

SOLIDARITY!



LESBIAN LIVES 2022

KEYNOTES BY

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UNIVERSITY COLLEGE CORK, IRELAND

4TH-5TH MARCH 2022

CONFERENCE WEBSITE

WWW.UCC.IE/EN/LESBIANLIVES2022



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Welcome

Welcome to the 25th Lesbian Lives Conference – the themes of Lesbian Lives 2022 is Solidarity. The 25th Lesbian Lives Conference will take place in University College Cork (UCC), Ireland from 4-5 March 2022. The LGBT+ Staff Network of University College Cork, in conjunction with the community organisation LINC and scholars from University College Dublin, Cambridge University, and University of Brighton Centre for Transforming Sexuality and Gender Research, are delighted to host the conference. The 2022 conference venue is wheelchair accessible, ISL interpretation and all-gender bathrooms are available, and vegan and vegetarian lunches will be provided to registrants. Our registration fees are also on a sliding scale (see the Registration section). We are delighted to host this conference in person at University College Cork, Ireland.

History of the Conference

The Lesbian Lives Conference is a large international event focusing on lesbian studies, creativity and activism that draws speakers and participants from all continents and hosts the best-known as well as emerging scholars in the field. Running since 1993, the guiding values of the conference are: accessibility, diversity, dialogue and inclusive welcome. This ethos has meant that our conference has been attended and organised by people of all genders and none, with differing embodiments, a variety of sexual (and asexual) orientations and different political affiliations. The social, cultural and artistic impact of this conference cannot be underestimated as it gathers together academics, activists, performers and writers who do not otherwise have the opportunity to address such large audiences or to network across international and professional boundaries. It is a forum for political organisation on the levels of both community activism and established international NGOs. Many books (academic and literary) and films (documentaries and dramas) are launched at this event and it is continually referenced in lesbian work and events internationally.

The Lesbian Lives Conference sets the parameters for debate in the manifold disciplines that now take 'Lesbian' or 'Lesbian Communities' as the object of enquiry or as a category for analysis. The Lesbian Lives conference is open to people of all identities and strongly welcomes and encourages members of all LGBTQ communities to attend. The conference is a mix of academics, activists and artists and none of the above. The focus is on 'lesbian' which remains that vexed, curious term (both adjective and noun) that not all are fully comfortable in embracing, but yet the banner 'lesbian' works to attract a range of people to explore, converse and create and the atmosphere of the Lesbian Lives Conference is something distinct and special – there is a friendliness, a warmth, an excitement, an openness, a bravery and generosity that every Lesbian Lives Conference has generated.

Guiding Values of the Lesbian Lives Conference

The theme of Lesbian Lives 2022 is Solidarity. This theme is informed by the guiding values of the Lesbian Lives Conference since its inception in 1993 - accessibility, diversity, dialogue and inclusive welcome. This ethos has meant that our conference has been attended and organised by people of all genders and none, with differing embodiments, a variety of sexual (and asexual) orientations and different political affiliations.

A lot of people who come to the Lesbian Lives Conference are making a stretch out of their comfort zone: for some that stretch is to move from the closet, for others the stretch is to come into a university building, for others it is to risk having their battered heart bruised again in the mill of feminist and queer politics.

There are many people among us at the Conference who are making themselves vulnerable in coming into a place they fear might be too white, too middle-class, too cis-gendered, too academic, too PC, too Queer, too Lesbian. It is the courage of this large cohort at the conference to make themselves open to the challenge that gives the Lesbian Lives Conference its unique charge.

LGBTQ+ Solidarity

The Lesbian Lives Conference is one of the few spaces remaining to us where lesbian lives remain honoured and the focus of our dialogue and discussion. The organisers are mindful of the fragility of the space of the middle ground where contests occur: many of these spaces have closed due to conflicts that became polarised and the tricky middle ground of respectful encounter has too often been lost to us. The Lesbian Lives Conference tries to construct a space where we can come together, meet different people and perhaps begin to figure out and envision together what a better world would look like.

The conference organisers do not support a policy of no-platforming unless there is an expressed intention to deliver hate speech or if hate speech is expressed during a session. A key feature of hate speech is to stereotype a group of people (of which you are not a member) and from this basis of crude generalisations and inaccurate



descriptions to depict this group as centrally problematic. These rhetorical moves in themselves constitute hate speech and are often the premises on which plans for further violence are encouraged in order to fix, sort, clean up or eradicate, to find a final solution to the so-called 'problematic' group.

We welcome all genders, including gender-non-binary people and in particular we have a warm welcome to Bi communities and to Trans people. We believe the welcome to Trans women needs a special emphasis as increasingly in recent years they have been the target of hate speech. The organisers will close down any session that attempts to give a platform to hate speech – hate speech is antithetical to dialogue which depends on a respectful engagement and we wish to foster dialogue, even if challenging.

We look forward to welcoming you to the conference and to hearing the exciting papers on the timely theme of Solidarity, participating in the enlivening workshops, watching the phenomenal films and engaging in a process of learning and growth.

Organising Committee

Katherine O'Donnell, University College Dublin

Kath Browne, University College Dublin

Olu Jenzen, University of Brighton

Caroline Gonda, University of Cambridge

Mary O'Rourke, University College Cork

Mary Byrne, University College Cork

Emma Hurley, University College Cork

Fiachra Ó'Súilleabháin, University College Cork

Ciara Murphy, University College Cork

Deborah Kerrisk, University College Cork

Julie Butters, University College Cork

Kate Moynihan, LINC (Advocating for Lesbian and Bisexual Women in Ireland)

This Book of Abstracts provides delegates with an outline of the diverse range of presentations (oral papers, workshops, films, documentaries, creatives, artworks and podcast events) across the two days of the conference.

We have listed the abstracts/descriptions in panel order across the two days.

Friday 4 March 2022

Panel 1: Literature, Visual Arts & Forging Solidarity

Naoise Murphy *Queer Ghosts: Broken Solidarities in Irish Lesbian Literature*

Barbara Dynda *Lesbian Solidarity in Polish Zines. The Regional and Transnational Perspective*

Toma McCullim *For All Our Relations*

Naoise Murphy

Naoise Murphy is a third-year PhD candidate at the University of Cambridge Centre for Gender Studies. Her doctoral project explores Ireland's 'haunted modernity' through queer critique. Her research interests are in twentieth-century and contemporary literature, queer theory, post/decolonial studies and Irish writing. She is also interested in queer community archiving and creative approaches to queer history.

Title: Queer ghosts: broken solidarities in Irish lesbian literature

Abstract

What would it mean to be in solidarity with the queer ghosts of postcolonial Ireland? This paper is a comparative reading of two contemporaneous Irish writers whose work attends to queer themes: Kate O'Brien (1897-1974) and Dorothy Macardle (1889-1958). The best-known Irish lesbian novelist of the twentieth century, O'Brien's brand of intellectual, modernist, white feminism (in novels such as 'Mary Lavelle' and 'The Land of Spices') has been enthusiastically taken up by feminist readers. Macardle, better-known as a republican historian, has not been recognised for her investment in lesbian erotics. In her gothic novels, notably 'The Uninvited' and 'Dark Enchantment', she explores the shadow side of modernity through queer encounters with racialised, sexually deviant gothic Others. Paying attention to the disavowed queer ghosts who haunt these texts reveals how O'Brien's model of lesbian feminism is constituted by breaks in solidarity. These are embedded in the individualistic narrative structure of her preferred genre, the bourgeois Bildungsroman. Contrastingly, the lesbian erotic encounters between Macardle's protagonists and the marginalised women they are

drawn to, their willingness to be haunted, represent a gesture of solidarity with those who are sidelined in the realist project of modernity, breaking apart the conventions of the realist novel rather than breaking solidarity. This comparative reading proposes a de-idealizing approach to queer Irish literary production, attending to networks of complicity as well as models of resistance. It offers an alternative genealogy for Irish lesbian and queer life, one that prioritises solidarity and draws on an anticolonial Irish gothic tradition to critique the necropolitical project of liberal modernity. Together, these writers help us to formulate a scavenger methodology for queer critique in the present, attending to failures in solidarity and discerning who is made ghostly in contemporary Ireland.

Barbara Dynda

A doctoral candidate at the Institute of Polish Culture at the University of Warsaw, a member of the Section for Contemporary Culture. Graduate from the College of Inter-Area Individual Studies in the Humanities and Social Sciences at the University of Warsaw. Currently working on a three year research grant funded by the National Science Center Grassroots Feminism in the Transformation and Post-transformation Poland. An Analysis of Discourses, Practices and Identities Represented in the Polish Feminist Zines After 1989. Academic interests: Polish feminist history, feminist studies and queer theories

Title: Lesbian solidarity in Polish zines. The regional and transnational perspective

Abstract

The presentation will focus on lesbian and queer solidarity presented in Polish zines after 1989 from regional and transnational perspectives. In the first part of the speech, my case study will be zines distributed in Poland during late '90s and at early 2000: lesbian zine „Łechtaczka” („Clitoris”) distributed by the anarcha-feminist group Sister to Sister and queer zine „Sencha Sekura” associated with anarcha-queer collective Q Alternatywie (Q Alternative). Focusing on practices of zines' cooperation with other groups and organisations from Poland, I will accent the importance of the solidarity aspect of lesbian and queer underground anarchist culture that its roots were in music, poetry, art and cultural events in post-socialist Poland. While thinking of manifestations

of solidarity approaches in the background of zines distribution, I will also refer to the idea of the assemblage of non-heteronormative theory and politics through opening grassroots libraries, publishing academic literature, translating foreign texts, organising academic meetings, protests and demonstrations, thanks to the work of Polish activists, artists, poets and researchers, concentrating around Sister to Sister and Q Alternative. Apart from „Łechtaczka” and „Sencha Sekura” examples, in the second part of the presentation, I will focus on the transnational dimension of lesbian zine-making practices that archival traces are present in some brochures and zines published in the Polish language. Hence, I will talk about the zine "Girls Get United" created by a Polish-German group of women whose guiding idea was the integration of lesbians, transgender people and women from both countries, as well as about the brochure „Lesbijki i Geje Międzynarodowa wymiana Przyjaźni” ("Lesbian & Gay Hospitality Exchange International"). Established in 1991, the Association for the International Guest Exchange of Lesbians and Gays periodically published the L/GHEI brochure, whose aim was to create a solidarity network of international contacts for travelling lesbians.

Toma McCullim

Toma McCullim is a lesbian artist living in West Cork. She has a 1st class BA (hons) Degree in Anthropology of Art from the University of East Anglia and has an MA in Arts Process from the Crawford College of Art and Design, Cork. Her work has been shown nationally and internationally. She was Business to Arts Artist in Residence in Skibbereen's Ludgate Hub working on Calling Home. 2019-20. Her year-long residency in Skibbereen Hospital resulted in the bronze artwork 110 Skibbereen Girls. She was Artist in Residence at Uillinn: West Cork Art Centre in 2015, which led to her exhibition about dementia "These Tangled Threads" at Uillinn in August 2015. She has been awarded grants from Create/ Arts Council and Cork County Council for her participative arts work. Toma has worked in theatre and film design, most recently as production designer on Carmel Winter's award winning Float Like a Butterfly 2017. produced by Samson Films. Her interest in anthropological theory places the question 'What does art do?' at the heart of her creative questioning. Her current work uses a variety of media to investigate the role of material culture in identity making.

Title: *For All Our Relations*

Abstract

'For All Our Relations' is a film poetic essay which uses the artists collection of found photographs to muse on the palimpsest of Lesbian Lives. The lightbulb moment that recorded? Well what did it record? Who are these women who are turned up in these fleeting evidences? The artist asks the audience to record their thoughts while watching. These responses will make up a larger work which will be a distributed collective lesbian mind. The voices will be heard at some point in the future. Another audience will wander between them listening. Community, culture, gossip, belonging, lies, narrative, stories that we share: 'For All Our Relations' asks, how do you know? What did you suspect? The film is around 4 minutes long and contains a collection of vintage

photographs the artist has collected over many years. The subjects are strangers and so are the photographers. The artist sees lesbian lives, and tells stories in her head. "This collection of photographs was initially inspired by Maggie Thatcher and her anti-gay 'Clause 28' against the promotion of the 'pretended family'. As a newly hatched lesbian mother with a very real family of triplets I wondered who would be in my 'pretended family album. This photo collection started there".

Panel 2 The History of Communities

Elizabeth Lund *Invisible Women in 'Women-friendly' Norway: An Ethnohistory of the Lesbian Bus Campaign, 1988*

Georgia Dimdore-Miles *"Those Places Were My World": Tracing Hidden 'Herstories' of Lesbian Spaces Through Late 20th Century Bristol*

Kris Clarke & Christopher B. Sullivan *Lesbian Activists and the Start of AIDS Care Advocacy in Fresno, California*

Elizabeth Lund Engebretsen

Engebretsen is associate professor with the Centre for Gender Studies at the University of Stavanger (UiS), Norway, and an affiliated researcher with the Amsterdam Research Centre for Gender and Sexuality, University of Amsterdam. Engebretsen convenes the UiS Queer Research Group and is a core member of the



UiS-based Research Group on Populism, Anti-Gender and Democracy. With Erika Alm, Engebretsen is editor-in-chief of *lambda nordica*, a Nordic-based, open-access, peer-reviewed journal of LGBTQ and queer studies.

Title: Invisible women in ‘women-friendly’ Norway and the problem of representational pasts in the present: An ethnohistory of the Lesbian Bus Campaign, 1988.

Abstract

This paper takes as point of departure a cross-country bus campaign in 1988 to promote lesbian-feminist visibility and solidarity. As a part of an ongoing collaborative project that traces Scandinavian LGBT activism and its sometimes-divisive relationship to core values of the Nordic equality and welfare state such as ‘women-friendliness’ and homo-tolerance, I am interested exploring in the gendered politics of visibility at the time, as well as the extent to which excavating movement histories is relevant for succeeding in contemporary struggles. Based in oral history interviews and media and organizational archival materials, I discuss key aspects of the Bus Campaign, including the women’s varied experiences with religious homophobia and societal misogyny, and tensions between lesbians and the mostly-straight feminist Women’s Front members. In turn, by examining various actors’ discursive appropriations of ‘the past’ in the present – the state, LGBT activists and anti-gender movements – I ponder the ways in which gendered and sexual regulatory systems were and are integral to, and carries transformative potentials of, the mythic national(ist) narrative of Norwegian/Nordic egalitarianism, and the enduring importance of collaborative, justice-seeking activism beyond 'one-dimensional' identity politics.

Georgia Dimdore-Miles

I am currently a postgraduate student at the University of Bristol, studying on the Human Geography: Society and Space Msc. This project was completed as part of my undergraduate degree at the University of Bristol and it was awarded the Royal Geographic Society's SSQRG undergraduate dissertation award. I am looking to

publish a version of it this year and continue historical research within the subdiscipline of lesbian geographies. Applying lesbian activist research outside of academia is also extremely important to me. Following this project I saw a need to begin to rebuild a sense of the solidarity and community felt by the lesbian community that I had encountered in my research. In early 2021 I co-founded the Bristol based womxn's disco collective - which hosted its first event, Misscoteque in August 2021. Inviting shes and theys to pop-up, queer disco nights, we aim to revive the spirit of the Bristol lesbian scene of the late 20th century.

Title: Those Places Were My World”: Tracing Hidden 'Herstories' Of Lesbian Spaces Through Late 20th Century Bristol

Abstract:

Lesbian 'herstories' are hidden from cities, archives and collective memory; yet they exist. Lesbian, activist research unearthing and telling these powerful stories could have community rebuilding potential today. This project takes on the first steps of this project in Bristol, tracing and remembering the lesbian nightlife and social scene of the 1970s, 80s and 90s, telling the story of some of the women shaped by these spaces. Using queer/feminist oral history interviews with nine lesbians a picture of 'the scene' is developed. I have drawn upon Cvetkovich's (2003) 'Archive of feeling', challenging traditional accounts of history to acknowledge lesbian expressions of emotion, bringing 'herstories' to life. Archive work supplements this, as well as personal images from participants, which build 'thick description' of spaces, people and stories. This is further explored through Foucault's (1984) poststructuralist concept of heterotopia, which is used as a research lens framing understanding of these spaces in relation to the wider city of Bristol. The real importance of these hidden spaces are thus exposed, contrasting marginalised lesbians in the heteronormative space of the city of Bristol against multifaceted and empowered individuals within lesbian space. Within these spaces, lesbian identity is explored. It is found women were able to connect with friends and partners and through shared experience express their sexuality. Post-structuralist notions of space also allow heterotopias to be understood as 'porous.' Lesbian identities aren't confined to hidden space and visible lesbians contested hegemonic norms in the wider city of Bristol, bravely testing and dislocating pervasive heterosexuality. Looking to the importance of lesbian herstorical research - oral history

and archival - I reflect on the impact the project has had on the revival of the lesbian nightlife scene in Bristol today, building solidarity post lockdown.

Panel 3: Lines of Inclusion & Exclusion

Rebecca House *The Experiences of Bisexual+ Women in Sport*

E. Reid-Buckley *"...being queer was so much fun...": Loss and (Be)Longing in Bisexual/Lesbian Borderlands*

Ruth Blatt *"Intention Is Great, But...": Contested Identity, Knowledge, and Affect in Transgender Allyship*

Rebecca House

Rebecca House is a Lecturer in Physical Education at Staffordshire University and a PhD Researcher at the University of Brighton. Rebecca completed a BA (Hons) Physical Education with QTS in 2014 at the University of Brighton, and it was here where her enthusiasm to conduct research into gender and sexuality in sport was ignited. Consequently, she then completed an MA in Sport and Society in 2015 at the University of Winchester. With a desire to continue researching into the two core passions in her life, the LGBTQ+ community and sport, Rebecca started her PhD research in 2016 which is based on the experiences of bisexual+ women in sport. Since then, she has worked as both a PE Teacher and a Lecturer whilst completing her PhD part-time, and is in her final stages of her PhD.

