# AAANZ Conference 2015

(Please note that this program may be subject to change)

<table>
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<tr>
<th>Session 1</th>
<th>Venue A</th>
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<tr>
<td><strong>DAY 1</strong></td>
<td><strong>Tuesday 24th November</strong></td>
<td><strong>Friday 27th November</strong></td>
<td><strong>Tuesday 1st December</strong></td>
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<td><strong>Friday 25th December</strong></td>
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<td><strong>9:00- 10:00</strong></td>
<td><strong>Executive Meeting</strong></td>
<td><strong>Arrival, Registrations and Morning Tea</strong></td>
<td><strong>Opening Session (I): An Introduction</strong></td>
<td><strong>Opening Session (II): Challenges and Opportunities</strong></td>
<td><strong>Opening Session (III): Future Directions</strong></td>
<td><strong>Opening Session (IV): Reflections and Outcomes</strong></td>
<td><strong>Opening Session (V): Closing Remarks</strong></td>
<td><strong>Opening Session (VI): Future Directions</strong></td>
<td><strong>Opening Session (VII): Reflections and Outcomes</strong></td>
<td><strong>Opening Session (VIII): Closing Remarks</strong></td>
<td><strong>Opening Session (IX): Future Directions</strong></td>
<td><strong>Opening Session (X): Reflections and Outcomes</strong></td>
<td><strong>Opening Session (XI): Closing Remarks</strong></td>
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<td><strong>10:30- 12:00</strong></td>
<td><strong>Transculturating Indigenous art (I): Roundtable: The remote Indigenous art centre as a site of transculturisation</strong></td>
<td><strong>The Violent Body - A History of Forgetting</strong></td>
<td><strong>Running Men: The precarious, paranoid body in screen culture</strong></td>
<td><strong>We Weren’t in the Same War: Dispatches from the Other Side</strong></td>
<td><strong>In-Between: Otherness, Displacement, and Exiled Bodies</strong></td>
<td><strong>Falling Man – The Virtualization of the Violent Body</strong></td>
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<td><strong>12:00- 13:30</strong></td>
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<td><strong>13:30- 15:00</strong></td>
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<td><strong>Transculturating Indigenous art (III): Roundtable: The remote Indigenous art centre as a site of transculturisation</strong></td>
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<td><strong>16:30- 18:00</strong></td>
<td><strong>Transculturating Indigenous art (IV): Roundtable: The remote Indigenous art centre as a site of transculturisation</strong></td>
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<td>Venue</td>
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<td>12:00-1:00</td>
<td>Lecture Theatre, QAG</td>
<td>Contemporary art and institutional critique (1)</td>
<td>Postcards from a traumascape: Communication topographies in the post-trauma landscape</td>
<td>Space, Affect and Embodiment in Performance Art in Southeast Asia</td>
<td>A Taste for Art in Colonial Queensland: a revisionist account of the foundational bequest to the Queensland Art Gallery</td>
<td>Transculturation in Indigenous art (2)</td>
<td>Photography: Archiving, Collecting, Curating and Exhibiting (2)</td>
<td>Practice Lead Research: Translating bodies (1)</td>
