

**DRAFT PROGRAM FOR VSAWC 2023:  
VICTORIAN MAKING / MAKING VICTORIANS**

<b>FRIDAY</b>	<b>Main Room (Violet Fuchsia)</b>	<b>Orange Room</b>	<b>Green Room</b>
<b>9:15-9:30</b>	Welcome		
<b>9:30-10:30</b>	Opening Plenary <i>Lorraine Janzen Kooistra (Toronto Metropolitan University)</i> Title TBA		
<b>10:30-11:00</b>	Coffee Break		
<b>11:00-12:30</b>	<p>Session A1</p> <p><u>Representing Late Victorian Working-Class Subjects</u></p> <p><i>Diana Maltz (Southern Oregon University), The Late-Victorian Slum Illustrator in Professional Context</i></p> <p><i>Brooke Cameron (Queen's University), Remaking Our Darlings: Representing Poor Children in Dr Barnardo's Magazines</i></p>	<p>Poetry and the Poetic</p> <p><i>Denae Dyck (Texas State University), Ruskin's Mythopoesis and the Making of Reflective Readers</i></p> <p><i>Kylee-Anne Hingston (University of Saskatchewan), Re-Making Irish Holy Blindness: Ekphrastic Poetry on F. W. Burton's "A Blind Girl at a Holy Well"</i></p> <p><i>Herbert Tucker (University of Virginia), Hands On: Craft in Victorian Verse</i></p>	<p>Session A3</p> <p><u>Crafting Communities: Hands-On Workshop (#1)</u></p> <p>This is the first of two offerings of a hands-on workshop exploring both the history of rag rugs and hands-on making in 19<sup>th</sup>-century studies classrooms. Please pre-register; the session is capped at 12 participants. Absolutely no experience is required; all materials supplied.</p> <p>Presented by Crafting Communities</p>

	<i>Kaitlyn Fralick (Queen's University), Motherhood in the Slums: Constructing the Working-Class Mother in Arthur Morrison's A Child of the Jago</i>		
<b>12:30-1:30</b>	Lunch		
<b>1:30-3:00</b>	<p>Session B1</p> <p><u>Book Making</u></p> <p><i>Sarah Bull (Toronto Metropolitan University), Book-Making Machines: How (And Why) the Victorians Imagined Automated Content Generation</i></p> <p><i>Margo L. Beggs (Independent Scholar), Eleanor Mure's "Story of the Three Bears" (1831): The Making of her Manuscript</i></p> <p><i>Heather Marcovtich (Red Deer Polytechnic), The Bodley Head's Keynotes Series: Making the Beautiful Book</i></p>	<p>Session A2</p> <p><u>Penelope's Daughters: Weaving Empire in the Nineteenth Century</u></p> <p><i>Melissa Funke (University of Winnipeg), Penelope Unravelling: Dora Wheeler Keith and Women's Role in Industry</i></p> <p><i>Carla Manfredi (University of Winnipeg), The Frayed Edges of Empire: Mrs. David's Unscientific Expedition</i></p> <p><i>Alyson Brickey (University of Winnipeg), Conrad's Yarn: Wool Work in Heart of Darkness</i></p>	<p>Session B3</p> <p><u>Material Culture and Cultural Making</u></p> <p><i>Sophia Merkin (Columbia University), Hibiscus, Thistle, Tiger-lily: Objects, like people, contain multitudes</i></p> <p><i>Anna Flinchbaugh (University of Southern California), Double Chain: Irish Crochet Work at the Turn of the Century</i></p> <p><i>Skye Haggerty (University of Alberta), Floral Motifs on Black Velvet with Beads: Cultural Merging in Indigenous Wall Pockets</i></p>
<b>3:00-3:30</b>	Coffee Break		
<b>3:30- 5:00</b>	Session C1	Session C2	Session C3

