



Bios & Abstracts

THURSDAY, JUNE 28TH

9–10:30h **Session 1**

Plenary: *Modernism Reaching Out: From Paris to Planetary*

Chair: **Dean Irvine** (Dalhousie University/Yale University)

Andrew Thacker (De Montfort University)

Taking Root or Moving On? Modernism, Transnationalism, and Little Magazines

Andrew Thacker is Professor of Twentieth Century Literature at De Montfort University, Leicester in the UK, where he is also Director of the Centre for Textual Studies. He is the author or editor of several books on modernism including, *Moving Through Modernity: Space and Geography in Modernism* (2003), *The Oxford Handbook of Modernisms* (2010), and *The Oxford Cultural and Critical History of Modernist Magazines vol.1* (2009). He is currently the Chair of the British Association for Modernist Studies, and co-director of the Modernist Magazines Project.

§

This paper explores contrasting definitions of modernism as internationalist and transnationalist in order to try to understand how place and geography operate to shape cultural modernism. It uses a range of examples from the ongoing Modernist Magazines Project (of which the presenter is a director) to consider how the textual object of the 'little magazine' is transformed by its engagement with diverse geographical locations, even in cases where it might appear that the magazine is international rather than transnational in character. By using the materialist culture of the 'little magazine', the paper thus stages an intervention in current debates upon transnational and 'planetary' modernism, raising questions about what is lost when international aspects of modernism are ignored.

Suzanne Bailey (Trent University)

Remaking Diaspora: David Silverberg at William Hayter's *Atelier 17*

Suzanne Bailey is Associate Professor in the Department of English Literature at Trent University, Peterborough, Ontario. She is the author of *Cognitive Style and Perceptual Difference in Browning's Poetry* (Routledge 2010) and is currently preparing a new edition of Canadian modernist poet P. K. Page's *Brazilian Journal* as part of the Collected Works of P.K. Page project. Her most recent critical work is forthcoming in the journal *Photography and Culture*.

§

In 1957 a rebellious McGill graduate from Jewish Montreal became the first Canadian to apprentice at *Atelier 17*, studio of the most important printmaker in Paris and centre for expatriate artists from Picasso to Chagall. Silverberg's forgotten story serves as a significant counterpoint to narratives about Canadians in Paris in the 1950s. My paper traces this story, including reflections on the conservatism of 1950s Canadian culture, together with the paradoxical desire of avant-garde modernist artists both to break with past forms but also to preserve the best of the techniques of the past, including the art of printmaking.

Miguel Mota (University of British Columbia) and **Paul Tiessen** (Wilfrid Laurier University)

Malcolm Lowry's 'Lost' Novel (1931-44): From Paris Stories to Canadian Ashes to Archival Return

Miguel Mota is an Associate Professor of English at The University of British Columbia in Vancouver. He has published on numerous Modernist and contemporary writers and filmmakers, including Malcolm Lowry, Derek Jarman, Jeanette Winterson, Mike Leigh, and others. With Chris Ackerley, Vik Doyen, Patrick McCarthy, and Paul Tiessen, he is co-editing a trilogy of novels by Lowry, forthcoming from University of Ottawa Press. His book on the status of screenplays within print culture is forthcoming from Manchester University Press.

§

The newly discovered manuscript of Malcolm Lowry's "lost" novel, "In Ballast to the White Sea," developed largely in Paris in 1933-34, refutes the long-held claim (made by many, including Lowry himself) that we must forget any thought of recovering the text in material terms. The presumed loss of the manuscript fed a romantic critical/biographical desire to identify Lowry as a solitary late-modernist genius victimized by elemental and demonic forces within and without, an artist relying on a vision embodied in an idealized but unattainable text. The discovery of this "invisible" text interrogates Lowry's dogmatic insistence on loss in the context of explorations of the efficacy of archives in fulfilling our desire for expanded remembering, at the same time acknowledging the archive as an agency that authorizes, expedites, and makes desirable personal and collective forms not only of remembering but also of forgetting.

THURSDAY, JUNE 28TH

11–12:30h **Session 2**

2A: *Transmedia Modernisms*



Bios & Abstracts

Chair: **Matt Huculak** (Dalhousie University)

Wendy Roy (University of Saskatchewan)

New York to Paris: Transnational Modernisms in Adaptations of Mazo de la Roche's *Jalna*

Wendy Roy is an associate professor in the Department of English at the University of Saskatchewan. She has previously published essays on Canadian fiction and a book on women's travel writing, *Maps of Difference: Canada, Women, and Travel*. Her current research project is on women's sequel fiction in Canada.

§

Because it has historically been categorized as formally conservative and rooted in the rural, Mazo de la Roche's 1927 novel, *Jalna*, has only recently been discussed as a modernist text. When the book's representations of urban modernity are revisited, however, it becomes clear that *Jalna* unsettles urban-rural and Canadian-international divides as its characters move back and forth between rural Ontario and New York. These modernist negotiations have been both highlighted and distorted as the book has successively been adapted for a U.S. film-going audience (1935), updated for Canadian television viewers (1972), and transplanted to Paris via a French miniseries (1994).

Gilles Lapointe (Université du Québec)

Identité sans frontières : Edmund Alleyne et l'espace artistique parisien entre 1955 et 1970

Gilles Lapointe est professeur au Département d'histoire de l'art de l'Université du Québec à Montréal. Ses recherches en cours portent sur l'artiste multidisciplinaire Edmund Alleyne et sur les rapports d'intertextualité qu'entretiennent les œuvres de Réjean Ducharme et d'Arthur Rimbaud. Il est l'auteur de plusieurs études et essais, dont *L'envol des signes: Borduas et ses lettres* (1996) et *La Comète automatiste* (2008).

§

Cette communication se propose de revisiter, à partir de l'examen des événements qui ont orienté la vie et la carrière d'Edmund Alleyne, l'apport singulier de cet artiste québécois durant son séjour à Paris entre 1955 et 1970. Du « Manifeste contre l'avant-gardisme » qu'il contresigne à Bâle, en 1957, à sa participation au mouvement de « Figuration narrative », jusqu'à la présentation, en 1970, au Musée d'art moderne de Paris, de *l'Introscape*, une des premières oeuvres polysensorielles au monde, l'oeuvre d'Alleyne n'a cessé d'étonner. Les questions exigeantes de modernité, d'exil et de migration forment quelques-unes des lignes de force de cette communication qui a pour objectif d'interroger la contribution de cet artiste singulier qui a longtemps fait carrière en France, sans toutefois jamais rompre ses liens avec le Québec.

Stéphanie Danaux (Université de Montréal) and **Nova Doyon** (Université Laval)

«Combien d'autres sont partis qu'on n'a jamais vus revenir?» *Le débutant* d'Arsène Bessette illustré par Théophile Busnel (1914)

Boursière de Bibliothèque et Archives nationales du Québec pour son doctorat consacré au livre illustré et aux transferts culturels France-Québec, Stéphanie Danaux vient de terminer un postdoctorat au Centre de recherche interuniversitaire sur la littérature et la culture québécoises de l'Université de Montréal. Elle est actuellement enseignante en histoire de l'art à l'Université de Grenoble 2. Ses travaux en cours portent sur les illustrateurs jeunesse et les dessinateurs de presse au Québec.

Nova Doyon est chercheure postdoctorale au Centre de recherche interuniversitaire sur la littérature et la culture québécoises de l'Université Laval et enseigne la littérature au niveau collégial et universitaire. Elle fait également partie du conseil éditorial de la collection « L'archive littéraire au Québec » aux Presses de l'Université Laval et a publié, avec Pierre Hébert et Jacques Cotnam, une édition annotée de la *Gazette littéraire de Montréal* (1778-1779) dans cette collection. Ses travaux actuels portent sur l'invention d'une américanité française dans le roman canadien-français de l'entre-deux-guerres.

§

L'objectif de cette communication est d'examiner la portée moderniste de la première édition du *Débutant* d'Arsène Bessette, tant dans sa dimension littéraire que visuelle. Publié en 1914, le roman paraît avec les dessins de l'artiste français Théophile Busnel, décédé six ans plus tôt. Ceux-ci ont visiblement été composés en étroite relation avec le texte dont ils illustrent certaines scènes de la vie urbaine montréalaise décrites dans le roman. À travers l'analyse des relations entre le texte et l'image, nous tenterons de démêler les motivations des différents acteurs de ce projet, en les replaçant dans le contexte de production de l'époque.

THURSDAY, JUNE 28TH

11–12:30h **Session 2**

Session 2B: Elsewhere Communities

Chair: **Marc Fortin** (Queen's University)

Emily Robins Sharpe (University of Guelph)



Bios & Abstracts

Honeymoon in Paris: Women Reporting the Spanish Civil War

Emily Robins Sharpe is an EMiC graduate fellow in her final year of doctoral study at Penn State on a SSHRC doctoral fellowship. Her dissertation examines transnational Spanish Civil War literatures' representations of Jewish identity. She is co-editing an edition of Hugh Garner's short stories and a Canadian Spanish Civil War literature anthology.

International Spanish Civil War writings often look to Paris as a symbolic haven of peace, culture, and—for many female volunteers and reporters who went to Spain—the epitome of egalitarian society. While many women worked with the Popular Front, and particularly with the nascent feminist movement, fictional representations of female journalists frequently belittle their work—in part, by disparaging women's connections with Paris, or, a life outside the war zone. I compare women's writings about imaginary Paris and the postwar realities of France and Spain with literary representations of women in war, charting a developing constitutively transnational, inherently pacifist feminism.

Bart Vautour (Mount Allison University)

Reporting Spain: Modernist Journalism and the Politics of Proximity

Bart Vautour is a SSHRC Postdoctoral Fellow at the Centre for Canadian Studies at Mount Allison University. He is the editor of scholarly editions of Ted Allan's Spanish Civil War novel, *This Time a Better Earth* (1939), and with Dean Irvine, Dorothy Livesay's *Right Hand Left Hand: A True Life of the Thirties* (1977).

This paper adopts a critical vocabulary from cultural geography to show the various ways in which Norman Bethune, Hazen Sise, and Jean Watts incorporated modernist tactics into their journalism and reportage in order to shift the conceptual space between Spain and Canada. A survey of their work covers radio broadcasts, print narratives, photography, and film. Further, this colloquium presentation examines the staging of modernist journalism in Ted Allan's novel *This Time a Better Earth* (1939).