Title: The experiences of bisexual+ women in sport

Abstract

There is limited academic attention which is solely based on bisexuality(+) in sport leading to the topic being under-researched and consequently overlooked. Although both gay and bisexual individuals may face challenges in mainstream sports environments, Anderson and McCormack (2016) state the bisexual burden represents the issues which bisexual individuals may face, which gay people do not. These are just two of the core reasons that led to a need for the topic of the experiences of bisexual+ in sport, in this case bisexual+ women in sport, to be explored. The findings of this PhD research demonstrate clear examples of bisexual(+) and lesbian solidarity,

which was not always identified in previous research and in more dated experiences of the participants in this study. This demonstrates the progression and inclusion found amongst those who are bisexual+ and lesbian in sport settings. However, examples of inadvertent implicit bisexual erasure from gay and straight individuals were also identified both inside and outside of sport. By presenting these findings at this conference, an awareness of unintentional implicit forms of bisexual erasure can be raised and discussed, thus with the potential of improving allyship for bisexual+ individuals and building even stronger solidarity for all in the LGBTQ+ community.

E. Reid-Buckley

E. Reid-Buckley is a Sociology PhD Student researching bisexualities at the University of Limerick, Ireland. They are currently a research assistant on the IRC-funded project, Fifty Years of LGBTI+ Activism in Ireland: Social Forces and Legal Change, where they are working on creating a digital archive of personal narratives from the struggle for LGBTI+ rights and liberation since 1972. Their research interests include sexuality studies, trans studies, and queer and feminist pedagogies and epistemologies. Outside of academia, they are also a writer, collage artist, zine maker and facilitator of ALLTAR: a queer discussion group based in Limerick.

Title: “...being queer was so much fun...”: Loss and (Be)Longing in Bisexual/Lesbian Borderlands

Abstract:

This paper investigates the complex relationship between bisexual+ women and lesbian communities. This paper aims to develop the conversation around inclusivity by focusing on the social meanings of identities, and how these can affect inclusion politics on both individual and community levels. This paper is adapted from my doctoral research which explores the lived experiences of individuals who identify with bisexualities in post-marriage equality Ireland. Narratives of loss and longing were present across all the interviews with bisexual+ participants (n=34). Many individuals expressed feelings of disconnection with LGBTI+ communities. In particular, bisexual+

women that aligned themselves with lesbian politics and/or spaces had complicated experiences of (self-)inclusion in lesbian communities. Much empirical research has shown both tensions as well as solidarity between bisexual+ and lesbian communities (e.g., Rust 1992, 1993, 1995; Tabatabai 2010; Özlen 2017). However, my research does not focus on intra-group discordance, but illuminates the internal conflicts of individuals who identify with bisexualities, and their experiences of LGBTI+ communities. My analysis finds that bisexual+ women's experiences of loss and longing were focused on three key areas: community connection, access to space, and sexual identity. In recounting these experiences, bisexual+ women often mediated on narrow social understandings of bisexualities, as well as lesbian identities. Within their narratives, bisexual+ women reveal the push of desire for lost loves, communities, and spaces; but simultaneously, they feel the pull of how their bisexualities can be misrecognized within wider social contexts and spaces. I posit in this paper that through the lenses of loss and longing, we can understand the positions of bisexual+ women as one that is fraught with ambivalence. This paper theorizes that issues of gender, the politics of naming, and the social meanings of embodied acts are central in forging a bisexual/lesbian borderland: a space that is both powerful, yet marginal.

Ruth Blatt

Ruth Blatt is a doctoral candidate in the Gender Studies Program at Bar Ilan University, Israel. Her research examines the interface between members of LGBTQ communities and their straight/cisgender allies in the processes of advancing social justice. She holds a Ph.D. in Organizational Behavior and has published research on entrepreneurial teams and freelancers in *The Academy of Management Review*, *Journal of Organizational Behavior*, *Journal of Management Inquiry*, and *Journal of Management*.

Title: "Intention Is Great, But...": Contested Identity, Knowledge, and Affect in Transgender Allyship

Abstract

Most studies treat allyship as a static subjective position and assume that allies are unequivocally beneficial for those they ally with. This view glosses over the

complexities of allyship in practice, specifically as applied to transgender people of color. Using affect theory, I analyze an interaction between mixed-race transgender writer Janet Mock and white cisgender talk-show host Piers Morgan, paying attention to the subtle emotional and power dynamics with respect to cross-racial transgender allyship. I analysis how race, gender, and transness intersect to disrupt allyship in this interaction. I identify three sources of contestation in the ally-allied relationship. The first regards what is allyship – identity or action, static or dynamic, practiced at the individual or at the structural level. The second is ally knowledge – who is knowledgeable and who is ignorant about what constitutes “good” allyship or effective social justice work for transgender people of color, and who can make and/or acknowledge claims to knowledge. The third is ally affect – how should allyship feel for the ally and the allied, what is the place of positive versus negative emotions, and what kind of affective environments do these emotions create for the allies and the allied. I argue that rather than a fixed state, allyship is a negotiated and contested claim that members of powerful groups in society have the power to impose and weaker members attempt to resist. The allied must carefully manage ally relationships as they are in a weakened structural position and depend on the resources of allies. I develop the concept of ‘allied labor,’ the work of maintaining a positive relationship with an ally while standing up for racial and transgender justice. The study contributes to understanding the complexities that arise when members of powerful and marginalized groups work together to advance social change.

Workshop 1- Synergistic Model of Change Leadership

Somaye Dehban

Workshop Description

This workshop explores how to use a Synergistic Model of change leadership and organisational transformation to build on our differences. The facilitator has developed a model that is based on synergies and instead of compromise we build our coalitions and partnerships - our future - despite of our differences. In this model the community is at the centre.

Panel 4 – “The queer live here”: Testing Boundaries, Crossing Borders, and Forging Queer Irish-Chicana Literary Solidarities in Borderland Spaces

Participants:

Dr Melissa Mora Hidalgo (Dept. of Women's, Gender, & Sexuality Studies at CSU-Long Beach, USA), Dr Catherine Leen (Dept. of Spanish and Latin American Studies, Maynooth University), and Dr Tina O'Toole (School of English, Irish, and Communication, University of Limerick)

Dr Melissa Mora Hidalgo holds a Ph. D. in Literature from the University of California, San Diego. She teaches classes in Women's, Gender, & Sexuality Studies and Chicana/o-Latina/o Studies at California State University, Long Beach. Hidalgo's recent academic publications include “Ehhhhh pu!... what?": A Critical Conversation about Mexican Football Fandom and the Word at the Center of a Homophobic Chant” in *Football, Politics and Identity* (Routledge, 2021). She has also written on a range of queer popular culture subjects for publications including *Gay Magazine*, *KCET.org*, *New York Times*, and *Boom! California*. In addition, Hidalgo writes about food, culture, gender, and craft beer for the award-winning news site from Los Angeles, *L. A. Taco*. Hidalgo was a Fulbright Scholar at the University of Limerick from 2016-2017. She is the author of *Mozlandia: Morrissey Fans in the Borderlands* (2016).

Dr Catherine Leen is an Associate Professor of Spanish and Latin American Studies at the National University of Ireland, Maynooth, Ireland. Her teaching and research interests centre on Chicana/o and Mexican cinema and literature and Argentine and Paraguayan visual culture and literature. A former Fulbright Scholar at the Chicana/o Studies Centre at the University of California, Santa Barbara, she is currently Fulbright Ambassador at Maynooth University. Her book exploring the relevance of Chicana/o Studies outside the United States, entitled *International Perspectives on Chicana/o Culture: “This World is My Place,”* was published by Routledge in 2014. Her most recent publications include ‘Visceral reality in Alejandro González Iñárritu's *Carne y arena/Virtually Present, Physically Invisible*' in *Studies in Spanish and Latin American*



Cinemas and 'From Don Juan to Dolores Huerta: Foundational Chicana/o Films,' in *The Routledge Handbook of Chicana/o Studies*.

Dr Tina O'Toole is a literary scholar with research expertise in Irish and diasporic writing, gender studies, and the history of sexualities. In 2016, she won the University of Limerick Excellence in Teaching Award. Her publications include *The Irish New Woman* (Palgrave Macmillan, 2013) and recent chapters on Irish women's writing for *Irish Literature in Transition 1880-1940* (Cambridge UP, 2020), *A History of Irish Women's Writing* (Cambridge UP, 2018), *Reconnecting Aestheticism and Modernism* (Routledge, 2017), and *The History of British Women's Writing 1880-1920* (Palgrave Macmillan, 2016). Her journal publications include articles for *Modernism/Modernity*, *Irish University Review*, and *New Hibernia Review*; she has co-edited several journal special issues, including an issue of *Irish University Review* on Elizabeth Bowen (2021), with Anna Teekell, and *Éire-Ireland* on 'New Approaches to Irish Migration' (2012), with Piaras Mac Éinrí. She has co-edited several essay collections, including *Women Writing War: Ireland 1880-1922* (UCD Press, 2016), with Gillian McIntosh & Muireann O'Cinnéide, and *Irish Literature: Feminist Perspectives* (Carysfort Press, 2008), with Patricia Coughlan.

Panel Discussion Title:

"The queer live here": Testing Boundaries, Crossing Borders, and Forging Queer Irish-Chicana Literary Solidarities in Borderland Spaces

Panel outline

Our in-person panel session focuses on various contemporary and historical sites of lesbian and feminist solidarity in Ireland and beyond. We are interested in transnational conversations and analyses that highlight artistic activisms and solidarities that emerge through literal and figurative border-crossings in contemporary film and literature from the US and Ireland. We follow queer Chicana theorist Gloria Anzaldúa, who writes, "A borderland is a vague and undetermined space created by the emotional residue of an unnatural boundary. It is in a constant state of transition. The prohibited and forbidden are its inhabitants. The queer...live here." (*Borderlands/La Frontera*, 1987). We take Anzaldúa's theory of the "borderlands" as

a central theme for an exploration of transnational solidarities forged through lesbian artistic production and representation.

Abstracts

HIDALGO TITLE: *From one borderland to another: Forging transnational solidarities in Ireland through Chicana lesbian literary scholarship*

Gloria Anzaldúa's oft-cited theory of the "borderlands," informed by her lived experiences growing up as a queer Chicana in Texas along the US-Mexico border, resonated with new life for me when I first met colleagues in Ireland who were also writing about and teaching works by Anzaldúa, Cherríe Moraga, and other Chicana lesbian writers and thinkers. What would it look like to contemplate Ireland's geopolitical and cultural "borderlands," especially post-marriage equality and post-Brexit, through the lenses offered by Chicana feminist literature? More generally, what common themes, contexts, and concerns of Chicana lesbian literature facilitate transnational, transhistorical solidarities in Ireland and beyond? My paper explores the political and cultural sites of solidarity that emerge through literary study and scholarship. I look at how Chicana lesbian and feminist writers such as Anzaldúa, Moraga, and Helena María Viramontes create space to contemplate shared and ongoing struggles against racism, imperialism, sexism, misogyny, and homophobia in Ireland and beyond in the wake of Trump's election, the Brexit referendum, and Standing Rock #NoDAPL solidarity marches in Dublin. I ground my essay on the scholarly work I engaged in with colleagues in Ireland during my time as a US Fulbright Scholar at the University of Limerick (2016-2017), including guest lectures at UCC and Maynooth University, about Chicana/o-Irish literary affinities and shared solidarities through anticolonial, antiracist, and feminist struggle.

LEEN TITLE: *Lesbian Activists, Latina Deaths: Framing LGBTQ identity in Lourdes Portillo's Corpus: A Home Movie for Selena (1999) and Alicia Gaspar de Alba's Desert Blood (2007)*

Alicia Gaspar de Alba and Lourdes Portillo are renowned Chicana activists whose writings and films transcend heteronormative or binary representations of Latinx culture and family life. In doing so, their art creates space for emergent activist solidarities through literary and visual representations as activism. Portillo's 1999 documentary *Corpus: A Home Movie for Selena*, about the Tex-Mex singer Selena

Quintanilla and her murder at the hands of her fan club president Yolanda Saldivar, is distinguished from Gregory Nava's previous biopic, *Selena* (1995), by complicating the presentation of the Tejana singer's enduring legacy. While focusing mainly on Selena's fans, Portillo presents a more nuanced portrayal of Selena than that of Nava's secular saint by featuring debates with key Chicana intellectuals on Selena's relationship with Saldivar and also addressing her status as a gay icon. Gaspar de Alba's 2005 novel, *Desert Blood*, which deals with the femicide in Ciudad Juárez, similarly complicates the detective novel in inventive ways. Her protagonist, a lesbian scholar who seeks justice for a murdered young woman, is notable not only for transforming this traditionally heteronormative genre by focusing on a gay detective but also for presenting alternative models of family that embrace queer women as mothers. This paper explores Gaspar de Alba's and Portillo's artistic activism through their respective forms of the documentary film and the detective novel, traditional cultural forms that serve Latina activism by focusing on the murders of Selena Quintanilla and the maquiladora workers in Juárez. In doing so, each text links localized forms of violence to global systems of capitalist violence rooted, and the activist solidarities that emerge as a result of the Chicana feminist lesbian politics that inform both filmmaker's and novelist's texts.

O'TOOLE TITLE: *Queer Sisters: Irish literary solidarity across (and within) borderlands*

Cultural representations of Irish lesbian desire and experience in the long twentieth century were almost always located overseas. Emma Donoghue's comment that Irish literature up to the mid-

1990s made clear "that such things never happened on our island" is moot. This scenario where "risky sexuality can be explored [abroad]" (Donoghue), reflects, of course the diasporic displacement of Irish lesbians. Earlier Irish lesbian writing and activism has its roots in migrant culture (cf. Anna Livia, Mary Dorcey, Anne Maguire), social and cultural urban settings overseas giving more house room to openly queer subjects than a historically-conservative Irish context. This being the case, as I've argued elsewhere, queer Irish sexuality was in itself a diasporic project – as evidenced by the #hometovote campaign during the Marriage Referendum. Literary constructions of Irish queer migration attended to the geographical displacement and border

crossings of lesbian experience, as is made explicit in Donoghue's 2007 novel, *Landing*. Such novels facilitate interracial relationships in intercultural zones, moving their protagonists around a queer transnational chessboard. By contrast, in contemporary Irish fiction, queer protagonists – even lesbians, trans and nonbinary representations – are cropping up with such frequency that it's now clear that “we” are part of the dominant discourse on the island (as recent novels by Sarah Davis-Goff, Mia Gallagher, Sally Rooney, and Eimear Ryan, to give just a few examples, demonstrate). This paper will explore the border-crossings of contemporary Irish lesbian literary and visual representation, asking whether the fictional construction of internal borders on the island – geospatial, class, confessional, racial, political, or gender boundaries – has replaced the transnational border-crossings of earlier literature. Focusing on recent lesbian literary representations from Northern Ireland, it will ask whether border trouble is a feature of that fiction (e.g. by Lucy Caldwell, Shannon Yee, et al). Moreover, the paper questions the apparently easy assimilation of lesbian and trans protagonists into these fictional social settings, asking whether the challenge posed by lesbian feminism (remember that?) to the dominant culture is oversimplified or erased in recent Irish literature.

Panel 5 – The Archive as a Resource for Solidarity

Alice Reed *Archives of the Imagination: Seeing Solidarity in the Fae Richards Photo Archive (1993-96)*

Caroline Derry *A Secret Solidarity? Lesbian Campaigners and the 1921 Proposal to Criminalise Lesbianism*

Siobhan Fahey *Rebel Dykes History Project - Archive as a Creative Method of Intergenerational Community Building*

Alice Reed

Alice Reed (she/her) is a writer and researcher from Birmingham, UK. After reading BA History of Art at The University of Nottingham in 2019 (where she was awarded all three school prizes for her exceptional academic achievements), she curated at Four/Four Collective, Nottingham, and now continues her studies in Sussex. Alice is interested in queer(ed) practices of archiving, particularly those that deviate from traditional frameworks through engagement with the fine arts and folk arts. She also

takes interest in affective studies, queer experimentalism, and the life and works of David Wojnarowicz (d. 1992). Currently, she is Assistant Editor at *Feminist Encounters* and an enthusiastic sewist.

Title: *Archives of the Imagination: Seeing Solidarity in the Fae Richards Photo Archive (1993-96)*

Abstract

The archive is one of the most fruitful and affective resources for scholars engaging with counterpublic community histories. Yet, for queers, the traditional archival model archive leaves much to be desired. How can such institutions speak for the breadth of experience that is queerness? And how can an archive, following the traditional brick-and-mortar, evidence-based format, suit the needs of an ever changing but oppressed myriad communities? This paper attempts to navigate the realm of late 20th century archival practice in the global West through a close analysis of The Fae Richards Photo Archive (1993-1996). The project was conceived by artist Zoe Leonard, well-known for her oft-cited, superbly pertinent poem *I Want a President* (1992), who worked alongside filmmaker and archivist Cheryl Dunye, possibly best known for her debut feature film *The Watermelon Woman* (1996). This archive is all you might imagine to find in a folder, tucked away in the dusty shelves of the ONE Archives: gelatin silver prints, type-written text pieces -- all describing to the full life of a Black, lesbian American woman. The only difference is, Fae has never existed. I will explore the idea of fantasy, fiction and fallacy within the queer archive, how it can fuel the fire of solidarity within our communities and unify relationships between us. Through looking to this fantastic archive, an artistic endeavour into the world of preservation, I will examine how these (often censored, shunned or shamed) histories can be reclaimed, and what we might seek to do with our contemporary archives in an attempt to reimagine these alternate pasts. Ultimately, this paper intends to posit the creative, fictional archive as not only a constructive and radical framework that offers a gesture of solidarity to our ancestral community, but as a format that encourages solidarity through contemporary queer worldbuilding.

Caroline Derry



Caroline Derry is a Senior Lecturer in Law at the Open University and a former practising lawyer. Her research interests focus upon gender, sexuality and the criminal law and she is the author of *Lesbianism and the Criminal Law: Three Centuries of Regulation in England and Wales* (Palgrave, 2020).

