

# QUEER CANADA

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30th Annual Two Days of Canada Conference



FEATURING KEYNOTES DIONNE BRAND | RINALDO WALCOTT | GWEN BENAWAY

## CONFERENCE PROGRAMME

November 2-3, 2017 | Brock University,  
St. Catharines

## **Acknowledgments:**

We are happy to have received the support of Brock University's:

Centre for Canadian Studies  
Humanities Research Institute (HRI)  
Department of English Language and Literature  
Department of History  
Centre for Women's and Gender Studies  
Social Justice Research Institute (SJRI)  
Social Justice and Equity Studies (SJES)  
Marilyn I. Walker School of Fine and Performing Arts  
And the Niagara Artists Centre (NAC)

Special Thanks to Elaine Aldridge-Low for her generous administrative assistance and wonderful organizing skills.

We would also like to thank all the individual volunteers and collaborators whose work made this conference possible.

Dear Colleagues,

We are excited to welcome you to the 30<sup>th</sup> Annual Two Days of Canada Conference at Brock University. This year's conference is being convened under the theme "Queer Canada."

2017 is being celebrated as the 150th anniversary of Canada's confederation. Rather than beginning this conversation through a homogenizing narrative of state formation, however, this conference proposes queerness as a productive way to structure a conversation about the limits and possibilities of Canadian belonging. We invoke "Queer Canada" as an organizing concept for our varied discussions in two distinct ways. Firstly, "Queer Canada" allows us to reflect on histories and legacies of queer presence, protests, exclusions and activism in Canada. This represents a history of challenges to the normative imaginings, constructions and policing of the nation-state. In centering this history, the conference foregrounds the memory of those queer lives and narratives that might more easily be marginalized or forgotten within mainstream histories. These lives disrupt the logics of respectability and pride that commemorative moments such as these might occasion. This includes the narratives of gender non-conforming citizens, racialized others and sexual dissidents, but also the histories of radical state opposed activism of queer institutions and movements. In foregrounding these oppositions, we note the potential of queerness to disrupt normative identity formations including those of gender, sexuality but also of nation.

The phrase "queer Canada" might thus be used in a second sense to signify a simultaneous disruption and opening up of the potential meanings of Canadianness through attention to diversity. In this regard, we see this conference as building on the work of writers and critics of colour who have already begun a rich body of writing and scholarship engaging with the meaning of Canada as a "queer place in Diaspora," as Rinaldo Walcott compellingly puts it, ("Outside in Black Studies" 2005: 90) and who call attention to Canada as a queer network of multiple intimacies and relations, some violently genocidal, others more sustaining. What might it mean to think of Canada as a product of queer formations and how might that interrupt fixed or linear constructions of genealogy, history and legacy in our conceptualization and telling of the stories of this land?

Our fantastic keynote speakers as well as the various panelists will address these questions from different disciplinary, critical and methodological perspectives. We are pleased to have assembled such a rich gathering of scholars, activists and artists and look forward to the generative, intergenerational, formative and transformational conversations that will take place over the next two days. We also hope that this conference will serve as a critical space that will generate ongoing dialogues and conversations about our political understandings of queerness and Canada.

We hope you enjoy your time at Brock and we look forward to the conversations ahead!

Ronald Cummings

On behalf of the Conference Committee

## A note on equity and logistics

Dear colleagues,

We also want to welcome you to this space in your bodies and in your full lives. No welcome can be done without thinking about the history of colonialism that shapes the land that we're on, the institution that we're in, and the operations of queerness in the land now called Canada. Those of us who do not belong to these nations are occupying the lands of the Haudenosaunee, Anishinaabeg, and Huron-Wendat peoples and all the nations who lived and live here.

Rather than leaving an acknowledgement here and moving on, we hope that the conference will continue to return to the politics of colonialism. Canada is a place that is built on ongoing practices of Indigenous genocide, anti-Blackness, Islamophobia, white supremacy, homophobia, trans\*phobia, sexism, ableism, and classism. As we know, these forces do not work independently of each other, but rather are intertwined so as to maintain the status quo. These practices are in this room and happen in both systemic and inter-personal ways every day. We hope that this conference can be a site of togetherness that respects boundaries and the needs of groups who are historically and currently marginalized and harmed by dominant systems. We also aim to create a space of dialogue in which we can hold each other accountable, and in which we can work towards building a radically different present.

