Day One | April 25th

Registration | 9.00am – 9.45am | Foyer
Welcome | 9.45am – 10.00am | Lecture Theatre 2

First Panel Sessions | 10.00am – 11.15am

Panel 1a | Deep Cuts: Cut-Up, Collage and Craft | Lecture Theatre 2

Daniel Fountain (Loughborough University)
Cut and Paste: Hannah Höch and the Queer Art of Collage (CF).

Desmond Huthwaite (University of Cambridge)
Queer Cuttings Up: Mina Loy via Valerie Solanas.

Temmuz Süreyya Gürbüz (National University of Ireland, Galway)
An Investigation of Punk Aesthetics through Queer Methods in Cultural Studies.

Panel 1b | (De)Colonial Queers | History of the Book Room

Ben Miller (Humboldt Universität — Freie Universität)
This Thing Of Darkness I Acknowledge Mine: Primitivist Homopoetics and Gay Sunshine Press.

JC Niala (University of Oxford)
Visibly Invisible: African Queer Characters On and Off the Page.

Margaret Gillespie (Université de Franche-Comté)

Panel 1c | Good Vibrations: Queer Sounds | Seminar Room A

Alex Goody (Oxford Brookes University)
Sounding Queer with Gertrude Stein and Baroness Elsa.

Morgan Daniels (Arcadia University)
The BBC: Public Secrecy & Popular Surrealism.

Tsung-Han Tsai (Independent)
'Music that was now tingling to her fingertips’: Music as Queer Flirtations in Dorothy Richardson’s Pilgrimage (1915-67) (CF).

Break | 11.15am - 11.30am
Second Panel Session  |  11.30am – 12.45pm

Panel 2a  |  Skeletons in the Closet: Queer Hauntings  |  Lecture Theatre 2

Graham Price (University of Limerick)
‘The Inability to Tell’: Oscar Wilde, James Joyce, and Gothic (Queer) Modernity (CF).

Kit Fryatt (Dublin City University)
Killing the Inner Boy: Ghosts of Transmasculinity in Mary Renault and Antonia White (CF).

Jo Jones (University of Manchester)
‘If it is the end, then we are of the end - fleurs du mal, if you like’: D.H. Lawrence and Dissolution.

Panel 2b  |  Beyond the Binary  |  History of the Book Room

Alex Marsh (University of Sheffield)
‘Self-Wedded Angels’: Salon Culture, Non-Binary Gender and Queer Sexuality in Barney’s The One Who is Legion (1930).

Kiki Kosnick and Vickie R. Phipps (Augustana College)
On The Question Of (Im)Proper Pronouns: A Provocation For Queering Linguistic Networks (CF).

Rebekka Jolley (Liverpool Hope University)

Panel 2c  |  Sapphic Modernism(s)  |  Seminar Room A

Isabella MacPherson (Independent)
‘A Book that must be suppressed’: Sapphism, Squibs and The Well of Loneliness (1928) (CF).

Sean Richardson (Nottingham Trent University)
Reading the Stars: H.D.’s Sapphic Astrology (CF).

Anna Dżabagina (University of Warsaw)
Modernist Sapphic Codes and Postmodern Genealogies (CF).

Lunch  |  12.45pm - 1.45pm  |  Foyer

Keynote  |  1.45pm-2.45pm  |  Lecture Theatre 2
Anjalie Dalal-Clayton (University of the Arts London)
Together We Can Go Far: Black British Artist Collectives and Networks since the 1960s.
**Third Panel Session | 2.45pm – 4.15pm**

**Panel 3a | Bad Feelings? Shame, Fear, Failure | Lecture Theatre 2**

- Christin Marie Taylor and Antoni Blanco (Shenandoah University)
  Giovanni’s Room: The Borders of Fear and Same Sex Desire.
- Michele Chinitz (Graduate Center, City University of New York)
  ’if we refuse to become women’: Mediating Shamelessness and Disgust with Halberstam and Jelinek.
- Nick Beck (University of Southern California)
  Disintegrating Desires And A Coterie Kind Of Failure: Charles Henri Ford, Adrift At Midcentury.
- Ayaan Agane (University of Massachusetts)
  Queering Harlem: Social Networks in Nella Larsen’s *Passing* (1929) (CF).