Sophie Marcotte (Université Concordia)

Du Fémina à l'indifférence : Gabrielle Roy et la France

Sophie Marcotte est professeure agrégée au département d'Études françaises de l'Université Concordia à Montréal. Elle est la directrice du laboratoire NT2-Concordia (Nouvelles technologies, nouvelles textualités). Elle travaille à un projet de recherche subventionné par le Conseil de recherche en sciences humaines du Canada: [HyperRoy](#) (édition électronique des inédits et manuscrits de G. Roy). Elle a notamment publié une édition électronique du *Temps qui m'a manqué* (2007) et une édition critique des lettres de Gabrielle Roy à son mari, Marcel Carbotte (2001) Elle a publié une cinquantaine d'articles et de compte rendus dans des revues et des collectifs canadiens, étatsuniens et européens.

Cette communication sera consacrée à l'étude de la réception en France de *Bonheur d'occasion*, roman publié chez Flammarion pour lequel Gabrielle Roy (1909-1983), une romancière d'origine franco-manitobaine, a remporté le Prix Fémina en 1947. Certains considèrent que Roy aurait remporté cet honneur, au lendemain de la Deuxième guerre mondiale, pour des raisons essentiellement politiques. *La Petite Poule d'Eau* (1950) et *Alexandre Chenevert* (1954), ses deuxième et troisième romans, également publiés chez Flammarion, n'ont pas suscité le même enthousiasme dans les milieux littéraires parisiens, ce qui pourrait peut-être nous permettre d'expliquer, en partie du moins, les raisons du succès remporté par le premier livre.

THURSDAY, JUNE 28TH

14–15:15h **Session 3**

3A: *Sheila Watson in Paris and Paris in her Journals*

Chair: **Paul Hjartarson** (University of Alberta)

Matt Bouchard (University of Toronto), **Harvey Quamen** (University of Alberta), and **EMiC UA**

Bringing the Archive to the Streets: the WatsonAR Smartphone Application

Matt Bouchard is a graduate of the Humanities Computing program at the University of Alberta, where he also did his undergraduate work in Computing Sciences and Creative Writing. He has worked for more than a decade on various teams as a Digital Humanities project manager and he is currently pursuing his PhD at the iSchool in the Faculty of Information at the University of Toronto.

Harvey Quamen is an Associate Professor of English Literature and Humanities Computing at the University of Alberta where he teaches courses on cyberculture, postmodernism, science and technology studies, database-driven website design and literary computing. He is the Digital Humanities lead for the Watson projects. His essay, "Editing the Wilfred Watson and Sheila Watson



Bios & Abstracts

Archives: Scholarly Editions Digital Projects” (co-authored with Paul Hjartarson and Kristin Fast) is forthcoming in the Conference on Editorial Problems series published by the University of Toronto Press.

§

This paper introduces WatsonAR, an augmented reality smartphone application that allows users to walk in the Paris footsteps of Wilfred and Sheila Watson. We will show conference attendees how to use the WatsonAR smartphone app, we'll examine how Augmented Reality applications can enhance scholarly research and we will detail the challenges inherent in building them. WatsonAR demonstrates how new technologies can bring the archives to the street, embracing the ideals of traditional scholarship while finding new audiences for our work.

Kristin Fast (Univ. of Alberta), **Nick van Orden** (Univ. of Alberta), **Rebecca Blakey** (Univ. of Alberta), and **EMiC UA**
Mapping Sheila's Paris: just what did this exile return home with, anyway?

Kristin Fast is a PhD student at the University of Alberta. Her dissertation focuses chiefly on Sheila Watson's short stories. However, a literary cartography course sparked her interest in mapping and she has an enduring love of all things digital. The Watson projects enable integration of these various pursuits in a scholarly context. Her essay, “Editing the Wilfred Watson and Sheila Watson Archives: Scholarly Editions Digital Projects” (co-authored with Paul Hjartarson and Harvey Quamen) is forthcoming in the Conference on Editorial Problems series published by the University of Toronto Press.

Nick van Orden is a PhD student in the English and Film Studies program at the University of Alberta. His research focuses on the collision of virtual spaces and literary forms.

Rebecca Blakey is a MA student at the University of Alberta. She is a research assistant for the Editing Sheila and Wilfred Watson project with EMiC at the University of Alberta. Her master's research focuses on domestic feminism in Carol Shields' novels. Rebecca is also drawn to research involving writing pedagogy, digital archives, and contraceptive sovereignty.

§

This paper explores the integration of spatial information with historical data in an online environment. As my primary data pool draws on Sheila Watson's archival holdings, I explore ways of authentically representing digital surrogates of her archival material in ways that reflect Watson as a writer and thinker. Her journal entries from Paris are my foundational data source; however, they are supplemented both by other material in the archive (such as sketches, newspaper clippings, postcards and photographs) and materials referenced in the journals but not included in the archive (such as paintings or plays, specific play houses and galleries, etc). I will situate this work on interface development within the broader scope of the Watson projects underway at U of A as well as research being done on the journals themselves.

Linda Morra (Bishop's University)

“I want my story told”: Modernism and Autobiographical Representation in Sheila Watson's Notebooks

Linda Morra is an Associate Professor in the Department of English at Bishop's University. She is currently working on a monograph that involves the study of several female authors, including Sheila Watson. She has co-edited several books, including *Troubling Tricksters: Revisioning Critical Conversations* (2010 WLUP) and *Basements and Attics, Closets and Cyberspace: Explorations in the Materiality and Ethics of Canadian Women's Archives* (under review, WLUP).

§

This paper will reflect upon Watson's notebooks in relation to some of the more significant facets of autobiography theory; however, to assess Watson's notebooks in isolation from the milieu in which she wrote them is to underestimate their complexity. If the “nature of modernism” has been considered in her other literary work, it has yet to be evaluated in relation to her notebooks—indeed, little critical work in general has been conducted in relation to this facet of her work. Watson wrote a substantial part of her notebooks in Paris as she also made final revisions to *The Double Hook* (1959), the novel that is identified as prototypical of Canadian modernism. During this period, Watson also read voraciously and was exposed to various currents of European modernism. The strategies of modernism, therefore, necessarily had an impact on the formulation of her notebooks and would have shaped her entries accordingly. My approach will thus explore the intersection of autobiographical theory and the techniques of modernism she employs: that is, I will contextualize the entries rendered while Watson was living in Paris in order to consider how modernism is mediated in these entries and then consider the implications for her autobiographical representation.

THURSDAY, JUNE 28TH

14–15:15h **Session 3**

3B: *Comme Il Faut: Exile and Return in Modernist Canadian Periodical Production*

Chair: **Andrew Thacker** (De Montfort University)



Bios & Abstracts

J. Matthew Huculak (Dalhousie University)

The Cosmopole Writes Back: Exile and Return in *Le Nigog*

Matt Huculak is a Postdoctoral Fellow with Editing Modernism in Canada (EMiC) at Dalhousie University in Halifax, Nova Scotia. His work in digital media involves designing collaborative environments to facilitate teaching and research. He is helping build the “Digital Commons” and the “Coop,” which are both digital repositories for modernist Canadian texts. He is also designing “The Database of Modernist Periodicals,” which aims to be a comprehensive digital, international bibliography of modernist periodicals.

§

This paper examines the little magazine as an important site of exile and return in Canadian literary cultural production. Specifically, I examine the relationship between Guillaume Apollinaire and the editors of *Le Nigog*, as it created a short-lived artistic collaboration between Paris and Montreal. Moreover, this paper examines Apollinaire’s work with *Les Soirees de Paris*, an avant-garde French magazine started in 1912, as the original template through which the editors of *Le Nigog* imagined Canadian modernity. Originally, *Les Soirees* was imagined to be a purely literary magazine, but Apollinaire expanded it to be an important site for discussions of modernity at large, particularly in the field of the plastic arts. For two years, Apollinaire cultivated an interdisciplinary modernity where the arts co-existed on the pages of the little magazine and were visually in conversation with one another. I explore how *Le Nigog* attempted to mirror *Les Soirees*’ experimental nature within a specifically Canadian context. That is, although Apollinaire was able to create an important site of artistic experimentation (specifically with his defence of Cubism), the editors of *Le Nigog* were interested in creating a local logic based on his cosmopolitan style. They did not want to transplant Paris to Montreal; rather they attempted to utilize the energy of Paris to create specifically Canadian arts (which included architecture, painting, music, and literature). To do this, they published Apollinaire’s poetry from Paris in *Le Nigog* next to articles about Canadian architecture and music. And, in a phenomenon unique to the magazine, they also published Apollinaire’s encouraging responses from Paris to their experimental magazine in Montreal. The seed of modernist Canadian experimentalism was planted and nurtured by Parisian artists. This paper traces the forgotten cross-Atlantic network between two avant-garde periodicals in the formation of a uniquely Canadian (and short-lived) modernism in Montreal by examining the advertisements of each magazine next to the literary content.

Faye Hammill (University of Strathclyde)

Modes de Paris: Literature, Fashion and Excess in Dispatches to Canadian Periodicals

Faye Hammill is the leader of the AHRC Middlebrow Network, a transatlantic research group focussing on middlebrow cultures. She is now launching a new AHRC-funded project, ‘Magazines, Travel and Middlebrow Culture in Canada 1925-1960’, in partnership with Dr Michelle Smith and with the Canadian Writing Research Collaboratory. In 2010 she published her fourth monograph, *Sophistication: A Literary and Cultural History*. Her earlier books are *Women, Celebrity and Literary Culture Between the Wars* (2007), *Canadian Literature, and Literary Culture and Female Authorship in Canada* (2003, winner of the International Council for Canadian Studies Pierre Savard award). She is an associate editor of the *International Journal of Canadian Studies / Revue internationale des études canadiennes*.

§

Focusing on the “Paris Letters” published in mainstream Canadian periodicals in the interwar years, this paper compares reports on fashion with reports on artistic and literary activity, reading them in the framework of the surrounding advertisements. The aim is to explore the different notions of Parisian taste which circulated in Canada’s print media, relating them to middlebrow aspirations and anxieties, and also to the rhetoric of newness which marked both modernist discourse and the language of haute couture. The paper argues that the ideal of Parisian style disseminated through these periodicals is a notably restrained, balanced one, compatible with mainstream Canadian values.