We encourage everyone to prioritize self-care in whatever ways make the most sense. With taking care of ourselves as a priority, here are some notes about specific needs:

- If there is anything we can do to make this event more accessible for you please do not hesitate to let us know.
- Throughout the days you're with us, please feel free to grab snacks and coffee/tea at any point.
- Please write your pronoun on your name tag. If you're not sure what someone's pronoun is, please use "they."
- We encourage everyone to use the bathroom that feels most comfortable to them, and we have hung posters on the bathroom doors about gender policing for non-conference participants who may not be familiar with the ongoing violence of gender policing.
- Both Day 1 and Day 2 venues have single stall accessible washrooms nearby. The Marilyn I. Walker School has single-use, non-gender washrooms on the 2<sup>nd</sup>, 3<sup>rd</sup> and 4<sup>th</sup> floors.
- All the food, unless otherwise marked, is vegan, gluten-free, and is not prepared with alcohol, so is Halal.
- On both days, venues are mobility device accessible.
- The events welcome children and will have toys and colouring books for anyone who would like them.

- A portable change table is available at Brock. (In order to ensure it doesn't impede the use of mobility devices, it will be kept in the main conference room.) There is a washroom with a change table at Marilyn I. Walker (MW 220).
- While we hope that it's already known that public chest/breast-feeding is a welcome and encouraged practice, we want to state it explicitly.
- A prayer space is available in DeCew 227 on the main Brock campus from approximately 8:30am-6:30 pm and one of the conference volunteers would be happy to show anyone the way. A Prayer Room/Quiet Space is available at Marilyn I. Walker School (Room MW215). We will give directions in the morning of the second day, but please also feel free to ask a volunteer.
- We have extended an invitation to the keynote talks to local queer organizations.

If you encounter any issue, please bring it to the attention of the conference team, including Ronald Cummings or Sharlee Cranston-Reimer, as soon as possible. If you have any needs that we have not anticipated, we will do our best to meet them.

We hope that we've created the safest space possible in which to build a community and engage in enlivening and, correspondingly, difficult conversations. Our goal with this conference is to contribute to a project of rethinking the normative structures of our present and we look forward to working on that project with you!

Sincerely,

Sharlee Cranston-Reimer  
On behalf of the Conference Committee

# CONFERENCE SCHEDULE

## Day 1: Thursday, November 2

### Venue: Pond Inlet, Brock University

8:00am – 8:30 - Conference Registration

#### 8:30 – 9:00am – **Welcome**

Sherri Vansickle (Oneida and Onondaga) – Welcome to the territory  
Carol Merriam, Dean, Faculty of Humanities, Brock University  
Marian Bredin, Director, Centre for Canadian Studies, Brock University

#### 9:00 – 10:30 am—**Panel 1: Queer Citizenship, Migration and the State**

Chair: Sue Spearey (Brock University)

Ezequiel Martín-Calero (University of Guelph) "The Influence of Multiculturalism in Canadian National Identity"

Jobin Philip (Ryerson University) "Questioning Sanctuary: An Intersectional Examination of Queer Refugee Settlement in Toronto"

Beverly Bain (University of Toronto) "The Black Women's Collective and Sister Vision Press: A Legacy of Black Queer Diasporic Caribbean Feminist Political and Literary Interventions into the Canadian Nation State."

Coffee/tea break

#### 10:45 – 12:15—**Panel 2: Queer Politics, Progress and Perils**

Chair: Dolana Mogadime (Brock University)

Sharlee Cranston-Reimer (Brock University) "Progress in relation to what?": Rhetorics of "Equality" in Discussions of LGBTQ+ Liberation in Canada

OmiSoore H. Dryden (Thorneloe University) "Black Queer Lives: The Rupture of Anti-Black Health Research in Canada"

Hannah Collins (Trent University) "Separation and Space: Making the Case for Bisexual Separatism"

