

'D. H. LAWRENCE, DISTANCE AND PROXIMITY' SYMPOSIUM PROGRAMME

*All times BST (UK) – please adjust to your local time zone
Hosted on Zoom (links will be sent by email), all sessions open to non-speakers*

Saturday, 10 July

1900–2030 Welcome to the Symposium and Roundtable 1:
'Lawrence in the 1920s / Lawrence in the 2020s: crisis and "after"'

Sunday, 11 July

0900–1030 Workshop 1: 'Universal Lawrence: a creative non-fiction workshop'

1100–1200 Working session: 'Writing a personal essay about Lawrence'

1300–1430 Workshop 2: 'Lawrence and the problem of demos'

1500–1630 Workshop 3: 'Lawrence and gender roles'

*1800–1930 Workshop 4: 'Distance from or proximity to nature'
Earlier start time

Monday, 12 July

0900–1100 Workshop 5: 'New work in Lawrence studies'

1300–1430 Workshop 6: 'Modernity as attraction and repulsion for Lawrence'

1500–1545 Creative session: 'Picture postcards: a colour and collage workshop'

1900–2030 Workshop 7: 'Lawrence and the dis-ease of disabilities'

Tuesday, 13 July

0900–1030 Workshop 8: 'Lawrence's art of fiction and its proximity to fact'

1100–1145 Author readings: 'Lawrence in biofiction'

1300–1430 Workshop 9: 'Twenty-first-century approaches'

1500–1700 Workshop 10: 'Lawrence's poetry'

1900–2030 Roundtable 2: 'Getting closer to Lawrence'

Wednesday, 14 July

0900–1030 Workshop 11: 'Lawrence as a master of the short story'

1300–1500 Closing readings:
'In his own words: distance and proximity in Lawrence's works'

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SATURDAY, 10 JULY

1900 - 2030 BST

Opening roundtable

'Lawrence in the 1920s / Lawrence in the 2020s: crisis and "after"'

Chair: Howard J. Booth (University of Manchester)

Invited speakers:

Rachel Murray (University of Sheffield), 'D. H. Lawrence, anti-vaxxer?'

Fiona Becket (University of Leeds),

'Eco-consciousness and the non-human other in *Birds, Beasts and Flowers*'

Vincent Sherry (Washington University in St Louis),

'Splitting the century: 1920–2020 from 1970'

SUNDAY, 11 JULY

0900 – 1030 BST

'Universal Lawrence: a creative non-fiction workshop'

Convened by Naveed Rehan (Pakistan)

'Lawrence in my geographical context': Kathleen Vella (University of Malta)

'My personal Lawrence': Gaku Iwai (Konan University in Kobe, Japan)

'Lawrence changed my life': Soha El Samad (Lebanese University in North Lebanon)

'Discovering Lawrence': Naveed Rehan (Forman Christian College, Lahore, Pakistan)

'My Lawrence poems': Bibhu Padhi (India)

1100 – 1200 BST

'Writing a personal essay about Lawrence: a working session'

Led by Naveed Rehan (Pakistan)

Have you ever thought about writing a personal essay about Lawrence but haven't found the time and/or inspiration to make a start? If so, then please join us for an hour set aside during the symposium to commence your own personal essay, when you will be able to write by yourself but in the company of fellow Lawrentians and compare notes (if you wish).

1300 – 1430 BST

'Lawrence and the problem of demos'

Workshop convened by David Game (Australian National University)

'Losing Democracy: *Kangaroo, The Lost Girl, The Boy in the Bush*':

Robert L. Caserio (Penn State University)

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

Nidesh Lawtoo (KU Leuven)

'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)

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SUNDAY, 11 JULY ... continued

1500 – 1630 BST

'D. H. Lawrence and gender roles: boundaries respected and rejected'

Workshop convened by Judith Ruderman (Duke University NC)

`Male femininity in *The White Peacock*`:

Joanna Jones (University of Manchester, UK)

""[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)

""So what is the good of all these spinsters?":

`Rebecca West's review of *The Trespasser* in *The Freewoman*"":

Annalise Grice (Nottingham Trent University)

`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)

""The colour of what goes away"": distance and proximity in "The Woman Who Rode Away"": Mélanie Lebreton (Université Rennes 2, France)

1800 – 1930 BST

'Distance from or proximity to nature: ecocritical readings'

Workshop convened by Terry Gifford (Bath Spa University, UK)

`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 – 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)

Recommended preparatory readings for these papers:*

The Rainbow 411–412 (though reading on to 417 would be best).

Studies in Classic American Literature: 'The Spirit of Place' (13–19) and

'Henry St John de Crèvecoeur' (especially 32–37).

The Rainbow 34–38

Lady Chatterley's Lover 17–20 and 85–86

'St. Mawr', in *St. Mawr and Other Stories*, 147 line 31 to 148 line 10.