Title: *A secret solidarity? Lesbian campaigners and the 1921 proposal to criminalise lesbianism*

Abstract

In 1921, a broad coalition of feminist and other campaigners succeeded in getting a bill before the UK Parliament which would have strengthened age of consent laws. The bill had broad parliamentary support but very little parliamentary time. Its opponents were thus able to prevent it becoming law by introducing a controversial amendment to ensure it ran out of time. The divisive topic they chose was the criminalisation of gross indecency (i.e. any sexual activity) between females. Among the reasons for choosing lesbianism as the subject of the amendment were the lack of any agreed position on the subject among the campaigning coalition, and the suspect status of some of its leading figures. However, those very women were able to ensure that the coalition did not endorse criminalisation. In exploring this episode, the paper will pay particular attention to the role of Alison Neilans, de facto leader of the coalition, who attacked the amendment in her immediate public response to it and soon developed her discussion of it into an attack on the criminalisation of sex between men.

Siobhan Fahey

Siobhan is a film producer and accidental archivist. She became a filmmaker aged 50 after 20 years in Senior Healthcare with multiple publications.

As a filmmaker she has had great success winning a BAFTA Scotland with her first short film. Her first feature *REBEL DYKES* (dir. Harri Shanahan, Siân A Williams) has been an international hit. Her Production Company with Christopher McGill is in development with a couple of film projects at present www.riotfilms.org

Title: *Rebel Dykes History Project - Archive as a Creative Method of Intergenerational Community Building*

Abstract

The Rebel Dykes History Project is a Community Interest Company that uses the archive from the Rebel Dykes to create intergenerational dyke debate and community. 2021 has been an important year for The Rebel Dykes History Project. Our film, Rebel Dykes hit festivals across the world and had a theatrical release in UK, and our exhibition The Rebel Dykes Art & Archive Show ran for three months in London, showcasing Dyke archive from the 70s to the 90s with an artistic response by younger artists to the archive. I describe the importance of archive in creating community and discuss challenges and provocations that have emerged from the project over the past 6 years. I would also like to open a discussion with the audience about what next for RDHP, and how we can use the project going forward to try to mend rifts in our community.

Panel 6 – Using the Past to Create the Present

Deirdre Swain *Storm DéLarverie: The Forgotten Heroine of the Stonewall Riots*

Clare Tebbutt *Eva Gore-Booth: An Example of Solidarity and a Counter to Transphobic Appeals to the Past?*

Orla Egan *Leeside Lezzies: History and Evolution of the Cork Lesbian Community*

Deirdre Swain

I live in Cork. I've been working in Cork City public library for 5 and a half years. I am passionate about LGB rights, and I'm an LGB activist who canvassed for the marriage equality referendum in Ireland in 2015. I am also passionate about books, and in 2017, I set up a lesbian and bisexual bookclub for women in LINC in Cork. In 2019 for LGBT Awareness Week in Cork, I put together an exhibition in the library on the 1969 Stonewall Riots to commemorate the 50th anniversary, and this was when I came across Stormé DeLarverie for the first time. Sadly, no biography on this fascinating

woman exists. I am attempting to change this by writing about her and giving her visibility in LGBT history. I would like to write a book on Stormé DeLarverie, and with this in mind, I continue to research her life and achievements.

Title: *Storm DéLarverie: The Forgotten Heroine of the Stonewall Riots*

Abstract

When the Stonewall Riots of June 1969 and the struggle for LGBT rights are mentioned and celebrated, figures such as Craig Rodwell and Frank Kameny are regarded as two of the principal people involved in bringing about a positive change for the LGBT community. Although lesbians share the same concerns regarding prejudice and injustice as gay men, they face additional barriers due to enduring patterns of discrimination against women. Black lesbians face even more discrimination because they belong to three minority groups. One such lesbian is Stormé DeLarverie, who has essentially been forgotten and erased from LGBT history, although she was the main protagonist of one of the most momentous events in LGBT history. It was her struggle with the police and the violence, they used against her which ignited the Stonewall Riots. So who was this important champion of LGBT rights? Born in New Orleans, Stormé DeLarverie had a tough childhood and possibly because of this, she became a guardian of and campaigner for the LGBT community. No books have been written about her, and there is very little information available about her apart from a page or two in some rare, out of print books. She showed great solidarity to LGBT people in Greenwich Village, New York, throughout her lifetime; she was a mother figure to this vulnerable community, and she protected them and fought for their rights. This presentation will discuss Stormé DeLarverie's life and career, what led her to fight injustices against the LGBT community, and her involvement in the Stonewall Riots of 1969 and beyond.

Clare Tebbutt

Dr Clare Tebbutt (they/them) is Assistant Professor in Gender and Women's Studies at Trinity College Dublin. Their research is on the unfixity of sex and gender in 1930s Britain.

Title: *Eva Gore-Booth: An Example of Solidarity and a Counter to Transphobic Appeals to the Past?*

Abstract

At a time when the legacy of the suffragettes in England is being weaponised by transphobes, can Eva Gore-Booth's life and work stand as a rebuttal? Eva Gore-Booth (1870-1926) campaigned for women's rights and for workers' rights alongside her working-class partner, Esther Roper (1868-1938). Eva Gore-Booth had an upper-class Anglo-Irish upbringing at the family home in Co. Sligo, but, much like her sister, the revolutionary Constance Markievicz, Eva's privileged background did not prevent her from advocating for the rights of workers. Eva and Esther's campaigns in Manchester and London included one for the rights of bar maids, a group of working women whom other leading feminists had vilified because they were thought to be overly sexual. Eva and Esther eschewed the jingoistic, and militaristic turns taken by many of their fellow suffrage campaigners with the advent of the first world war and instead involved themselves in peace campaigning. Eva was also an editor of the journal *Urania* (1916-1940), which highlighted and applauded accounts of gender variance, stating: "*Urania* denotes the company of those who are firmly determined to ignore the dual organization of humanity in all its manifestations. They are convinced that this duality has resulted in the formation of two warped and imperfect types. [...] There are no "men" or "women" in *Urania*." To what extent does Eva Gore-Booth represent an example of transnational, intersectional, queer solidarity work, and could her example be used as a counter genealogy to those TERFS seeking to claim suffragette legacies?

Orla Egan

Orla Egan is the founder and curator of the Cork LGBT Archive. She is the author of *Queer Republic of Cork, Cork Lesbian, Gay, Bisexual and Transgender Communities 1970s-1990s* (Onstream Publications 2016); *Searching for Space, Cork Lesbian Community 1975-2000* (2003) and of the short play *Leeside Lezzies* (2018). She has created the *Queer Republic of Cork Exhibition* which has been on display in various venues in Cork, Belfast and Berlin. In 2021 she created the *Cork Queeros* photography exhibition. She has led LGBT walking tours of Cork and narrated the *Out and About Cork LGBT history film* (Frameworks 2005). Orla Egan has been actively involved in the Cork LGBT community since the 1980s. The Cork LGBT Archive won the DRI



inaugural Community Archive scheme and a Hidden History Award from the Irish Heritage Council. Orla was awarded the UCC Athena Swan Equality Award in March 2021.

Title: *Leeside Lezzies: History and Evolution of the Cork Lesbian Community*

Abstract

This paper will trace the history and evolution of the Cork lesbian community, using a combination of stories, oral histories and items from the Cork LGBT Archive. I came out in the 1980s into a vibrant, dynamic, playful, politically active lesbian community in Cork. There was a real sense of community, connection and solidarity. There were solid links and connections with lesbian communities in other parts of Ireland, Galway, Belfast, Dublin, as well as with communities abroad. Cork dykes emigrated to cities like London, New York but maintained their connection with Cork, frequently returning for events like the annual Women's Fun Weekend. This sense of solidarity and community was not the story for everyone. While many lesbians found a home and community in Cork, others experienced isolation and exclusion, and tensions emerged over various issues. The paper will take you on a journey from the early 1970s, the isolation, emigration, parties, through to the first lesbian meeting in 1978. The community developed further in the 1980s with the Women's Place in the Quay Co-op, lesbian discussion group, lesbian line and the all-important Thursday night gatherings in the back room of Loafer's Bar. The 1990s saw the emergence of lesbian projects in the new LGBT community centre, The Other Place, weekly women's discos, sex workshops, the first Bisexual and Transgender groups and the eventual establishment of a separate Lesbian Centre in 1999.

Panel 7 – Power Relations and Practices of Exclusion

Jess Mancuso *Lesbian Visibility Hierarchy: Conceptualising Multiple Dimensions of Power*

Leighton Gray & Em O'Connell *Non-binary Lesbians: How Identity based on Inclusion helps Lesbianism to Survive*



Stacy I. Macias *The Femme Phenomenon: Exploring Currencies, Affinities, and*

Solidarities

Jess Mancuso

Jess is a Sociology Lecturer at The University of Manchester. In 2013 she completed a BA in Anthropology and a BA in Art History at Ithaca College. Then in 2014 she enrolled in The University of Manchester's MA Anthropology programme, where she completed a dissertation on lesbian culture. This sparked her interest in pursuing a PhD in Sociology to continue investigating LGBTQ women-centred spaces and their rarity. Her research expertise is in the sociology of gender and sexuality, particularly exploring LGBTQ+ cultural processes within social spaces to challenge dominant notions of queer visibility through an intersectional feminist lens. Her work primarily focuses on LGBTQ women and non-binary people seeking a sense of belonging in LGBTQ+ spaces. Jess is currently a co-PI on the research project Manchester Village Stories, that is exploring the importance of LGBTQ spaces in the past present and future.

Title: *Lesbian Visibility Hierarchy: Conceptualising Multiple Dimensions of Power*

Abstract

The idea of solidarity in relation to lesbian feminism is fraught and complex. It simultaneously invokes ideas of unity, exclusion, division, and the debated notion of 'sisterhood' (Green, 1997). Feminist scholars have critically engaged with these tensions and directed their analysis towards inequalities around race, ethnicity, class, gender, and sexuality, such as Lorde (1984) and more recently Banerjea et al. (2019). To further contribute to the critical analysis of lesbian solidarity, this paper investigates how visibility is related to a sense of belonging, and how that belonging (or lack thereof) is part of the production of power relations and practices of exclusion amongst lesbians. Drawing from a qualitative study on the politics of lesbian visibility, this paper introduces the new concept of the lesbian visibility hierarchy to analyse lesbian power dynamics situated within LGBTQ social spaces. Although the concept of hierarchy has been criticised as one-dimensional, this paper proposes a "hybrid" understanding of power, drawing from both the idea that power is hierarchical and fluid. Taking an intersectional feminist approach, the research investigates Manchester's LGBTQ

scene and explores lesbians' experiences and perspectives of commercial and alternative LGBTQ spaces. From their experiences and shared understanding of who is considered an "authentic" lesbian, the paper conceptualises a power structure that reflects participants' perspectives. Consequently, the lesbian visibility hierarchy is a tool that encapsulates research participants' understandings of lesbian power dynamics and reflects multiple dimensions of power regarding gender, sexuality, race, ethnicity, and age. In conclusion the paper suggests that exploring the links between power, belonging and visibility amongst this group provides fresh insights into the inner workings of LGBTQ visibility politics.

Leighton Gray & Em O'Connell

Leighton Gray (they/them) holds a Master's Degree in Gender Studies and a BA in Sociology. Their previous research has focused on LGBTQ+ themes in education, mental health, online, in media, and within capitalism. Leighton has worked in human rights issues for the past six years, with a focus on queer liberation. From organising protests, delivering speeches and trainings, presenting panels, writing their pride and joy (their M.A. thesis on gender and capitalism in RuPaul's Drag Race), and developing policy, Leighton has worked with TENI, Amnesty, UCD and more. They currently are located in Dublin, and are conducting research into non-binary Lesbians and queer identity.

Em O'Connell is a graduate of UCD English and Sociology and they are currently undertaking a Masters in Sociology at UCC. At this time they identify as a non binary lesbian and they have always had a passion for gender studies and LGBT+ culture. They have worked with various LGBT+ organisations such as BeLonGTo and GCN along with running a podcast on the presence of lesbians throughout history and in the media. They are currently invested in researching how TERF culture develops and how it can be minimised in order to create a less hostile society for trans people. As a Dublin native living in Cork they spend much of their research free time trying to understand what people are saying to them beyond the words 'real capital'. So far nothing else has been deciphered.

Title: *Non-binary Lesbians: How Identity based on Inclusion helps Lesbianism to Survive*

Abstract

‘[H]uman blindness stems from the same root - an inability to recognise the notion of difference as a dynamic human force, one which is enriching rather than threatening to the defined self’ - Audre Lorde (2017). Modern views on Lesbianism are often simplistic and stagnant. The dictionary definition focuses on one female adult human loving and/or being attracted to another female adult human. This simplistic, cisgendered heteronormative (or even worse, Trans Exclusionary Radical ‘Feminist’) gaze fails to recognise the beautiful breadth and depth of modern day Lesbianism. Human beings are complex. As a result, identities are complex. Lesbianism, in turn, must be complex in order for it to survive. Lesbian history has always been connected to and enriched by the depth of trans culture. It is vital to remember that at its root, lesbianism is a place of rebellion, love, freedom, and newness. It was never meant to be simplified to a single line in a dictionary. Lesbianism does not and should not be palatable to a cisgendered heteronormative viewpoint. To follow on from Butler’s theory of identity based on exclusion (2020), we will focus on expanding Lesbianism with identity based on inclusion. Our research will undertake qualitative interviews with self-identified non-binary Lesbians. From a cisgendered heteronormative perspective, these identities seem incompatible. Using data from queer subjects, we will reanalyse what non-binary Lesbianism means from a queer perspective. Our hope is that these interviews will show how trans and GNC identities are capable of not only coexisting with Lesbianism, but how they are and have always been an active part of it. Ideally it will help those who would prefer a rigid definition of the label to understand the benefits of inclusion and give a voice to those in the Lesbian community who have often been over looked or dismissed.

Stacy I. Macias

Stacy I. Macias is a queer Chicana lesbian femme from South El Monte, California. She earned a Ph.D. in Gender Studies from UCLA and is currently an associate professor in the department of Women’s, Gender, and Sexuality Studies at California State University, Long Beach. Her research and teaching are in feminist of color knowledge production; feminist transnational activism; and queer of color cultural politics including queer femininities, butch-femme desire, and queer of color counter-

publics. Her recently published works include, “Somos contra la ‘queer-ificación’”/“We reject the queer-ification of lesbianism”: lesbian political identity and anti-queer politics among Mexican lesbians and queer Chicanas-Latinas,” in the *Journal of Lesbian Studies* and “Latina and Chicana Butch/Femme in Literature and Culture” in *Oxford Research Encyclopedia of Literature*.

Title: *The Femme Phenomenon: Exploring Currencies, Affinities, and Solidarities*

Abstract

Over the last few years, scholars, activists, and cultural producers have attributed to the term “femme” a currency that in previous decades it has not been afforded. Habitually coupled with “butch,” or used to modify “lesbian,” the solo moniker “femme” historically has been denied a legibility or a radial queer significance on its own. Now, however, “femme” singularly serves as an unlikely source of contemporary trans, queer, and feminist relevance as well as an expression of intersectional solidarity. By exploring the mobilization of “femme” without queer, butch, lesbian, or the sign of woman, this paper considers how femme has become a capacious term. To explain this “femme phenomenon,” I first discuss “femme” consumer products and popular references that signal capitalism’s need to flatten out and absorb difference, enabled by neoliberal multiculturalism. I next consider what is opened, invited, and transformed by critically distancing “femme” from its previous relational formations. Delightfully, this femme phenomenon has brought more than calling into question the normativized chain of equivalencies from female-women-lesbian-femme, leading to robust discussions of trans femme contributions and femme alliance-making. Thus, to reorient the value of femme’s newfound capaciousness, I argue that we approach and deploy “femme” as a methodological framework. In this way, I urge that we depart from theorizing femme through a dependence on registers of identity, subjectivity, and visibility, all of which emphasize the neoliberal limits of identificatory desires. Instead, I turn to the movements and mobilizations of femme that are expressed in U.S., transnational, Latina/x, Black, queer, and trans studies debates and community practices. Collectively, these ideas gesture to a more imaginative rendering of femme that as a methodology function to unerase femme pasts and embrace social differences across multiple genders and sexualities.

Film Programme

Documentary Title: Outitude

Abstract

Outitude is a feature length documentary about Irish Lesbian Community that charts the richness of lesbian grass-roots activism, collectives, community, academia and politics from the 1970's to the present day. At its premier at GAZE 2018, it played to packed cinema and won the audience award. Although predominately focused on the Irish community, it resonates with LGBT audiences around the world as demonstrated by awards, including an Audience award and a Community Visibility Award from Cinema Systems in Kentucky in 2019 and the Brighton and Hove Pride Film Festival Audience Award 2021.

Panel 8 – Subtexts and Fandom: Audience Creativity

Sarah Wingrove *The Effects of 'Anne-dom': The Collaborative Production and Dissemination of New Information on Anne Lister*

Johanna Church *"#Supercorp Kissed or Did They? Lesbian Fandom and Queerbaiting"*

Joe Jukes *Just Good Friends: Queer Platonics and Pleasures in Bend It Like Beckham*

Sarah Wingrove

Sarah Wingrove is a PhD researcher at the University of Surrey, currently working on the interdisciplinary project, "Heritage, Tourism, and Lesbian & Queer Identification: Anne Lister and 21st century 'Lister Sisters'". She has produced work on topics ranging from queer and sapphic spaces in British screen studies to depictions of sex and death in contemporary AIDS cinema. Sarah has previously presented at conferences including Future Sex (2018 and 2019) and 120 BPM: A Symposium (2019). She is currently a member of the Sex, Gender and Sexualities research group at the University of Surrey and has previously written for DIVA magazine and Fantasy/Animation on lesbian and queer histories.