12:15 – 1:30 – **Lunch (provided)**

1:30 – 3:00—**Panel 3: Toronto Pride: Space, Race, Politics**

Chair: Beverly Bain (University of Toronto)

Ryan Persadie (University of Toronto) "The Challenges of the Queer Fête: Problematizing Indo-Trinidadian Exclusions and the Politics of Belonging in Toronto, Ontario"

R. Cassandra Lord (University of Toronto) "We Have Always Been Here: Pelau MasQUEERade Disturbing Toronto Pride History"

Christopher G. Smith (University of Toronto) "From T.Dot to London Town and Beyond: "Black Pride" in a Transnational Comparative Perspective"

Coffee/tea break

3:15 – 4:45—**Panel 4: Queer Archives**

Chair: Tamara El-Hoss (Brock University)

Cait P. Jones (Trent University) "'Want to see me disco?': The Lost Archives of Queer Joy"

Callie Metler (Trent University) "Wounding and Archiving: Creating Publics in Alison Bechdel's *Funhome* and *Are You My Mother?*"

Brian Dedora (Writer) "1970s Primary Source: Low Hangin' Fruits"

5:00 – 6:00pm – **Keynote Session**

Chair: Spy Dénomme-Welch (Brock University)

Gwen Benaway

Title: "Holy Wild: Gender and Sexuality in Indigenous Worldviews"

Dinner (on your own)

## **Day 2: Friday, November 3**

### **Venue: Marilyn I. Walker School of Fine and Performing Arts (MW156)**

#### **8:45-9:00 am—Welcome Remarks**

David Vivian, Director, Marilyn I. Walker School of the Fine and Performing Arts

#### **9:00 – 10:30 am—Panels 5: Embodiment and Erotics**

Chair: Margot Francis (Brock University)

Craig Jennex (McMaster University) "A Fag Like Me': Sounding Audiotopia in a Xenophobic Canada"

Rachel Lallouz (University of Victoria) "A real rotten fruit: How performance artist and electronic musician Peaches enacts the nasty woman using the queer erotic"

Sonny Dhoot (University of Toronto) "Racial Capital in Queer Erotic Lives"

Coffee/tea break

#### **10:45 – 11:45 am—Keynote Session**

Chair: OmiSoore H. Dryden (Thorneloe University)

Rinaldo Walcott (WGSI, University of Toronto)

Title: "Black Queer Life in the Ruins of the Body Politic and Queer Institutionalality"

#### **11:45 – 1:15 Lunch (provided)**

#### **1:15 – 2:45 pm—Panel 6: Television and Film**

Chair: Christie Milliken (Brock University)

Tomasz Sikora (University of Cracow) "Queering virological imaginaries in Canadian film"

Jonathan Petrychyn (York University) "Sticky Laws, Sticky Films: Affective Economies of Queer Film Festivals and the Manitoba Human Rights Code, 1987"

Marie-Pierre Daigle (University of Ottawa) & Sanita Fejzić (Carleton University)  
"Triumphant Homopositivity: From Amazons to The L Word"

Coffee/tea break

**3:00 – 4:30—Panel 7: Epistemologies of Queerness: Bodies, Discourse, Texts**

Chair: Neta Gordon (Brock University)

Neta Gordon (Brock University) "Putting Ann-Marie MacDonald in the closet: The Reception of *Adult Onset*"

Katrina Sellinger (University of British Columbia) "Nothing here have no name": The Un/naming of Queerness in Dionne Brand's *In Another Place, Not Here*

Sanchari Sur (Wilfrid Laurier University) "Fluid Masculinities: Male and Female Gender Identities in Shani Mootoo's *Valmiki's Daughter*"

4:30-6:00pm Dinner (on your own)

**Venue: Niagara Artists Centre**

**6:00 – 8:30 pm – Reception and Closing Keynote**

(Hosted in association with the St. Catharines Festival of Readers)

Chair: Ronald Cummings (Brock University)

Dionne Brand "Readings in Theory, A Novel"

## KEYNOTE SPEAKERS

### Gwen Benaway



Gwen Benaway is of Anishinaabe and Métis descent. She has published two collections of poetry, *Ceremonies for the Dead* and *Passage*, and her third collection, *Holy Wild*, is forthcoming from BookThug in 2018. A Two-Spirited Trans poet, she has been described as the spiritual love child of Tomson Highway and Anne Sexton. She has received many distinctions and awards, including the Dayne Ogilvie Honour of Distinction for Emerging Queer Authors from the Writer's Trust of Canada. Her poetry and essays have been published in national publications and anthologies, including *The Globe and Mail*, *Maclean's Magazine*, *CBC Arts*, and many others.

