of Our Half Destroyed Furniture": Home Loss and Mental Health Peer Support on the WWII British Home Front'

#### C SR3. Ethics Between Woolf and Butler

Chair: **Wendy Parkins** (Kent)

**Linara Bartkuvienė** (Vilnius), 'The Ethics of Vulnerability: (Dis)Empowered Subjectivity in Virginia Woolf's Writing'

**Elsa Högberg** (Uppsala), "'Peace as awakens to the precariousness of the other"? Virginia Woolf's Pacifist Ethics'

**Alexandre Nunes** (UFCA, Brazil), 'Writers Thinking about War: Dialogues between Virginia Woolf, Susan Sontag and Judith Butler'

**C SR4. Translating Woolf**

Chair: **Ruth Clemens** (Leeds Trinity)

**Adriana Varga** (Nevada, Reno), ‘Woolf in Translation: Censorship and *Orlando*’s Missing Photographs’

**Dominique Carlini Versini** (Kent), ‘Rereading Virginia Woolf in French: Marie Darrieussecq’s Translation of *A Room of One’s Own*’

**Anne-Laure Rigeade** (ITEM/CNRS, Paris), “‘Multilinguisme, traduction, création’: *Three Guineas/Trois Guinées* or the Problem of Translation’

**C SR5. Nation, Internationalism and Globalization**

Chair: **Matt Whittle** (Kent)

**Alice Wood** (De Montford), “‘This is England’: Nationhood and Internationalism in the “1911” chapter of *The Years*’

**Linden Peach** (Wales), ‘Virginia Woolf and Welsh Pacifism’

**Blair Kuntz** (Toronto), ‘Another World is Possible: *Three Guineas*’ contribution to the anti-globalization movement’

**Megumi Kato** (Tsuru, Japan), ‘Threats of Americanization/Modernization to Britain in *Between the Acts*’

**C SR6. Bloomsbury Drama**

Chair: **Suzanne Bellamy** (Sydney)

**Helen Wussow** (The New School), “‘I hate great-souled people, they tire me’’: Violence, Trauma, and Female Abasement in Plays by Lytton Strachey and Vita Sackville-West’

**Elizabeth Wright** (Bath Spa), “‘Cry with the pack and kill what we fear’’: Women, Drama, Woolf and War’

**Christine Froula** (Northwestern), ‘Drama in the Archives: “The Burning of the Vote”’

**10.30 – 11.00: COFFEE/TEA BREAK****11.00 – 12.30: PLENARY DIALOGUE (W-LT)**

**David Ayers** (Kent) and **Rachel Potter** (UEA), ‘Virginia Woolf Abroad’

Chair: **Patricia Novillo-Corvalán** (Kent)

**12.30 – 1.30: LUNCH****Woolf 2019 Conference Planning Meeting (SR6)****‘Time Passes’: A Lunchtime Polylogue**

During the lunch break, there are parallel readings outside Woolf College in over a dozen European languages of Woolf’s ‘Time Passes’ (*To the Lighthouse*), an interlude that reflects on the destructive effects of war and relates past to future. By reading the section aloud in a multiplicity of languages, the performance aims to capture its transnational circulation through a polylogue that valorises the process of translation and the literary encounters it generates.

### 1.30 – 3.00: PANELS D

#### D SR1. Affect and Alterity

Chair: **Carole Bourne-Taylor** (Oxford)

**Evren Akaltun** (Yaşar, Turkey), ‘Virginia Woolf’s *Mrs Dalloway*: Being in the World with the Other’

**Wang, Yu-Ching** (NTU, Taiwan), ‘Streetwalking Postwar London: Ex-stasis and Community in Virginia Woolf’s *Mrs Dalloway*’

**Imola Nagy-Seres** (Exeter), ‘Character-drawing’ and war in Virginia Woolf’s *Jacob’s Room*’

#### D SR2. The Visual Arts

Chair: **Diana Royer** (Miami)

**Mark Banting** (Independent Scholar), “‘The Rose and the Apple have no Political Views’”: Virginia Woolf on Peace, War and the Visual Arts’