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<td>Convenor: Helen Hughes, Discipline First Nations agency in diasporic European spaces Léa Liberman, Monash University Political Dissent—a curatorial consideration Rebecca Coates University of Melbourne Indirect Activism: A conversation with Naeem Mohaiemen Sarina Masukor University of Melbourne</td>
<td>Convener: Dr Dirk de Bruyn Deakin University</td>
<td>Convenor: Dr Francis Maravillas, University of Technology Sydney &amp; Dr Michelle Antoinette, Australian National University</td>
<td>Convenors: Prof Ian McLean, University of Wollongong &amp; Margo Neale National Museum of Australia</td>
<td>Convenors: Prof Ian McLean, University of Wollongong</td>
<td>Convenors: Dr Martyn Jolly, Australian National University &amp; Dr Daniel Palmer, Monash University</td>
<td>Convenors: Charles Robb, Queensland University of Technology Embodied Identity: Masquerade, Mimicry and Mimesis in Performative New Media Art Practice Dr Anita Holtsclaw Queensland University of Technology Photographic Irony: When Photographs Press Against the Invisible Lydia Trehewey Curtin University Desperately Seeking Sincerity: Researching sincerity through visual art practice Rebecca Daynes Queensland University of Technology</td>
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<td>1:00-2:30</td>
<td>Boardroom, QAG</td>
<td>In Focus: The Role of the Camera in the Finders University Art Museum Post-object and Documentation collection Celia Dottore Finders University Art Museum</td>
<td>Open Session (2)</td>
<td>Translocation and Tradition at the Windsor Royal Estate Dr Kathleen Davidson University of Sydney</td>
<td>Unpacking Divergent Archives Prof Ian McLean, University of Wollongong</td>
<td>Transcultural Encounters: re-imagining James Cook’s 1770 voyage and its impact Dr Lisa Chandler University of the Sunshine Coast</td>
<td>Photographing the Gold Coast City Gallery Virginia Rigney Gold Coast Regional Gallery</td>
<td>Museumological Intersections Between Dress and the Photograph Rebecca Evans Museum of Applied Arts and Sciences</td>
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<td>Prey the gay away: re-claiming sites of homophobic violence in Australia Sean Coyle University of Tasmania, From Nostos to Algos: The Yearning for Objects of Play Ashley Bird University of Tasmania</td>
<td>Representation of self, other and Sunda in the artistic practice of Tisa Sanjaya Elly Kent The Australian National University</td>
<td>Enduring potential: Possibilities of the body and self in the performance art of Melati Suryodarmo Dr Michelle Antoinette The Australian National University</td>
<td>Unstable Relations: The Stable as a Space of Human-Equine Encounter in Art from Stubbs to Kemp-Welsh. Dr Georgina Downey University of Adelaide</td>
<td>Transcultural Encounters: re-imagining James Cook’s 1770 voyage and its impact Dr Lisa Chandler University of the Sunshine Coast</td>
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<td>2:30-3:00</td>
<td>Meeting Room A, SLQ</td>
<td>Contemporary art and institutional critique (1)</td>
<td>Space, Affect and Embodiment in Performance Art in Southeast Asia</td>
<td>A Taste for Art in Colonial Queensland: a revisionist account of the foundational bequest to the Queensland Art Gallery</td>
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<td>Photography: Archiving, Collecting, Curating and Exhibiting (2)</td>
<td>Practice Lead Research: Translating bodies (1)</td>
<td>Afternoon tea (Roof Terrace, GOMA)</td>
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### AAANZ Conference 2015