	<p><u>Design, Deconstruction, and the Botanical</u></p> <p><i>Sarah Alford (Alberta University of the Arts), Multiple Affinities: Art Botany and British Design Reform, 1835-1870</i></p> <p><i>Andrea Korda (University of Alberta), Art, Design, and the Making of Victorian Education: The Case of Christopher Dresser</i></p> <p><i>Caitlin Jones (Auburn University), British Invaders: Deconstructing H.G. Wells' Red Weed as An Ecological Anxiety</i></p>	<p><u>Information, Circulation, and Connection</u></p> <p><i>Frederick D. King (Dalhousie University), "Constant Companionship": Making Networks between Women and Queer Men in <i>The Artist</i> and <i>Journal of Home Culture</i></i></p> <p><i>Karen Bourrier (University of Calgary), Making Victorian Data: Gendered Challenges to Mapping Nineteenth-Century Addresses</i></p> <p><i>Arlene Young (University of Manitoba), The Making of a Scandal: The Media and the London Metropolitan Asylums Board Investigation of the Eastern Hospital</i></p>	<p><u>Women Makers</u></p> <p><i>Patricia Zakreski (University of Exeter), Making Harmony: Anne Thackeray Ritchie and the Art of Needlework</i></p> <p><i>Allison Fizzard (University of Regina), Women, Work, and Craft Education in the United Kingdom, c. 1879-1900: The Case of Valentine Eliot, Wood-Carver and Instructor</i></p> <p><i>Holly Paul Forsythe (University of Toronto), Making Illuminators, Making a Living: Victorian Women and Bespoke Book Production</i></p>
<b>5:15-7:00</b>	<p><i>Victorian Review</i> Reception (Sponsored by <i>Victorian Review</i>) and Editors' Roundtable (Moderated by Karen Bourrier)</p>	<p>Editors' Roundtable to feature: Lisa SurrIDGE, Mary Elizabeth Leighton, Kristen Guest, and Christopher Keep</p>	
<b>SATURDAY</b>	<b>Main Room (Violet Fuchsia)</b>	<b>Orange Room</b>	<b>Green Room</b>
<b>9:00-10:30</b>	<p>Session D1</p> <p><u>Making and Re-Making</u></p>	<p>Session D2</p> <p><u>(Re)Making the Victorians</u></p>	<p>Session D3</p>

	<p><i>Anne Bissonnette (University of Alberta), Making &amp; Remaking Clothing: Eighteenth-century Revivals in the Early Victorian Era</i></p> <p><i>Sabrina Mark (University of Winnipeg) and Vanessa Warne (University of Manitoba), Guided by Grainlines: Remaking as a Method for Material Culture Research</i></p> <p><i>Alison Syme (University of Toronto), Modern Woolwork</i></p>	<p><i>Mary Johnson (Queen's University), Outsiders No More: Remixing Victorian Classics for Young Adult Audiences</i></p> <p><i>Sidney Robichaud (Queen's University), I Write Therefore I Am: The Pervasive Self Essentialism of the Victorian Fictional Autobiography in 20th Century Fictionalized Memoir</i></p> <p><i>Sabrina Zacharias (Queen's University), (Re)Writing the Victorians: Neo-Victorian Fiction Performing as History</i></p>	
<b>10:30-11:00</b>	Coffee Break		
<b>11:00-12:30</b>	<p>Session E1</p> <p><u>Editing, Transformation, and Creation</u></p> <p><i>Jenna Herdman (Carleton University), Making a Digital Edition of Mayhew's <i>London Labour and the London Poor</i></i></p> <p><i>Janice Schroeder (Carleton University), Making Eyes and Making News: Tracking Mayhew's "Doll's-Eye Maker"</i></p>	<p>Session E2</p> <p><u>Visual Culture: Illustration and Ephemera</u></p> <p><i>Sarah Mousseau (University of Guelph), Temperance and Indulgence in Victorian Britain</i></p> <p><i>Carolyn Jacobson (Grinnell College), An Extra-Illustrated Life of Dickens: The Re-Making of a Victorian</i></p> <p><i>Christina Smylitopolous (University of Guelph), Aesthetic Indifference: Proto-</i></p>	<p>Session E3</p> <p><u>Painting, Convention, and Creation</u></p> <p><i>Tiffany Johnson Bidler (Saint Mary's College, Notre Dame), Painting and Inheritance in Harriet Prescott Spofford's <i>Sir Rohan's Ghost: A Romance</i></i></p> <p><i>Juliet McMaster (University of Alberta), "Cutting and contriving" in the Hook family of painters</i></p>