**Sarah Latham Phillips** (Independent Scholar), ‘Virginia Woolf, War Writing: A Fragmented Cubist Vision’

**Paula Maggio** (Independent Scholar), ‘From Virginia Woolf to Yoko Ono: Using Art to Create Peace’

#### D SR3. European Reception: France, Germany, Poland

Chair: **Caroline Pollentier** (Sorbonne Nouvelle, Paris 3)

**Annalisa Federici** (Sapienza, Rome), “‘I must not settle into a figure’”: French Portraits of Woolf in the Shadow of Proust and Joyce’

**Henrike Krause** (Freie Universität, Berlin), ‘Christa Wolf’s Reading of *Three Guineas* and the Role of Writing Women and War in her Cassandra-Lectures’

**Paulina Pajak** (Wrocław), ‘Solidarity and Resistance: Virginia Woolf’s Trans-Afterlives in Polish Feminist Culture(s)’

#### D SR4. Woolf and Politics: Labour, Individualism, Class

Chair: **Ole Birk Laursen** (NYU, London)

**Theodore Koulouris** (Brighton), “‘To Be is to Inherit’”: The Concept of Labour and the Political Ontology of Woolf’s Archive’

**Stuart N. Clarke** (Independent Scholar), ‘Figures of Force in *Jacob’s Room*’

**Eleanor McNeas** (Denver), ‘A Sordid Peace: Serving Up Servants in *To the Lighthouse* and *The Years*’

#### D SR5. Family Relations

Chair: **Vicki Tromanhauser** (SUNY, New Paltz)

**Bárbara Gallego Larrarte** (Oxford), “‘I’m always wanting to argue it with Julian’”: Aunt-Nephew Relationships and *Three Guineas*’

**Charlotte Taylor-Suppe** (King’s College London), ‘Parenthood, Pacifism and Supporting the Empire: The Symbolism of Sons and Daughters in Woolf’s Fiction’

**Jenni Råback** (Queen Mary, London), ‘Sibling Love and Loss in *The Voyage Out* and *Night and Day*’

**Tom Breckin** (Leeds Trinity), ‘Virginia Woolf, Leslie Stephen and Images of War’

## **D SR6. Peace Consciousness and Word/World Transformed: Identity, Art, Flowers and Translation**

Chair: **Vara Neverow** (Southern Connecticut State)

**Davi Pinho** (UERJ, Brazil), 'Towards No One: the Feminine as Excess in Virginia Woolf and Hélène Cixous'

**Elisa Kay Sparks** (Clemson), 'Thoughts on Flowers in an Air Raid: Apples and Poppies – Alive, Alive Oh'

**Suzanne Bellamy** (Sydney), 'War and Peace: Destruction and Creative Force in Woolf, Canvas and Commentaries'

**Maria Oliveira** (UFAC, Brazil), 'Virginia Woolf, Peace and War: *Three Guineas* into Portuguese'

### **3.00 – 3.30: COFFEE/TEA BREAK**

### **3.30 – 5.00: PLENARY PANEL (W-LT)**

#### **War and Peace: Music in Bloomsbury**

Chair: **Claire Davison** (Sorbonne Nouvelle, Paris 3)

**Christine Froula** (Northwestern), 'Goldie's "War and Peace": Marinetti meets Aristophanes and Beethoven in Bloomsbury'

**Emma Sutton** (St Andrews), 'Woolf, Tailleferre, Boulanger: Gender Wars in Music'

**Charlotte de Mille** (Courtauld), 'Debussy at the Omega Workshops'

### **5.00 – 6.00: RECEPTION**

### **6.00 – 7.30: CONCERT (Colyer-Fergusson Hall)**

**Pacifism and Pierrot: Debussy in Bloomsbury**, a concert of French song and piano music exploring themes of pacifism, feminism and equality through music associated with the Omega Workshops and Virginia Woolf. The performance includes Debussy's children's ballet *La boîte à joujoux* ('The Toy Box'), premiered by the Omega Workshops in 1915.

Performers: **Lana Bode** (piano) and **Suzanne Fischer** (soprano).



