**D. H. LAWRENCE, DISTANCE AND PROXIMITY**

**Virtual international symposium, 10 – 14 July, 2021**

**WORKSHOP A:**

**D. H. LAWRENCE AND GENDER ROLES:**

**BOUNDARIES RESPECTED AND REJECTED**

Convened by Judith Ruderman

Saturday 10 July at 1500-1630 (GMT)

**“[T]he novel … can reveal the most secret places of life”: D. H. Lawrence’s gender epistemology as developed in *Lady Chatterley’s Lover***

Emily Griffiths (University of Winchester, UK)

**Male femininity in *The White Peacock***

Joanna Jones (University of Manchester, UK)

**“The colour of what goes away”: distance and proximity in “The Woman Who Rode Away”**

Mélanie Lebreton (Université Rennes 2, France)

***Sons and Lovers*, Woolf and mothers: sickness and the subversion of gender roles:**

Susan Reid (Independent, UK)

**On Nursing as “Women’s Work”: D. H. Lawrence and his “Ministering Angels”**

Judith Ruderman (Duke University, NC)

**Lawrence and the feminine consciousness, with special reference to *Sons and Lovers***

Anita Yadav (Vellore Institute of Technology, India)

**WORKSHOP B:**

**LAWRENCE AND THE DIS-EASE OF DISABILITIES**

Convened by Chloe Leung

Monday 12 July at 1900-2030 (GMT)

**The creepy crip: queer eroticism and the case of Clifford Chatterley**

Tonya Kruse (Northern Kentucky University)

**Stream-of-unconsciousness and the corporeality of disability metaphors in D.H. Lawrence’s *Women in Love***

Chloe Leung, University of Edinburgh

**“Avoid depression!”: D. H. Lawrence, *Lady Chatterley’s Lover*, and the business of getting better**

Kirsty Martin (University of Exeter, UK)

**“There’s nothing in it”: trauma and convalescent art in *Lady Chatterley’s Lover***

Sean Porterfield (University of Central Florida)

**Lawrence and the dis-ease of disabilities**

Charles Sumner (University of Southern Mississippi)

**WORKSHOP C: LAWRENCE AND THE PROBLEM OF DEMOS**

Convened by David Game (Australian National University)

Sunday 11 July at 1300-1430 (GMT)

**Lost girl, lost boy**

Robert L. Caserio (Penn State University)

**Lawrence's political novels reconsidered: from demos to (New) Fascism**

**Nidesh Lawtoo (KU Leiven)**

**D. H. Lawrence and Americanism**

Suzanne McClure (University of Liverpool)

**Denis Forrester and Lawrence: appearances of the “Disappearing River”**

Christopher Pollnitz (University of Newcastle, Australia)

**Lawrence, demos and insouciance**

Jeff Wallace (*Cardiff Metropolitan University, UK)*

**WORKSHOP D: THE POETRY**

Convened by Holly A. Laird

Tuesday 13 July 1500 – 1630 (GMT)

**The sun of false dawn in D. H. Lawrence’s *Pansies*—as a marker of the postmodern sublime**

Wonbin Bae (Seoul National University)

**Young Lawrence “At the Window”**

Tina Ferris (UAH)

“**O! Americans!” and the treacherous path to citizenship**

Andrew Keese (Texas Tech University)

**D. H. Lawrence and Walt Whitman: transatlantic affinities**

Andrew David King (University of Iowa)

**Approaching the sea in Lawrence’s Poems**

Dawid W. de Villiers (Stellenbosch University, South Africa)

**WORKSHOP E:**

**DISTANCE FROM OR PROXIMITY TO NATURE:**

**ECOCRITICAL READINGS**

Convened by Terry Gifford

Sunday 11 July 1900-2030 (GMT)

**Reading the nonhuman in Lawrence’s criticism**

Harry Acton (Birkbeck, University of London, UK)

**Microbiology and the modern novel: D. H. Lawrence’s *The Rainbow***

Patrick Armstrong (University of Cambridge, UK)

**Meeting nature *in the flesh*: a phenomenological reading of D. H. Lawrence’s *Lady Chatterley’s Lover***

Marie Bertrand (Université Paul-Valéry, Montpellier, France)

**Lawrence’s anthropomorphic trees: “We can go wrong in our minds. But what our blood feels and believes and says, is always true”**

Daryl Mersom (Independent, UK)

**Lawrence ‒ ecology without moralism**

Trevor Norris (London Metropolitan University, UK)

**A spectral dog wordlessly speaking metaphorically in D. H. Lawrence’s *The Rainbow***

Maria Trejling (Stockholm University)

**WORKSHOP F:**

**MODERNITY AS ATTRACTION AND REPULSION FOR LAWRENCE**

Convened by Lara Feigel

Monday 12 July 1300 – 1430 (GMT)

**Knowledge “don’t do me *no* good!”: the value of not-knowing in Lawrence’s responses to modernity.**

William Bateman (University of Birmingham, UK)