Title: *The Effects of 'Anne-dom': The Collaborative Production and Dissemination of New Information on Anne Lister*

Abstract

Prior to 1988 and the publication of Helena Whitbread's edition of *The Secret Diaries of Miss Anne Lister*, information on the polymath's personal life, particularly her love of women, was a guarded secret known to only a handful of researchers and council members. Since then, academic and popular history publications on Lister which acknowledge and analyse her lesbianism have been produced for readers globally, by those with access to the archives in Halifax and the key to Lister's famous code. A specific shift in the production of knowledge on Lister, however, can be observed as beginning in 2016 when British screenwriter, Sally Wainwright, was awarded the Wellcome Trust Screenwriting Fellowship. Wainwright financially supported the digitisation of Lister's documents, and a few months before her drama series, *Gentleman Jack*, premiered on the BBC, the WYAS Transcription Project was launched in January 2019. In less than two years, the entirely voluntary workforce of 'Codebreakers' have completed transcribing Lister's diaries and travel journals, which she wrote between 1806-1840. From that immediate group of transcribers, and the subsequent fanbase which sprang up in response to the television series, a collective of primarily non-academic researchers has grown. Whilst not all this group identify as lesbian, this paper argues that there is a strong, tangible solidarity with lesbians across this research community. This paper identifies how the behaviours of the fanbase around the literary figure of Anne Lister has led to an explosion of accessible and collaborative information production. Two new conferences, the Anne Lister Research Summit and the Anne Lister Society Conference will additionally be discussed in their approaches to public engagement and dissemination. The presenter will consider how this research community has influenced her approach to her own work on Lister and how this will affect her data outputs going forward, beyond institutional guidelines.

Johanna Church

Dr. Johanna Church, Professor - Johnson and Wales University, Providence , RI USA
I teach courses in Media Studies as well as Modernist Literature

Title: *"#Supercorp Kissed or Did They? Lesbian Fandom and Queerbaiting*

Abstract

The Supercorp fandom is referring to the platonic friendship between Kara Danvers aka Supergirl and her friend Lena Luthor. The show was notorious for placing Kara and Lena in heteronormative relationship scenarios as a means of queer baiting the audience by the writers/show runners. On November 11, 2021 fans had fun by doctoring photos of the series finale and “showing” Kara and Lena kissing. The fans were gaslighting the world into questioning whether or not the footage was real. The fandom rallied in solidarity by crafting the “reality” they wanted. The fandom rallied and had fun subverting the heteronormative “friendship” on the show. This paper will analyze the Supercorp fandom and their solidarity to the fandom through the lens of fan studies and psychoanalytic theory.

Joe Jukes

Joe Jukes (they/them) is a geographer of sexualities at the University of Brighton, completing a PhD in Humanities with the Centre for Transforming Sexuality and Gender. Their PhD concerns rural queer affects and relations in Somerset, England, as well as the intersections of queer theory with the study of asexualities. Joe's research utilises Humanities and Social Science approaches, and involves a creative ethnography. They serve as chair for the upcoming postgraduate conference 'Outside/rs', and organise the Queer Geographies postgraduate reading group.

Title: *Just Good Friends: Queer Platonics and Pleasures in Bend It Like Beckham*

Abstract

Since its release in 2002, Gurinder Chadha's *Bend It Like Beckham* has been taken up by lesbian viewers as a humorous, imperfect piece of British queer cinema. What if, however, instead of claiming *Bend It Like Beckham* as a 'lesbian film', a queer reading considered its depicted erotics, relationships, and pleasures in an asexual register? What if one ran with the idea that its protagonists, Jess and Jules, are 'just good friends', arguing that the unclear status of their friendship is itself a disruptive and queer relational form?

Drawing on asexual literatures, this paper experiments with a nonsexual or platonic 'gaze', which positions relations such as friendship and feelings such as longing within

the realm of the erotic (Lorde, 1993). An 'intimate reading' (Przybylo, 2019) allows a viewer to appreciate the diversity of relationship forms practised in, say, a young women's football club, without a collapsing of these into something one might name 'sexuality'. I argue that the film uses the platonic bond, homosociality and humour as means to cultivate a relation of solidarity between Jules and Jess, in ways that navigate, if not reconcile, their relationships to heteronormativity, homonationalism and white supremacy.

By extension, I make the case that nonsexual intimacies constitute not only valid but politically enlivening avenues for queer academic enquiry. Considering KJ Cerankowski's (2021) notion of 'durational pleasure', I explore what platonic (i.e. not sexual, not romantic) relationalities (Kenney, 2020) 'do' or can do in service of queer solidarities.

Panel 9 – Movement Building

Enrica Pianaro *Solidarity through Activist Work? Lesbian Experiences from Feminist and LGBT Organising*

Beatriz Santos Barreto *Solidariedades Transviadas: Women's Alliance in the Making of a Brazilian LGBTQ+ Movement*

Simone Cavalcante and Alexandra Santos *The Construction of a Portuguese Lesbian Discourse/Subjectivity through Intergenerational Practices of Resistance and Solidarity*

Enrica Pianaro

Enrica Pianaro is a feminist sociologist and activist. She has been working for more than ten years in the fields of equality, gender and sexuality politics in Luxembourg and has been project coordinator in different structures promoting equality between men-women and LGBTIQ+ rights. She is currently doctoral researcher in the research unit « Atelier Genre(s) et Sexualité(s) » at Brussels University. In addition, she works on a research project on gender representations in Luxembourgish school books at the University of Luxembourg. She is also co-founder of the Laboratoire d'Études Queer, sur le Genre et les Féminismes - LEQGF, a non-profit organisation which aims at producing and transmitting knowledge, research and tools on gender, sexualities and feminisms in Luxembourg.

Title: *Solidarity through Activist Work? Lesbian Experiences from Feminist and LGBT Organising*

Abstract

This paper would like to discuss how solidarity is used as an objective within feminist and LGBT organisations and how, in the same time, the (gender) division of labour can be an obstacle to reach this aim. While “solidarity” and “equality” have been integrated into discourses within feminist and LGBT movements, practices from the field show divergences between this ideal and reality. A closer look at activist work, especially at the everyday tasks, reveals that even though emancipation movements work to overcome gender and sexuality norms, they still participate in re-producing them. The notion of work is fundamental to the structuring of activism, as it is the base of formal/non-formal organising as well as a potential source of tensions and conflicts within organisations and between different groups. Thus, looking at how work is organised within emancipation movements, which tasks are done by whom, which tasks are considered more “prestigious” and who benefits from this work in terms of visibility and recognition can help to understand why lesbians participate or retrieve from LGBT and feminist organisations. Indeed, lesbian political mobilisation has contributed to both movements, but lesbian identity still remains marginal in terms of claims and acknowledgement of their crucial role. This paper, which draws on research in Luxembourg, will investigate lesbian mobilising and its implication in feminist and LGBT movements through the dimension of gender and the organisation of activist/voluntary work. If activist work enables to detect inequalities within feminist and LGBT organisations, can equal “work relations” in activist settings contribute to more solidarity between activists, and if yes, how?

Beatriz Santos Barreto

Beatriz is a Brazilian PhD candidate at the Centre of Latin American Studies, University of Cambridge. She has previously completed a MA in Gender Analysis in International Development at the University of East Anglia, in which she discussed heteronormativity in the development sector. Beatriz’s research and teaching interests include queer theory and methodologies, LGBT politics, citizenships, and intersectionality.

Title: *Solidariedades Transviadas: Women's Alliance in the Making of a Brazilian LGBTQ+ Movement*

Abstract

Since the emergence of the then called Brazilian Homosexual Movement in the 1970s, queer women have dealt with discrimination and the dominance of cis gay men's demands. Throughout the years LGBTQ women have employed different strategies to create their own spaces and communities, fight for their demands, and continuously push for a movement that in fact represents the LGBTQ+ community. Drawing from 50+ interviews conducted with Brazilian LGBTQ+ activists in 2021 and digital archival research, I will discuss how alliances between queer women have been paramount in this process as well as the challenges that still persist. Further, I explore how intersections of gender identity, class, race and religion inform women's experiences with activism, solidarities, futurities, and belonging to the LGBTQ+ community.

Simone Cavalcante and Alexandra Santos

Alexandra Santos has a degree in Social Work from the Portuguese Catholic University and a Master's degree in Gender, Sexuality and Queer Theory from the University of Leeds (UK). She was a junior researcher at the Centre for Social Studies at the University of Coimbra working in the Diversity and Childhood (DaC) project. Alexandra is also a board member of the association Clube Safo for the rights of Lesbians in Portugal and INMUNE the institute of Black Woman in Portugal. Research interests include the practices and discourses of Social Workers in relation to diversity, gender issues and sexual diversity, queer theory, youth, feminist studies and colonialism.

Simone Cavalcante completed her graduate studies in Portuguese and Brazilian Studies from the University of Illinois at Urbana-Champaign and has taught Portuguese Language and Culture in Brazil, Portugal, and the USA to diverse groups. Simone has also done extensive research on Brazilian and Portuguese contemporary cinema and its interrelations to questions of gender and sexuality. Furthermore, Simone has started a leadership studies certification focusing on the



diversity and inclusion of LGBTQI+ in academia. Simone has been a board member of the association Clube Safo for the rights of Lesbians in Portugal since 2020.

Title: *The Construction of a Portuguese Lesbian Discourse/Subjectivity through Intergenerational Practices of Resistance and Solidarity*

Abstract

This presentation aims to provide an overview of lesbian lives and subjectivities in Portugal over the past twenty-five years since the establishment of Associação Clube Safo - the only Portuguese lesbian organization to date. The paper combines a historical overview of the safe spaces created, geographies mapped, and lesbian discourses in Portugal, bringing to light identity specificities and experiences across generations. This presentation also looks at accounts of solidarity, sorority, community building, and historicizing as specific determinants to the livelihood of Associação Clube Safo. Furthermore, the paper shows how activism, in particular, Associação Clube Safo, has been building and fostering visibility, inclusion, and representation of lesbians across regions outside major Portuguese cities like Lisbon and Porto, maintaining a political and relevant presence across all Portugal.

Workshop 3 – *Lesbians Talk Issues Revisited*

Nazmia Jamal

Nazmia Jamal is a queer lesbian feminist currently based in Cardiff where she works on a mentoring project for Stonewall Cymru and is studying for an MRes at the University of South Wales. Her research is on what the Lesbians Talk Issues pamphlet series can tell us about the

development of queer lesbian feminisms in Britain. Alongside her studies she is working on a project to revive this pamphlet series with contemporary thinkers. Nazmia was a programmer for the London Lesbian & Gay Film Festival 2009-2014 and spent many years organising in queer and feminist spaces in London.

Workshop Title: *Lesbians Talk Issues Revisited*

Description

Between 1992-1996 Scarlet Press published seven volumes of the *Lesbians Talk Issues* series: *Queer Notions; (Safer) Sex; Black Waves; Violent Relationships; Transgender; Left Politics* and *Denotating the Nuclear Family*. These texts mark a midway point between the early lesbian feminism of the 1970s and the many strands we see now. In the first half of this workshop participants will be invited to read extracts from the pamphlets and consider parallels between the queer lesbian feminism of the 1990s which is represented in these texts, and their own lives and approaches now. The second part of the workshop will focus on the resource lists and timelines that appear in the back of the pamphlets. Participants will contribute to an updated resource list and create a shared timeline of key moments in their own lesbian lives. The material produced during the workshop will be shared online.

Visual Presentation – Art Rooted in Activism

Louise Walsh

Title: *Revamped: Reflection on her Visual Art Practice, informed by Involvement in Feminist, Queer Art and Cultural Activisms since the mid-1980s*

Abstract

A 45-minute visual presentation.

I will discuss my visual art practice as someone involved in feminist, queer art and cultural activisms since the mid 1980s and how grassroots organising and experiences informed and framed my concerns. How surviving the 1980s in Ireland generated dynamic collective activisms in both queer and feminist DIY approaches to creative production and organising, that still has currency today. And a selection of artworks - past and recent - will be shown and discussed.

I will explore how an invitation to participate in an exhibition about Irish women artists and the body in 2019, required me to revisit the binary forms and scope of an art installation made thirty years ago, the artwork focused on being Irish, queer and criminalised and responded to the contexts of Kilmainham Gaol.

In reworking these issues of citizenship, equality and identity, I felt it was vital to take account of legislative reforms and new gallery locations. In responding to expanded understandings of sexualities and genders operating beyond the binary, I have sought to create artwork that explores and celebrates our broader queer identities while sitting within inclusive feminist energy and holding to some female iconographies.

Film Programme

Title: Grannies, Sappho's Granddaughters.

Making their own mark ... Sappho's Granddaughters presents four women of Lesbos: Aged but strong in spirit, grounded in the soil and history of the island, recalling life with humor and wisdom. Dir Tzeli Hadjidimitriou.

Title: Quay Coop

The documentary tells the story of a workers co-operative in Cork that created not only a thriving food business but also a space in which many of the social justice campaigns of recent years could develop. It features some of the key people involved in the foundation of the Co-op along with those working there today. The Quay Co-op was founded in the early 1980s when Cork was a pretty bleak place. Different groups began to meet in the Quay Co-op to explore issues such as gay rights, the 1983 anti-abortion amendment, the Criminal Justice Bill and the first Divorce Referendum. Researched, documented, televised in the year 2021 by Frameworks.

Book Event

Female Masculinities and the Gender Wars

Finn Mackay

Finn Mackay is a Senior Lecturer in Sociology at the University of the West of England, Bristol, UK and the author of 'Female Masculinities and the Gender Wars' (2021) and 'Radical Feminism: Activism in Movement' (2015). Finn has a professional background in policy and activism against male violence against women and children, founded the London Feminist Network in 2004 and worked on London Reclaim the Night for six years.

Saturday 5 March

Queer Creatives 1

Spoken Word Performance & Film Screening with Alana Daly Mulligan, Julie Goo and Alisha Doody with Rena Blake. Followed by Tzeli Hadjidimitriou's film: *Sappho Singing*

Alana Daly Mulligan is a multi-award-winning spoken-word 'activist', journalist & filmmaker of Déise extraction. Their work revolves around growing up queer in Ireland, and the people in their life that help to shape it. Alana has performed across Ireland and the United States, competed as a finalist in several slams and had films win awards on both sides of the Atlantic. Alana features in *Autonomy*, *Solstice Sounds Vol: VI*, *Quarryman V*, *Ó'Bheal's 5-Words Vol XII*, *Independent Thinking* and *Motley Magazine*.

Julie Goo is an established Spoken Word poet from Cork City. She was crowned Munster Slam Champion in 2012, and won the Heart of Gort Slam in 2019. Goo has performed her socially conscious, politically driven work on numerous stages including: TedX Cork, Winter Warmer, Ó Bhéal, Body and Soul, Electric Picnic, Cork Midsummer Festival, Indiependence, Live at St. Lukes, as well as trips to the UK and Italy with funding from Cork City Council and Erasmus+. Julie is a fluent Irish speaker and is widely published in the Irish Language under the name 'Julie Field'. Coiscéim published her debut collection entitled *DÁNA* in April 2021, which Julie launched as part of Cork World Book Fest 2021.



Alisha Doody Alisha Doody is a visual artist with a socially engaged practice whose work combines solo and collaborative research methodologies. Through photography, moving image and installation her work explores the role of mentorship and history in relation to identity development specifically within the LGBTQI+ community. Recent awards include the Digital Media Bursary Award in Firestations Studios 2022, Next Generation Artist Award 2021 and Artist in the Community Research and Development Award 2020. Recent Exhibitions include *How to Live Here* in Halfway to Falling by Kate O Shea - Lord Mayors Pavillion Cork, The Everywoman Project By The Stairlings Collective - National Museum of Ireland Collins Barracks, Dublin. How to Live Here is a visual arts project that asks questions about the desire to return to rural Ireland as a lesbian woman who once left the same space in search of community.

Tzeli Hadjidimitriou. Filmmaker, Documentarian.

The poet Sappho, in the present day, is every bit as articulate on the subject of love as she was in the 6th century BC. This time round she turns up in her birthplace, the remote village of Eressos on the Greek island of Lesbos and moves among its modern-day inhabitants. The coastal landscapes are as breathtaking as they were in her day, but she is reminded that the girls she once loved have gone. Charmingly, a close harmony trio in twenty-first century guise sing traditional songs, recalling these lost loves. When Sappho moves to the nearby beach resort in summer she discovers scores of women ready to party and she takes full advantage.

Panel 10 – Intergenerational Solidarity

Sarah-Joy Ford *Archives and Amazons: the Labrys and the Needle*

Ella Ben Hagai *Comparing Conceptions of Gender, Sexuality and Lesbian Identity between Baby Boomers and Millennials*

Janet Jones *Queer History Now: An Intergenerational Project*

Sarah-Joy Ford

Sarah-Joy Ford is an artist, researcher and associate lecturer based at Manchester School of Art. Ford works with textiles to explore the complexities and pleasures of queer culture, histories and archives. Her practice sits at intersection of digital and traditional: using strategies of quilting, digital embroidery, print and hand



embellishment. Recent exhibitions include Archives and Amazons, HOME (Manchester) and Oranges are not the Only Fruit, Accrington Library (The British Textile Biennale). Funded projects include: The Guild, Cut Cloth: Contemporary Textiles and Feminism and Hard Craft. Her work has been commissioned for Processions: a hundred years of suffrage, Beyond the Binary at The Pitt Rivers Museum and Superbia. She is the recipient of an NWDTCP award for her PhD research examining quilting as a methodology for re-visioning British lesbian archive. She is co-director of the Queer Research Network Manchester and a member of the Proximity Collective.