## SATURDAY 23<sup>rd</sup> JUNE

### 9.00 – 10.30: PANELS E

#### E SR1. Readers and Critics

Chair: **Benjamin Hagen** (South Dakota)

**Claire Watt** (Kent), ‘Wolfgang Iser and *Three Guineas*: Furthering the Pacifist Mission through Reader Response’

**Helen Tyson** (Sussex), ‘Public Libraries and Private Fascisms: Portraits of the Reader in *The Years* (1937)’

**Jeff Wallace** (Cardiff Metropolitan), ‘Woolf and Criticism in the time of Post-Critique: “How Should One Read a Book?”’

#### E SR2. Bloomsbury and Beyond

Chair: **Raquel García-Cuevas** (Kent)

**Chloe Oram** (Chichester) ‘Garsington Manor and Pacifism: Ottoline Morrell's “refuge in the storm”’

**Dagmara Kottke** (KUL, Poland), ‘Supposing the Germans “defeated Great Britain in the present war”: Artistic Creation of an Alternate History of the Second World War in Vita Sackville-West’s *Grand Canyon*’

**Todd G. Nordgren** (Northwestern), ““there is apt to be a touch of inhumanity about an organization run only by men”: William Plomer’s “You Must Have Two Hats” and Bloomsbury’s Anti-War Feminism’

**Richard Cappuccio** (Virginia Arts of the Book Center), ‘The *Prelude*: The Cooperative Work of Katherine Mansfield and Virginia Woolf (and Its Afterlives)’

#### E SR3. Eating Well

Chair: **Peter Adkins** (Kent)

**Nanette O’Brien** (Oxford), ‘Consuming Civilization: Virginia Woolf’s Visions of French Food and Urban Dining’

**Vicki Tromanhauser** (SUNY, New Paltz), ‘Inside the Butcher’s Shop: Surgical Meat in *The Years* and Women’s Great War Writing’

**Naomi Baguley** (Leeds), ‘Reading Food and War in Virginia Woolf’s *The Years*’

#### E SR4. Suffragettes and Feminism

Chair: **Clara Jones** (King’s College London)

**Stanislava Dikova** (Essex), ‘Pillar-boxes and Protest: Virginia Woolf’s Everyday Feminism’

**Leslie Arthur** (William Reese Company, New Haven), ‘The Myth of Feminist Pacifism: White Feathers and Gendered Patriotism’

**Anna Cadoni** (Cagliari), ‘Feminist Education as the Prevention of War’

#### E SR5. European Travels

Chair: **Diana Royer** (Miami)

**Anne Byrne** (NUI, Galway), ‘Travel in Times of Tension: Woolf and Ireland in the Interwar Period’

**Elisa Bolchi** (Cattolica del Sacro Cuore, Milan), ‘Writing with the Eye and with the Mind: Virginia Woolf’s “Travel Diaries”’

**Carole Bourne-Taylor** (Oxford), ““The journey is everything”: Virginia Woolf’s Continental Adventure’

### **E SR6. Woolf in/and Contemporary Literature**

Chair: **Lauren Elkin** (Writer/Independent Scholar)

**Monica Latham** (Lorraine, Nancy), ‘In the Shadow of WWI: The Portrait of Virginia Woolf as a Feminist Sleuth’

**Caitlin Johnston** (Kent), ‘Modern Romance: Reading Relationships in Anne Carson in a Woolfian and European Literary Context’

**Kristin Czarnecki** (Georgetown College, Kentucky), ‘Violence Against Women and the Land in Woolf’s *Between the Acts* and Erdrich’s *The Round House*’

**Erica Gene Delsandro** (Bucknell), ‘Virginia Woolf and Maggie Nelson: Radical Narratives of Family and Nation’

### **10.30 – 11.00: COFFEE/TEA BREAK**

During the break, there is a **special presentation** in **SR6, 10.35–11.00**. All welcome!

**Nino Strachey** (The National Trust), ‘Virginia Woolf: Patron and Maker’

### **11.00 – 12.30: KEYNOTE LECTURE (W-LT)**

**Rosi Braidotti** (Utrecht)

Respondents: **Laura Marcus** (Oxford), **Jeff Wallace** (Cardiff Metropolitan), **Madelyn Detloff** (Miami)

Chair: **Carrie Rohman** (Lafayette)

### **12.30 – 2.00: LUNCH**

During lunch, there is a special **creative writing panel** in **W-LT, 12.45–1.45**. All welcome!