	<i>Mary Elizabeth Leighton and Lisa Surridge (University of Victoria), Making Victorians for General Readers: Pregnancy and Childbirth on the Victorian Web</i>	Modernism, Thomas Tegg, and Nineteenth-Century Graphic Satire	
<b>12:30-2:00</b>	Lunch and AGM		
<b>2:00-3:30</b>	<p>Session F1</p> <p><u>On Women and Education</u></p> <p><i>Ryan Stephenson (Douglas College), Making the Educated Woman: Learning as Trauma in Victorian Writing</i></p> <p><i>Barbara Ferguson (University of Toronto), How to Make a Victorian (Wo)Man of Science: Do Try This At Home</i></p> <p><i>Marion Tempest Grant (York University), Making the Women's Guild of Arts: Professionalization, Education, and Promoting Women's Work</i></p>	<p>Session F2</p> <p><u>Making and Identity</u></p> <p><i>Kristen Guest (University of Northern British Columbia), "Flying Dutchman fillies and Voltigeur colts": Thoroughbreds, the General Stud Book, and the (un)Making of the English Gentleman</i></p> <p><i>Natasha Rebry Coulthard (University of Lethbridge), Gothic Symbiosis: Making Monstrous Connections with Others</i></p> <p><i>Christopher Kent (University of Saskatchewan), Making Fun of the Makers of Gentlemen: Mocking the Victorian Tailor</i></p>	<p>Session F3</p> <p><u>Crafting Communities Hands-On Workshop (#2)</u></p> <p>This is the second offering of a hands-on workshop exploring both the history of rag rugs and hands-on making in 19<sup>th</sup>-century studies classrooms. Please pre-register; the session is capped at 12 participants. Absolutely no experience is required; all materials supplied.</p> <p>Presented by Crafting Communities</p>
<b>3:30-5:00</b>	<p>Session G1</p> <p><u>21<sup>st</sup>-Century Pedagogy/ 19<sup>th</sup>-Century Culture</u></p>	<p>Session G2</p> <p><u>Literary Perspectives</u></p>	<p>Session G3</p> <p><u>Home and Away</u></p>

	<p><i>Jessie Krahn and Natalie LoVetri (University of Manitoba), Crafting Conversation: Gender, Pedagogy, and Podcasting</i></p> <p><i>Susan Johnston (University of Regina), From Scratch: Remaking the C19 Classroom in the Wake of Covid-19</i></p> <p><i>Riley McGuire (Worcester State University), “Monster-Making”: Field Notes on Reframing Relevance in Victorian Studies</i></p>	<p><i>Adam Epp (University of Saskatchewan), Dickens's Self-made Literary Persona: David Copperfield and Mythologizing an Author</i></p> <p><i>Rosa Ortiz Notario (University of Oviedo), Making a Home for the Deviant Woman in Charlotte Brontë's Jane Eyre and Elizabeth Gaskell's Ruth</i></p> <p><i>Janice Niemann (Camosun College), Wood's Woods: Liminal Landscapes and Generic Subversion in Ellen Wood's Sensation Fiction</i></p>	<p><i>Robert O’Kell (University of Manitoba), Disraeli, Gladstone, and the Making of an Empress: The Royal Titles Bill, 1876</i></p> <p><i>Madhu Sinha (Miami University), The Empty Larder: Hunger and Starvation in Victorian England and the Colonies</i></p> <p><i>Heidi Rennert (University of British Columbia), Housekeeping and Interpretation in Victorian Household Economics</i></p>
<b>5:00-5:45</b>	Founders’ Circle Wine and Cheese Reception, in celebration of VSAWC’s 50 <sup>th</sup> Anniversary		
<b>5:45-6:45</b>	Closing Plenary <i>Tina Choi (York University)</i> Title TBA		

**UPDATED: FEBRUARY 15, 2023**