### Dionne Brand



Dionne Brand is a renowned poet, novelist, and essayist. Her writing is notable for the beauty of its language, and for its intense engagement with issues of social justice. Her work includes nine volumes of poetry, five books of fiction and two non-fiction works. She was the Poet Laureate of the City of Toronto from 2009-2012.

Dionne Brand became prominent first as an award-winning poet, winning the Griffin Poetry Prize for her volume *Ossuaries*, the Governor General's Literary Award and the Trillium Book Prize for her volume *Land to Light On*. She's garnered two other nominations for the Governor General's Literary Award for the poetry volumes *No Language Is Neutral* and *Inventory* respectively, the latter also nominated for the Trillium and the Pat Lowther. She

has won the Pat Lowther Award for poetry for her volume *thirsty* also nominated for the Griffin Poetry Prize and the city of Toronto Book Award.

Brand has also achieved great distinction and acclaim in fiction and non-fiction. Her most recent novel, *Love Enough* was nominated in 2015 for the Trillium Book Award. Her fiction includes the novel *In Another Place, Not Here* and *At the Full and Change of the Moon*. Her critically acclaimed novel, *What We All Long For*, which won the Toronto Book Award, is the story of four young people in Toronto – it has been translated into Italian, French and German. Like *thirsty*, a recent book of poems, the novel offers an indelible portrait of the multicultural city. Her non-fiction includes *Bread Out Of Stone*, and *A Map to the Door of No Return*.

Dionne Brand has published nineteen books, contributed to many anthologies and written dozens of essays and articles. She has also been involved in the making of several documentary films with the National Film Board. She was a Distinguished Visiting Professor at St. Lawrence University in Canton, New York and has taught literature and creative writing at universities in both British Columbia and Ontario. She has also held the Ruth Wynn Woodward Chair in Women's Studies at Simon Fraser University. She received a Hon. Doctor of Letters, Wilfred Laurier University in 2012 and a Doctor of Canon Law from the University of Thorneloe, Laurentian in 2015. She lives in Toronto and is a Professor in the School of English and Theatre Studies at the University of Guelph.

## Rinaldo Walcott



Rinaldo Walcott is an Associate Professor at the Ontario Institute for Studies in Education and the Director of Women and Gender Studies Institute; he is also a member of the Graduate Program in Cinema Studies of Faculty of Arts and Science all at the University of Toronto. His teaching and research is in the area of black diaspora cultural studies and postcolonial studies with an emphasis on questions of sexuality, gender, nation, citizenship and multiculturalism. From 2002-2007 Rinaldo held the Canada Research Chair of Social Justice and Cultural Studies where his research was funded by the Social Sciences and Humanities Research

Council of Canada, the Canadian Foundation for Innovation and the Ontario Innovation Trust. From January 2010 to June 2010 Rinaldo was Senior Research Fellow at the Warfield Center for African American Studies and the Department of African Diaspora and African Studies at the University of Texas at Austin. Before joining OISE UT Rinaldo was Associate Professor in the Division of Humanities, at York University. While at York he served as the Graduate Program Director of Interdisciplinary Studies.

Rinaldo Walcott is the author of *Black Like Who: Writing Black Canada* (Insomniac Press, 1997 with a second revised edition in 2003); he is also the editor of *Rude: Contemporary Black Canadian Cultural Criticism* (Insomniac, 2000). As well Rinaldo is the Co-editor with Roy Moodley of

*Counselling Across and Beyond Cultures: Exploring the Work of Clemment Vontress in Clinical Practice* (University of Toronto Press, 2010). Currently, Rinaldo is completing *The Long Emancipation: Moving Towards Freedom*. Additionally Rinaldo is co-editor with Dina Georgis and Katherine McKittrick *No Language Is Neutral: Essays on Dionne Brand Topia: The Journal of Canadian Cultural Studies*. Rinaldo is the General Editor of *Topia* as well. He is also the author *Queer Returns: Essays on Multiculturalism, Diaspora and Black Studies* (Insomniac Press, 2016). As an interdisciplinary black studies scholar Rinaldo has published in a wide range of venues. His articles have appeared in journals and books, as well as popular venues like newspapers and magazines. He often comments on black cultural life for radio and TV.