Title: *Archives and Amazons: the Labrys and the Needle*

Abstract

Quilting Intergenerational Intimacies: Solidarity through Quilting in the Rebel Dykes Art and Archive Show This practice based paper proposes quilting as an emotionally profound and evocative tool for articulating the pleasures, desires and intergenerational intimacies encountered through the Rebel Dykes Project. I will present an auto-ethnographic analysis of my Chain Reactions quilt created for The Rebel Dykes Art and Archive Show curated by the intergenerational team: Atalanta Kernick and Kat Hudson (June – September 2021). The group Rebel Dykes collects and protects the recent histories of queer communities in the UK; in particular post-punk dykes through the creation of an archive, documentary film, events and an exhibition in 2021. The exhibition showed archival material, alongside artists including Del La Grace Volcano, Ingrid Pollard, Tessa Boffin and Phyllis Christopher alongside a younger generation of artists. The Chain Reactions quilt was created in response to an intimate encounter with one Rebel Dyke in particular, Fisch – drag king, performer and compare extraordinaire. The quilt patchworks together images from her own personal archive which she shared with me in her home. In its material and metaphorical entanglement with the bed and the body: through the touch of skin, labour of the hand, bodily needs, it functions as a deeply powerful tool for an unconventional analytics of the embodied archive of lesbian lives. The quilt is an act of love and devotion: it takes time, it is my contribution to a community that has inspired me. Through the crafting of the quilt I was able to experience the deep pleasures of touching up against, and becoming part of a joyful, movement of rabble rousing dykes.

It has also allowed me to literally stitch myself into a community. Through the Chain Reactions I propose the quilt as a powerful method for honouring intergenerational intimacies between lesbians and the Rebel Dykes project as a transformative site for intergenerational lesbian solidarity.

Ella Ben Hagai

Ella Ben Hagai was trained in anthropology at the London School of Economics and in psychology at the University of California, Berkeley. She received her Ph.D. at the University of California, Santa Cruz. She is an Assistant Professor at California State University, Fullerton. Her research broadly focuses on processes that lead individuals to develop intersectional consciousness. Recent theoretical publications explore intersections between queer and trans* thought and psychological research. She is the editor of a triple issue for the Journal of Lesbian Studies on the question, "Is Lesbian Identity Obsolete?"

Title: *Comparing Conceptions of Gender, Sexuality and Lesbian Identity between Baby Boomers and Millennials*

Abstract

In this study, we analyze 24 interviews with racially diverse, lesbian identified women living in the San Francisco Bay Area. Rooted in intersectional theory that conceptualizes identities as shaped by interlocking forms of oppression and privilege, we compared interviews with "Baby Boomers" to those with "Millennial" participants, who came into adulthood in a time of greater legal and social inclusion for LGBTQ people. Interpretive Phenomenological Analysis of interview transcripts suggest that women from both generations rejected the gender binary. Nevertheless, we found a shift away from understanding gender as an oppressive category to an understanding of gender as a proliferating identity in which one may play with gender in an intentional and creative manner. It appears that participants across generations articulated their sexual identities strategically to express not only a sexual orientation but more importantly political and community alliances. For Baby Boomer lesbians, lesbian identity connoted an alliance with feminism, and for Millennials their sexual identity indicated a political alliance with queer and trans* movements. To sustain solidarity

between lesbians of different generations, we suggest that narratives about gender should include both intrinsic and extrinsic components. We further suggest that the political project of ending the oppression of all lesbians/women who love women is fraught, but essential in a world that hates women.

Janet Jones

I am a lesbian in my 50's who following numerous jobs in northern England including local authority management have now been living in Brighton for several years where I studied for my MA and engaged in many activities in the LGBT+ community. These include the Queer the Pier exhibition, Older and Out, and New Writing South.

Title: *Queer History Now: An Intergenerational Project*

Abstract

An intergenerational project arising from Queer in Brighton forms the basis of my contribution to the conference this year. I live in Brighton and just prior to the first lockdown, I was invited to join a group of young people from the group Queer in Brighton who had just begun work on a project called 'Queer History Now'. We met in person but then almost immediately moved to online meeting, producing and sharing material which became a collection of written, spoken and crafted pieces covering subjects from protests and marching to work produced in response to an historic photograph album found in an attic after the passing of 'Tommy' (Violet Thomas) and her partner Betty. I felt fortunate to be welcomed into a group of younger people of all genders to work on creating and preserving important queer history and making it available to a wider audience.

Panel 11– Creating the Maps We Need

Lena Mattheis *Oral Mapping: Queerness, Disability, and Solidarity*

Jess T Hooks *Walking with Mary: Counter-mapping Compulsory Heterosexuality on the English Landscape*

Matthew Smith *Planning in the 'LGBTQ Capital': Health and Equalities Assessments as a Technology for Equality*

Lena Mattheis

Dr Lena Mattheis is a lecturer and post-doctoral researcher at the University of Duisburg-Essen. Lena holds degrees in French and Anglophone Literature, as well as Media Studies, and completed her doctoral research in literary urban studies in early 2019. Her monograph *Translocality in Contemporary City Literature* (Palgrave Macmillan) was published in 2021 and many of her articles have been published in peer-reviewed journals such as *Transnational Literature*, *Literary Geographies*, and *Narrative*. She is also hosting a successful teaching and research podcast called *Queer Lit* that deals with LGBTQIA+* literature and culture. Her current research is focused on space in poetry and queer form.

Title: *Oral Mapping: Queerness, Disability, and Solidarity*

Abstract

In this presentation, I would like to talk about an oral mapping project that I developed with Prof Chris Mounsey, a gay blind scholar at Winchester University. Although a variety of queer and queered maps exists already, most of them work mainly with visual elements and are therefore not necessarily accessible to people with sight impairments or other disabilities. Chris and I have therefore created an audible map that guides queer people through the queer literary history of London. To this end, we recorded conversations about the queer histories of various locations in the City of London as we were walking through the city. To these live recordings, I have added verbal descriptions of the surroundings and pinned them to a street map with images, so the map can be used across different formats, media and by people with different abilities. In the oral map, we explore homosocial environments of the 18th century, the painful history of antiqueer legislation, but also spaces where different forms of queerness could be lived openly and celebrated, such as the famous Molly houses of London. We trace the negotiation of same-sex relationships in lives and literatures and we are in the process of diversifying our content to be more inclusive of other intersectional perspectives. I believe that this type of collaborative work between differently abled people from various parts of the queer community and across generations is central to queer solidarity. I hope that by presenting this research communication work to an audience of artists, activists and academics, I will receive helpful feedback on how to make map as usable, appealing and inclusive as possible.

Jess T Hooks

Jess Hooks received an MFA in Dramatic Art from UC Davis after completing a postgraduate program in performance studies at UC Santa Cruz and a BA in Cultural Studies, Art History, and Religion at Hampshire College. Jess has collaborated with performance artists, barkeeps, scholars, neuroscientists, choreographers, event producers, and other thinker-doers to generate multisensory and participatory art installations and environments, touring at events and venues such as the Glastonbury Festival, Burning Man, The FIGMENT project, Southbank Centre, and St. Anne's Warehouse. In 2016 Jess returned to academia, participating in the Erasmus Mundus Gender Studies consortium GEMMA, based at Utrecht University & the University of Lodz, followed by the UNESCO-sponsored Heritage Studies program at Jagellonian University in Krakow, Poland. Jess's artistic practice and research broadly engage questions around embodied knowledge and queer forms of intimacy that emerge in locations as far-ranging as festivals and nightlife to bedrooms and gardens.

Title: Walking with Mary: Countermapping Compulsory Heterosexuality on the English Landscape

Abstract

The following paper presents the arts-based methods involved in my PhD research investigating women walking together in the English countryside. In this project, walking is explored as a form of physical intimacy – a location where desire is realized beyond exclusively romantic, sexual, gendered, and domestic 'destination oriented' standards (Rich 1980). The project reexamines Adrienne Rich's conceptualization of Compulsory Heterosexuality in the context of queer dis/identification with (hetero)normalized ways of relating and knowing (Muñoz 1996). In this presentation, I'll introduce the countermapping intervention at the foundation of the project, geolocating narratives of intimate female same-sex relations in England via immersive 360 video, photos, audio, and fieldnote records. The narratives are drawn from examples both imagined and real, from fictional walks by Radcliff Hall in the Well of Loneliness, to a walking tour in Norfolk of 'home' landscapes that dis/identify queer

bonds with land, place, and each/Other. This project explores how the everyday conversations and mobilities surfacing while women walk together challenge specifically English relations to land and landscape such as rights-of-way, inheritance laws, and the conflation of terms such as 'natural' and 'wild' with specific types of able, cis-gendered, heteronormative, racially homogenous bodies. The research presented reflects on the methods of composing this specific multimodal, counter-visualization of female intimacy when thinking through colonial and gendered relationships to land, mapping and archiving processes - raising questions about how queer and lesbian dis/identification circulates on land and landscape delineated and mapped by the heteronormative institutions Rich called out.

Matthew Smith

Matt C. Smith (they/them) is a doctoral candidate at the University of Brighton. The PhD project I am currently working on is researching trans and non-binary embodied experiences and the implications for urban planning theory and practice. How does contemporary English local planning practice incorporate gender into policy and practice? Can planning be inclusive of trans and non-binary residents? I am utilising creative mapping methods to explore trans and non-binary embodiment and spatialities, alongside discourse analysis and stakeholder interviews to understand local planning practice.

Title: *Planning in the 'LGBTQ Capital': Health and Equalities Assessments as a Technology for Equality*

Abstract

Scholarly work has increasingly highlighted the particularities of how LGBTQ+ communities become included or excluded from consideration within urban planning. Overlooked thus far within this literature has been the role of assessments whose purpose is to meet equalities obligations. A case study is presented of a Health and Equalities Assessment (HEA), which is conceptualised as an equality technology, within the Local Plan of Brighton & Hove, the putative 'LGBTQ Capital' of the UK. A Bacchian-Foucauldian discourse analysis of documents and stakeholder interviews focused on the articulation and absence of families, sexuality and gender within planning discourse, with particular attention on transgender. The analysis highlights

how stakeholder practice, institutional structuring and legal obligations choreograph the inclusion of technical, quantifiable and qualitative knowledges but only able to articulate direct impacts. This means there is a propensity to consider 'practical' over 'strategic' needs. However, HEAs are important for the consideration of gender and sexuality within a planning system from which they are otherwise largely absent and within a policy landscape in which governmental equalities work is siloed. This research concludes that policy technologies can facilitate the consideration of LGBTQ+ communities in plan-making and policy-making, and yet simultaneously inhibit meaningful consideration that can increase LGBTQ+ liveability. This paper contributes to the LGBTQ+ planning literature by providing a theorisation of the institutional structures, knowledge practices, legal obligations, and organisational imperatives that condition and constrain the effect of technologies for considering equalities obligations. It thus opens-up theorising into how consideration of LGBTQ+ communities and knowledges might be better integrated into planning processes.

Panel 12– Health & Community

Rebecca Crowther *Cis LB+ Women's Experiences of Reproductive Health and Fertility Services in Scotland*

Laetitia Zeeman & Catherine Meads *Alcohol Use amongst Sexual Minority Women*

Rebecca Crowther

Dr Rebecca Crowther is a social researcher, author and Policy Coordinator at the Equality Network, Scotland. Equality Network is an LGBTI policy charity. Her research interests include LGBTI equality and human rights, lesbian and bi+ women's health, wellbeing, mental health, and our relationships to space and to each other.

Title: *Cis LB+ Women's Experiences of Reproductive Health and Fertility Services in Scotland*

Abstract:

The Equality Network conducted a survey focusing on the experiences of reproductive health and fertility services of the LGBT population in Scotland. The survey had over 700 responses. Our presentation will qualitatively explore our findings about the experiences of lesbian and bi women in services related to contraception use, cancer

screenings, pregnancy and pregnancy services, fertility treatment, fertility and the law, surrogacy, breastfeeding and abortion services. It will also discuss recommendations for these service providers on how they can better include lesbian and bi+ women. We found that experiences were very different for cis lesbian and bi+ (LB+ women), and for trans respondents. For that reason, we have written two reports: one looking at cis LB+ women's experiences and another looking at trans people's experiences. It is the former we will deliver in this presentation though we will highlight similarities between the experiences of cis LB+ women and trans men and non-binary people (a significant proportion of which were LGB +). This work will inform our new work on kinship and the creation of families, part of our Kinship Structures research objective for 2022-2025, influenced by government guidance around COVID 19.

Laetitia Zeeman & Catherine Meads

Dr Laetitia Zeeman leads Equality, Diversity and Inclusion for the School Health and Sport Sciences and is a member of the Centre for Transforming Sexuality and Gender (CTSG) at the University of Brighton, UK. Her research aims to address the health and healthcare inequalities of minority communities to facilitate greater health equity. Publications include papers, research reports, systematic reviews on Intersex health, and LGBTQI+ health and healthcare inequalities, as well as an edited collection on Queer Health.

Prof Catherine Meads is a Professor of Health at Anglia Ruskin University and a Visiting Research Fellow at The Centre for Transforming Sexuality and Gender (CTSG). She has been conducting research into lesbian, gay, bisexual and transgender (LGBT) health since 1992 and has published a number of ground-breaking papers in this area. Recently she completed a best-evidence review for Public Health England on health and healthcare experiences of UK sexual minority women. She has also delivered numerous public lectures, spoken at a Select Committee and All-Party Parliamentary Groups, taught undergraduate medical and nursing students and helped develop an eLearning package for GPs. She has been on several LGBT conference steering committees and study advisory committees. She was until recently a member of the UK Government Equalities Office LGBT Advisory Panel.

Title: *Alcohol Use amongst Sexual Minority Women*

Abstract

Set in the context of broader tensions with a growing awareness of the health inequalities of LGB communities, this paper will present a brief review of research on alcohol use amongst sexual minority women via the following questions: 1) What is the prevalence of alcohol use amongst sexual minority women in the UK? 2) How does alcohol use change throughout the life course? 3) What are the international interventions and the protective factors employed to address the alcohol-related support needs of sexual minority women? We present these results in light of global ideological tensions described by Butler (2021), where progressive cultural and social influences related to sexuality are seen by some as threatening traditional family values, religious beliefs or social practices and in response, the counter ideologies emerging that may be perceived as nationalist and homophobic, could challenge our legal protection with implications for the lives, partnerships and health equity of LGB people.

Panel 13 – Navigating Sexual Connection

Caroline West *Lesbians and Language: The Importance of Storytelling and Language in Consent Education*

H Howitt *Intimacy as Method in Trans Sex Research*

Caroline West

Dr Caroline West is the outreach coordinator for Active* Consent at NUI Galway, Ireland. She holds a PhD and MA in Sexuality Studies from Dublin City University. Additionally, she holds a HDIP in Psychoanalysis, a BA in Social Science, a certificate in Cyber Psychology from IADT and a certificate in Sexual Consent and Health Promotion from NUIG. Caroline has spent over two decades working and volunteering in social care; eight of which have been working with women and children fleeing domestic violence. Caroline has been a media commentator about consent and sexual wellness since 2016. She is the host of the Glow West podcast and has a weekly relationship column in the Irish Independent.

Title: *Lesbians and Language: The Importance of Storytelling and Language in Consent Education*

Abstract

While a vast majority of consent research focuses on heterosexual individuals, it is important to acknowledge that lesbians and women who have sex with women (WSW) are also at a high risk of consent violations. Some research such as Beres et al (2004) have found that lesbians and WSW respond in different ways to men to consent requests in sexual encounters, which has led them to develop a 'Same-Sex Sexual Consent Scale'. Others have proposed the idea of introducing a different legal age of consent for lesbians and WSW. This presentation explores how research from Active* Consent compares with the above approaches, and highlights the experiences of lesbians in an Irish context. It also discusses the impact of this exclusion from consent research on this sexual minority group. Research from Blayney et al (2018) show that lesbians are at higher risk of sexual assault than heterosexual women; however they often struggle to name their experiences as rape. This presentation will look at some of the reasons behind this. It will use research from Active* Consent that looks at the role of language in discussing sexual assault to examine how we can design consent education that includes those who have experienced sexual violence but do not refer to themselves as rape victims. The use of storytelling in consent education has been noted by Livingston (2015) as an exceptionally useful tool to provide a space for participants to engage with the nuances of consent. This presentation will share responses to the use of stories featuring two women in Active* Consent education. These vignettes highlight how queer storytelling can provide an opportunity for inclusion in consent education. This presentation suggests ways to deliver consent education that is inclusive of lesbians and WSW and which result in an engaged, empowered experience for participants.

H Howitt

H Howitt is a creator, activist and sex educator who researches the sexual practices of trans people at the University of Brighton. Informed by their experience as a queer and trans sex worker and somatics teacher, their values of access intimacy, vulnerability, creative communication, and consent underpin their research practice. Their PhD project uses 'intimacy as method' to make visible the diverse ways trans

people engage with the materiality of fucking, and the ways that a trans, disabled scholar engages (with) the University. Their past work includes designing and delivering Fuck Gender: A Queer Sex Workshop, supporting Kate Bornstein's UK tour of My Gender Workshops, presenting at Brighton 2017 Trans Pride conference, and writing for various publications including a trans issue of Context magazine for systemic therapists, the anthologies Non-Binary Lives, Letter to My Little Queer Self, and Academy of Whores (forthcoming).

Title: *How We Fuck and Unfuck the World: Intimacy as Method in Trans Sex Research*

Abstract

What does research look like when consent, creativity, and connection is valued over truth, rigor, and impact? What happens to academic knowledge production when we refuse the erotophobic sterility that lingers like a bad hangover from modernity's myth of scientific superiority, and instead return to what we have always been: beings hard-wired to connect meaningfully with other humans, non-humans, and more-than-humans? In this presentation, I reflect on what a peculiar and terrifying time it is to be a trans disabled scholar, and show how coalition building is the only way to unfuck ourselves. Drawing on my PhD project 'how we fuck' I show how love, hope, vulnerability and solidarity coalesce to produce what I term 'intimacy as method'. Intimacy as method intervenes to help liberate both trans sex from its dominant narratives of suffering, and trans sex research from its customs of squeamishness and histories of Eurocentric philosophy.