Michelle Smith (University of Strathclyde)

The Pursuit of Elegance: Advice and Advertisements for Parisian Travel in Canadian Magazines of the 1920s and 1930s

Michelle Smith is a Postdoctoral Research Associate at the University of Strathclyde, where she is at work with Professor Faye Hammill on the AHRC-funded project “Magazines, Travel, and Middlebrow Culture in Canada, 1920-60.” She received her PhD in English from the University of Alberta in 2007, after which she was a SSHRC-funded Postdoctoral Fellow at the University of Edinburgh. Her research interests combine periodical studies, Canadian literature, and questions of cultural hierarchy. She is also a poet, and her first book, *dear Hermes ...* (U of Alberta P), is forthcoming in 2012.

§

My paper examines the question of middlebrow aspiration in the modernist era, with a particular focus on how ideas and images about Paris in Canadian magazines illuminate this question. Paris, according to the advertisements and travel features of inter-war, English-language mainstream Canadian magazines, was a destination promising luxury, delight, and exclusivity. In short, Paris was a place that offered the Canadian traveller a chance to be thoroughly modern and, moreover, a thoroughly modern



Bios & Abstracts

snob. But what, precisely, did this mean? I argue that a journey to Paris involved adopting a temporary “travelling self,” one that was able to live out the fulfilment of certain middlebrow aspirations in a way that validated them as a meaningful pursuit while, simultaneously, removing their attainment outside the realm of the ordinary and everyday. For the many readers who could not afford this journey, a visit to Paris became an aspiration in itself, while the magazines offered, by proxy, access to a world of prestige, vicarious consumption, and elevated cultural pursuits.

THURSDAY, JUNE 28TH

15:30–16:45h **Session 4**

4A: *Edges of the Modern*

Chair: **Vanessa Lent** (University of Alberta)

Katie Tanigawa (University of Victoria)

“The absolute change of atmosphere”: Locating Paris in Canada’s *Nostramo*

Katie Tanigawa is an English MA student at the University of Victoria in British Columbia. Her research focus includes the transformations between the editions of Joseph Conrad’s *Nostramo*. She is working with Dr. Stephen Ross on the pilot for the EMiC-affiliated *Modernist Versions Project* using *Nostramo* editions.

§

This paper explores the relationship between the specific edition of *Nostramo* distributed in Canada in 1904 and the development of a Canadian modernism and Canadian sense of Paris during that time. Canada received a significantly revised version of the text from the original, serial publication. I argue that because these revisions signal a transformation in the development of an absent Parisian center in the novel, a Canadian readership was exposed to a different vision of modernism and the view of Paris in *Nostramo* than the London readership was exposed to through *T.P.’s Weekly*.

Erin Wunker (Dalhousie University)

“Try Advil, try Stein”: Sina Queyras the Making of Contemporary Canadian Feminist Poetics

Erin Wunker is a limited-term appointment at the Assistant Professor level in the Department of English and the Canadian Studies Programme at Dalhousie University. Her areas of research and teaching are fields of Canadian literature (contemporary poetics) and literary and cultural theory. She is a co-founder with Heather Zwicker (U Alberta) and Aimée Morrison (U Waterloo) of the feminist academic blog *Hook & Eye*.

§

Inserting itself in the interstices between current literary historicism and conceptual poetic practice, this paper will argue that contemporary Canadian writer Sina Queyras engages in a poetics of modernist impulses in her collection *Lemon Hound*. More specifically, by considering intertextuality as an act of collaborative creation I read Queyras’s collection as a kind of generative trespassing into Stein’s modernist poetics. I argue that Queyras’s modernist impulses, which are demonstrated in her over references to Virginia Woolf’s and, more so, Stein’s poetics, syntax, and interest in the gendered experience of both the urban and the ‘natural’ world, denote an intertextual poetic practice that complicated dominant readings of Canada’s contemporary conceptual writing milieu.

Mathieu Duplay (Paris 7 University)

Chinese Poems on the Moon: Writing the Canadian Landscape in Malcolm Lowry’s “The Forest Path to the Spring”

Mathieu Duplay is Professor of American Literature at Paris 7 University. He has written numerous articles on Malcolm Lowry and on other major North American writers (notably Margaret Atwood, William Gaddis, and David Markson). He edits the *French Journal of American Studies* (*Revue Française d’Études Américaines*).

§

Malcolm Lowry’s novella “The Forest Path to the Spring” expresses the narrator’s ambiguous relationship with the landscape of British Columbia by stating that “the . . . pines [he sees from his house] . . . write a Chinese poem on the moon.” The purpose of this paper will be to explore the implications of this metaphor. On one level, it encapsulates a situation in which what is close at hand can be grasped only in terms of what is distant and the local turns out to be more mystifying than the exotic; this echoes the Canadian anxiety about place summed up by Northrop Frye’s famous question “Where is here?” On another level, it suggests that this anxiety stems from misgivings concerning the true nature of language, of which different cultures offer conflicting interpretations embodied in their various writing systems. Thus, Lowry’s curiously allegorical landscape appears to reveal the common concern of which his own interpretation of the Canadian dilemma is but one formulation among many, the shared experience of our inability to overcome our problematic yet inescapable allegiance to the local.



Bios & Abstracts

THURSDAY, JUNE 28TH
15:30–16:45h Session 4

4B: *Editing in Exile: Viewpoints from the Student Vanguard*

A Roundtable

Melissa Dalglish is a doctoral candidate in English at York University; her focus is mythopoeic Canadian modernism and digital humanities. She is the co-editor of *Pivot: A Journal of Interdisciplinary Studies and Thought* and the current recipient of an EMiC PhD stipend for her digital edition of Anne Wilkinson's *Counterpoint to Sleep*.

Christopher Doody is a PhD candidate at Carleton University. He completed his M.A. in English (Public Texts) at Trent. He was junior editor on the Porcupine's Quill's edition of *Brazilian Journal*, and will be the editor of the digital edition of *Brazilian Journal*, as part of the *Digital Page* Project.

Hannah McGregor is a third-year doctoral candidate at the University of Guelph and a doctoral fellow at TransCanada Institute. Her dissertation examines the ethics and politics of white Canadian women's representations of the "foreign." She is also collaborating with Paul Hjartarson and EMiC UofA on a digital editorial project on the work of Martha Ostenso.

Jennifer Randall is a second year PhD student in English literature at the Université Paris VIII Vincennes Saint-Denis, where she is studying under the supervision of Profs. Claire Joubert and Emilienne Baneth-Nouailhetas on a thesis entitled « Women and Partition(s), Indian novels written by women in English ». She is a former student of the Ecole Normale Supérieure de Lyon, where she obtained her agrégation in English in 2009. She is currently working with her fellow doctoral students on the publishing of a series of articles produced during the « Actualité Critique » seminars of her research laboratory, *Le Texte Etranger*, conducted at Paris VIII. She is also a member of the laboratoire junior Imag'his of the ENS de Lyon, whose field consists in theorizing the human sciences at the crossroads between fiction and history.

THURSDAY, JUNE 28TH
17:15–18:45h Session 5

Session 5A: *Enemies and Exiles*

Chair: **Emily Robins Sharpe** (University of Guelph)

Melissa Dalglish (York University)

The White Goddess in Toronto: Jay Macpherson, Robert Graves, and the Exile of Canadian Modernist Mythopoeia

Melissa Dalglish is a doctoral candidate in English at York University; her focus is mythopoeic Canadian modernism and digital humanities. She is the co-editor of *Pivot: A Journal of Interdisciplinary Studies and Thought* and the current recipient of an EMiC PhD stipend for her digital edition of Anne Wilkinson's *Counterpoint to Sleep*.

§
The mythopoeic poetry of Jay Macpherson has always been linked to Northrop Frye and attributed to his influence. This connection largely accounts for the neglect of Macpherson's work and that of other Canadian mythopoeic modernists, since critics view their work as derivative of Frye's now-unfashionable theories. Few take into account Macpherson's relationship with Robert Graves, or the mythic quality of the poetry she publishes prior to meeting either man. Examining Macpherson's early poetry, I reveal the originality and internationality of her mythic poetry and suggest a new reading of Canadian modernist mythopoeia that accounts for its particularity while situating it within the context of a transnational modernist interest in the poetics of myth.

Leah Ellingwood (University of Victoria)

Digitizing the Enemy: Developing a Resources Website on Wyndham Lewis's *Tarr*

Leah Ellingwood is an MA student in English Literature at University of Victoria. She is currently creating a digital resources website on Wyndham Lewis's *Tarr* with EMiC funding following a year of SSHRC funded studies.

§
My paper will discuss my EMiC-funded MA project, creating a resources website for Wyndham Lewis's first published novel, *Tarr*, featuring digitized archival reviews from the C.J. Fox Collection at University of Victoria. *Tarr* has been largely critically neglected; however, its 2010 Oxford World Classics republication could signal the recovery of its place in the modernist canon: the outsider— rather than exile— on return. It calls for increased access to historical sources on *Tarr*'s reception and publication



Bios & Abstracts

history. In addition to the editorial decisions involved in creating the Resources site, my paper will also briefly consider *Tarr's* value to Modernist studies.

Adam Hammond (University of Toronto)

Figures on Familiar Ground: Paris, Toronto, and the Heavenly City in Sheila Watson and Wyndham Lewis

Adam Hammond completed his dissertation, *Nineteen Thirty-Four: Generic Hybridity and the Search for a Democratic Aesthetic*, at the University of Toronto in 2011. His article on Wyndham Lewis and Canada, "Self Condemned," appeared in *The Walrus* in 2010. He has articles forthcoming on James Baldwin and urban space (*Rereading the New Criticism*, Ohio State UP, 2012) and Mikhail Bakhtin and Erich Auerbach (*Style*, 2012). He is currently working as joint author of *Keywords of Modernism* (Wiley-Blackwell, 2013) and writing a chapter entitled "Excellent Internationalists: Wyndham Lewis, Sheila Watson, Marshall McLuhan, and Canadian Modernism" to be published in *In Search of Annihilated Time* (U of Alberta P, 2013).

