



# New Work in Modernist Studies 12

Burleigh Court, Loughborough University, Friday 9 December

Meeting codes for online attendees:

There will be one Microsoft Teams link for each meeting room that will stay open all day:

Avon: <https://tinyurl.com/3fmndvwa>

Trent: <https://tinyurl.com/56m4zuac>

Wye : <https://tinyurl.com/ycypb28e>

09.00	Registration opens; refreshments available		
09.30 – 10.15	Annual General Meeting of the British Association for Modernist Studies; registration available		<a href="#">Avon</a>
10.30 – 11.45	Parallel Panels 1		
Chair: Sarah Parker	Dominic Berry	Agency, Understanding, and the Somnambule in Djuna Barnes's <i>Nightwood</i> (1936)	<a href="#">Wye</a>
	Hannah Voss	De-creation and annihilation as strategies of belonging in Jean Rhys	
	Andrea Lupi	Delving into the "Prufrock complex": Corporeal Tensions and Affect in T. S. Eliot's "The Love Song of J. Alfred Prufrock"	
	Eliza Browning	"History is Now and England": The Haunted Landscape in the Poetry of T.S. Eliot and W.H. Auden	
Chair: Jade French	Femke Van Der Smissen	"I don't like babies": Motherhood and the Ethics of Care in Katherine Mansfield's Short Fiction	<a href="#">Trent</a>

	Beth Campbell	'That might leave all the more room for fun': Reproductive Futurism in D.H Lawrence's Lady Chatterley's Lover	
	Swati Joshi	Performance of Material Care in Katherine Mansfield's 'Miss Brill'	
	Jinan Ashraf	Peripheral Modernities: Family Novels from India and Ireland in the Twentieth-Century	
Chair: Claire Warden	Misako Yora	War, Fascism and the Church in the Work of Rose Macaulay	<a href="#">Avon</a>
	Isabelle Stuart	Free Verse and Verse Speaking: Radical Poetics and Recitation Practices 1908-1918	
	Ellie Mitchell	Spectator of the Public? Woolf, Popular Theatre, and the First World War	
	Domonique Davies	The Proto-ecological Friendship of Wallace Stevens and Harriet Monroe	
11.45-12.15	Morning break		
12.15 – 13.15	Dr Jade French: 'Ageing work in modernist studies: late styles and aftermaths'.		<a href="#">Avon</a>
13.15- 14.15	Lunch		
14.00 – 14.15 (end of lunch)	Being a postgraduate rep at BAMS: Q and A session		<a href="#">Wye</a>
14.15 – 15.30	Parallel Panels 2		
Chair: Rob Hawkes	Minfang Hu	Modernist Literature and the Visual Turn: Proust, Rilke, and Beckett	<a href="#">Avon</a>
	Thomas D. Moore	Intention, Interpretation, Indifference: Henry James's Theory of Modernism and Meaning	
	Nadia Franks	The Sinking of the Titanic: the Paradigmatic Modernist Event	

Chair: Andrew Frayn	Iris Pearson	Form and Repulsive Readerly Affect in Late Twentieth-Century Experimental Novels	<a href="#">Trent</a>
	Dafydd Sinden	The dialectics of perception in the poetry of Peter Riley	
	Elena Valli	'Cunning Embroiderers': Jesuit composition of place in late modernist poetry	
	Tobias Jenkins	"[B]reak out of [...] Clongowesian wrappings": An Introduction to W.R. Bion's Clinical Modernism	
Chair: Hannah Voss	Anna Crofts	The Modern Poet as Flâneur: Baudelaire, H.D. and Mina Loy	<a href="#">Wye</a>
	James Davis	'They Love Women': The Queer City and Radical Poetics of Hope Mirrlees	
	Nicola Dimitriou	Katherine Mansfield as a Rural, Pakeha Flâneur in The Urewera Notebook	
	Farah Nada	"Ice and Unbreathed Air": Departure, Destination, and Death in Elizabeth Bowen's <i>To the North</i>	
15.30 – 16.00	Afternoon refreshments		
16.00 – 17.00	Parallel Panels 3		
Chair: Barbara Cooke	Jiayu Yin	On the "Going Out" and "Going Back" of Chinese Intercultural Theatre: Reflecting on Meng Jinghui's Intercultural Adaptation	<a href="#">Trent</a>
	Sameeya Maqbool	Islam in Bloomsbury: Edith Miriam Spray, Katherine Mansfield and Virginia Woolf	
	Han Au Chua	We Misunderstood Them: The Letters and Works of Virginia Woolf and Ling Shuhua	
Chair: Elena Valli	Jennifer Ashby	America * A Miracle: Reassessing Mina Loy and American Identity	<a href="#">Wye</a>

	James Baxter	'A paradox that easily tips over into a contradiction': New American Review and mass-market modernism in the 'big little magazine'	
	Matthew Mullett	A Very Modern Addiction: Tobacco in F. Scott Fitzgerald's 'Thank You for the Light' and 'The Great Gatsby'	