**Panel 3b | Caught Between: Interwar Identities | History of the Book Room**

- Dominic Janes (Keele University)
  Oscar Wilde and the Interwar Freaks of Fashion.
- Iva Dimovska (Central European University)
  Queer(ing) Times and the Modernist Novel: Woolf and Joyce.
- Ross Brooks (Oxford Brookes University)
  So Much in the Shadows: The Homoerotics of 1920s Oxford (CF).
- Ben Robbins (University of Innsbruck)
  Queer Exiles in the Networked Modernist Fiction of Djuna Barnes and Robert McAlmon.

**Panel 3c | Hidden Lives: Censorship, Passing and the Closet | Seminar Room A**

- Christopher J Adamson (University of Southern California)
  The Poetics of the Closet: W. H. Auden’s Parable of the Island and the City (CF).
- Paulina Pająk (University of Wroclaw)
  Against Censorship: Bloomsbury and Beyond in Interwar Poland (CF).
- Wouter Woltering (Leiden University)
  Forfeited Selves? Disidentification in Nella Larsen’s *Passing* (1929) and Jessie Redmon Fauset’s *Plum Bun* (1928).
- Andrew Robert Hodgson (Université Paris Est)
  On Dan Billany: Opening an Exploratory Discourse.
Day Two | April 26th

**Registration** | 9.00am – 9.45am | Foyer
**Welcome** | 9.45am – 10.00am | Lecture Theatre 2

**Fourth Panel Sessions** | 10.00am – 11.15am

**Panel 4a** | I Put A Spell On You: Magic, Paranormal and the Occult | Lecture Theatre 2

Imogen Woodberry (Royal College of Art).
Naomi Mitchison: Mythology, Magic and Love Without Limits

Sam Dolbear (Birkbeck)
Towards A Queer Forensics Of The Future: On The Lines Of Fate And Friendship In The Work Of Charlotte Wolff (CF).

Alessandra Occhiolini (The Rosenbach Museum and Library)
Recovering Laura Willowes (CF).

**Panel 4b** | Ménage à Trois (ou plus…): Intimacy Beyond the Dyad | History of the Book Room

Grigoris Mathioudakis (National Technical University of Athens)
Villa E-1027: A Queer House and a Modernist Threesome.

Rosie Haward (Independent)
‘That unexplainable connexion’: Disorientation and the Trio in *The Member of the Wedding* (1946) (CF).

Tabbitha Zepeda (CSU Stanislaus)
The Bloomsbury Group, Homosexuality, and Polyamory: Modernity’s Deviation from Traditional Relationship Models.

**Panel 4c** | Making Waves: Queer Fluids | Seminar Room A

Megan Girdwood (University of Edinburgh)
‘This wave in the mind’: Virginia Woolf’s Liquid Measures (CF).

Polly Hember (Royal Holloway)
The POOL Group’s Ripples: Intimacy, Imitation and Networks (CF).

Talitha Slabbert (University of Oxford)
Oceanic Feeling, Siren Song, and Sea Change.

**Break** | 11.15am - 11.30am
Fifth Panel Session | 11.30am – 1.15pm

Panel 5a | Category Is: Queer Definitions | Seminar Room A

Casey Lawrence (Trinity College Dublin)
From Pin-Up to Tightlacing: The Evolution of Photo Bits and Bits of Fun.

Stephen Turton (University of Oxford)

Rio Matchett (University of Liverpool)
Sexology and Print Culture.

Panel 5b | We Are Family: Queer Kinship | History of the Book Room

Agnieszka Wieckiewicz (University of Warsaw, Université Paris-Sorbonne)
From Feminism to Queer Theory and Practice — Psychoanalysis and Autobiografiction in Georg Groddeck’s novel Das Buch vom Es (1923).

Dominic Dean (University of Sussex)
Queer Networks Versus Queerer Children In John Masefield’s The Box Of Delights (1935) (CF).

Holly James Johnston (Independent)
The Cunningham Code, The Well of Loneliness (1928) and Queer Family (CF).