§

My paper explores the relationship of Wyndham Lewis and Sheila Watson by looking at their mythical representations of the urban landscapes of Paris and Toronto. The starting point is Sheila Watson's reading of Lewis's *Monstre Gai*—a work set in a fictional purgatory, Third City, modelled on Paris and Toronto—while she was in Paris in 1955. Why did Lewis decide to build his purgatory out of such disparate urban material? Given his ambivalence toward Toronto, should we read his intentions as satirical, or can we recover a positive—even utopian—element? What impact did Lewis's hybrid after-city have on Sheila Watson's subsequent urban vision? How can we relate it to her experience of both Paris and Toronto as sites of personal purgatory? How does it figure into her vision, later in life, of Toronto as a sort of heavenly city?

THURSDAY, JUNE 28TH

17:15–18:45h **Session 5**

Session 5B: Sexuality, Textuality and Transculturality

Chair: **Christopher Doody** (Carleton University)

Jason Wiens (University of Calgary)

Tracing the Limits of the Obscene: John Glassco's Revisionary Modernism

Jason Wiens is an instructor in the Department of English at the University of Calgary. He has also taught at Mount Royal College (now University) and the University of Northern British Columbia. Among his publications are articles on George Bowering, Dionne Brand, Margaret Avison, and the Kootenay School of Writing.

§

My paper discusses two texts by John Glassco – *Memoirs of Montparnasse* and *The English Governess* – that demonstrate the limits of what Glassco and his publishers might have considered literary as opposed to pornographic. Using materials in Glassco's papers housed in the National Archives of Canada, I will examine the differences between the published and unpublished versions of the *Memoirs*, and the different versions of *The English Governess*, to establish what Glassco and his publishers saw as the limits of what could be represented. Both texts were partly composed in Paris, and Glassco could only publish unsanitized versions of *The English Governess* with Parisian presses. My paper therefore considers the relationship between a more permissive Parisian literary scene and Glassco's contributions to a Canadian modernism.

Margo Gouley (York University)

Metaphor and the Modern Critic: The Transcultural Contexts of W.E. Collin's *The White Savannas*

Margo Gouley is a PhD candidate in English at York University. Her dissertation employs linguistic theory and historical scholarship to theorize how the relationship between the Canadian nation and a Canadian national literature is created by the organic metaphors deployed in English Canadian literary criticism throughout the nineteenth century.

§

This essay argues that while there is little of the system-making characteristic of Modernist criticism in the essays of *The White Savannas*, there is a discernable critical method strongly influenced by Collin's education at the University of Paris. Citing the Surrealist theory of Andre Breton and the Symbolist poetry of Arthur Rimbaud, Collin metaphorizes the landscape as a dreamscape in the work of each poet he examines. What emerges is not a reproduction of Eliot's reading practice, in which the individual genius supersedes national influences, but an art of reading that emphasizes the unique interiority of the poet. In this way, I characterize Collin's critical practice as one rooted in transculturality.

Emily Ballantyne (Dalhousie University)

Reading Backward: The Sexual and Textual Productions of John Glassco's *Memoirs of Montparnasse*



Bios & Abstracts

Emily Ballantyne is a PhD candidate in English at Dalhousie. In 2009, she received an EMiC stipend to complete a genetic, parallel-text edition of P.K. Page's Brazilian poetry (1957-59). She is the Project Administrator for EMiC, and will be editing the non-fiction volume in the Collected Works of P.K. Page

§
This paper examines John Glassco's *Memoirs of Montparnasse* (1970) alongside its holographic manuscript. When read together, the texts reinscribe and erase the boundaries between material textuality and the production of divergent discourses of sexualities and modernisms in Paris. I argue that the space of the literary fonds operates in conversation with the materiality of the published versions of the text to encourage a reading of both modernism and masculinity as sites of contestation and plurality. By "reading backward", this paper foregrounds the literary fonds as a place for re-imagining the Lost Generation against its mythical fictionalizations in modernist Paris memoirs.

FRIDAY, JUNE 29TH

9–10:30h Session 6

Plenary: *Global Poetics*

Chair: **Hannah McGregor** (University of Guelph)

Robert Zacharias (University of Toronto)

"Brilliant Exile, for the Heart / Is and Not Makes, a Work of Art": Modernism and the Aesthetics of Displacement in Canada

Robert Zacharias is a Postdoctoral Fellow at the Centre for Diaspora and Transnational Studies at the University of Toronto, where he is examining the many guises that the "return journey" takes in contemporary Canadian literature. His wider research interests include Mennonite literature, critical theory, and historical fiction.

§
This paper takes Robert Finch's 1948 poem "From a Hammock" as an invitation to consider what is at stake in the aestheticization of exile—so common in the larger international discourse of modernism—within the context of Canadian literary history. I argue that while the deployment of exile as a modernist trope problematically conflates various models of migration, often effacing the material histories of displacement, it also fits comfortably within the logic of Canada's larger literary tradition, where migration and dislocation have long functioned as categories of representation.

Nadine Fladd (University of Western Ontario)

Revis(it)ing Modernist Moments: Morley Callaghan and *The New Yorker*

Nadine Fladd is finishing her PhD at the University of Western Ontario, where she studies *The New Yorker's* role in shaping the Canadian short story, the contributions of Canadian authors to the magazine, and the implications of transnational literary production. She has previously presented papers on the work of Mavis Gallant and Alice Munro.

§
Morley Callaghan was one of the first authors to publish "serious" fiction in *The New Yorker*, and published twenty-one stories in the magazine between 1928 and 1938. Using textual studies scholars' theories of collaboration and fluid texts along with archival materials related to the publication of his stories in *The New Yorker*, this paper surveys the shifts in Callaghan's relationship to place and the modernist aesthetic, noting in particular his and his editors' attempts to "revise" the literary past through the publication of *That Summer in Paris* and alternate versions of his short stories.

Catherine Lanone (Sorbonne Nouvelle)

Reinventing the Image: T.S. Eliot and Emily Carr

Catherine Lanone is a Professor of English Literature at Université Sorbonne Nouvelle. She has published about the Modernist period, including a book on E.M. Forster and articles on Forster and Virginia Woolf; she has also published papers on Victorian literature and on Jane Urquhart.

§
In 1910-1911, two very different artists came to Paris to find out about new art forms. Both Emily Carr and T.S. Eliot struggled with a sense of solitude, yet for both the journey (and the in-betweenness of exile followed by a return either home or to an Anglo-Saxon country) acted as a catalyst. This paper will use a Deleuzian perspective to study the way in which French art mediated those two Modernist quests for new ways of seeing, turning Paris into a threshold allowing them to negotiate foreign experience and redefine the self.



Bios & Abstracts

FRIDAY, JUNE 29TH

11–12:30h Session 7

7A: Transnational Periodicals and Textual Migrations

Chair: Emily Ballantyne (Dalhousie University)

Jade Ferguson (University of Guelph)

“I’m Alabama Bound”: The 1930s International Anti-Lynching Campaign in the Pages of *Masses* and the Poetry of Dorothy Livesay

Jade Ferguson is an Assistant Professor in the School of English and Theatre Studies at the University of Guelph. She is working on a manuscript *A Man Was Lynched Yesterday: Witnessing Racial Violence in Canadian Literature and Life, 1882-1968* that examines lynching violence in Canadian cultural productions.

§

The conviction and sentencing to death by all-white juries in Scottsboro, Alabama of eight young black men for raping two young white women in April 1931 drew international condemnation. This paper examines the representations of the Scottsboro Boys as working-class casualties of the capitalist system in *Masses*, and the ways in which the economic analysis of lynching – represented in its pages – informed the imagined lynching of a black man in Dorothy Livesay’s “Day and Night,” written shortly after her return to Canada from New York City in the fall of 1935.

Louise Kane (De Montfort University)

“an exile’s magazine”(?): *Palms* (1923-30), *transatlantic review* (1924), *transition* (1927-38), and *Epilogue* (1935-8)

Louise Kane is currently a first-year PhD candidate under the “Modernist Magazines Project” based at De Montfort University, Leicester, UK. Her thesis, supervised by Professor Andrew Thacker, is provisionally entitled “The Little Magazine: Staging Literary Modernisms”. Her research interests include modernist studies, little magazines, periodical studies, cultural studies, and the literary middlebrow.

§

This paper explores four expatriate periodicals, *Palms* (1923-30), *transatlantic review* (1924), *transition* (1927-38), and *Epilogue* (1935-8), through the framework of current debates about the apparently global and increasingly transcultural nature of literary modernism. Comparing the ways in which these four periodicals, through both their content and manifestoes, engage with the *topos* of the exile, and ideas of the modern metropolis, language, politics, and identity, I argue that *Palms* and *transition* are ultimately more successful than the *transatlantic review* and *Epilogue* in achieving their shared aim of promoting and discovering new, alternative, and more inclusive types of literary and cultural modernisms.

Zailig Pollock (Trent University) and **Christopher Doody** (Carleton University)

“I Have Changed”: Textual Transformations in P.K. Page’s *Brazilian Journal*

Zailig Pollock is a member of the English Department at Trent University and founding director of its MA Program. He has been a general editor and the principle investigator for the Collected Works of A.M. Klein and of E.J. Pratt and is performing a similar role for the *Digital Page*.

Christopher Doody is a PhD candidate at Carleton University. He completed his M.A. in English (Public Texts) at Trent. He was junior editor on the Porcupine’s Quill’s edition of *Brazilian Journal*, and will be the editor of the digital edition of *Brazilian Journal*, as part of the *Digital Page* Project.

§

P.K. Page’s *Brazilian Journal* records a pivotal moment in her transformation from a quintessential Canadian modernist to a transnational writer influenced by heretofore unfamiliar literatures, cultures and landscapes. The *Journal*, however, was published 30 years after the events it recounts and differs substantially from the original diaries on which it was based. We explore the textual history of *Brazilian Journal*, focusing on two types of editorial approaches – to the genesis of the text and to its transmission. Taken together these two approaches contribute to a nuanced understanding of the sociology of one of the crucial texts in Page’s career.

FRIDAY, JUNE 29TH

11–12:30h Session 7

7B: Routes of the Modern

Chair: Miguel Mota (University of British Columbia)



Bios & Abstracts

Marc Delrez (University of Liège)
Rilke in Frame

Marc Delrez teaches literature in English (new and established) as well as comparative literature at the University of Liège, Belgium. In the post-colonial field, his publications include articles on Salman Rushdie, Randolph Stow, David Malouf, Nicholas Jose, Richard Flanagan, Andrew McGahan, Robert Drewe, and Janet Frame. His monograph on Janet Frame, *Manifold Utopia*, appeared in Rodopi's Cross/Cultures series in 2002. He is currently working on another book on Frame, to be published by Manchester University Press.