**IMAGE | SPACE | BODY**

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<td><strong>VENUE</strong></td>
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<td><strong>3:00 - 4:30</strong></td>
<td><strong>Contemporary art and institutional critique</strong></td>
<td><strong>Plasmatic Transformation</strong></td>
<td><strong>The Challenges and Opportunities of Digital Art History</strong></td>
<td><strong>PhD Prize: Three Minute Thesis Competition</strong></td>
<td><strong>The Ends of Painting</strong></td>
<td><strong>Photography: Archiving, Collecting, Curating and Exhibiting (3: New Curatorial Frameworks)</strong></td>
<td><strong>Practice Lead Research: Translating bodies</strong></td>
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<td><strong>3:00 - 4:30</strong></td>
<td><strong>2</strong></td>
<td><strong>Convenor: Helen Hughes, Discipline</strong></td>
<td><strong>Convenors: Dr Chris Denaro, Queensland University of Technology &amp; Dr Merri Randell Central Queensland University and Visual Practitioner</strong></td>
<td><strong>Convenors: Dr Katrina Grant, EMAJ &amp; Dr Susan Lewish, University of Melbourne</strong></td>
<td><strong>Convenors: Paris Lettau, University of Melbourne &amp; David Homewood, University of Melbourne</strong></td>
<td><strong>Convenors: Dr Martyn Jolly, Australian National University &amp; Dr Daniel Palmer, Monash University</strong></td>
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<td><strong>3:00 - 4:30</strong></td>
<td><strong>Ideological Exfoliation</strong></td>
<td><strong>Plasmatic Transformation</strong></td>
<td><strong>The Challenges and Opportunities of Digital Art History</strong></td>
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<td><strong>3:00 - 4:30</strong></td>
<td><strong>Amelia Sully University of Melbourne</strong></td>
<td><strong>Central Queensland University and Visual Practitioner</strong></td>
<td><strong>Dr Katrina Grant, EMAJ &amp; Dr Susan Lewish, University of Melbourne</strong></td>
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<td><strong>3:00 - 4:30</strong></td>
<td><strong>Concern for Big Business: Harun Farocki’s A New Product</strong></td>
<td><strong>A world without plants: examining plants as living powerhouses with reference to species loss</strong></td>
<td><strong>Responding to the Challenges and Opportunities of Digital Art History</strong></td>
<td><strong>Judges: Prof Andrew McNamara, Queensland University of Technology, Professor Catherine Speck, University of Adelaide / Art Gallery of South Australia &amp; Dr Anthony White, University of Melbourne</strong></td>
<td><strong>Australian Painting in 1970 (Part I)</strong></td>
<td><strong>Australian Painting in 1970 (Part II)</strong></td>
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<td><strong>3:00 - 4:30</strong></td>
<td><strong>Giles Simon Field University of Melbourne</strong></td>
<td><strong>Donna Davis Visual Practitioner</strong></td>
<td><strong>Dr Katrina Grant Melbourne Art Network &amp; Dr Susan Lewish University of Melbourne</strong></td>
<td><strong>UnAustralian Painting in 1970 (Part I)</strong></td>
<td><strong>UnAustralian Painting in 1970 (Part II)</strong></td>
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<td><strong>3:00 - 4:30</strong></td>
<td><strong>Critical Methods</strong></td>
<td><strong>Exploring nature’s elements in Persian traditional Sufi arts and decoding their spiritual meanings through the mandala structure</strong></td>
<td><strong>Old biases, new tools: diversity in Digital Art History</strong></td>
<td><strong>Art Gallery of New South Wales</strong></td>
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<td><strong>3:00 - 4:30</strong></td>
<td><strong>Tamsin Green Monash University</strong></td>
<td><strong>Leila Honari Griffith University</strong></td>
<td><strong>Alice Desmond National Gallery of Australia</strong></td>
<td><strong>The competition takes the form of a three-minute thesis presentation.</strong></td>
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<td><strong>6:00 - 7:30</strong></td>
<td><strong>Key Note Address:</strong></td>
<td><strong>Dr Peter Brunt, Victoria University of Wellington</strong></td>
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*(Venue E: Cinema A, GOMA)*
### Session 1.4 | Venue A
**Art after the future: Hito Steyerl and the global digital image (1)**
Convenors: Tara Cook, University of Melbourne & Dylan Rainforth, Monash University
- **Death by a Thousand Cuts**
  Dr Alex Munt
  University of Technology Sydney & Dr Sarinah Masukor
  West Space Journal
- **Architecture, Circulation and Capital: Hito Steyerl in the Museum**
  Kyle Weise
  University of Melbourne
- **Postvirtual Practice**
  Tara Elizabeth Cook
  University of Melbourne

### Session 2.4 | Venue B
**Casting new frames of reference: art historical slippages, 1850-1950**
Convenors: Rebecca Edwards, University of Melbourne & Grace Carroll, Australian National University
- **The trials and tribulations of Miss Catherine Devine: a single female painter of portraits, children and flowers in colonial New South Wales – current status: anonymous**
  Lara Nicholls
  National Gallery of Australia
- **The Artist’s Corps: Australian artists of the Chelsea Arts Club who served at the 3rd London General Hospital during the First World War**
  Dr Emma Kindred
  University of Western Australia Art Collection, Lawrence Wilson Gallery

### Session 3.4 | Venue C
**Virtual Corporealities**
Convenor: Dr Sophie Knezc, University of Melbourne
- **Enter the Rift: Virtual Actualities and Bodily Fictions in the VR world of Jess Johnson**
  Dr Tessa Laird
  The University of Melbourne
- **Handmade Politics: Affective Fabrics of Contemporary Art**
  Dr Katve Kontturi
  The University of Melbourne
- **Janet Cardiff and Georges Bures Miller: Aural Embodiment/Virtual Presence**
  Sophie Knezc
  The University of Melbourne

### Session 4.4 | Venue D
**Open Session (3)**
Convenor: Prof Andrew McNamara
- **Oskar Schlemmer’s Explorations of the body, space and image**
  Prof Deborah Ascher
  University of Technology Sydney
- **Tangible Motion: Sculpture/Len Lye**
  Sarah Wall
  Govett-Brewster Art Gallery
- **Knowledge transfer strategies for the acquisition of contemporary live art**
  Jessie Wdowin-McGregor
  The University of Melbourne