*(Page numbers as per the Cambridge Editions of the Works)

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MONDAY, 12 JULY

0900 – 1100 BST

'New work in Lawrence studies: a postgraduate showcase'

Workshop convened by Sean Matthews (University of Nottingham, UK)

'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, UK)

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

Yeji Oh (Seoul National University, Korea)

'D. H. Lawrence, modernism, art and the spiritual liminality of distance and proximity': Kathleen Vella (University of Malta)

'Rhythms of Eastwood: the centrality of the mining plays to Lawrence's mode of authorship': Thirza Wakefield (University of Nottingham, UK)

'A subjective impression: Lawrence and me':

Susan Watson (Independent scholar, UK)

'Garsington Manor – a cultural biography'

Annie Styles (University of Nottingham, UK)

1300 – 1430 BST

'Modernity as attraction and repulsion for Lawrence'

Workshop convened by Lara Feigel (King's College 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, Korea)

'Lawrence, the Futurists, and the conception of "the new human phenomenon":

Ursula in *Women in Love*': Joyjit Ghosh (Vidyasagar University, India)

'Knowledge "don't do me *no* good!": the value of not-knowing in Lawrence's responses to modernity': William Bateman (University of Birmingham, UK)

'Good monotony':

Adam Parkes (University of Georgia, USA)

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

Julianne Newmark (University of New Mexico)

'Lawrence and guns':

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

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MONDAY, 12 JULY ... *continued*

1500 – 1545 BST

Picture postcards: a colour and collage workshop

Convened by Susan Reid (Independent scholar, UK)

Lawrence was a prolific sender of postcards, although usually we pay more attention to the words on the back than the pictures on the front – or to their paradoxical signalling of distance and proximity from/to the viewer. This visual workshop, which aims to make us look again at how we communicate through the colours and composition of images, will be framed by a selection of Lawrence's picture postcards curated by **Jonathan Long** (Independent scholar, UK).

Please also come prepared for a hands-on colour and collage workshop led by artist **Rebecca Loweth** (Slade, 2015). As a creative departure from the predominantly verbal nature of our symposium, we will be collaging in colour (essentially **blue, green and red**), so participants will need the following materials:

- Postcard-sized paper / card to collage on
 - A glue stick
 - Scissors
- Coloured or patterned papers or printed images (e.g. from magazines)

1900 – 2030 BST

'Lawrence and the dis-ease of disabilities'

Workshop convened by Chloe Leung (University of Edinburgh, UK)

'Lawrence and the dis-ease of disabilities':

Charles Sumner (University of Southern Mississippi)

'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)

'The creepy cripple: queer eroticism and the case of Clifford Chatterley'

Tonya Krouse (Northern Kentucky University)

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TUESDAY, 13 JULY

0900 – 1030 BST

'Lawrence's art of fiction and its proximity to fact'

Workshop convened by Fiona Fleming (Paris Nanterre University)

'D. H. Lawrence and Richard Aldington':

Jonathan Long (Independent scholar, UK)

'Mr Noon and Aaron's Rod':

John Worthen (University of Nottingham, UK)

'What happened on Easter Monday 1906?

Truth, lies and co-authorship in *Sons and Lovers*':

Neil Roberts (University of Sheffield, UK)

""Write about things you actually know,

which you don't have to invent out of the ink-bottle"":

Barbara Kearns (Independent scholar, Australia)

""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 (Chapters III and V)':

Fiona Fleming (Paris Nanterre University, France)

1100 – 1145 BST

Lawrence in biofiction: author readings

Convened by Susan Reid (Independent scholar, UK)

The following authors will read from their recent works of biofiction:

John Worthen, *Young Frieda*

(https://www.jetstonepublishers.com/jetstone_fiction.html)

Anthony Pacitto, *of lizards & lovers & lunch with D. H. Lawrence*

(<https://www.amazon.co.uk/lizards-lovers-lunch-d-lawrence>)

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TUESDAY, 13 JULY ... continued

1300 – 1430 BST

'Twenty-first-century approaches'

Workshop convened by Nanette Norris (Royal Military College Saint-Jean, Canada)

'D. H. Lawrence: humanist':

Daniel Rosenberg Nutters (Penn State – Brandywine, USA)

'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)

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

Buxi Duan (University of Birmingham, UK)

'"Form" as norm?: a postcolonial reading of Lawrence's "Introduction to These Paintings" and other late writings':

Doo-Sun Ryu (Seoul National University, Korea)

'Distance and proximity to nature in D. H. Lawrence's *Twilight in Italy*:

psychogeography and the rural flâneur':

Nicola Dimitriou (University of Sheffield, UK)

1500 – 1700 BST

'Lawrence's poetry'

Workshop convened by Holly A. Laird

'Young Lawrence "At the Window":