§

My intention is to probe the connection between Rainer Maria Rilke and Janet Frame, emphasizing the temperamental and aesthetic similarities linking the two writers, and examining in particular the differential quality which informs an approach to prose-writing characterized by its constant gesturing towards poetry. Thus it will be interesting to consider Rilke's prose narrative, *The Notebook of Malte Laurids Brigge* (1910), in which he explores the relationship between a sensitive individual and a threatening urban environment, and to compare this with the hypersensitivity to the "dreadful mass neighbourhood of objects" plaguing the main character of Frame's *Scented Gardens for the Blind* (1963). While Frame's recourse to a modernist idiom seems to privilege an intense focus on her own artistic medium, felt to be divorced from any recognizable existential reality, it can be shown that her linguistic utopia, like Rilke's, possibly incorporates the promise of a restoration of reference through the inclusion of alternative ontologies impacting upon the epistemological consensus.

Mark Williams (Victoria University)
Dark Furniture: The Lugubrious Modernism of Late Manhire

Mark Williams teaches English at Victoria University in Wellington. His most recent book is *Maoriland: New Zealand Literature 1872-1914* (Victoria UP, 2006), co-authored with Jane Stafford. With Jane Stafford he is currently completing a major new anthology of New Zealand literature for Auckland University Press and, with Jane Stafford and Ralph Crane, a volume of *The Oxford History of the Novel In English*.

§

Modernism is often a term of abuse in New Zealand. Bill Manhire has been criticised as a modernist in postmodern dress and attacked as the purveyor of meaningless surrealism. In this paper I seek to argue that in his poetry since the 1990s Manhire has elaborated a 'late voice' that speaks to central impulses of modernist poetry from Yeats to Heaney and Curnow. I shall approach this by way of Stead's argument in the *New Poetic* that modernism involves a shift in the relations between author, reader and subject—but with a twist. Some recent poems of Manhire find a new arrangement in the relations between author and reader by adapting technical tricks of the earlier work to a more profound confrontation with a preoccupying subject: how to imagine death. Here Manhire finds common ground with the late work of Baxter and Curnow as well as great figures of international modernism.

Teresa Gibert (Spanish National University)
Transculturality and Transnationalism in Mavis Gallant's Writings

Teresa Gibert is Full Professor of English at the Spanish National University of Distance Education (UNED) in Madrid, Spain, where she teaches courses on American and Canadian literature. She has written extensively on twentieth-century British, American and Canadian literature. Her publications on Canadian literature include articles about Mavis Gallant, Margaret Atwood, Thomas King, and Joy Kogawa. She has contributed the chapter "'Ghost Stories': Fictions of History and Myth" to the volume *The Cambridge History of Canadian Literature* (CUP, 2009).

§

Mavis Gallant provides genuine insight into the complexities of transculturality and transnationalism because she subtly explores the multiple facets of these phenomena from different angles, by turning to various place and time settings, by presenting a vast number of carefully depicted characters, by preferring open-ended constructions with ample areas of deliberate ambiguity rather than privileging easy closure, by leaving textual gaps meant to be filled in by perceptive readers, and by juxtaposing antagonistic perspectives with unprecedented technical skill. Her typical shifts in point of view exemplify her concern with promoting anti-monolithic models and undercutting monologic authority. Furthermore, her experimental narrative techniques highlight the instability of cultural and national affiliations, a recurrent theme in her polyphonic writings which have been inspired to a large extent by the author's transcultural and transnational experiences: her dual upbringing in Canada (as an Anglophone and a Francophone raised in English/French and Protestant/Catholic environments) and her extensive sojourns in several European countries (in particular, the many years she has spent in Paris).



Bios & Abstracts

FRIDAY, JUNE 29TH

14–15:15h Session 8

8A: *France-Québec Connections*

Chair: Sophie Marcotte (Université Concordia)

Jacques Paquin (Université du Québec)

L'expérience littéraire de Gatien Lapointe en France (1956-1962) à travers sa poésie et ses archives personnelles

Jacques Paquin est professeur de littérature à l'Université du Québec à Trois-Rivières. Il a publié un ouvrage sur Jacques Brault, (*L'écriture de Jacques Brault. De la coexistence des contraires à la pluralité des voix*, Presses de l'Université Laval). Il a dirigé un numéro de la revue *Tangence* (*Histoires naturelles*), et est responsable de la section «Poésie» des tomes 8 et 9 du *Dictionnaire des œuvres littéraires du Québec*. Ses travaux actuels portent sur les archives de Gatien Lapointe (CRSH équipe 2009-2012). Il signe depuis 1993 une chronique de poésie à *Lettres québécoises*. Il est membre du Centre interuniversitaire en culture et en littérature québécoises (CRILCQ) et du Laboratoire en esthétique de l'UQTR et il collabore occasionnellement aux travaux du Groupe de recherche sur l'édition littéraire du Québec (GRÉLQ). Il a siégé sur de nombreux jurys de littérature (Prix Athanase-David, Prix Émile-Nelligan, Grand prix du festival international de poésie de Trois-Rivières). Il fera paraître en 2011 *Nouveaux territoires de la poésie francophone du Canada (1970-2002)*, aux Presses de l'Université d'Ottawa.

§

En 1956, profitant d'une bourse de la Société royale du Canada qui lui fournit l'occasion d'étudier en France, Gatien Lapointe (1931-1983) va inscrire à la Sorbonne un sujet de doctorat, «La lumière chez Paul Éluard», qu'il ne mènera toutefois pas à terme. Par ailleurs, il remporte en 1958 le Prix du Club des Poètes, dont le jury était composé entre autres d'Alain Bosquet et de Jean Tardieu. Pendant les six années où il séjournera à Paris jusqu'en 1962, il fréquente le groupe de la Murette qui réunit des intellectuels qui exerceront une influence déterminante sur la parution prochaine de son *Ode au Saint-Laurent* (1963), un recueil phare de la poésie québécoise. Les archives personnelles de l'écrivain révèlent aussi la présence de textes inédits dont un journal poétique qui représente un témoignage autobiographique et une pratique singulière du journal. Cette communication fera donc le point l'influence française dans les textes de Lapointe sur sa modernité, dans la mesure où c'est pendant sa période d'exil qu'il composera l'un des plus grands poèmes du patrimoine canadien.

Michel Lacroix (UQAM)

Les exotiques à Paris (1910-1914) : entre modernismes et (néo-) classicismes

Michel Lacroix est professeur au Département d'études littéraires de l'UQAM, dirige l'équipe « Figurations romanesques du personnel littéraire, en France, 1800-1940 », et participe aux équipes « La Vie littéraire au Québec » et « Penser l'histoire de la vie culturelle ». Ses recherches portent, entre autres, sur les réseaux franco-québécois et les sociabilités littéraires.

§

Le rapport à Paris et à la littérature française des exotiques, ce groupe d'écrivains et d'artistes ayant marqué l'histoire culturelle québécoise, entre autres avec la publication du *Nigog* (1918), a été analysé, avec raison, comme une affiliation résolument moderniste. Mais comment s'est opéré, exactement, ce contact avec la modernité? Avec quelles tendances, quelles esthétiques, le groupe des exotiques s'est-il arrimé, exactement? Pour esquisser une réponse à ces questions nous nous proposons de reconstituer quels furent les liens concrets, directs, entre les exotiques établis à Paris, entre 1910 et 1914, et les écrivains ou artistes établis à Paris. Ceci nous permettra de mettre en évidence le très grand éclectisme de ce réseau et de lancer l'hypothèse d'un « modernisme classique », pour reprendre l'expression de Koffman (2003).

Sarah Alharbi (Université de Montréal)

Vers une phénoménologie de l'exil : quand l'exil du corps au Royaume des Idées symbolise le retour de l'âme à ses origines

Doctorante en littératures de langue française à l'Université de Montréal, Sarah Alharbi détient une maîtrise en études françaises de l'Université de Guelph (2011) et commence à l'automne 2011 sa première année au doctorat. Ses intérêts de recherche portent sur l'histoire et la sociologie de la littérature, et sur l'application du savoir herméneutique sur la littérature française (roman, poésie) du XIXe-XXe siècle.

§

Cette communication se propose de démontrer, en s'appuyant sur l'analyse théorique hégélienne, la complexité qui caractérise la perception du thème moderniste chez deux exilés : Octave Crémazie et Marcel Dugas, et la manière dont ils perçoivent leur exil à Paris. Bien qu'elle soit amplement appelée à la pratique moderniste – raison première de l'exil –, la conscience d'être de l'exilé entame, en effet, un retour au pays des idées d'origine. Un tel paradoxe nous amène à questionner le principe de l'exil; il exige une mise en évidence du véritable sujet qui domine l'esprit de l'exilé : est-ce l'exil du corps qui implique le retour de l'âme à ses origines, ou bien le retour de l'âme moderniste qui annonce l'exil ou l'aliénation du corps?



Bios & Abstracts

FRIDAY, JUNE 29TH

14–15:15h Session 8

8B: *Writing Athwart: Editing Roy K. Kiyooka*

A TransCanada Institute Panel

Chair: Kit Dobson (Mount Royal University)

Smaro Kamboureli (University of Guelph)

Letters from the Other Side: On Editing and Editing Roy K. Kiyooka

Smaro Kamboureli is Professor and Canada Research Chair Tier 1 in the School of English and Theatre Studies at the University of Guelph, and the founder and Director of TransCanada Institute. The author of the award-winning and reprinted *Scandalous Bodies: Diasporic Literature in English Canada* (2000, 2009), she is also the editor of the two editions of *Making a Difference: Canadian Multicultural Literature in Canada* (1996, 2006), and co-editor of *Trans.Can.Lit: Resituating the Study of Canadian Literature* (with Roy Miki, 2007) and *Retooling the Humanities: The Culture of Research in Canadian Universities* (with Daniel Coleman, 2011).

§

Kiyooka's posthumous *Pacific Rim Letters* offers a complex track record of Kiyooka's writing life and his trajectories within Canada and between Canada and, notably, Japan. Kamboureli will read these letters as an index to how Kiyooka as an "athwarted" writing subject proceeds to deconstruct the notion of the unitary author, thus producing texts that are the product of a complex collaborative process. This process of text construction is not only analogous to editing a text posthumously, but also raises fundamental questions about collaboration as editing and editing as writing, while problematizing the politics of cultural policy and literary production in general.