### Session 5.4 | Venue E
**Materialities of art, histories of technology (1)**
Convenor: Dr Grant Bollmer, University of Sydney
- **Beyond War Technologies: Performance and Pictorial Science in Nineteenth Century Photography**
  Susanna Griffin
  University of Queensland
- **Books of Faces**
  Dr Grant Bollmer
  Digital Cultures Program, University of Sydney
- **Postmachine Vision**
  Dr Ingrid Hoelzl
  City University of Hong Kong

### Session 6.4 | Venue F
**Art and Democracy: the lessons of Jacques Rancière (1)**
Convenor: Dr Toni Ross, University of New South Wales
- **Rancière’s Aesthetics and the ‘politics’ of unpurposive action**
  Dr Toni Ross
  UNSW Art & Design
- **Political Images and Image Politics: Didi-Huberman, Rancière, and the Case of Steve McQueen**
  Dr Brisly Bollmer
  University of New South Wales
- **For All the Bored Male Artists: Contemporary Art and Race After the End of Identity**
  Dr Raymond Spiteri
  University of New South Wales

### Session 7.4 | Venue G
**Embodiment**
Convenor: Dr Courtney Coombs
- **The communism of genius: modernism, the surrealist revolution, and equality**
  Dr Raymond Spiteri
  Victoria University of Wellington
- **Masquerading Selves: Cindy Sherman and Yasumasa Morimura**
  Llewellyn Negrin
  University of Tasmania
AAANZ Conference 2015

_aaanz.org.au_

_Annual General Meeting_

Venue: Cinema A, GOMA

_Afternoon Tea_

Venue: Cinema A, GOMA

__ strategies for Research Grant Success__
Convenor: Dr Anthony White
Presenters:
Prof Mark Ledbury, University of Sydney and Director of the Power Institute
Dr Anthony White, University of Melbourne and President of the AAANZ

(Venue G, GOMA Seminar Room)

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**Session 2**

**VENUE**
Lecture Theatre, QAG

12:00-1:00

**Dine with the convenors: Tara Cook, University of New South Wales and Instagram**

**Afternoon Tea**
Lunch (Roof Terrace, GOMA)

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**Session 3**

1:00-2:30

**Art after the future: Hito Steyerl and the global digital image (2)**
Convenors: Tara Cook, University of Melbourne & Dylan Rainforth, Monash University

**The ‘Fugitive Self’ in Hito Steyerl’s November and Lovely Andrea**
Meredith Birrell
University of New South Wales

**Snap/shot: artists, bodies and Instagram**
Audrey Schmidt
Independent

**The vision thing: Farochoi/Steyerl Dylan Rainforth Monash University**

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**Session 4**

1:00-2:30

**Connoisseurial Spaces in Global Art**
Convenor: Dr Wes Hill, Southern Cross University

**Connoisseurship in a post-internet world: art, hipsters and niche taste**
Dr Wes Hill
Southern Cross University

**Snap: mapping the map in contemporary art**
Dr Ruth Watson
University of Auckland

**My doll is better than yours: examining the motivations of ball-jointed doll and Super Dollfie collectors as a connoisseurial practice**
Dr Anne Petruzzelli-Smith
City University of Hong Kong

**Re-enactment / Repetition / Reterritorialisation / Re-performance as embodied research (1)**
Convenors: Dr Lucas Ilie, University of Wollongong & Louise Curham, University of Canberra

**Remapping the map in contemporary art**
Dr Nick Taylor
University of Sydney

**Lee Lozano’s Decision to Boycott Women (Re-performed): From the conceptual to the post-conceptual moment**
Liz Pulse
University of Sydney

**On extending the moment: generational repetition and representation in current art practice**
Dr Greer Honeywell
Artist

**Open Session (1)**

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**Materials of art: histories of technology (2)**
Convenors: Dr Grant Bollner, University of Sydney & Dr Mark Ledbury, University of New South Wales

**Gidal’s Materialist Film**
Dr Dirk de Bruyn
Deakin University

**Media as Space and Medium: Banksy’s Better Out Than In**
Dr Nicole Sully
University of Queensland

**Lee Lozano’s Decision to Boycott Women (Re-performed): From the conceptual to the post-conceptual moment**
Liz Pulse
University of Sydney