Queer Creatives 2:

Tzeli Hadjidimitriou in conversation with Louise Walsh

Tzeli Hadjidimitriou is an award-winning independent filmmaker, fine art photographer, and writer. She was born and raised on the island of Lesbos, Greece. Her photographs were exhibited in solo and group shows in Australia, China, Italy, Turkey and Greece. She captures liminal atmospheres, places, people in her photographic books '39 Coffee Houses and a Barber's shop'; in the 'Sacred Water: The Mineral Springs of Lesbos'; in 'In Communion With Stone', about the rural

architecture of Lesbos. In her documentary 'Searching for Orpheus' she meets local fishermen, who tell her their stories of life and place woven through the myth of Orpheus. Recently, she focused on gender, filming 'Sappho's Granddaughters', where the older women of Eressos tell their moving stories; 'Mr Dimitris and Dimitroula', a portrait and rare record of a gender-nonconforming person on Sykamia Lesbos, who, tragically, lost his/her life due to their difference recently; and 'Sappho singing', a joyful ode to Sappho, who revisits contemporary Lesbos. Aesvia is her current work. Her short films have been screened all over the world where she won several awards. She is an expert on Sappho's poetry and regularly works as a consultant for BBC television on programs about Sappho and Lesbos.

Panel 14 – Solidarity Through Art Practices

Laura Fleming *A Whole New Space to Roam: The Irish Musicians Creating LGBTQ+ Solidarity Through Music*

Alisha Doody *The Stairlings Collective and how Socially Engaged Art can be Utilised to Build Coalitions*

Mair W. Culbreth *Engaging Embodiment and Choreographing Community: Lesbian Dance-Makers Redefine Dance, Corporeality, and Connection*

Breda Lynch *Satan Was a Lesbian*

Laura Fleming

Laura Fleming is a 24-year old musician, teacher and aspiring musicologist from County Kildare. They hold a BA in Music and English, and are currently completing their research masters at UCC, which explores the relationship between queer Irish identity and religion as revealed and complicated through music. They are particularly interested in LGBTQ+ Irish musicians who deal with religious themes in their music, and who use this often oppressive discourse to create a liberatory space for young, queer Irish people. When not confined to the hallowed halls of the Boole library where they spend the majority of their time, they can be found bartending, teaching, and/or writing terrible poetry. They currently live in Cork city.

Title: *A Whole New Space to Roam: The Irish Musicians Creating LGBTQ+ Solidarity Through Music*

Abstract

This paper is inspired by my current research as part of my MRes in Music at UCC, which explores the relationship between queer Irish identity and religion as revealed and complicated through music. My work focuses on women-identifying members of the LGBTQ+ community, including both Lesbian and non-Lesbian musicians, and this paper will examine how such artists create space for queer solidarity through their music. I will examine how the music of Irish artists such as Pillow Queens, Orla Gartland and Elaine Mai often articulate experiences common to LGBTQ+ people, and in particular the shared experiences of Lesbians and other Sapphic and WLW identities. At a time when discourse surrounding such identities can often become quite divisive, this representation and demonstration of solidarity is crucial. Their music offers a commonality that is powerfully unifying, it speaks across identities and encourages a that is critical in queer inter-community solidarity. Furthermore, I argue that these musicians are giving voice to a queer Irish experience that is not only validating for queer listeners, but also offers a sense of community and belonging that for members of the LGBTQ+ community is often not guaranteed. As a queer person who often sought out such representation in my teen years (and who in many ways, still does) and who found it primarily through music spaces, I want to highlight the role of queer Irish musicians in creating solidarity with and in the LGBTQ+ community.

Alisha Doody

Alisha Doody is a visual artist with a socially engaged practice whose work combines solo and collaborative research methodologies. Through photography, moving image and installation her work explores the role of mentorship and history in relation to identity development specifically within the LGBTQI+ community. Recent awards include the Next Generation Artist Award 2021 and Artist in the Community Research and Development Award 2020. Recent Exhibitions include *How to Live Here in Halfway to Falling* by Kate O Shea - Lord Mayors Pavilion Cork, *The Everywoman Project* By The Stairlings Collective - National Museum of Ireland Collins Barracks, Dublin.

Title: *The Stairlings Collective and how Socially Engaged Art can be Utilised to Build Coalitions*

Abstract

The Stairlings Collective was initiated in 2018 as a collaboration between myself and BeLonGTo LGBT youth agency. It was set up with the as an LGBTQ+ history research collective whose aim was to explore LGBT history creatively using archival materials and by engaging in intergenerational dialogue. This paper traces the work of The Stairlings Collective over three years of artistic practice. I will offer my thoughts on how socially engaged art can be utilised to build coalitions, find commonalities and ultimately build solidarity within a fracturing community. I am motivated by my own desire to understand the histories of my identity and how it might be possible to explore LGBTQI history collaboratively with a view to understanding collective yet different identities across the community. The research will be illustrated by three key moments during this collaborative work, and reflects on the positionality of an artist as insider and outsider in the art-making process, how storytelling functions as a transformative tool in identity development, and how queer identities find intelligibility through collective exchanges. The writings of Susan J. Brison, Robin Dembroff and Gloria Anzaldúa have helped me both reflect and clarify my understanding of the transformations that occurred for me as an individual and for the community building that occurred and more than ever needs to be nourished.

Mair W. Culbreth

Dr. Culbreth creates, researches, and teaches at the intersection of Dance and Cultural Studies. Engaging a social kinaesthetic framework, she investigates the geopolitics of movement, performance practices, and embodiment. Her work engages in social justice and community engagement; as a movement researcher, she considers the ways in which the body is the site for marginalization and how movement functions to enact agency and challenge social norms. Her doctoral research analyzed the politics, pedagogies, and performances practices of the San Francisco Bay Area as it illuminates the innovative dancemaking specific to this cultural geography. She focused specifically on LGBTQ+/Queer, Critical Disability Studies, Critical Race and Feminist theories to articulate the impact and innovation of dance-makers/researchers on embodied identity. As a dance-maker, Dr. Culbreth incorporates her scholarly

research into her creative practice and generates new areas of inquiry at the intersection of the two. As an educator, she is particularly interested in cultivating ethical, critical pedagogies of dance, where the curriculum engages both dance studies students and interdisciplinary conversations around embodiment.

Title: *Engaging Embodiment and Choreographing Community: Lesbian Dance-Makers Redefine Dance, Corporeality, and Connection*

Abstract

Considering lesbian choreographers collectively amplifies the impacts they have had on the field specifically, and on the communities they coalesce. While there is a significant gay male presence and acceptance in dance, lesbian-identified dancers identify a lack of connection, representation, and presence in the field. Lesbian choreographers do not connect as an affinity group within dance but, through methods of social solidarity, they create communities in local, collective ways. This cultivation of communities engages a broader social justice framework while simultaneously serving as a way of creating connection through inclusive social networks beyond the field of dance. Due to dance's legacy of gender norms and attendant ideas of embodiment, artists engaged lesbian embodiment and kinesthetic subjectivity carving a path to create space for movement research and innovation. Within the field, lesbian choreographers innovate movement, take up space differently through new modes of physicality, and re-conceptualize bodies in motion anchored in their own lived experiences. This work both challenges and instigates change in the field while contributing to a further dialogue on embodiment more broadly. I look at the phenomenological impact and perspective lesbian dance artists utilize to make their own path in dance rather than the work they are trained to do which as Ann Carlson puts it "a parallel to living my sexual identity." As a lesbian-identified choreographer, I map my experiences in the field and society and the ways in which I investigated my own embodiment through movement research and the desire for cultivating communities to consider the cultural contributions of lesbian choreographers. This work involves making legible the impact of choreographers in a larger conversation of artistic cultural production which has not been significantly considered in the field of dance, art, gender studies, and society.

Breda Lynch

Breda Lynch - is a visual artist based in Limerick. She is a lecturer in Fine Art at Limerick School of Art and Design. She holds a BA (Hons) Degree in Fine Art Print at Crawford College of Art, an MA in Fine Art Print from Chelsea College of Art and Design, London and an MPhil in Fine Art Print and Digital Media from the University of Wolverhampton. Lynch has exhibited extensively in Ireland and abroad. International exhibitions include curated group exhibitions in Scotland, England, Iceland, Spain, Italy, Turkey, Thailand, China, USA and Australia. She is represented in collections including the IMMA collection, the OPW - Office of Public Works, NUI Galway Collection - Galway, Luciano Benetton Italy, Trinity College Art Collection, Limerick City Gallery Collection, University of Limerick Collection, and the Hunt Museum Limerick and other private collections.

Title: *Satan Was a Lesbian*

Abstract

Outline: A visual presentation on the Pulp Fiction drawings by Breda Lynch (and physical exhibition of drawings if space at UCC is possible through discussion with organisers) This artist presentation discusses the motivation and creation of this series of 32 drawings created between 2016 - 2020 (some now in public - IMMA and private collections). The artist examines the representation of otherness by directly appropriating these queer identities as presented through the retro genre of lesbian under-the-counter fiction. Re-appropriating and re-claiming the low-brow writing and not so subtle innuendo within the found imagery, the artist takes the opportunity to 'detour' and present humorous subversion in the form of the drawings. The 'queer pulp fiction' appropriated, mushroomed in production in the early 40's to late 60's after the introduction of the Hays production code in the American film industry from 1930 and parallel to the publishing of the Kinsey Report in the 40's. Before the 60's sexual revolution these paperbacks provided a peek into perceived erotic encounters of the same sex. Often the featured female characters were depicted as sexual predators into Satanism, witchcraft, BDSM, and other fantastical stereotypes. The historical and cultural source material researched in the development of this body of work includes Susan Stryker's book on the subject - '*Queer Pulp: Perverse Passions in the Golden Age of the Paperback*'.

Panel 15 – Queer Visibility in Everyday Spaces

Melissa Mora Hidalgo *How a Chicana Butch Lesbian from Los Angeles found Solidarity and Kinship in Ireland’s Pubs, Barbershops, and other ‘Manly’ Spaces*

Róisín Ryan-Flood *Holding Hands: Queer Intimacy and Everyday Spaces*

Stefanie C. Boulila *Navigating Valais: Lesbian and Trans* Parents’ Lived Experiences in Rural Alpine Switzerland*

Eleanor Medhurst *Lesbian Fashion is a Tool for Solidarity*

Melissa Mora Hidalgo

Melissa Mora Hidalgo holds a Ph. D. in Literature from the University of California, San Diego. She teaches classes in Women’s, Gender, & Sexuality Studies and Chicana/o-Latina/o Studies at California State University, Long Beach. Hidalgo’s recent academic publications include “Ehhhhh pu!... what?’: A Critical Conversation about Mexican Football Fandom and the Word at the Center of a Homophobic Chant” in *Football, Politics and Identity* (Routledge, 2021). She has also written on a range of queer popular culture subjects for publications including *Gay Magazine*, *KCET.org*, *New York Times*, and *Boom! California*. In addition, Hidalgo writes about food, culture, gender, and craft beer for the award-winning news site from Los Angeles, *L. A. Taco*. Hidalgo was a Fulbright Scholar at the University of Limerick from 2016-2017. She is the author of *Mozlandia: Morrissey Fans in the Borderlands* (2016).

Title: *How a Chicana Butch Lesbian from Los Angeles found Solidarity and Kinship in Ireland’s Pubs, Barbershops, and other ‘Manly’ Spaces*

Abstract

In tune with the conference theme, I propose a paper in the form of an autoethnographic essay that explores the various sites of queer, working class, and ethnic solidarities I formed as an out,

queer, Chicana butch lesbian during my stay at the University of Limerick as a Fulbright Scholar from 2016-2017. More specifically, my essay explores how and why these unexpected solidarities emerged in traditionally masculine and normative sites in Limerick and around Ireland like barbershops, rugby matches, and local pubs. My move to Ireland is marked by Trump’s election, after which my need to find and

cultivate spaces of solidarity grew urgent. I expected, and found, such allyship with fellow queers and other like-minded people in the scholarly and adjacent spaces I knew well, such as universities, libraries, and music venues. I did not anticipate the frequency with which I found solidarities with mostly men and heterosexuals in non-academic places like barbershops and pubs. Compared to the relatively “liberal” and generally more gender-neutral academic spaces I knew and that tend to already promote solidarity across and within social class, ethnicity, age, gender, and sexuality, the pubs, barbershops, and rugby matches—gender normative, “manly,” conservative, and presumably not lesbian-allied spaces—were key cultural places that unexpectedly fostered ties of solidarity. My ethnography spotlights the barbershops, pubs, and rugby matches I attended in Limerick, Dublin, and Cork. Doing so permits an exploration of solidarities built in and through queer masculinities, gendered leisure pursuits, and the contradictions of national belonging in these normative spaces, framed by larger (Irish, US) national and global contexts of events like the 2015 marriage equality vote in Ireland, the #NoDAPL Standing Rock protests of April 2016, Trump’s election in November 2016, and the subsequent protests and “Women’s Marches” held around the world in 2017.

Róisín Ryan-Flood

Róisín Ryan-Flood is Professor of Sociology and Director of the Centre for Intimate and Sexual Citizenship (CISC) at the University of Essex. Her research interests are gender, sexuality, kinship, digital intimacies, and feminist epistemology. She is the author of *Lesbian Motherhood: Gender, Sexuality and Citizenship* (Palgrave, 2009), and co-editor of *Secrecy and Silence in the Research Process* (Routledge, 2010) and *Transnationalising Reproduction* (Routledge, 2018). She is also co-editor of the journal *Sexualities: Studies in Culture and Society* (Sage).

Title: *Holding Hands: Queer Intimacy and Everyday Spaces*

Abstract

Many LGBTQ individuals grow up with a sense of being ‘other’ in a heteronormative society. This is not just an internal psychological experience, as many LGBTQ individuals report being recipients of hostility, victimisation and harassment. Interpersonally, homophobia and transphobia (both actual and fear of) may play out

between partners and inhibit them from commonplace displays of affection (e.g. holding hands in public). Holding hands in public, a taken-for-granted act of interpersonal affection for many heterosexual couples, may carry particular anxieties and/or significance for same sex partners. This simple act may be experienced with feelings of anxiety, shame and fear, or, conversely, may be regarded as a significant and meaningful act of pride and/or resistance. To explore same sex couples' personal experiences of expressing affection in public, this project used a participatory, creative research approach. Participants were invited to produce images (e.g. photographs or drawings) that symbolise and represent their experiences, and to use these images as a point of discussion in individual interviews. Findings included significant psychosocial effects. All participants described being aware of and vigilant for possible risks for homophobic abuse. This resulted in them describing making personal 'risk assessments' about holding hands with their partner in public, or showing other forms of intimacy and affection. The act of holding hands was described as seldom carefree. Some participants described past incidences of verbal, and on occasion physical homophobic abuse from others. This presentation will share some key findings from this research, which is funded by the British Academy.

Stefanie C. Boulila

Stefanie C. Boulila is a lecturer at the Institute of Sociocultural Community Development at Lucerne University of Applied Sciences and Arts and a Member of the Swiss Young Academy. She is a 2021 winner of the FLAX Foundation's Emma Goldman Award. Her transdisciplinary work has engaged with race in Europe, postfeminist and post-homophobic imaginaries, LGBTIQ lives, especially lesbian lives, leisure cultures, and inequalities in Swiss Alpine regions. Stefanie's current project explores the lived experiences of LGBTIQ parents in the Swiss Alpine Canton of Valais through the prism of community-based participatory action research (funded by the Swiss National Science Foundation, SNSF). In 2020 she completed a study about lesbian inequalities and anti-discrimination policies in the European Union (funded by the German Federal Ministry for Family Affairs, Senior Citizens, Women and Youth, BMFSFJ). Stefanie holds a PhD from the University of Leeds.

Title: *Navigating Valais: Lesbian and Trans* Parents' Lived Experiences in Rural Alpine Switzerland*

Abstract

This paper will explore the lived experiences and everyday strategies of lesbian and trans* parents in rural alpine Switzerland. The qualitative data was collected within Capacity Building for Rainbow Families in Switzerland and Beyond (#RainbowFamiliesVS), a research project that tested community-based participatory action research (CBPAR) as an approach for rainbow family research. #RainbowFamiliesVS was based in the Swiss canton of Valais, a socially conservative region where rainbow families have been identified to live in isolation from each other and from the larger Swiss rainbow family networks while facing regional specificities. The project aimed to foster community-building and solidarity while empowering families to collectively explore their situation through accessible research methods. Concretely the project enabled the families to (a) map their community within the wider communities and region they live in (b) render visible how LGBTQ family life becomes liveable in that particular context, and (c) identify issues and resources relevant to the community.

Eleanor Medhurst

Eleanor Medhurst is a lesbian fashion historian and writes a blog on the topic, Dressing Dykes (www.dressingdykes.com). She believes that lesbian fashion is either sidelined or completely invisible in both queer and fashion history – Dressing Dykes was created to be a space where it is prioritised. She is a graduate of the History of Design and Material Culture MA and the Fashion and Dress History BA at The University of Brighton, England. Eleanor has previously presented at the Lesbian Lives conference in 2019, as well as the 2020 Association of Dress Historians New Research conference, the 2019 Gayness in Queer Times conference, and the 2018 Queer Legacies conference.

Title: *Lesbian Fashion is a Tool for Solidarity*

Abstract

The clothes worn by lesbians are rich in meaning. Sometimes, they can be a tool to help us understand lesbian history and the social, personal, political and erotic context of lesbian lives in the past. Lesbian clothing is a link between generations; for

centuries, we have used fashion to represent ourselves when words are not enough. As the LGBTQ community has grown and the connections between groups within it have become at once stronger and more complicated, the clothes that we wear are narrators. Lesbian fashion can be a tool for solidarity, our ideals worn quite literally on our sleeves. In this paper, I will be analysing how clothing is being and has been

used by lesbians to show support for other groups within the LGBTQ community. I will mostly focus on t-shirts as activist fashion, particularly those that have been printed by lesbian groups or hand-customised by individuals. Most prominent and most timely within this research are t-shirts created to reflect the passionate support from lesbians for their transgender friends, family, lovers and allies amid rampant social and media transphobia. When solidarity activism is placed directly onto the lesbian body, it is personal. A t-shirt reading “LESBIANS FOR TRANS RIGHTS!” is specific in its message, especially when compared to fast-fashion rainbow merchandise. I believe that solidarity goes hand-in-hand with specificity - for true liberation, none of us need be erased. I am a historian of lesbian fashion, and I am looking at this research through the lens of fashion history as well as lesbian theory. Though chiefly a material analysis, I will borrow arguments from a new wave of lesbian feminist theory that is constantly trans- and bi-inclusive. I am adamant that the study of history includes the way that we shape our future.