Tina Ferris (University of Arizona at Huntsville)

'D. H. Lawrence's *Love Poems and Others* and Pre-Raphaelitism'

Hannah Comer (Independent scholar, UK)

'D. H. Lawrence and Walt Whitman: transatlantic divergences':

Andrew David King (University of Iowa)

'"O! Americans!" and the treacherous path to citizenship':

Andrew Keese (Texas Tech University)

'The sun of false dawn in D. H. Lawrence's *Pansies*—

as a marker of the postmodern sublime':

Wonbin Bae (Seoul National University, Korea)

'Approaching the sea in Lawrence's *Poems*':

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

'Up close and elemental: proximity to fire in Lawrence's late verse':

Bethan Jones (University of Hull, UK)

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TUESDAY, 13 JULY ... *continued*

1900 – 2030 BST

'Getting closer to Lawrence'

Roundtable chaired by Andrew Harrison

Invited speakers:

Philip Davis (University of Liverpool), 'In the Thick of the Scrimmage'

John Turner (Swansea University), 'Lawrence and Creativity'

Nancy L. Paxton (Northern Arizona University),

'Getting Closer to Lawrence: Tracing the Censor's Shadow in the Chatterley Novels'

Benjamin D. Hagen (University of South Dakota),

'Relational pedagogy in D. H. Lawrence's 1909 stories'

WEDNESDAY, 14 JULY

0900 – 1030 BST

'Lawrence as a master of the short story'

Workshop convened by Marina Ragachewskaya

'Images as "speaking subjects": the legacy of D. H. Lawrence in the contemporary British short story': Zeynep Z. Atayurt-Fenge (University of Ankara, Turkey)

'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, Korea)

'The mystical distance in Lawrence's short stories':

Marina Ragachewskaya (Minsk State Linguistic University, Belarus)

1300 – 1500 BST

Closing readings

'In his own words: distance and proximity in Lawrence's works'

Convened by Susan Reid (Independent scholar, UK)

The programme for the closing event (to include a 5-minute interval)
is given below:

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Programme of closing readings and readers:

From 'A Poem of Friendship' in *The White Peacock*
Alan Wilson, Chair of the D. H. Lawrence Society of Great Britain

The lilies scene from Chapter I of *Sons and Lovers*
James Morgan-Jones, Member of the D. H. Lawrence Society of Great Britain

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

From 'The Child' in *The Rainbow*
Brenda Sumner, Secretary of the D. H. Lawrence Society of Great Britain

'Middle of the World' from *Last Poems*
Kate Foster, Co-opted Council Member of the D. H. Lawrence Society of
Great Britain and Secretary of the Hags Farm Preservation Society

From *Sea and Sardinia*
Paul Eggert, Loyola University Chicago (USA) and the University of New
South Wales (Australia)

From 'The Decline of Manchester House' in *The Lost Girl*
Margrét Gunnarsdóttir Champion, University of Gothenburg (Sweden)

From 'Back to Bestwood'
Adam Parkes, University of Georgia (USA) and
President of the D. H. Lawrence Society of North America

'The Oxford Voice' in *Pansies*
Dohun Kim, Seoul National University (Korea)

W. B. Yeats 'Leda and the Swan', D. H. Lawrence's 'Leda' and 'Swan'
in *Pansies*
Michael Bell, University of Warwick (UK)

INTERVAL (5 MINUTES)

'Bei Hennef', extract from Chapter XIII 'High Germany' in *Mr Noon*, 'River Roses'
In English followed by German translations
Robert Craig, Otto-Friedrich Universität in Bamberg (Germany)

Extracts from 'The Virgin and the Gipsy'
Miyao Oyama, Hiroshima Shudo University (Japan)

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From 'The Dance' in *Twilight in Italy*
Nick Ceramella, Independent scholar (Italy) and
Vice-President of the D. H. Lawrence Society of Great Britain

From 'Gladiatorial' in *Women in Love*
Claire Warden, Loughborough University (UK) and
Chair of the British Association for Modernist Studies

From 'The Prussian Officer'
Keith Cushman, University of North Carolina at Greensboro (USA)

'Tortoise Shout'
John Worthen, University of Nottingham (UK)

From 'The Woman Who Rode Away'
Nanette Norris, Royal Military College Saint-Jean (Canada) and
Co-director of the 15th International D. H. Lawrence Conference:
Taos, New Mexico, July 17-22, 2022

END OF SYMPOSIUM

*All times BST (UK) – please adjust to your local time zone
All sessions are open to speakers and non-speakers*

***Zoom details will be notified one week before the symposium
Any late changes to the programme will be notified by email***

International Symposium Committee:

Susan Reid (Organiser)
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David Game (Australia)
Andrew Harrison (UK)
Holly A. Laird (USA)
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