**‘Full of peaceful thoughts’? Creative responses to Woolf**

Featuring **Amy Sackville** (Kent), **Lauren Elkin** (Writer/Independent Scholar), **Wendy Parkins** (Kent)

Chair: **Ariane Mildenberg** (Kent)

### **2.00 – 3.30: PANELS F**

#### **F SR1. Resistance and Recovery**

Chair: **José Ramos-Murguía** (Kent)

**Suzana Zink** (Neuchâtel, Switzerland), “‘Thinking Peace into Existence’: War and Remembering in Woolf’s *A Sketch of the Past*’

**Juliane Roemhild** (La Trobe), “‘We must make happiness’ – Peace and Happiness in *The Years*’

**Lynnette Beers** (Santiago Canyon College, California), ‘Peace Is (Not) Just a Word: Woolf’s Posthumous Plea as It Resonates in Music Today’

#### **F SR2. Contemporary Theory: Derrida, Deleuze, Agamben**

Chair: **Davi Pinho** (UERJ, Brazil)

**Kate Haffey** (Mary Washington), “‘Friends’ voices come back”: Peace, Pacifism, and Friendship in Woolf’s Life and Writing’

**Paromita Patranobish** (Delhi), “‘Rags. Petrol. Matches’: Genealogies of Peace in Virginia Woolf’s *A Room of One’s Own*, *Three Guineas* and *Between the Acts*’

**Patricia Marouvo** (UFRJ, Brazil), ‘Unveiling the Contemporary in Virginia Woolf and Giorgio Agamben’

**F SR3. Leonard Woolf, Imperialism and Socialism**

Chair: **Frances Spalding** (Cambridge)

**Nagihan Haliloğlu** (Ibn Haldun, Istanbul) ‘Constantinopolitan Modernities: Leonard Woolf, Virginia Woolf and Halide Edib’

**Randi Koppen** (Bergen), ‘Leonard Woolf on Imperialism, Totalitarianism and the Conditions of a Lasting Peace’

**Peter Morgan** (Stanford), ‘Shakespeare’s Sister or Shakespeare’s Patron? Tracing the Consumer-Producer Divergence in the Woolfs’ Political Visions’

**F SR4. Short Stories: Europe, Politics, Gender**

Chair: **Angeliki Spiropoulou** (Peloponnese)

**Bryony Randall** (Glasgow), ‘The European contexts of Woolf’s “Portraits”’

**Andrew Palmer** (Canterbury Christ Church), ‘Woolf’s Politicians’

**Amy Bromley** (Glasgow), ‘“The truth!” we demanded’: The Gender Politics and Narrative Modes of Interruption – Declaring War and Making Peace – in *Monday or Tuesday* and *Orlando*’

**F SR5. Embodiment and Emotion**

Chair: **Sara Lyons** (Kent)

**Gill Lowe** (Suffolk), ‘Woolf, Weeping Women and the European *mater dolorosa*’

**Cristina Carluccio** (Salento, Lecce), ‘“I ≠ You = We”: Gothic Bodies and Emotional Contagion in Virginia Woolf’s War Communities’

**Rachel Crossland** (Chichester), ‘“Peace was the third emotion”: Tripartite balance in *Between the Acts*’

**F SR6. Peace, Male Privilege, Politics, and Pedagogy**

Chair: **Maggie Humm** (East London)

**Diane F. Gillespie** (Washington State), ‘Virginia Woolf and the Colours of Cartography: Mapping Peace’

**Leslie Kathleen Hankins** (Cornell College), ‘Red Books/Blue Books/Grand Tour/Great War: Jacob’s Room and the Politics of Male Privilege’

**Vara Neverow** (Southern Connecticut State), ‘Witnessing Violence in *Murder in the Cathedral* and *Between the Acts*’

**Beth Rigel Daugherty** (Otterbein), ‘The “sidelong approach”: The Pedagogical Politics of Virginia Woolf’s Essays’

**3.30 – 3.45: COFFEE/TEA BREAK****3.45 – 5.15: KEYNOTE LECTURE (W-LT)**

**Jane Goldman** (Glasgow), ‘“Messages of Peace”: Bloomsbury’s Peace Terms’

Chair: **Derek Ryan** (Kent)