Rinaldo received his PhD. from OISE, The University of Toronto in 1996.

# ABSTRACTS

## Panel 1: Queer Citizenship, Migration and the State

**Ezequiel Martín-Calero (University of Guelph)**

**Title: The Influence of Multiculturalism in Canadian National Identity**

### **Abstract**

In 2016 the Trudeau government announced the resettlement of 25,000 refugees into Canada as a response to the Syrian refugee crisis. Nevertheless the refugees accepted must come as whole families, lone women, or children, excluding unaccompanied men, except for those being gay, bisexual, or transsexual. From this the perspective of political theory, this announcement can be interpreted as the fulfilment of a theoretical doctrine that is frequently identified with the position of the Canadian state, namely multiculturalism. Such an identification finds its basis not only in the development and execution of public policies protecting the interests of minorities, but also in the Canadian origins of significant theories of multiculturalism —such as Will Kymlicka's. As a result, Canadian nationalism has evolved to the extent of including the tolerance and protection of cultural minorities as positive elements reinforcing the feeling of national identity. In this context, this paper analyzes the compatibility of nationalism and multiculturalism, which are respectively an exclusive and an inclusive concept by definition. Furthermore, the influence of the Canadian government's decision on refugees as individuals, rather than minority groups, reduces the distance between the general claims of multiculturalism and individual rights. As a consequence of these kind of measures, the identification of Canadian nationalism with the rights and inclusion of Queer collectives becomes a conceivable prospect.

**Jobin Philip (Ryerson University)**

**Title: Questioning Sanctuary: An Intersectional Examination of Queer Refugee Settlement in Toronto**

### **Abstract**

Queer-identified refugees face obstacles during their settlement process in the Canadian city of Toronto, Ontario due to the intersections that exist between their marginalized identities. This conference paper draws on findings brought forth in my qualitative research study, which examined queer refugees as threatening subjects in the sanctuary space due to both their racialized identities and queer sexualities. To really understand the barriers that queer refugees face post-migration, Toronto was critiqued as both a sanctuary space and supposed gay-friendly city for these migrants. What became clear in my research, and through moments of queer activism such as the Black Lives Matter Protests at the Pride parade, is that there are racial politics

of exclusion that exist among LGBTQ peoples. This leads to racialized and queer folks being excluded from public moments of pride, while their more privileged counterparts have better access to visibility, validation, and safety. Even as Toronto has been a key site for the Canadian Queer Liberation movement, there still exists the need for LGBTQ refugees to construct their own spaces of meaning-making and queer expression. They can do this by connecting with their queer diaspora, or through living discreetly on the down low. Although some may argue that life on the down low is a choice, we need to critique why it is that queer folks on the margins are often accessing this risky space instead of being as openly celebrated as their homonormative peers? The Black Lives Matter Protests, and the police activity at Marie Curtis Park, demonstrate that Toronto may not be as queer-friendly as we think. In the absence of a reliable queer space for sexual minorities who are also migrants and people of colour, it is up to them to construct their own space of sanctuary.

**Beverly Bain (University of Toronto)**

**Title: The Black Women's Collective and Sister Vision Press: A Legacy of Black Queer Diasporic Caribbean Feminist Political and Literary Interventions into the Canadian Nation State.**

### **Abstract**

In the 1980's the activism and writings by black queer diasporic Caribbean feminists in Canada engaged an intersectional leftist political framework that was anti-capitalist and anti-colonial. As queer activists and writers, they acknowledged that struggles of sexualities, was integrally tied to struggles against gender, race and class oppression for black women. They recognized that the experiences of black women in Canada were absent from Canadian scholarship and in Canadian feminist organizing. They focused on making black women and their experiences visible in the organizing and literary contexts.