Sarah Potts (Michigan State University)
“Simmering in a Family Cauldron”: Queer Modes of Kinship in Ivy Compton-Burnett

Lunch | 1.15pm - 1.45pm | Foyer

Keynote | 1.45pm-2.45pm | Lecture Theatre 2
Isabel Waidner (University of Roehampton)
We Are Made Of Diamond Stuff: Class, Queers, and the Avant-garde.
Sixth Panel Sessions | 2.45pm - 4.00pm

Panel 6a | You're So Gaze, You Probably Think This Panel's About You: Visual Arts | Lecture Theatre 2

DJ Sanders (Reed College)
Tales from Cryptographers.

Samuel Love (University of Edinburgh)
Go (South-)West: Protest and Provocation in Cecil Beaton's Camp Arcadia (CF).

Panel 6b | Got To Be Real: Queer Performance | History of the Book Room

Charlotte Purkis (University of Winchester)
Positioning, Posturing And Performativity In Early Modernist Critical Writings Responding To Music.

Dora Mortimer (University of Roehampton)
'I have the feeling of becoming a Bruce Springsteen': Hyacinths, Hyphens and Trans Mythologies of Becoming.

Zsuzsanna Balazs (The National University of Ireland, Galway)
‘St. Sebastian against the tree—a Daphne. The unity of beings—the boundaries between species abolished’: Queerness in Gabriele D’Annunzio’s Theatre.

6c | Queering the Classroom: Trans and Non-Binary Pedagogy Seminar | Seminar Room A
Special Session | Child Friendly
Lloyd Houston (University of Oxford) and Jessie McLaughlin (Goldsmiths)
Keynotes.

Our first keynote will be delivered by Anjalie Dalal-Clayton. Anjalie Dalal-Clayton is an art historian, specialising in black British art histories and the art of the African and Asian diasporas. She is currently a Paul Mellon Fellow based at University of the Arts London (UAL), where she is researching the archive of the Institute of International Visual Art and preparing her forthcoming monograph, Curating Black British Art: Exhibition Cultures since the 1980s (Bloomsbury). Most recently she was a core member of the Black Artists & Modernism research project (UAL), for which she undertook post-doctoral research on work by artists including Keith Piper and Sonia Boyce, and led the first national audit of work by black artists in UK public collections. She was awarded a PhD from Liverpool John Moores University for a thesis that examined black British exhibition histories and contemporary approaches to curating work by black artists.

Our second keynote will be delivered by writer and critical theorist Isabel Waidner. Their books include We Are Made of Diamond Stuff (2019), Gaudy Bauble (2017) and Liberating the Canon: An Anthology of Innovative Literature (ed., 2018), published by Dostoyevsky Wannabe. Waidner’s articles, essays and short fictions have appeared in journals including 3:AM, Configurations, Gorse, The Happy Hypocrite and The Quietus. They are the co-curator of the literature event series Queers Read This at the Institute for Contemporary Art (with Richard Porter), and a lecturer at University of Roehampton, London.

Conference Information

Children are very welcome at Queer Modernism(s). Though we cannot provide childcare, we have marked child friendly panels as ‘Child Friendly’ and individual papers as ‘CF’ on the programme to try and make the conference as accessible as possible. To be marked child friendly, we have asked participants to self-declare that their paper is free of sexually explicit content, violence, drug use, expletives and other material that may be disturbing to children under the age of 14. If you would like to attend a certain child friendly paper that is part of a panel which is not completely child friendly, please speak to the chair and they will put the child friendly paper(s) first. A selection of children’s toys and games can be found in the main foyer.

Should you experience a problem, please report it to one of our conference organisers of the chair of your panel. Alternatively, you can email us at queermodernism@gmail.com or text us at 07845752773. Please include your name at the room you are in should you need assistance. Discrimination will not be tolerated in any form. We reserve the right to eject delegates who harass others from the premises. Hate crime will be reported to the police, with consent from the victim.

Queer Modernism(s) are incredibly grateful to the English Faculty, TORCH, the AHRC, the Andrew W Mellon Foundation and the Mellon Humanities Identity Fund for generously supporting the conference.