Panel 16 – International Human Rights

Clare Hammerton *Solidarity through International Development*

Jane Traies *‘Free to Be Me’ – Working in Solidarity with Lesbian Refugees*

Felicity Daly *Filling Gaps on Data on the Human Rights of Lesbians Worldwide:
Utilising the LGBTI Inclusion Index*

Clare Hammerton

Clare joined the Department of Government at the University of Essex following work in International Development in sub-Saharan Africa, Central Asia, East Asia, and Eastern Europe. She also has extensive experience of working in adult social care and in the public sector across the UK. She is currently co-leading the Connected Communities project, a partnership project between the university in Essex, local

areas and Essex County Council. Clare's completed her MA in Gender Analysis and International Development at the University of East Anglia and is finalising her doctoral degree at the University of Essex Human Rights Centre, focusing on the process and practice of mainstreaming Human Rights in relation to Sexual Orientation through bilateral development cooperation.

Title: *Solidarity through International Development*

Abstract

Solidarity between stakeholders within the international development system often conflicts regarding the Human Rights of LGBT people. International development operates within complex spaces where the legislation, policies, and culture and voting power of populations in 'donor' and 'participating' countries conflict. Attempts to open dialogue or realise the Human Rights of LGBT people can be seen as cultural imposition or another wave of inappropriate interventions from the West, especially in the historical context of colonialism. Over the course of the last thirty-five years, the development of international Human Rights agreements, instruments, and commitments has affected the core aim of many Western bilateral development organisations. With the adoption of a Human Rights Approach, the essential thread to realise Human Rights runs through

all programme activity. More recently, through a structural understanding of poverty and discrimination, policies to analyse and realise the human rights of LGBT people have been forthcoming by many donor governments. The focus of policies, resources, and actions of international development organisations are significantly impacted by the culture and voting power of the population within 'donor' and 'participating' countries. They influence the actions of politicians, governments, and civil society organisations and activists (and local and international). Solidarity between and with all stakeholders in the development cooperation system is needed to realise the Human Rights of LGBT people through international development. This includes solidarity with LGBT asylum seekers. Solidarity with people who work for bilateral development organisations who contribute to staff networks or bring visibility to LGBT people by living in same sex partnerships in participating countries. It includes solidarity between people in 'donor' and 'participating' countries, with local and

international civil society organisations and activists, and with local and global political and world leaders.

Jane Traies

Jane Traies is an independent researcher/writer who uses oral history methods to bring to light the experiences of marginalised women. Her publications include *The Lives of Older Lesbians: sexuality, Identity and the life course* (Palgrave Macmillan 2016); *Now You See Me: lesbian life stories* (Tollington Press, 2018) and *Free to Be Me: Refugee Stories from the Lesbian Immigration Support Group* (Tollington Press, 2021). She is an Associate of the University of Sussex.

Title: *'Free to Be Me' – Working in Solidarity with Lesbian Refugees*

Abstract

This paper offers a reflexive account of an oral history project undertaken in 2020 in collaboration with the Lesbian Immigration Support Group in Greater Manchester. It dwells in particular on the ethical challenges of solidarity activism and research-as-advocacy. Anna Sheftel and Stacey Zembrzycki (2016) have drawn attention to “two major fears” that determine our practice as oral historians: our fear of failing as researchers and our fear of failing our narrators and doing harm. These concerns become particularly prominent when working with marginalised and disadvantaged groups. Sheftel and Zembrzycki go on to outline three stages in the development of oral history as a discipline, showing how these “fears” have taken on different manifestations at different times over the last fifty years. After outlining the nature of the ‘Free to Be Me’ project, its origins and methodology, the latter part of the paper makes use of their analysis as a structure for considering some of the ethical and personal challenges thrown up by this kind of work.

Felicity Daly

Dr Felicity Daly is a post-doctoral research fellow at the Institute of Social Sciences in the 21st Century, University College Cork on the CareVisions research team. The project is advancing theoretical and practical understandings of the feminist ethics of care to re-imagine care in response to and beyond the COVID 19 pandemic. Felicity is also a Visiting Research Fellow at the Institute for Commonwealth Studies, School

of Advanced Study, University of London where she previously served on the Strong in Diversity, Bold on Inclusion research team to evidence interventions designed to improve socio-economic inclusion of LGBT+ people in sub-Saharan Africa. Felicity holds a Doctor of Public Health (Dr PH) from the London School of Hygiene and Tropical Medicine, a MSc (Merit) in Development Management from the London School of Economic and Political Science and a B.A. (Summa Cum Laude) in International Studies from the City College of New York.

Title: *Filling Gaps on Data on the Human Rights of Lesbians Worldwide: Utilising the LGBTI Inclusion Index*

Abstract

This paper will explore the potential of the LGBTI Inclusion Index, an initiative led by the United Nations Development Programme, designed to overcome the paucity of data on the lives of lesbians and bisexual women and address data gaps on gay and bisexual men, trans and intersex people and other sexual and gender diverse people worldwide. The paper will excerpt a thorough review of the LGBTI Inclusion Index (forthcoming - The Journal of Human Rights Practice) in order to highlight opportunities that this initiative offers in efforts to measure lesbian and bisexual women's economic well-being; educational attainment; health status; experiences of violence; and their ability to participate in political and civic life. The paper will provide background on the development of the Index and discuss limits to intended participation by UN member states and some challenges in state collection and reporting of data on lesbian lives. The emphasis of the paper will be on how women, researchers, advocates and practitioners can utilise conceptual features and indicators developed for the Index initiative. This discussion may be useful to human rights, development and community practitioners seeking to generate new data or use secondary data to measure whether socio-economic inclusion interventions are accessible to lesbians and bisexual woman and other sexual and gender diverse people. Findings from a case study identifying how selected indicators from the Index was used to develop a survey of LGBT+ in collaboration with civil society organisations in Africa will be presented. In addition, reflections on the process for agreeing specific indicators highly relevant to lesbians and bisexual women will be shared. These

practical examples reveal opportunities for solidarity as well as challenges in asserting lesbian priorities within LGBT+ inclusion initiatives.

Workshop 4 – Understanding LGBTI+ Kinship and Support Structures post COVID-1: With a Focus on Lesbian and Bi+ women

Rebecca Crowther & Eleanor Sanders-White

Dr Rebecca Crowther is a social researcher, author and Policy Coordinator at the Equality Network, Scotland. Her research interests include LGBTI equality and human rights, LGB+ women's health, wellbeing, mental health, and our relationships to space and to each other.

Eleanor Sanders-White is the Community Development Officer at the Equality Network. She has a background in qualitative and quantitative social research and evaluation, with a focus on community-led, whole systems approaches. Her interests are in creating empowered and inclusive communities, from grassroots up.

Workshop Title: Understanding LGBTI+ Kinship and Support Structures post COVID-1: With a Focus on Lesbian and Bi+ women

Abstract

Government guidance around the pandemic with regards to restrictions were cis-heteronormative and assumed a family structure of support that many within our community do not have. Decisions made by governments did not account for us and this highlighted a severe lack of understanding of diverse support structures within society, and highlighted the damage that this can, and has, caused to too many within the community throughout this time. This workshop will allow space to explore our experiences throughout the pandemic in relation to the themes of kinship, support and wellbeing. We will share qualitative data from focus groups held in a Scottish context for discussion and comparison. We will then look at how we, and legislators, can recognise these diverse support networks and make improvements for the future.

Panel 17 – Families and Queer Kinship

Cordula Karich *Lesbians and their Sibling Relationships: Solidarity Forever?*

Verena Kettner *Beyond the Nuclear Family? Non-normative Families as Care Communities*

Cordula Karich

Cordula Karich was born in Dresden in 1980. Her primary research interest is the everyday lives of lesbians/queer women. She holds Diplom degrees in communication psychology (2003) and sociology (2011) and has written about experiences of alienation and their reflection in lesbians' everyday practices and about how lesbian couples celebrate their weddings. Currently, Cordula Karich is a PhD research fellow in sociology at Nord University in Bodø, Norway. In her PhD-project, she studies lesbians' sibling relationships over the life course. The thesis aims at providing an account of lesbians' and their siblings' narratives about the development of their sibling relationships and their reflections upon the meaning of being or having a lesbian/queer sibling. As an activist, she is mainly involved with Lesbenfrühlingstreffen (a community organised lesbian festival in Germany) and FRI (the largest queer organisation in Norway).

Title: *Lesbians and their Sibling Relationships: Solidarity Forever?*

Abstract

Solidarity is often thought of as primarily belonging to the public and political sphere. We show our solidarity with others by participating in protests, donating money to organisations or sharing and liking solidarity statements on social media. However, solidarity can also be understood as an essential feature of family practices. In general, people have good reason to trust that their families of origin will provide them with solidarity in the form of affective, financial and practical support whenever they need it. Lesbians are amongst those who cannot necessarily take their families' unconditional support and solidarity for granted, even though living a lesbian life has become more accepted in many countries during the last decades. For my dissertation in sociology, I am researching how relationships between lesbians and their siblings develop throughout the life course. Sibling relationships are potentially

the longest-lasting relationships in our lives, and mutual loyalty and solidarity are among the core values of being siblings. My biographical study is based on the stories of seventeen sibling groups that together consist of 50 siblings. Twenty-six siblings between the ages of 18 and 63 contributed directly to the study by telling their stories, either through individual or sibling group interviews or by writing researcher-initiated autobiographies. In my presentation, I would like to take a closer look at participants' stories surrounding the experience of support and solidarity in the context of their sibling relationships: How and under which circumstances are lesbians and their siblings enacting solidarity with each other? Which challenges do heterosexual siblings experience when showing solidarity with their lesbian sisters? And how can sibling relationships be affected when they lack solidarity?

Verena Kettner

Verena Kettner works at the Institute of Political Science at the University of Vienna as a Junior Researcher since September 2019. She studied Political Science at the University of Vienna (BA and MA) from 2012-2019. From 2016-2019 she worked as a Teaching Assistant in the field of Governance and Gender. In her master thesis she dealt with critical queerfeminist and affect-theoretical perspectives on sexuality and subjectivation. Her dissertation project is about queer affective regimes of care in non-normative families. Outside the university context she also is passionate about everything queerfeminist and pursues this passion in various activist projects.

Title: *Beyond the Nuclear Family? Non-normative Families as Care Communities*

Abstract

At the Lesbian Lives Conference I would love to present a paper that shows some first results from my PhD thesis about resistant affective regimes of care in non-normative families. In my research I understand non-normative families as various contexts where more than two adults and at least one child live together and care for each other. The constellations range from queer families to co-parents and flatmates with kids. With all the families I met up several times for interviews, we also did relationship network maps, emotion diaries and participant observations to pursue the question which affective regimes are at work in their specific familial constellations. With a

Foucauldian theoretical perspective, extended through (queer)feminist affect theories, I assume that the heteronormative governing of people also takes place on an emotional level. In familial contexts, the affective heteronormative governing, so my assumption, effects the subjectivation of the family members as well as structural conditions like the organization of care work. My intention to do research with non-normative families was to examine how this affective governing works in families that try to resist the heteronorm, to what extent they can live resistant queer affective relations and to what extent heteronormative emotional assumptions also shape their caring and family dynamics. My first data show that despite of the ambivalence of resisting and reproducing heteronormative affective regimes in these family contexts, solidarity is a key pattern in the relationship the family members have with each other and in the way they are organizing their caring for and about each other. This kind of solidarity and the possibilities it opens to rethink familial care from a power critical perspective I would like to discuss at the conference.

Panel 18 – Threats to Lesbian Solidarity

Jay Szpilka *Sisters in Exclusion? Exploring the Resonance between Anti-Trans and Anti-SM forms of Lesbian Feminism*

Tanvi Kanchan *Homocapitalism and Hindu nationalism in Indian Media*

Jay Szpilka

Jay Szpilka is a PhD candidate at the Institute of Culture of the University of Warsaw in Poland, where they are currently in the final stages of working on their dissertation on BDSM practices in contemporary Poland. Aside from BDSM, their interests include punk cultures and trans studies.

Title: *Sisters in Exclusion? Exploring the Resonance between Anti-Trans and Anti-SM forms of Lesbian Feminism*

Abstract

This paper is an attempt at exploring the similarity between anti-trans and anti-SM lesbian feminist rhetoric, as well as asking about historical resonances between those two styles of exclusionary lesbian politics. “Lesbian sex wars” over SM are not usually

considered in the context of the histories of trans-exclusionary tendencies within lesbian politics. However, as I hope to demonstrate, there exists a significant overlap, both personal and rhetorical, between the ways lesbian writers and activists expounded their anti-SM and anti-trans positions. In essence, I want to argue that it is not surprising that, when reading about histories of anti-SM lesbian writing, one can find names such as Janice Raymond and Sheila Jeffreys. Likewise, striking similarities can be found in the way anti-SM lesbian writers have framed SM (as an inherently masculine, violent practice infiltrating and corrupting women-only spaces) and the way anti-trans lesbian rhetoric operates today. More such resemblances can be readily found, such as in framing the submissive lesbian women as self-harming due to the damages of patriarchy, echoing the way that trans-men are being today viewed as doing the same. While I am not looking to argue that we should see anti-trans and anti-SM lesbian feminist stances as coterminous, by illustrating the resonance between them I hope to shed some light on a little-discussed aspect of the anti-trans rhetoric. If, as Sara Ahmed states in her essay *Lesbian Feminism*, overcoming trans exclusion is one of the fundamental challenges to lesbian solidarity today, it is necessary to have a robust and expansive view of the roots of this exclusion, and various forms it can manifest in.

Tanvi Kanchan

Tanvi Kanchan is a PhD candidate at SOAS, University of London, and a media and development worker. Her research interests lie at the intersection of gender, sexuality, and digital media, with a focus on postcolonial articulations of queer sexuality. Through her current doctoral research, she is examining discourses of decolonial queer identity in Indian digital cultures. Tanvi holds an MA in International Journalism from SOAS, University of London, and has previously written for *Rolling Stone India* and *The Ladies Finger*. She is a Communications Consultant with IT for Change, an India-based research and advocacy organisation working on digital justice and produces and hosts the *Bot Populi* podcast on their platform, which examines issues of digital justice from a Global South perspective.

Title: *Homocapitalism and Hindu nationalism in Indian Media*

Abstract

My master's thesis, submitted in 2019, is a feminist critical discourse analysis of Indian English newspapers following the verdict of Navtej Singh Johar and others vs Union of India, which decriminalised private, consensual and adult homosexual sex from the ambit of Section 377 of the Indian Penal Code. By examining articles from The Times of India and The Hindu over a six-month period, I explore how Indian news organisations are discursively producing a Hindu nationalist, homocapitalist queerness in the post Johar media landscape. This thesis draws on media theories of political economy, agenda setting and framing, and queer critiques of Indian media to analyse the contours of this production, and to examine its ramifications for an India that (at the time) was moving into the second term of a neoliberal, Hindu nationalist government. In doing so, this work attempts to challenge the subsumption of meanings of Indian queerness into hegemonic power structures. At the Lesbian Lives Conference 2022, I would like to present an overview of my findings from this thesis and place it in conversation with broader discussions around homonormativity in spaces outside of the Global North, the discursive creation of an 'elite' queerness in India, and the importance of challenging both neocolonial ideas of queerness, as well as narratives of an idealised, precolonial Indian queer who is always already Hindu and is a marker of the need for Hindu nationalism. Through this paper, I aim to make an intervention into Indian queer studies and destabilise hegemonic meanings of Indian queerness. The themes I'd present as part of my presentation, if selected, are also strongly connected to my current doctoral research on decolonial queer identity in Indian digital cultures.

Workshop 6 – Building Solidarity through Visual Conversation

Victoria Suvoroff

Victoria Suvoroff holds an MRes in Arts and Cultural Research from the University of Brighton. Her thesis explores an approach to representations of female masculinity from Soviet history through the methods of art-practice and archive-creation with a focus on historically accurate terminology applied in relation to women with masculine traits. As a researcher, a contemporary artist, and an independent curator she is interested in the issues of gender, sexuality, and the transgression within as well as in investigation of different approaches to non-western cultures from a western

perspective. Her current research in the area of contemporary queer visual art in Russia is conducted through PhD programme at the University of Leeds.

Workshop Title: *Building Solidarity through Visual Conversation*

Description

A presentation explaining the approaches will be shown prior the workshop. No experience in art is required. Building on collective experience in groups of 3-4 one image to be created based on a chosen topic. Working one at a time each person will use chosen materials which will support unique and identifiable visual language within one artwork. The marks to be made in turns continuously with no verbal communication allowed until the discussion that will follow the workshop.

Workshop 7 - Queering or Decolonising? Do What you Preach!

Ana Carretero-Resino

Translator and interpreter by training and social researcher by default. I find transcendence in teaching, walking and talking to people. I am interested in trans experiences in postcolonial settings, Depathologising LGBTQ+ identities, Mental health issues of LGBTQ+ people, Indigenous women's rights in the Andean region, Indigenous understandings of gender/sexuality in Latin

America and the Caribbean, Narrative and oral methodologies to address trauma and sensoethnographical methods to investigate memory. Throughout my experience within international development and community research I have produced a series of dissemination and academic materials for diverse audiences on topics that include:

- the rights of people with disabilities,
- the mental health and wellbeing of young people
- LGBTQ+ mental health
- Sexual and reproductive health rights of PLWHIV and key populations
- Trans rights
- Sex workers rights in LAC

I am also interested in how syncretic and folkloric cultural expressions in Spanish culture are subverting decades of whitewashing and globalising trends.