**6.45 – late: CONFERENCE BANQUET**

Canterbury Cathedral Lodge, featuring readings by the **Virginia Woolf Players** and a talk by **Cecil Woolf**

(if walking from campus, meet outside Woolf College at 6.00; taxis from 6.15 if they have been requested)

## SUNDAY 24<sup>th</sup> JUNE

### 9.00 – 10.30: PANELS G

#### **G SR1. Utopia and Reality**

Chair: **Saskia McCracken** (Glasgow)

**Caroline Pollentier** (Sorbonne Nouvelle, Paris 3), ‘Archaeologies of Peace: Virginia Woolf’s Utopian Pacifism’

**Catriona Livingstone** (King’s College London), ‘“Embryo Lives”: Virginia Woolf and Recapitulation Theory’

**Eva Isherwood-Wallace** (Queen’s, Belfast), ‘Falling Down into Nothingness: Metaphysical Chaos and Berkeleyan Idealism in *To the Lighthouse* and *The Waves*’

#### **G SR2. Interpreting Woolf Works**

Chair: **Naomi Donovan** (Kent)

**Lesley Gray** (Kent), ‘Dancing Through Time: The Quest for Peace of Mind in *Woolf Works*’

**Patty Argyrides** (Queen’s, Ontario), ‘Hauntingly Beautiful: *Mrs Dalloway* and *Woolf Works*’

**Reem Rafei** (Lebanese University, Beirut), ‘Contemporary Melodic Woolf: Virginia Woolf Across Music in Max Richter’s *Three Worlds*: Music from *Woolf Works*’

#### **G SR3. Textuality: Ellipses, Hypertext, Impossibility**

Chair: **Sarah Wood** (Kent)

**Sarah McDaniel** (Chicago), ‘*It goes further than this*: Elliptical Form and Lyric Encounter in and After *Orlando*’

**Edward Kearns** (NUI, Galway), ‘War-time and Peace-time: Encoding Temporal Narrative Features in *To the Lighthouse*’

**Ruth Clemens** (Leeds Trinity), ‘*Languages are so like their boots*: Virginia Woolf and Linguistic Impossibility’

#### **G SR4. Subjects and Objects**

Chair: **Jeff Wallace** (Cardiff Metropolitan)

**Eret Talviste** (Northumbria), ‘Ethical Materiality: The Importance of the Non-Human World in Triggering Communal Affect in Virginia Woolf’s *Mrs Dalloway* and “Solid Objects”’

**Jessica Kim** (Notre Dame), ‘Woolf’s “Obstinate Emotion”: Post-Humanist “Love of England” in *To the Lighthouse*, *The Years*, and *Three Guineas* in the Age of War’

**Cleo Hanaway-Oakley** (Oxford), ‘“Only by putting on a stronger pair of glasses”: Woolf, Eyesight, and Eyewear’

#### **G SR5. Orlando: Violence, Queerness, Race, Peace**

Chair: **Ben Grant** (Kent)

**Cecilia Servatius** (Karl-Franzens, Graz), ‘“There was no war to-day”: The Paradoxical Peace of *Orlando*’

**Mary Wang** (NTNU, Taiwan), ‘Tearing “the True Church” Down: The Quest for Peace in Woolf’s *Orlando*’

**Audrey D. Johnson** (North Dakota State), ‘“All Candied Over With Art”: Camp and the Writing of History in *Orlando*’

**Julie Vandivere** (Bloomsburg), ‘The Gypsy in *Orlando*: The Anglo in English Culture’

**G SR6. Ancient Greece**

Chair: **Theodore Koulouris** (Brighton)

**Jeanette McVicker** (SUNY, Fredonia), 'Imagining Peace through the History of War: Echoes of Thucydides in Woolf's Late Work'

**Laurelyne Ramboz** (Sorbonne Nouvelle, Paris 3 and Montreal), 'The Haunting of Antiquity in Virginia Woolf's Late Writing: Looking for Tools to Fight Against War, Drafting Participatory Democracy'

**Angeliki Spiropoulou** (Peloponnese), '*Three Guineas*, Antigone and Peace'

**10:30 – 11:00: COFFEE/TEA BREAK**

During the break there will be a repeat screening in **W-LT** of 'The Famous Women Dinner Service: In Conversation with Contemporary Art', a short film by **Hana Leaper** (John Moores) and **Jonathan Law** (Paul Mellon Centre).