**The Vulnerable Body: Polly Borland and the Adult Babies**
Annie Geard
University of Tasmania

**The Theremin as an Interface: Early Interactive Art in Australia**
Dr Steven Jones
Independent Scholar

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**Session 5**

1:00-3:30

**Convenors: Dr Lucas Ihlein, University of Sydney & Louise Hill, Southern Cross University**

**Art and Democracy: the lessons of Jacques Rancière (2)**
Convenor: Dr Yoni Ross, University of New South Wales

**Politics as Friction: Reading Rancière through Lars Bang Larsen’s A History of Irritated Material Histories of Art, Science and the Lessons of Marx**
Dr Robert Wellington, Australian National University

**More modest and more radical: Public art as dissent (Now)**
Dr Miya Tokumitsu
University of Victoria

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**Session 6**

1:00-3:30

**Convenors: Dr Petra Kayser, National Gallery of Victoria & Dr Robert Wellington, Australian National University**

**Image, Space and Body in Early Modern Art and Design (1)**
Convenors: Dr Petra Kayser, National Gallery of Victoria & Dr Robert Wellington, Australian National University

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**Session 7**

1:00-3:30

**Convenors: Dr Angela Hesson, National Gallery of Victoria and University of Melbourne**

**Vestiges of emotion: Mourning jewellery and the materiality of remembrance**
Dr Angela Hesson
National Gallery of Victoria and University of Melbourne

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**AAANZ Annual General Meeting**
Venue: Cinema A, GOMA

**Afternoon Tea**
Lunch (Roof Terrace, GOMA)

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**AAANZ Conference 2015**

(image | space | body)

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<tbody>
<tr>
<td>SESSION 1.6</td>
<td>Venue A</td>
<td>Session 2.6</td>
<td>Venue B</td>
<td>Session 3.6</td>
<td>Venue C</td>
<td>Session 4.6</td>
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<tr>
<td>DAY 2</td>
<td>Wednesday 25th November</td>
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<td>3:15-4:45</td>
<td>Open Session (6)</td>
<td>Re-enactment / Repetition / Retention / Re-performance or embedded research</td>
<td>Open Session (5)</td>
<td>Mad, Bad, Dangerous</td>
<td>To Know: when art history goes wrong, sinks, or turns evil</td>
<td>After 'Visibility': Image, Body, and Perception</td>
<td>Image, space and body in early-modern art and design (2)</td>
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<td>Art after the future: Hito Steyerl and the global digital image</td>
<td>Convenors: Tara Cook, University of Melbourne &amp; Dylan Rainforth, Monash University</td>
<td>Convenors: Dr Lucas Ihlein, University of Wollongong &amp; Louise Curham, University of Canberra</td>
<td>Convenors: Prof John Macarthur, University of Queensland &amp; Dr Edward Colless, University of Melbourne</td>
<td>Convenors: Dr Amelia Barkin, University of Queensland</td>
<td>Convenors: Dr Amanda Giddens, University of Sydney</td>
<td>Convenors: Dr Meredith Morse, Yale-NUS College</td>
<td>Convenors: Dr Petra Kayser, National Gallery of Victoria &amp; Dr Robert Wellington, Australian National University</td>
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<td>Masked Subjects</td>
<td>Anthea Behm, University of Florida</td>
<td>Animism and Participation in the Artworks of New Zealand Pasifika Performance Artist Darrell Aperlu</td>
<td>The paradox of failure: racing bodies and the tyranny of time</td>
<td>The parallelism of Wolfflin and the universalising paradox</td>
<td>Unhinged</td>
<td>The Mirror Works of Lucky Redgate</td>
<td>Bodies in flux: Louis XIV medals as objects of cross-cultural exchange</td>
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<td>From the cassette to SoundCloud: DIY</td>
<td>Peter Johnson, Museum of Contemporary Art Australia</td>
<td>Performance Artist Clifford Possum Tjapaltjarri</td>
<td>Sandy Gibbs, Deakin University</td>
<td>Catherine Blake, University of Sydney</td>
<td>Dr Edward Colless, University of Melbourne</td>
<td>Dr Ann Stephen, Sydney University Museums</td>
<td>Dr Robert Wellington, Australian National University</td>
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<td>4:45-6:00</td>
<td>After 5:15 pm</td>
<td>Cinema B, GOMA</td>
<td>Seminar Room, GOMA</td>
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<td>Closing Cocktail Party with Book &amp; 3MT Awards Ceremony</td>
<td>Venue: Roof Terrace, GOMA</td>
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<td>6:00-8:00 pm</td>
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