Roy Miki (Simon Fraser University)

Transforming inglish: Editing the Poetry of Roy K. Kiyooka

Roy Miki, Professor Emeritus at Simon Fraser University, is a poet, editor, and cultural theorist. He has published widely on Canadian literature as well as on Japanese Canadian history, including *Redress: Inside the Japanese Canadian Call for Justice* (Raincoast 2004). His third book of poems, *Surrender* (Mercury 2002), received the Governor-General's award. His most recent book of poems is *Mannequin Rising* (New Star 2011), which consists of a series of poems and photo collages that probe the internal effects of commodity culture. He has an essay collection forthcoming in The Writer as Critic Series of NeWest Press, *In Flux: Transnational Sites of Asian Canadian Writing*. He received the Order of Canada in 2006.

§

In "Transforming inglish: Editing the Poetry of Roy K. Kiyooka," Roy Miki will draw specifically on his editorial work in preparing for publication of Kiyooka's *Pacific Windows: The Collected Poetry of Roy K. Kiyooka*. He will examine the unique performance of "inglish," Kiyooka's term for the transformations he enacted in his handling of the English language. While absorbing the childhood effects of a brutal racialization as a Canadian of Japanese ancestry, Kiyooka developed an idiosyncratic but highly generative poetic style that combined an unusual vocabulary, a rhetorical flair, and a process-based compositional method. These stylistic elements bear traces of Kiyooka's relationship to the Japanese language as his mother tongue.

Glen Lowry (Emily Carr University)

Roy Kiyooka's 'Wheels': A Trip thru the Coach House Backcountry

Glen Lowry is the Assistant Dean of Critical Studies, in the Faculty of Culture and Community at Emily Carr University of Art + Design. His work focuses on creative-critical collaborations between artists and academics, particularly in the context of new and emerging publics. With Henry Tsang and M. Simon Levin, Lowry is a lead researcher for Maraya, a large-scale public artwork linking urban waterfront spaces in Vancouver and Dubai, United Arab Emirates: <http://www.marayaprojects.com>. Since 2002, he has edited *West Coast Line*, a Simon Fraser University-based cultural journal, and he is a founding editor of LINEbooks, a micropress specializing experimental, west coast poetry and poetics. In 2009, he published *Pacific Avenue*, his first book of poetry.

§

In this paper, Glen Lowry will examine Kiyooka's effort to secure publication for his book-length poem "Wheels," a poetic-photographic meditation on a 1969 trip to the "Honshu Backcountry" of Japan. Kiyooka submitted the manuscript to Coach House Press, which they considered for years (listing it in their 1985 catalogue); however, the press decided not to take it to print and Kiyooka was left to circulate copies of the press mockup to his friends. To help illuminate these protracted negotiations, this paper draws on Kiyooka's correspondence—archival documents and printed letters—with Coach House editors and interested friends, and examines this history in light of the formal and conceptual challenges the text raises.



Bios & Abstracts

FRIDAY, JUNE 29TH

15:30–16:45h Session 9

Plenary: *Global Migrations and Mutations*

Chair: Marta Dvorak (Sorbonne Nouvelle)

John Thieme (University of East Anglia)

How Did Modernism Transform Itself When Nissim Ezekiel Shipped It to Bombay?

John Thieme is a professor of postcolonial writing at the University of East Anglia, UK. He edited *The Journal of Commonwealth Literature* from 1992 to 2011 and is General Editor of the Manchester University Press Contemporary World Writers Series. His books include *The Arnold Anthology of Post-Colonial Literatures in English* (1996), *Derek Walcott* (1999), *Post-Colonial Con-Texts: Writing Back to the Canon* (2001), *Post-Colonial Studies: The Essential Glossary* (2003), and *R.K. Narayan* (2007). His current research investigates ways in which recent developments in cultural geography can inform the study of postcolonial texts and issues.

I address both the value and the limitations of applying the “Modernist” label to the work of Nissim Ezekiel, regarded as the key figure in the introduction of Modernism into Indian poetry in English. While his poetry challenged the prevalent orthodoxies of Anglophone Indian verse, many of the staples of Modernism were ill-suited to the cultural climate in which they were being relocated. Although his writings arguably embodied a Modernist poetics, Modernism underwent a sea change in its new environment. I will show how the Modernist trope of urban alienation was redeployed in Ezekiel’s response to Bombay, suggesting that the Dantean “unreal city” of *The Waste Land* underwent significant transformations in his poems. I will also consider whether the supposed internationalism and interest in the East that informed much of both Eliot and Pound’s poetry found echoes in the work of India’s “Modernist” poets.

Laetitia Zecchini (CNRS)

Modernism in Indian Poetry: A Paradigm for Emancipation, Recovery and Creative Out-of-placeness

Laetitia Zecchini is a research scholar at the CNRS in Paris. Her work focuses on contemporary Indian poetry, on postcolonial thought, on Dalit literature and on the politics of poetics. She is currently working on a translation of the poet Arun Kolatkar, on a book entitled *Arun Kolatkar and Indian Literary Modernism* (forthcoming by Continuum) and coordinating a research seminar on “Postcolonial literatures and theories” at the Ecole Normale Supérieure (ENS) in Paris.

This presentation aims at exploring Indian literary modernism, particularly post-independence Indian poetry, thus clearing a space for alternative trajectories outside of the western-biased canon, which often considers modernism beyond the Euro-American axis as parasitic, belated or “manqué”. I argue on the contrary that the flexible syntax of modernism is displaced and reinvented in India, but also “cannibalized” to become an instrument of emancipation and of recovery which is always a renewal. I want to examine in particular the seldom studied modernist lineage of the ordinary in India, of a poet-flâneur and poet-outsider recording an immediate residual experience, in order to open up and displace both the “selective tradition” (Lazarus) of modernism and of postcolonialism, and finally explore “another lineage in Indian writing in English than the one *Midnight’s children* opened up, along with an obsession with the monumental” (Chaudhuri).

Hannah McGregor (University of Guelph)

Writing the “Foreign”: Narratives of Travel in the Writing Careers of Margaret Laurence and P.K. Page

Hannah McGregor is a third-year doctoral candidate at the University of Guelph and a doctoral fellow at TransCanada Institute. Her dissertation examines the ethics and politics of white Canadian women’s representations of the “foreign.” She is also collaborating with Paul Hjartarson and EMiC UofA on a digital editorial project on the work of Martha Ostenso.

The career narratives of both Margaret Laurence and P.K. Page contain pivotal experiences of the “foreign.” While Laurence was inspired by her encounter with cultural difference in Somaliland and the Gold Coast, Page describes her years in Brazil as a period of poetic silence. The narratives have become those of apprenticeship and artistic break, in both cases linked to the space of the “foreign” and its impact on the artist’s imagination. This paper will focus on Canadian literary history’s construction of these career narratives, arguing that articulations of national identity that fetishize the nation may in fact rely upon the “foreign” as both other and supplement.



Bios & Abstracts

SATURDAY, JUNE 30TH

9–10:30h **Session 10**

Plenary: *Intermedial Métissage*

Chair: **Gregory Betts** (Brock University)

Katherine McLeod (University of Guelph)
Radio Modernism in Canada

Katherine McLeod is a SSHRC-funded TransCanada Institute Postdoctoral Fellow (University of Guelph). Her doctoral dissertation (University of Toronto) examined performances of poetry by The Four Horsemen, Michael Ondaatje, George Elliott Clarke, and Robert Bringhurst. Along with book reviews in *Canadian Literature*, *Journal of Canadian Poetry* and *Canadian Theatre Review*, she has published an article in *Mosaic* (Spring 2009) and a chapter in *Theatre and Autobiography: Writing and Performing Lives in Theory and Practice* (2006), which has been re-published in *Critical Perspectives on Canadian Theatre in English: Solo Performance* (2011).

§

Drawing upon my research on the CBC radio literary program “Anthology” (1954-1985), I propose to examine the impact of radio modernism in Canada. My case study for this paper will be one episode of “Anthology” in 1959 featuring Irving Layton reading from his collection *A Red Carpet for the Sun* and an excerpt from Sheila Watson’s novel *The Double Hook*, followed by Robert Weaver and Morley Callaghan interviewing Canadian publisher Jack McClelland on the decision to publish both Layton’s and Watson’s books in hard copy and paperback editions. Through this case study from “Anthology,” I will argue that this unexamined area of radio in Canadian modernism reveals both the impact of the CBC as a public body involved in the dissemination of modernist literature and the importance of integrating audio archives into literary criticism; in other words, to ask how the radio archive speaks to us, now.

Linda Steer (and **Gregory Betts**) (Brock University)
“I AM THAT AM I?” Brion Gysin’s Art of Unsettled Identities

Linda Steer is an Assistant Professor in the Department of Visual Arts and the Centre for Liberal Arts at Brock University. Her book *Found and Borrowed Photographs in French Surrealist Periodicals, 1924-1939* is under contract with the *Studies in Surrealism* series at Ashgate Press.

Gregory Betts is an Associate Professor in the Department of English Language and the Director of the Centre for Canadian Studies at Brock University. His book *Avant-Garde Canadian Literature: The Early Manifestations* is forthcoming from the University of Toronto Press.

§

This paper addresses the intersection of Canadian Brion Gysin’s painting and literature through the figure of the exile. Although raised in Edmonton, Gysin spent much of his life abroad, particularly in Paris and Tangier: places where it was easier to find the avant-garde literary and gay communities he sought. Much of Gysin’s work, including his desert and calligraphic paintings, his history of slavery in Canada, *To Master — A Long Goodnight*, and his novel, *The Process*, examine the world through the eyes of the exile, using the unique position of cultural outsider as a means to question the very structure and foundation of identity.

