INTRODUCTION

Jessica Berman and Jane Goldman
Virginia Woolf Out of Bounds

GENDER, SEXUALITY, FEMINISM

Patricia Moran
Gunpowder Plots: Sexuality and Censorship in Woolf’s Later Works

Emily Blair
Prostituting Culture and Enslaving Intellectual Liberty: Virginia Woolf’s Disavowed Victorian Predecessor Margaret Oliphant

Jamie Carr
Novel Possibilities: Re-Reading Sexuality and “Madness” in Mrs. Dalloway, Beyond the Film

Ann Martin

Jane De Gay
“. . .though the fashion of the time did something to disguise it”: Staging Gender in Woolf’s Orlando

Lisa Carstens
The Science of Sex and the Art of Self-Materializing in Orlando

Diana L. Swanson
With Clear-Eyed Scrutiny: The Narrator as Sister in Jacob’s Room

ARCHIVES AND READERS

Edward L. Bishop
From Frass to Foucault: Mediations of the Archive

Melba Cuddy-Keane
Brow-Beating, Wool-Gathering, and the Brain of the Common Reader
Woolf and Other Writers

Nancy Knowles
Dissolving Stereotypical Cultural Boundaries: Allusions to Virginia Woolf in Chitra Banerjee Divakaruni’s Sister of My Heart

Karin Westman
A. S. Byatt and “(V. Woolf)”: Mapping a Misreading of Modernism

Debrah Raschke
“It won’t be fine” tomorrow: Doris Lessing’s Struggle with Woolf

Kathryn S. Laing
Chasing the Wild Goose: Virginia Woolf’s Orlando and Angela Carter’s The Passion of the New Eve

Jane Lilienfeld
“Something I’ve Been Meaning To Tell You”: Alice Munro as Unlikely Heir to Virginia Woolf

Orientalism/Colonialism

Chene Heady
“Accidents of Political Life”: Satire and Edwardian Anti-Colonial Politics in The Voyage Out

Steven Putzel
Virginia Woolf and British “Orientalism”

Genevieve Abravanel
Woolf in Blackface: Identification across The Waves

Philosophical Approaches: Politics, Phenomenology, Ethics, Physics

Michèle Barrett
Reason and Truth in A Room of One’s Own

Laura Doyle
The Body Unbound: A Phenomenological Reading of the Political in A Room of One’s Own

Justine Dymond
“The Outside of Its Inside and the Inside of Its Outside”: Phenomenology in To the Lighthouse

Todd Avery
Talking with the Other; or, Wireless Ethics: Levinas, Woolf and the BBC

Michael Whitworth
Porous Objects: Self, Community, and the Nature of Matter

Reading and Teaching A Room of One’s Own

Brenda R. Silver
Virginia Woolf://Hypertext

Lois J. Gilmore
She speaks to me: Virginia Woolf in the Community College Classroom
Karen L. Levenback
Teaching A Room of One’s Own in the New Millennium: The War Continues

Katie Marts
Opening Doors to A Room of One’s Own

Nancy S. Shay
“I’m Not a Feminist or Anything, But....”: Teaching A Room of One’s Own in High School

**WOOLF THROUGH OTHER ARTS**

Suzanne Bellamy
Experiments in Constructing the Visual Field: Conversations with Woolf and Stein and Painting The Waves

Isota Tucker Epes
A Lifetime with The Waves

**CULTURAL AND MATERIAL WOOLF**

Nicola Luckhurst
Photoportraits: Gisèle Freund and Virginia Woolf

Maggie Humm
Matrixial Memories in Virginia Woolf’s Photographs

Mark Wollaeger
Woolf, Picture Postcards, Modernity

Jennifer Wicke
Frock Consciousness, Self-Fashioning: Virginia Woolf’s Dialectical Materialism

Elizabeth Outka
“The shop windows were full of sparkling chains”: Consumer Desire and Woolf’s Night and Day

**INTERTEXTS AND CONTEXTS**

Vanessa Manhire
“The Lady’s Gone A-Roving”: Woolf and the English Folk Revival

Caroline Webb
“All was dark; all was doubt; all was confusion”: Nature, Culture, and Orlando’s Ruskinian Storm-Cloud

David Vallins
“Whose shape is that within the car? & why?”: Mrs. Dalloway and “The Triumph of Life”

Donald Blume
“Because It Is There”: George Mallory’s Presence in Virginia Woolf’s To the Lighthouse

Marilyn Schwinn Smith
Woolf’s Russia: Out of Bounds
Diane F. Gillespie
“The Rain in Spain”: Woolf, Cervantes, Andalusia, and The Waves

NOTES ON CONTRIBUTORS

CONFERENCE PROGRAM