The Queer Art of Feeling
Sensation, Emotion and the Body in Queer Cultures
University of Cambridge
2-3 May 2019
queerartoffeeling@gmail.com  #QAOF2019
The Queer Art of Feeling: Sensation, Emotion and the Body in Queer Cultures

University of Cambridge, 2-3 May 2019

Buckingham House, Murray Edwards College, Cambridge

With the generous support of the Institute for Latin American Studies, London; the Spanish and Portuguese Section, Modern and Medieval Languages, University of Cambridge; and Murray Edwards College, Cambridge.

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Wednesday 1 May

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<thead>
<tr>
<th>Time</th>
<th>Event</th>
<th>Location</th>
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<tbody>
<tr>
<td>20.00</td>
<td>Art Tour (New Hall Art Collection, Murray Edwards College)</td>
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<td></td>
<td>Queer Aspects of the New Hall Art Collection</td>
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Thursday 2 May

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<thead>
<tr>
<th>Time</th>
<th>Event</th>
<th>Location</th>
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<tr>
<td>9.20</td>
<td>Coffee and Registration (Buckingham House Foyer)</td>
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<td>9.50</td>
<td>Welcome (Buckingham House Lecture Theatre)</td>
<td>Geoffrey Maguire (Cambridge), Fraser Riddell (Oxford), Tom Smith (St Andrews)</td>
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<td>10.00</td>
<td>Panel 1 (Buckingham House Lecture Theatre)</td>
<td>Dismembered and Disembodied: Reading Queer Poetry</td>
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<td>Robert Gillett (Queen Mary University of London), Blood, Sweat and Tears: The Art of Queer Feeling in A Shropshire Lad Poem 48</td>
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<td>Benjamin Westwood (Oxford), The Queer Art of Reading: Poems, Parts and Partiality in the Writing of Eve Kosofsky Sedgwick</td>
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<td>Emily E. Roach (University of York, UK), Transgender Performance Poetry and the Ghosts of Childhood</td>
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<td>11.30</td>
<td>Break (Buckingham House Foyer)</td>
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<td>11.45</td>
<td>Panel 2</td>
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<td></td>
<td>Affective Afterlives of HIV/AIDS (Buckingham House Lecture Theatre)</td>
<td>Compassion and Care (Buckingham House Seminar Room)</td>
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<td>Simon Dickel (Folkwang University of the Arts, Essen), Vitalizing AIDS-Activism</td>
<td>Ervin Malakaj (British Columbia), Feeling Hirschfeld</td>
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<td>Robbie Mills (King’s College London), Regarding Those Other Activisms: Recuperative Historiographies and the Promise of Film Theory</td>
<td>Jaimee Stockman-Young (Auckland), The Archive Keeps the Score: Healing Community Trauma through Creative Practice</td>
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<td>Louisa Hann (Manchester), ‘If We Can’t Have a Conversation with Our Past, then What Will Be Our Future?’ HIV/AIDS, Queer Generationalism and Utopian Performatives in Matthew Lopez’s The Inheritance</td>
<td>Andrea Aramburú Villavisencio (Cambridge), Curations of a Nepantlera: Kaleidoscopic Bodies, Minor Translations and Affective Becomings in Inés Estrada’s Impatience (2016)</td>
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<td>13.15</td>
<td>Lunch (Fellows’ Drawing Room)</td>
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### Panel 3

**Religion, Spirituality and the Queer Body** (Buckingham House Lecture Theatre)
- **Greg Salter** (Birmingham), *Rotimi Fani-Kayode, the Body and the Intimacy of Queer History*
- **Toni R. Juncosa** (Barcelona), *The Ashy Hallelujah of Knees*: From Queer Disorientation to Sexual Empowerment in Danez Smith’s Poetry
- **Rey Conquer** (Oxford), *No One Gets Out of Here Alive*: Jesse Darling’s Queer Theology of Feeling

**Embodied Form in Writing and Art** (Buckingham House Seminar Room)
- **Sherilyn Hellberg** (Berkeley), *On the Bodily Education of Young Girls: Colette, Wedekind, Jaeggy*
- **Jess Hannah** (University College London), ‘Our Programme – Undo the Normative Conquest’: Representing Embodied Experience in Brigid Brophy’s In Transit
- **Olivia K. Young** (Berkeley), *A Sway in Tandem: Sensorial Distortions in Black Feminist Art*

### 15.45 Coffee (Buckingham House Foyer)

### Panel 4 (Buckingham House Lecture Theatre)

**Feeling in Public: Visibility and Privacy**

- **Kyle Frackman** (British Columbia), *The Orientation of the Living Room: Queer Eroticism and Political Critique within East German Domestic Spaces*
- **Alisa Kronberger** (Marburg), *Effects in Queer New Media Art: A New Materialistic Approach to the Alphabet of Feeling Bad*
- **Lawrence Alexander** (Cambridge), *Foundation, Gloss, Concealer: Make-Up and the Minoritarian Subject in Jennie Livingston’s Paris is Burning and Hito Steyerl’s How Not to Be Seen: A Fucking Didactic Educational .MOV File*

### 17.45 Break

### 18.00 Performances and Wine Reception: Queer Classicisms (Fellows’ Drawing Room)

Co-organised with the LGBTQ+@Cam initiative and Andrew Webber (University of Cambridge Equality Champion)

- **Emma Johnson** (London) and **Evan Silver** (Cambridge), *Odd Odysseys: Queering the Classics*
- **Naomi Woo** (Cambridge) and **Sophie Seita** (Cambridge), *Beethoven Was A Lesbian*