**11.00 – 12.30: PANELS H****H SR1. Russian Modernism: Ballet and Androgyny**

Chair: **Patty Argyrides** (Queen's, Ontario)

**Diana Royer** (Miami), 'Creating Despite the War: Diaghilev's Ballets Russes and the Rise of Modernism'

**Chloe Leung** (CUHK, Hong Kong), 'Virginia Woolf and Ballet: Negotiating Restraint and Liberation'

**Thirii Myint** (Denver), 'The Androgynous Mind: Woolf's Dostoevskian Interplay of "Under" and "Upper" Mind'

**H SR2. Tradition, Memory, Nostalgia**

Chair: **Dominique Carlini-Versini** (Kent)

**Marlene Briggs** (British Columbia), '"The King and Queen were at the Palace": The Great War, the Pan-European Monarchy, and the House of Windsor in *Mrs Dalloway*'

**Ann Martin** (Saskatchewan), 'Queen Alexandra's Rose Day: Uncertain Ceremonies in *Mrs. Dalloway*'

**Yuko Ito** (Chubu, Japan), 'Scents and the Memory of War in Virginia Woolf's Writings'

**Nicola Luckhurst** (Independent Scholar), '"This completely inappropriate moment" – Reading a Gesture from Childhood in *To the Lighthouse*'

**H SR3. Cosmopolitan Woolf**

Chair: **Cleo Hanaway-Oakley** (Oxford)

**Marit Grøtta** (Oslo), 'Cosmopolitan Vision: Photography, Sympathy and Human Understanding'

**Patrizia A. Muscogiuri** (Independent Scholar), 'Women Without a Country: Virginia Woolf and the Peace Activists Who Mothered the EU'

**Youngjoo Kim** (Sogang, Seoul), '"Thinking is my fighting": Virginia Woolf's Praxis of Indifference and Cosmopolitan Modernism in the Interwar Years'

**H SR4. Christianity**

Chair: **Eleanor McNees** (Denver)

**Jane de Gay** (Leeds Trinity), 'Beyond the Church Militant: Faith and Pacifism in *Three Guineas*'

**Jessica Swoboda** (Virginia), '*Mrs Dalloway*'s Secular Analogue of Eucharistic Communion'

**Michael Black** (Glasgow), '"Mental Fight": Woolf, Blake and Peace'

**H SR5. Reading Braidotti/Reading Woolf**

Chair: **Derek Ryan** (Kent)

**Benjamin Hagen** (South Dakota), ‘Woolfian Love in Aggregate: Feminist—Queer—Posthuman’

**Caitlin Stobie** (Leeds), ‘The Mirrored Monster and Becoming-Wolf: Material Reflections of Woolf in Braidotti’

**Carrie Rohman** (Lafayette), ‘Wolves Like to Wander Around: Nomadic, Distal, and Unfurling Forces in Maclear and Arsenault’s Virginia Wolf’

**Peter Adkins** (Kent), ‘Writing the Anthropocene: Woolf, Braidotti and Posthumanist Feminism in the time of Climate Change’

**H SR6. *Night and Day*: War, Women, Sex**

Chair: **Jessica Gray** (Kent)

**Michael Whitworth** (Oxford), ‘Peace and War in *Night and Day*’

**Charlotte Fiehn** (Cambridge), ‘“The novel can’t leave out the war”: Virginia Woolf’s *Night and Day* as an Expression of Post-War Anxieties’

**Clara Jones** (King’s College London), ‘*Married Love* and War in Virginia Woolf’s *Night and Day*’

**END OF CONFERENCE** (A light lunch will be available from 12.30-1.30)