Workshop Title: *Queering or Decolonising? Do What you Preach!*

Description

This workshop proposes a reflective exercise to disentangle how we may truly attempt decolonial projects and consider how we, as lesbian, queer and/or trans activists and scholars from the global south, the non-Eurocentric north and Western contexts, may develop more authentic and genuine ways of acknowledging our different differences and speak from our situated intimate experiences.

Film Programme

Film Title: *Rebel Dykes*

Director: Siobhan Fahey

REBEL DYKES is a rabble-raising documentary set in 1980s post-punk London. The unheard story of a community of dykes who met doing art, music, politics and sex, and how they went on to change their world.

Podcast Special Event - Caroline West in conversation with Stephanie Fogarty

Caroline West is a lecturer, writer, media commentator, expert and podcast host.

Stephanie Fogarty is a former Ms. Gay Ireland and community activist.

Podcast Episode Title: Caroline West in conversation with Stephanie Fogarty

Description

In collaboration with the UCC Feminist Society, The Glow West podcast explores sex, sexuality and the body from a sexual wellness perspectives and is run by Caroline West.

Panel 19 – Prison Communities

Flick Adams & Fabienne Emmerich *Foreclosing Possibilities of Queer Love, Relations of Care, and Solidarity in Prison: Deconstructing Hopkins v Sodexo and the Protection of the Heteronormative Institutional Order*

Catherine Kelly *The Dykes Inside: Recording Prisoner Solidarity in Lesbian Feminist Periodicals*

Flick Adams & Fabienne Emmerich

Flick Adams is a Doctoral Researcher and Sessional Tutor in Law and Criminology (Keele University). Flick's doctoral project provides a queer-feminist abolitionist critique of how incarcerated trans women's identities and the cultural, material, and spatial spheres are shaped and constructed by the multiple penal structures in England and Wales at the textual level.

Fabienne Emmerich is a Lecturer in Law (Keele University). Fabienne works in the field of penal sociology and is interested in the way gendered power relations in prison produce governable and ungovernable subjects and at the same time how people in prison engage in varying resistance practices to create counter or alternative subject positions. Together Flick and Fabienne co-facilitate the abolitionist-feminist web-platform, Read and Resist! Bringing a host of community voices together around transformative justice.

Title: *Foreclosing Possibilities of Queer Love, Relations of Care, and Solidarity in Prison: Deconstructing Hopkins v Sodexo and the Protection of the Heteronormative Institutional Order*

Abstract

Prisons are sites of violence, exclusion, and separation that attempt to survey, govern and ultimately erase "Other(s)" who are considered as threatening the heteronormative institutional order (Adams and Emmerich, 2020). Prisons are deeply gendered institutions that enforce restrictions on all forms of sexual intimacy. As Spade highlights (2012: 119) this "denial of sexual intimacy and agency is a quintessential queer experience" driven by fears posed by the radical possibilities of queer sexuality. In this paper, we will revisit our analysis of the judgment in Hopkins v Sodexo (Adams Emmerich, 2020). In Hopkins and Sodexo, Michelle Hopkins challenged the decision to move her civil partner out of their shared cell into an adjacent cell after an initial three months in prison together (R (on the application of Hopkins) v Sodexo / HMP Bronzefield QB (Administrative Court) [2016] EWHC 606 (Admin)). The prison authorities based their decision on a policy which banned women who were in a relationship from sharing a cell. Justice Silber rejected the application that Hopkins' rights had been violated. He concluded that both women were first and foremost prisoners and this meant they could no longer choose "in whose company

they can sleep” (Hopkins [2016]: 59-60). We will examine how conceptions of sex, sexuality, gender, and relationships are produced in the case. We will consider how queer relationships centred on caring, love, and solidarity challenge and disrupt the forced gender binary produced by the prison system. Finally, we will connect our discussion of the case to the erosion of relations of care in the broader prison context. We will consider how by invoking a queer-abolitionist politics of solidarity, we may fracture the fragile heteronormative order and resist institutional restrictions that place limits on our collective capacities to show up and be in relation with one another (Mingus, 2020).

Catherine Kelly

Catherine Kelly is a PhD student at King’s College, London, where she also completed her MA in Contemporary Literature, Culture and Theory. Her research focuses on lesbian feminist literary networks in the United States between the 1950s and the 1980s, including the formation and circulation of lesbian feminist magazines, periodicals and small press publications. Her writing can be found in the Cardiff Review, the Dublin Review of Books, Still Point Journal and Datableed. Alongside her research, she is involved in grassroots abolitionist organising against the UK’s border regime and prison industrial complex.

Title: *The Dykes Inside: Recording Prisoner Solidarity in Lesbian Feminist Periodicals*

Abstract

From the late 1960s onwards, there was an explosion in lesbian feminist publishing in the US: the Women in Print movement. Central to this movement were hundreds of journals and magazines in which queer feminists developed theoretical positions and literary practices, and in which many of the most fraught debates of the second wave were first aired. In this paper, I argue that these periodicals act as archives of the overlooked history of lesbian prisoner solidarity in the 1970s. In 1974, the so-called ‘Matteawan Six’, were transferred from Bedford Hills Correctional Facility, a women’s prison in New York State, to Matteawan Complex for the Criminally Insane, in retaliation for their participation in an uprising at the prison. Four of the Six were lesbians. In response, a New York-based group of lesbian feminists formed ‘Women Against Prison’ (WAP) and publicised both the abusive treatment of the Six and WAP’s

anti-prison organising in the pages of queer feminist magazines, including 'Dyke', 'off our backs', 'Big Mama Rag', 'Her-self' and 'The Lesbian Tide'. Although WAP was inspired by feminist support for Joann Little and Inez Garcia, who faced murder charges after defending themselves against rape, their organising was rooted in a specifically lesbian tradition of anti-racist solidarity. WAP described lesbian prisoners as “POW’s captured before white dykes even realized we were fighting a revolution,” claiming these women as the vanguard of queer liberation. In recent years, organisers and academics such as Mariame Kaba and Emily Thuma have challenged the portrayal of the feminist second wave as monolithically carceral in its approach to violence against women. I argue that this anti-carceral dissent is most visible within lesbian feminist periodicals, and that re-examining marginalised practises of lesbian prisoner solidarity offers a corrective to hegemonic carceral feminism in the twenty-first century.

Panel 20 – Making the Knowledge We Need

Sally O’Driscoll *Academic Fraud*

Caroline Gonda *We Touch, [Not] Through the Machine: Pandemic Reflections on Social Media and Connected Identities*

Sally O’Driscoll

Sally O’Driscoll has been an academic in the U.S. for 30 years, working and publishing on women writers and queer issues in 18th-century British literature. She’s now transitioning into a different kind of creative work, not yet fully defined.

Title: *Academic Fraud*

Abstract

To achieve solidarity, we need trust. To create trust, we need to believe what people tell us. But trust is not such a simple concept: the stories we tell each other are shaped in complex ways. They may be “true” and “authentic” yet still slanted by the narrative conventions they follow – conventions that are deeply embedded in our culture and therefore not necessarily obvious. With the best of intentions, we still tell stories that mislead. My recent work is a series of videos that explore the question of the responsibility we bear for the stories we tell. “Academic Fraud” is part of this series,

whose overall title is “Funny/Not Funny ... Story/Not Story.” Like all the movies in this series, it shows a funny story, followed by a rethink.

Caroline Gonda

Caroline Gonda is Associate College Professor and Glen Cavaliero Fellow in English at St Catharine's College, Cambridge, where she is also the college's first official LGBTQ+ Fellow. Her publications on literature, gender and sexuality include *Reading Daughters' Fictions, 1709-1834: Novels and Society from Manley to Edgeworth* and two co-edited books, *Queer People: Negotiations and Expressions of Homosexuality 1700-1800* (with Chris Mounsey) and *Lesbian Dames: Sapphism in the Long Eighteenth Century* (with John C. Beynon), as well as essays on lesbian literature, theory and criticism. She is currently working on two celebrated figures from lesbian and queer history, the sculptor Anne Damer (1748/9-1828), and the diarist Anne Lister (1791-1840). Her flash fiction has been published in the Reflex Press and National Flash Fiction Day anthologies for 2021, and her stories and poems appear online in places including Reflex, Lunate, Ellipsis, Pastel Pastoral, and Second Chance Lit.

Title: *We Touch, [Not] Through the Machine: Pandemic Reflections on Social Media and Connected Identities*

Abstract

Can there be solidarity if we can't connect? In the past two years of the long pandemic, connection has never felt more necessary, never been more longed for, but also it has never been more difficult and strained. To be together in person feels - and is - dangerous. We show our love in absence, in pictures glowing on a screen. But the modes of online connection and the technologies that make it possible, however grateful we are for them, are insufficient and leave us deeply traumatised by loss. This is particularly the case for lesbian and queer communities, whose connections are fragile because unsupported by the larger culture. Queer community has lost so much in the pandemic, and finding new modes of connection becomes more than ever important. This paper, a mixture of academic and personal creative work, explores what we can learn from past modes of virtual contact, in particular epistolarity (letter-writing) and its uses between women in eighteenth-century life and fiction; it dreams alongside early twentieth-century queer imaginings of a technological future and its

breakdown; and it looks to twenty-first century online fandom communities as a model of queer exchange and possibility for (re)imagining connection and touch.

Panel 21 – Eco Solidarities

Rachel Lewis *“I Thought You Were Just a Crazy Cat Lady:” Lesbian Interspecies Solidarities in International Cat Rescue*

Lisa Fingleton & Rena Blake *Eating to Save the World*

Rachel Lewis

Rachel Lewis is an Associate Professor and Director of Graduate Studies in the Women and Gender Studies Program at George Mason University. Her research and teaching interests include feminist and queer theory, human rights, race and immigration, disability studies, and ecofeminism and animal rights. She has published articles in *GLQ: A Journal of Lesbian and Gay Studies*, *Feminist Formations*, *Sexualities*, *Social Justice*, *The International Feminist Journal of Politics*, *The Journal of Lesbian Studies*, *Women’s Studies: An Interdisciplinary Journal*, and *Women and Music: A Journal of Gender and Culture*. She is currently working on a book project about street cats, entitled “Feline Animacies: Interspecies Solidarities in a Post-Pandemic World.”

Title: *“I Thought You Were Just a Crazy Cat Lady:” Lesbian Interspecies Solidarities in International Cat Rescue*

Abstract

Since the late nineteenth century, women have been at the forefront of animal rights activism and continue to outnumber men in animal rights work. As a result, animal advocacy has frequently been characterized as “mad,” “crazy,” and “excessive,” the product of women’s “overgrown sentimentality” and feminine hysteria. Charles Dana, the male physician who coined the term “zoophilpsychois” to refer to a pathological condition supposedly defined by an “unnatural” attachment to animals, based his case study on a woman who was the “victim of a cat obsession,” and whom he advised to have “gynecological treatment” to cure her “perversion of instinct.” In this paper, I

explore how lesbian activists navigate the racialized, gendered, ableist and class-specific stereotype of the “crazy cat lady” in the context of international cat rescue. As Fiona Probyn-Rapsey argues, the cultural trope of the crazy cat lady is frequently used to feminize and trivialize women’s love for animals in ways that reinforce masculinist discourses of anthropocentrism and human exceptionalism. Moreover, the gendered stereotype of the crazy cat lady has been simultaneously lesbianized within patriarchal culture as indicative of women who reject compulsory heterosexuality and reclaimed by many self-identified lesbians as an intrinsic part of queer female identity. Drawing on ethnographic participant observation and interviews with female volunteers at a cat sanctuary in Syros, Greece, I argue that lesbian voluntourism queers anthropocentrism and human exceptionalism in two ways: firstly, by loving another species, lesbians dissolve the anthropocentrism at the heart of white supremacist, ableist, imperialist, and heteropatriarchal cultures; and, secondly, by recognizing the care work that animals do for humans, lesbian activists create interspecies alliances based not on ownership and property rights, but rather on care and solidarity across species lines.

Lisa Fingleton & Rena Blake

Rena and Lisa live on an organic social farm near down a small boreen near Ballybunion in North Kerry called The Barna Way. Both are passionate about creativity, community, equality and the nature. They recently planted 10,000 native Irish trees on their land in association with Greenbelt. Rena is an avid photographer focusing on wildlife and social documentary. Lisa is an artist and the author of the *The Local Food Project*. This book explores the power of growing and eating local food. Every September she organises the 30 Day local Food Challenge. She was recently the Kerry Visual Artist in Residence, exploring issues around climate, creativity and food. Her

latest project was *The Portlaoise Pizza* involved making a pizza entirely from ingredients surrounding this midlands town.

Title: *Eating to Save the World*

Abstract



Eating to save the world - How what we eat impacts on the planet and how eating local and organic food can literally change the world. At the moment only 2% of our farms in Ireland are organic and less than 1% grow vegetables (the lowest in Europe!). So many queer people are at the forefront of climate action in terms of organic growing, tree planting and biodiversity initiatives. This Visual Presentation will explore the connections between what's in our fridges and kitchens and how we can make better connections with our fields and farmers. The future is literally in the fields and our community has a very important role to play. We will talk about our work at The Barna Way an ecosocial farm run by us in Ballybunion in North Kerry. There will be lots of opportunity to explore the role of creativity and community in the context of climate action.

Panel 22 – Therapeutic Connections

Aisling Reina *Queer, Disabled Approaches to (Healing from) Sexual Violence*

Helen Spandler *Lesbian Activism in and against Conversion Therapies*

Aisling Reina

Aisling Reina holds a BA in Philosophy from Trinity College Dublin, where their thesis focused on 'Rape and Sexual Assault Narratives in Ireland: How and Why We Trivialise and Normalise Sexual Violence.' They also completed an MA in Gender and Sexuality at SOAS, University of London, where their thesis examined 'Queer, disabled approaches to (healing from) sexual violence.'

Title: *Queer, Disabled Approaches to (Healing from) Sexual Violence*

Abstract

This paper examines queer and/or sick/disabled memoir about sexual violence as a site of healing for queer crip survivors. It uses a decolonised queer feminist lens to do a thematic analysis of three memoirs— Amy Berkowitz's *Tender Points* (2015), Leah Lakshmi Piepzna-Samarasinha's *Dirty River: A Queer Femme of Colour Dreaming Her Way Home* (2015) and Yrsa Daley-Ward's *The Terrible* (2018). In focusing on how these memoirs function for queer disabled readers who have experienced sexual violence, I posit reading and listening as vital loci for disability justice and healing. This work is partially an archival project insofar as it is about acknowledging the existence

of queer crip work on sexual violence that creates possibilities for living beyond ableist cissexist racist heteropatriarchy. It is also an epistemological project insofar as it is concerned with these memoirs as sites of theory about sexual violence and healing, and affirms the value of the kinds of knowledge queer and disabled memoirs produce. A central aspect of healing from sexual violence is the recognition of its harm and trauma, and for many marginalised people who have experienced sexual violence, interlocking structures of oppression impact their experiences such that healing requires reckoning with those structures. Ableism, racism, sexism, queerphobia, classism, and other systems of oppression often shape marginalised people's experiences of sexual violence. Thus, queer and disabled/sick memoirs are vital insofar as they show reckoning with oppressive and violent systems as central to healing from trauma. It is difficult to parse the difference between survival and healing; they are often indistinguishable. Healing is not a matter of getting to a place free of pain. It is a contradictory space where, '[i]t doesn't get better (but it did)' (Piepzn-Samarasinha, 2015:228). People heal from, and make sense of, sexual violence in different and sometimes contradictory ways, so I am not interested in creating a linear conception of healing, but rather I am interested in how these memoirs reject linear narratives of progress and ableist ideas of cure.

Helen Spandler

Helen Spandler is Professor of mental health politics at the University of Central Lancashire and editor of *Asylum*, the radical mental health magazine.

Title: *Lesbian Activism in and against Conversion Therapies*

Abstract

We would like to present some of our archival research about the hidden history of lesbian's experiences in the English mental health system, and draw out its relevance to the themes of the Lesbian Lives conference (solidarity and archival activism). Funded by the Wellcome Trust, and carried out with Sarah Carr, we explored LGBTQI+ and women's archives to investigate the experiences of lesbians who were subjected to 'aversion therapy' and other treatments. We also explored lesbian activism and resistance to the pathologisation of homosexuality. We identified solidaristic, collaborative and separatist tendencies in lesbian activism and this paper

will make some tentative comparisons with contemporary activism against conversion therapies for LGBTQ people. We will make a case for this kind of ‘hidden from history’ research as a form of archival activism. Specifically, we hope our research can be used to inform, and support, campaigns against conversion therapy and warn against the ‘weaponization’ of this history against other minoritized groups (e.g. trans people’s access to gender affirmation therapies). In so doing, we hope to highlight an important history of lesbian activist solidarity across the LGBTQI umbrella.

Workshop 2 – The Sound of Solidarity

Hayley Fox-Roberts

Hayley Fox-Roberts is a published poet and LGBT+ activist, with a strong track record of participatory workshops (including at Lesbian Lives conferences in Dublin & Brighton; Re-Calling the Goddess; From the Bog to the Moon et al). Her work with multiple voices can be referenced in ‘The Liberties Chorus’ (Arts Council residency 2000); ‘This Lesbian Lyric’ (various sites, 2004-2009) and ‘Our Camp Stories’ (IWC 2007-2014). Hayley has a long involvement with LGBT+ activism in Ireland, focusing her energy primarily on the needs of rural-dwelling LGBT+ people, and recognises the power of the voice in achieving change. She manages the LGBT+ development project ‘Seeding the County Cork’, is a board member of the National Lesbian & Gay Federation (NXF) and received her MA in Sexuality Studies in 2017 from DCU. She is also active in a number of grass-roots LGBT+ supports and is working towards a PhD in Developing Community Spaces.

Workshop Title: The Sound of Solidarity

Description
This workshop enables participants to develop a united ‘multiple voice’ spoken word piece which identifies the solidarity of voices and intent. The facilitator will lead with examples of activist poetry from her own archive and then provide visualisation techniques to promote confidence and clarity. Discussion on the need for solidarity; what solidarity means to us and how we define leads to developing single lines / words / verses which will be compiled, by all participants, into a poem.