### 20.30 Conference Dinner (The Brew House, Cambridge)

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**Friday 3 May**

### 9.30 Keynote (Buckingham House Lecture Theatre)

- **Sara Ahmed**, *Complaint as Queer Method*

### 11.00 Coffee (Buckingham House Foyer)
11.30  |  Panel 5  
Emotions of Vulnerability (Buckingham House Lecture Theatre)  
Contemporary Queer Intimacies (Buckingham House Seminar Room)  

Dominika Gasiorowski (Queen Mary University of London), Staging Survival and Resistance to Lesbian Erasure in Contemporary Ecuadorian Photography  
Simone Pfleger (Alberta), Queer Intimacies in Christoph Hochhäusler’s I Am Guilty (2005)  

Asilia Franklin-Phipps (City University of New York) and Laura Smithers (Old Dominion), The Potential of Despair: Queer Isolation and the Pedagogy of Cinema  
Tyler Carson (Rutgers University – New Brunswick), Engendering the Anti-Social Thesis: The Queerness of Pregnancy in Maggie Nelson’s The Argonauts  

Kiersten van Vliet (McGill), ‘I put myself down in order to speak’: Humorous Self-Deprecation in Hannah Gadsby’s Nanette  
Tom Bridgewater (Birmingham), Forms of Unfeeling in Contemporary Gay Romance

13.00  |  Lunch (Fellows’ Drawing Room)

14.00  |  Performance: Queer Memories I (Buckingham House Lecture Theatre)  
Wanja Kimani (SOAS), Expectations

14.30  |  Panel 6  
Sound and Sense (Buckingham House Lecture Theatre)  
Sensing and Disability Studies (Buckingham House Seminar Room)  

Lloyd Whitesell (McGill), Mantles of Evil: Monstrosity as a Queer Aesthetic  
Benjamin Quarshe (Cambridge), Dedicated to the Kids on the Block: The Politics and Prosthetics of Glue in the Work of Pedro Lemebel and Victor Gaviria  

Rachel Avery (McGill), A Queer Orientation to Pop: Song Form in the Music of Laura Nyro  
Dávid Baqais (Central European University, Budapest), The Way He Looks: Tactility, Queerness and Blind Affect on Screen  

Jacob Mallinson Bird (Oxford), Haptic Aurality: Touching the Voice in Drag Lip-Sync Performance  
Renee Dumaresque (York University, Canada), Queering Pain(ful) Perception: Sonic Materialism and the Unfolding of Crippled Gender(s)

16.00  |  Coffee (Buckingham House Foyer)

16.30  |  Panel 7 (Buckingham House Lecture Theatre)  
Feeling Digitally

Andrea Giomi (Grenoble-Alpes), Fluid Anatomies and Technological Alterities: Notes on Techno-Queer Theory and Performing Arts  
Kiona Hagen Niehaus (Goldsmiths, University of London), Digital Tools, Experiential Walls: Normative Limitations in 3D Human Figure Creation Tools  
Lucas LaRochelle (Concordia), Queering the Map: Co-Creating an Archive of Queer Feeling

18.00  |  Performance: Queer Memories II (Buckingham House Lecture Theatre)  
Alexandra Tálamo (New South Wales), Bodies that Remember: Postmemorial Performance and the Choreographies of Transfer

18.30  |  End of Conference

All information is correct at time of publishing, but is subject to change.
Practical Information

Venue

Murray Edwards College is located in the centre of Cambridge, with most parts of the city easily accessible by foot or bus. See our interactive map for walking directions.

All conference rooms are wheelchair accessible; please let us know if you have specific accessibility requirements and we will be happy to discuss how we can best accommodate your needs.

Transport

Arriving by car: We advise that participants use public transport where possible, as parking in Cambridge can be difficult. If arriving by car, you can use Park and Ride services. If you are arriving from the north, you can also use the Guided Busway Park and Ride. Follow the signs for Longstanton Park and Ride from junction 29 of the A14. Car parking is available at Murray Edwards College. Please contact the organisers for a free parking permit.

Arriving by rail: trains to Cambridge are via Peterborough (sometimes via Ely) and London Kings Cross or London Stansted. There is often a price difference between trains from Kings Cross and Stansted. The station is about 20 minutes’ walk from the centre and 40 minutes’ (2 miles) walk from Murray Edwards College. Various buses will take you into the centre of Cambridge from the station, and Buses #5 and #8 will take you from there to Murray Edwards. There is a taxi rank at the station; an average journey between the station and Murray Edwards College costs £8-£10.

Arriving by bus: National bus services arrive at Parkside, near Parkers Piece. National Express and Megabus both run various services to different parts of the UK, and Stagecoach run some specific long-distance services, such as the X5 to Oxford.

Arriving by air: The nearest international airport to Cambridge is London Stansted, which has good connections throughout Europe and some to further afield (especially via Iceland to the United States). Stansted has several bus and train links to Cambridge. London’s other airports are all easily accessible. From Heathrow, there is an hourly bus (just over 2 hours), or take the Piccadilly Line to Kings Cross station and a train from there. From Gatwick, the train takes you to St Pancras station, which is next door to Kings Cross. From Luton, National Express run a bus service approximately every two hours.

Accommodation

Cambridge has a range of accommodation options available, but these can be in short supply during term time, so it is worth booking your accommodation well in advance. There are a number of AirBnB rooms in the city, and University Rooms Cambridge offers some rooms through colleges, although these are in short supply during full term. There are a number of decently priced hotels (e.g. Premier Inn, Travelodge), as well as numerous Bed & Breakfasts or more upmarket hotels in the city centre. Visit Cambridge may be of help.