Marta Dvorak (Sorbonne Nouvelle)
Image and Page: Mavis Gallant’s Modernist Transmutations

Marta Dvorak is Professor of Canadian and Commonwealth Literatures at the Sorbonne Nouvelle, former Associate Editor of *The International Journal of Canadian Studies* and Editor of *Commonwealth Essays and Studies*. She has authored *Ernest Buckler: Rediscovery and Reassessment*, has selected and edited previously unpublished or uncollected pieces in *Thanks for Listening: Stories and Short Fictions by Ernest Buckler*, and has completed a critical edition of *The Mountain and the Valley* for Tecumseh Press. Her most recent books include *Tropes and Territories: Short Fiction, Postcolonial Readings, and Canadian Writing in Context* (co-ed. with W.H. New) and *Crosstalk: Canadian and Global Imaginaries in Dialogue* (co-ed. with Diana Brydon, in press).

§

The Lost Generation participated in a remarkable interaction among the visual arts, musical composition, and literature which generated a revolution in practices of production and reception. The medium calling the tune of the modernist movement and its fascination with perception was arguably the visual arts, notably the cubist rupture with traditional figuration and spatial perspective. This paper focuses on Mavis Gallant, an exemplar of the second-generation of expatriates intermingling in Paris. I demonstrate that Gallant’s homologous literary techniques of dislocation involve a transmutation of strategies from a visual medium devoid of temporal notions to a literary medium in which time has always been the nerve centre.



Bios & Abstracts

SATURDAY, JUNE 30TH

11–12:30h Session 11

11A: Mansfield, Exile and the Self

Chair: **Christine Lorre-Johnston** (Sorbonne Nouvelle)

Simone Oetli (University of Geneva)
Katherine Mansfield and the Notion of Self

Simone Oetli teaches contemporary literature in the English Department at the University of Geneva. Her publications include *Surfaces of Strangeness: Janet Frame and the Rhetoric of Madness* (2003); “Representations of Childhood in the Stories of Katherine Mansfield and Witi Ihimaera” in *Antipodean Childhoods: Growing Up in Australia and New Zealand*. Eds. Ramsey-Kurz, Helga and Ulla Ratheiser (2010); and “Janet Frame’s Conceptualization of the Writing Process: From *The Lagoon* to *Mirror City*” in *Commonwealth Essays and Studies*, Vol.33, N°2, Spring 2011. She is currently working on the interface between literature and visual arts in the Pacific.

§

Katherine Mansfield was aware that she led at least a “double life” and she revelled in it. In a letter to the novelist William Gerhardie, she writes “There’s no greater happiness than this leading a double life,” meaning that her life of creating fiction transported her far from her daily life, and permitted her to live in a parallel world when she was writing. Her writing world was constructed around a multiplicity of personal identities, for the notion of a plurality of selves was recurrent in both her life and her work. In a much quoted statement from her Notebooks, she tantalisingly exclaims: “True to oneself! Which self? Which of my many – well, really, that’s what it looks like coming to – hundred of selves.” With the help of Roy Porter’s *Rewriting the Self*, the concept of the self can be defined in order to determine what it meant to Mansfield, and link it to the Modernist notions of personae and masks. Sydney Kaplan points out in *Katherine Mansfield and the Origins of Modernist Fiction* that “Mansfield’s adolescent awakening to her own bisexuality provided the impetus for newer, more elastic definitions of the self”. I will discuss the relationship between Katherine and her school-friend Maata in such stories as *Kezia* and *Tui* and will argue that her representations of Kezia can be interpreted as the true self that underlies all later masks and impersonations. I will then analyse the fictive strategies used by Mansfield to represent the various selves in other stories such as ‘The Little Girl’, ‘An Indiscreet Journey’ and ‘Prelude’. It is interesting to note that ‘An Indiscreet Journey’ and a first version of ‘Prelude’, entitled ‘The Aloe’, were both written in Paris. We could ask to what extent a French influence was at work in the transformation of selves represented in these stories?

Elizabeth Welsh (University of Auckland)
Within the Pages of *Rhythm*: Mansfield, Exile and nostalgia de la boue

Elizabeth Welsh has just completed her Masters in English at the University of Auckland focusing on a synchronistic relationship between Katherine Mansfield’s and Edmund Husserl’s treatment of time. She has taught for several years at the University of Auckland in the English department. She is currently completing a chapter for a new book on Katherine Mansfield’s influences and preparing for PhD studies in London. She has also been an academic editor for a number of years.

§

In the avant-garde little magazine *Rhythm*, co-edited and contributed to by New Zealand expatriate writer Katherine Mansfield, Frederick Goodyear’s opening essay, ‘The New Thelema’, drew together the notion of ‘exile’ with the discovery of the self. This aesthetic spoke to Katherine Mansfield’s desire for exploration, for breaking the bonds of social and artistic constraints and for the celebration of the many ‘selves’ that spill forth from embracing the freedom of ‘exile’. A mutually shared state of exile brought together many of the writers and artists involved in Mansfield and Murry’s influential magazine *Rhythm* and the later, significantly less successful, successor, *The Blue Review*. Focusing on the little magazine and Mansfield’s erratic travelling between England and Paris at this point in her life, this paper proposes to examine two of Mansfield’s earlier works and their wider relationship within this openly international magazine. Often labelled her ‘New Zealand stories’, ‘The Woman at the Store’ and ‘Millie’ demonstrate how a barbaric, limited state of exile for Mansfield’s characters twists their sense of self, manifesting in terrible, unspeakable violence and borderline insanity. Interestingly, these ‘New Zealand’ stories that are consumed with dark constraints and lack of personal freedom were written by Mansfield when she herself was occupying a state of voluntary exile that enabled a freedom unlike anything she had experienced before. This paper addresses the creative output that was engendered by this very state of being – this awakened awareness of multiple perspectives, histories, geographies and stories – as displayed in Mansfield’s stories and in *Rhythm* as a whole. As Frederick Goodyear extolled in its first issue, and Mansfield practised, the ‘outcast selves’ possess a ‘true impulse towards conscious freedom’.

Janet Wilson (University of Northampton)
Mansfield, France and Childhood



Bios & Abstracts

Janet Wilson is Professor of English and Postcolonial Studies at the University of Northampton, UK. She has most recently published the coedited volumes, *Rerouting the Postcolonial New Directions for the New Millennium* (2010), *Celebrating Katherine Mansfield: A Centenary Volume of Essays* (2010) and *Katherine Mansfield and Literary Modernism* (2010). She is vice-chair of the Katherine Mansfield Society.

§
Mansfield's ambivalent love affair with France, which flowered after 1912, also saw her tackling her great theme of childhood as she moved away from the style of the raw, outback New Zealand stories written in 1912/13 into a more impressionistic mode. Her recreation of her early life through the figure of Kezia in the first draft of 'The Aloe', written in Paris (March to May 1915), has its origin in stories published in *Rhythm* (October 1912): 'New Dresses', 'Elena', and 'The Little Girl'; but interestingly this semi-biographical point of departure is contextualized by stories written around the same time in which childhood is represented as a state that overlaps and is even confused with puberty, adolescence, adulthood: 'Something Childish But Very Natural', her first story written in France (Paris, December 1913), and 'The Little Governess' (Paris, May 1915). This paper examines these transitions in her work to argue that Mansfield explored liminal states in her characters, who combine elements of childhood, youth, and maturity, so dramatising her own psychological criss-crossing between these phases in her recreation of the family drama of 'The Aloe'.

SATURDAY, JUNE 30TH

11–12:30h Session 11

11B: Place and Displacement

Chair: **Bart Vautour** (Mt. Allison University)

Travis Mason (Dalhousie University)

Reading Partridges and Others at the Edge of Ernest Buckler's Modernist Style

Travis V. Mason has undertaken a Mellon and a Killam Postdoctoral Fellowship at Rhodes University, South Africa, and Dalhousie University, Canada, respectively. He currently teaches Canadian Studies at Dalhousie and studies postcolonialism, ecocriticism, poetry/poetics, and science in Canadian and other world literatures in English.

§
The relation between language and the world is central to both Ernest Buckler's *The Mountain and the Valley* and an ecocriticism that takes phenomenology as its philosophical base. This paper asks to what extent ecocriticism offers a way of reading a novel praised for its modernist linguistic style by focusing on aspects generally ignored in extant scholarship. Since the role of language and perception vis-à-vis the phenomenal world concerns ecocritics and Buckler scholars alike, I argue, the narrator's insights into David Canaan's thoughts, along with the diction and rhythms of Buckler's prose, invite readings focused on descriptions of the observable world apposite to an ecocritical approach.

Marc André Fortin (Queen's University)

Marius Barbeau in Europe: Modernism, Ethnography, Translation

Marc André Fortin is a PhD candidate at Queen's University in Kingston, Ontario. His work deals with representations of science in literature, archival studies, digital humanities, and the history of consciousness. He is currently working on an edition of Marius Barbeau's 1928 novel *The Downfall of Temlaham*.

§
Marius Barbeau was an anthropologist and novelist whose movement between Québec, Oxford, Paris, and the Northwest Pacific Coast of Canada combine to reflect a modernist turn and re-turn from representations of the "primitive" to a national Canadian identity founded on social, political, and artistic movements. Barbeau's time spent in Europe as a scholar reflects a moment at which the "native" Québécois returns back to the homeland only to be influenced by a social setting that literally turns him towards his future career as a translator of other cultures. A mixture of textual translation and geographical returns situate Barbeau's work at a defining moment in modernist thought and production between ethnography and modernist literature.

Tony Tremblay (St. Thomas University)

Locating Attitudes to Place in Canadian Modernism: A New Brunswick Study

Tony Tremblay is Professor of English at St. Thomas University and Canada Research Chair in New Brunswick Studies. He has published widely in the fields of literary modernism and Canadian Studies. He is founding editor of the multidisciplinary *Journal of New Brunswick Studies/Revue d'études sur le Nouveau-Brunswick*, and general editor of the *New Brunswick Literary Encyclopedia*. His latest work is the critical biography *David Adams Richards of the Miramichi* (2010) and the documentary film *Last Shift: The Story of a Mill Town* (2010).



Bios & Abstracts

§
In this paper I am interested in examining the notion of “place” within a Canadian modernist context – and, specifically, how dominant attitudes to place affected the work of a small group of New Brunswick modernists. Those attitudes to place, I suspect, contributed to the creation of two solitudes between Anglophone and Acadian modernists in the province, the former group embracing attitudes to place that the latter found untenable.