**Lawrence, the Futurists, and the conception of “the new human phenomenon”: Ursula in *Women in Love***

Joyjit Ghosh (Vidyasagar University, India)

**Lawrence and guns**

Catherine Brown (New College of the Humanities at Northeastern (London))

**“Must become modern” and “must break out of it”:**

**mobilising affects of anticipation in modernity and nature in *The Rainbow***

Sunbinn Lee (Seoul National University)

**The fraught modern in New Mexico: Lawrence's engagement with social, political, and personal health at cultural interstices**

Julianne Newmark (University of New Mexico)

**Good monotony**

Adam Parkes (University of Georgia)

**Workshop G:**

**Universal Lawrence: a creative non-fiction workshop**

Convened by Naveed Rehan

Sunday 11 July 0900-1030 (GMT)

**Lawrence changed my life**

Soha El Samad (Lebanese University in North Lebanon)

**My personal Lawrence**

Gaku Iwai (Konan University in Kobe, Japan)

**My Lawrence poems**

Bibhu Padhi (India)

**Discovering Lawrence**

Naveed Rehan (Forman Christian College, Lahore, Pakistan)

**Lawrence in my geographical context**

Kathleen Vella (University of Malta)

**WORKSHOP I:** **LAWRENCE AS A MASTER OF THE SHORT STORY**

Convened by Marina Ragachewskaya

Wednesday 0900-1030 (GMT)

**Images as “speaking subjects”: the legacy of D. H. Lawrence in the contemporary British short story**

Zeynep Z. Atayurt-Fenge (University of Ankara, Turkey)

**Distance and proximity in mountain landscapes**

Shirley Bricout (University Paul-Valéry Montpellier 3, EMMA (France))

**“D. H. Lawrence as a master of the short Story”:**

Marina Ragachewskaya, Minsk State Linguistic University, Belarus

**Plot dynamics in “The Blind Man”**

Jim Phelps(University of Zululand in South Africa)

**Restoring “the horror of distance” in Lawrence’s “Odour of Chrysanthemums” and “Sun”**

Kyung Seo Chung (Seoul National University)

**WORKSHOP J:**

**LAWRENCE’S ART OF FICTION AND ITS PROXIMITY TO FACT**

Convened by Fiona Fleming

Saturday 10 July 1300-1430 (GMT)

**“I am many men. Which of them are you going to perfect?” – D. H. Lawrence’s dialogic style maintains his authorial distance**

Soha El Samad (Lebanese University in North Lebanon)

**Distancing from Lawrence's appraisal of Thomas Hardy in *Study of Thomas Hardy***

Fiona Fleming (University of Paris-Nanterre, France)

**Write about things you actually know, which you don’t have to invent out of the ink-bottle”**

Barbara Kearns (Independent scholar, Australia)

**D. H. Lawrence and Richard Aldington**

Jonathan Long (Independent, UK)

**What happened on Easter Monday 1906? Truth, lies and co-authorship in *Sons and Lovers***

Neil Roberts (University of Sheffield, UK)

***Mr Noon***

John Worthen (Independent, Germany)

**WORKSHOP K: NEW WORK ON LAWRENCE STUDIES**

Convened by Sean Matthews

Monday 12 July 0900-1100 (longer as more participants) (GMT)

**Lawrence’s proximity to “creatures”**

Benjamin Bouche (University of Paris X)

**Face, response and the nonhuman in Women in Love**

Zhijia Liu (University of Leeds)

**So green and deserted: spatial experiences in *Howards End* and *Women in Love***

Yeji Oh (Seoul National University)

**D. H. Lawrence, modernism, art and the spiritual liminality of distance and proximity**

Kathleen Vella (University of Malta)

**D. H. Lawrence’s mining plays**

Thirza Wakefield (Nottingham, UK)

**A subjective impression: Lawrence and me**

Dr Susan Watson (Goldsmiths, University of London)

**Garsington Manor – A cultural biography**

Annie Styles (University of Nottingham)

**WORKSHOP L: TWENTY-FIRST-CENTURY APPROACHES**

Convened by Nanette Norris

Tuesday 13 July 1300 – 1430 (GMT)

**Distance and proximity to nature in D. H. Lawrence’s *Twilight in Italy*:psychogeography and the rural flâneur**

Nicola Dimitriou (University of Sheffield, UK)

**Mapping D. H. Lawrence: presenting Lawrence to twenty-first-century audiences**

Buxi Duan (University of Birmingham, UK)

**Teaching D.H. Lawrence “postcolonially”**

Feroza Jussawalla (University of New Mexico)

**D. H. Lawrence’s *Women in Love*: an anthropological reading**

Stefania Michelucci (University of Genoa, Italy)

**D.H. Lawrence: humanist**

Daniel Rosenberg Nutters (Moore College of Art and Design, USA)

**“Form” as norm?: a postcolonial reading of Lawrence’s “Introduction to These Paintings” and other late writings**

Doo-Sun Ryu (Seoul National University)