SATURDAY, JUNE 30TH

14–15:30h Session 12

12A: *Wilfred Watson's Paris and the Problem of Finding a Canadian Idiom*

Chair: Linda Morra (Bishop's University)

Paul Hjartarson (University of Alberta) and **EMiC UA**

The Other Watson: Wilfred in (Another?) Paris

Paul Hjartarson is Director of the Editing Modernism in Canada research group at the University of Alberta (EMiC UA) and lead researcher on the Editing the Wilfred Watson Archive Project. With Shirley Neuman he is editing the letters Sheila and Wilfred Watson wrote one another between 1956 and 1961; at that time, Sheila was studying for her doctorate at the University of Toronto while Wilfred, a recently appointed professor at the University of Alberta, was establishing himself as a playwright.

§
The purpose of this paper is twofold. First, through a study of extant documents in the Wilfred Watson and Sheila Watson Fonds (and related collections), I want to establish what can be known about Wilfred Watson's year in Paris (1955-56) as a Canadian Government Overseas Award holder. Second, on the basis of what can be known, I want to begin weighing the significance of the year in Paris to his development as a writer. This analysis leads ultimately to this question: how important, finally, was the year in Paris to Wilfred's development as a writer?

Gregory Betts (Brock University)

“I held all the hot egos of the world in my hand”: Conscious of Multi-Consciousness in Wilfred Watson's Poetry

Gregory Betts is an Associate Professor in the Department of English Language and the Director of the Centre for Canadian Studies at Brock University. His book *Avant-Garde Canadian Literature: The Early Manifestations* is forthcoming from the University of Toronto Press.

§
In 1955 in Paris, Wilfred Watson's literary practice underwent a dramatic transformation. A successful modernist lyric poet, after Paris, Wilfred's books became increasingly experimental and increasingly marked by an awareness of the impact of global technologies in creating what he called “multi-consciousness.” Indeed, *the sorrowful Canadians and other poems/ les malheureux* (1972), *I begin with counting* (1978), and *Mass on Cowback* (1982) experiment with an open poetic language as a means of resisting the passivity of multi-consciousness in favour of an awakened consciousness of the age: as he writes, “we have only a few poems to defend ourselves with.”

Vanessa Lent (University of Alberta) and **EMiC UA**

Paris and Wilfred Watson's *Cockcrow and the Gulls*

Vanessa Lent is an EMiC postdoctoral fellow in the Department of English and Film Studies at the University of Alberta. Her dissertation “‘Unseasonable Forms’: Late Modernism's Exiles and Canadian Fiction” identifies John Glassco, Sheila Watson, Elizabeth Smart, and Malcolm Lowry as participating in “late modernism”—a classification that interrogates the boundaries between modernism and postmodernism in Canadian literature. She leaves her position as EMiC's Project Administrator in January to begin a EMiC Postdoctoral Fellowship at the University of Alberta.

§
After receiving a Canadian Government Overseas Fellowship in 1955 Wilfred Watson chose Paris as the place from which to begin “developing a Canadian theatre responsive to that of the European absurdists” in order to foster a Canadian “revolution in sensibility” (Tiessen 119). This paper will chart the influence of Watson's year in Paris on his first major play *Cockcrow and the Gulls* through a careful study of the extensive letters, notebooks, and drafts of *Cockcrow* housed in the Wilfred Watson's Fonds at the University of Alberta archives. I contend that Paris's theatrical and intellectual communities played a key role in the composition of a play that, in its turn, introduced Canada to a radical modernist vision.



Bios & Abstracts

SATURDAY, JUNE 30TH

14–15:30h Session 12

12B: Mansfield and Gallant: International Modernism and Paris

Chair: **Janet Wilson** (University of Northampton)

Sydney Janet Kaplan (University of Washington)

Mansfield, Manoukhin and International Modernism: Paris 1922

Sydney Janet Kaplan is Professor of English at the University of Washington. Her most recent book is *Circulating Genius: John Middleton Murry, Katherine Mansfield and D. H. Lawrence* (2010). Her other publications include *Katherine Mansfield and the Origins of Modernist Fiction* (1991) and *Feminine Consciousness in the Modern British Novel* (1975).

§

There is a bitter irony in Mansfield's last stay in Paris in 1922. Now situated at the heart of international modernism, she must struggle through the last stages of tuberculosis. The publication of *The Garden Party* that same year coincided with *The Waste Land*, *Ulysses*, and *Jacob's Room*. In between painful treatments with Dr. Manoukhin, Mansfield met some notable modernists, including James Joyce. This paper explores Mansfield's final sojourn in Paris in contrast with her earlier reactions to being there before the onset of tuberculosis. John Middleton Murry's unpublished journals reveal new details about that time in Paris, and his recent critical work on Proust appears to have influenced Mansfield's thinking about modernism as well.

Anne Mounic (Sorbonne Nouvelle)

A Flavour of Paris in Katherine Mansfield's Stories

Anne Mounic is senior lecturer at Paris 3 Sorbonne nouvelle. She is the author of *Jacob ou l'être du possible* (Paris : Caractères, 2009) and *Monde terrible où naître : La voix singulière face à l'Histoire*. Paris : Honoré Champion, 2011 (with two chapters on Katherine Mansfield). She is a member of the KM Society.

§

I wish to study the "spirit of place" (Lawrence's phrase in his *Studies in Classic American Literature*) in Katherine Mansfield's stories, either located or written in Paris ("Feuille d'Album", "Je ne parle pas Français", the beginning of "An Indiscreet Journey", or "The Fly", among others), through enumerating and analysing the typical details she emphasizes. For instance, in "An Indiscreet Journey", the famous Paris concierge is compared to St Anne. This is striking at the very beginning of the story, but not gratuitous, I hope to show. As the "spirit of place" is also conveyed by literature, I also wish to study Katherine Mansfield's connection with Baudelaire, often considered the first Modernist poet in France, through another of her stories, "The Doll's House", which she mentions in November 1921 in a letter written in Switzerland. We shall connect this affinity with her "cry" in her letter to her husband in December 1922: "I want to be REAL". This will help us to get a better understanding of her modernism.

Christine Lorre-Johnston (Sorbonne Nouvelle)

Women Abroad: Expatriation in Short Stories by Katherine Mansfield and Mavis Gallant

Christine Lorre-Johnston is a senior lecturer in the English Department at Université Sorbonne Nouvelle. Her publications include a co-edited book entitled *Comment comparer le Canada avec les Etats-Unis ?* (Presses Sorbonne Nouvelle, 2009), and a co-edited special issue of *Commonwealth Essays and Studies* on the short fiction of Janet Frame (2011).

§

This paper will examine the motif of expatriation in a selection of short stories by Mavis Gallant and Katherine Mansfield. Expatriation, as opposed to exile, implies a lasting attachment to one's country of origin, which is expressed through the assertion of one's identity. Thus the notion of Englishness may be maintained through certain inherited attitudes. The study will focus on women characters in stories that are set in France, in locations that traditionally have drawn English or American expatriates. Close reading of the stories will show the possibilities offered by the play on focalisation (internal/external) for these two (post)colonial writers to present an ironical perspective on expatriation.

SATURDAY, JUNE 30TH

16–17h Session 13

From Exile to Return

A Roundtable

Chair: **Dean Irvine** (Dalhousie University/Yale University)



Bios & Abstracts

Kit Dobson is an Assistant Professor at Mount Royal University. His book *Transnational Canadas: Anglo-Canadian Literature and Globalization* was published by Wilfrid Laurier UP in 2009. He has two new books expected in 2012: an edited collection with Áine McGlynn entitled *Transnationalism, Activism, Art* (U of Toronto P) and *Producing Canadian Literature: Authors Speak on the Literary Marketplace*, co-authored with Smaro Kamboureli (Wilfrid Laurier UP). He has published articles — or has forthcoming work — in the journals *Canadian Literature*, *Studies in Canadian Literature*, *Open Letter*, *English Studies in Canada*, and elsewhere.

Matt Huculak is a Postdoctoral Fellow with Editing Modernism in Canada (EMiC) at Dalhousie University in Halifax, Nova Scotia. His work in digital media involves designing collaborative environments to facilitate teaching and research. He is helping build the “Digital Commons” and the “Coop,” which are both digital repositories for modernist Canadian texts. He is also designing “The Database of Modernist Periodicals,” which aims to be a comprehensive digital, international bibliography of modernist periodicals.

Faye Hammill is the leader of the AHRC Middlebrow Network, a transatlantic research group focussing on middlebrow cultures. She is now launching a new AHRC-funded project, ‘Magazines, Travel and Middlebrow Culture in Canada 1925-1960’, in partnership with Dr Michelle Smith and with the Canadian Writing Research Collaboratory. In 2010 she published her fourth monograph, *Sophistication: A Literary and Cultural History*. Her earlier books are *Women, Celebrity and Literary Culture Between the Wars* (2007), *Canadian Literature, and Literary Culture and Female Authorship in Canada* (2003, winner of the International Council for Canadian Studies Pierre Savard award). She is an associate editor of the *International Journal of Canadian Studies / Revue internationale des études canadiennes*.

Smaro Kamboureli is Professor and Canada Research Chair Tier 1 in the School of English and Theatre Studies at the University of Guelph, and the founder and Director of TransCanada Institute. The author of the award-winning and reprinted *Scandalous Bodies: Diasporic Literature in English Canada* (2000, 2009), she is also the editor of the two editions of *Making a Difference: Canadian Multicultural Literature in Canada* (1996, 2006), and co-editor of *Trans.Can.Lit: Resituating the Study of Canadian Literature* (with Roy Miki, 2007) and *Retooling the Humanities: The Culture of Research in Canadian Universities* (with Daniel Coleman, 2011).

Catherine Lanone is a Professor of English Literature at Université Sorbonne Nouvelle. She has published about the Modernist period, including a book on E.M. Forster and articles on Forster and Virginia Woolf; she has also published papers on Victorian literature and on Jane Urquhart.

Paul Hjartarson is Director of the Editing Modernism in Canada research group at the University of Alberta (EMiC UA) and lead researcher on the Editing the Wilfred Watson Archive Project. With Shirley Neuman he is editing the letters Sheila and Wilfred Watson wrote one another between 1956 and 1961; at that time, Sheila was studying for her doctorate at the University of Toronto while Wilfred, a recently appointed professor at the University of Alberta, was establishing himself as a playwright.

Sponsors



Social Sciences and Humanities
Research Council of Canada

Conseil de recherches en
sciences humaines du Canada

Canada



PRISMES
EA 4398



EDITING MODERNISM
in Canada