This paper will examine the work and organizing of the Black Women's Collective (BWC) and Sister Vision Press created by black queer diasporic Caribbean feminists in the 80's that intervened in the marginalization of black women's lives. This paper continues a process of documenting the histories of black women's lives but with critical attention to the experiences and contributions that black queer Caribbean feminists made in creating spaces to allow for exposing, challenging and resisting the racist, sexist, classist and homophobic Canadian Nation State.

## Panel 2: Queer Politics, Progress and Perils

**Sharlee Cranston-Reimer (Brock University)**

**Title: “Progress in relation to what?”: Rhetorics of “Equality” in Discussions of LGBTQ+ Liberation in Canada**

### **Abstract**

Over and over, when confronted with discussions of heteronormativity, homonormativity, homophobia, and transphobia, my students (and many other people I encounter) resort to a discussion of how much the world has “improved,” often citing changes like the legalization of gay marriage (an issue that overwhelmingly speaks to white middle-class people) to suggest that we are all “equal.”

These statements, which are often not overtly hostile, make it difficult not only to discuss oppression, but even to claim it exists. Because the mythology of “equality” is foundational to Canada’s sense of itself, challenging these narratives of “progress” can be taken as an affront. I find myself looking for a clear, succinct way to address the problems with narratives of progress in a way that circumvents defensiveness without returning to what people might hear as narratives of victimhood (through an emphasis on ongoing oppressions) and that recognizes the strength of marginalized populations. Relatedly, it is especially difficult—though also especially urgent—to discuss the ways in which marginalized communities enact oppressions, as in the case of racism in queer communities, because such discussions are often used as a reason to dismiss discussions of oppressions out of hand.

Taking inspiration from Peggy McIntosh’s “Unpacking the Invisible Knapsack” and Greg Smith’s “It’s Just a Movie,” this paper addresses dominant society’s investment in narratives of “progress” through the case study of LGBTQ+ issues in the Canadian context, but aims to do a layered analysis that addresses and is applicable to a range of sites of marginalization.

**OmiSoore H. Dryden (Thorneloe University)**

**Title: Black Queer Lives: The rupture of Anti-Black Health Research in Canada.**

### **Abstract:**

Black lives are in peril and the political ecology of Black health remains difficult work. Saidiya Hartman theorizes the “afterlife of slavery” in her book *Lose Your Mother: A Journey Along the Atlantic Slave Route*, in which she posits that the afterlife of slavery is witnessed through the “skewed life chances, limited access to health and education, premature death, incarceration, and impoverishment.” In this paper I seek to interrogate how the afterlife of slavery is evident in LGBTQ health studies. Specifically, my site of study focuses on the public health discourse, which frames the discussions and research between HIV/AIDS research and cultural production, Black queer/trans epidemiology, and the politics of blood donation. Public health discourse has often

framed the body as dangerous, problematic, ever threatening to run out of control, to attract disease, to pose imminent danger to the rest of society, thus resulting in measures being taken (on behalf of the state) to confine bodies and control their movements. To imagine and engage work that disrupts the ways in which Black people continue to be “scienced into degradation,” I use Black theoretical and queer diasporic analytics to outline the ways in which anti-Black racism negatively impacts the health of Black queer and trans people in Canada in this cultural moment. Since sexual identities are framed through racial categories, it becomes necessary to explore if the research in MSM HIV/AIDS and MSM blood donation effectively addresses the lived experiences of Black queer and trans folks in Canada.

**Hannah Collins (Trent University)**

**Title: Separation and Space: Making the Case for Bisexual Separatism**

**Abstract**

Separation and Space: Making the Case for Bisexual Separatism, building on Donna Haraway’s quote and concepts regarding “The cyborg is a creature in a post-gender world; it has no truck with bisexuality,” from The Cyborg Manifesto. Using this concept as a jumping off point, this essay explores how bisexuality’s inherently contradictory positioning. Bisexuality’s existence between gay and straight, natural and unnatural, constructed and inherent, creates a unique perspective and understanding that can be described as liminal. After this understanding of bisexual as liminal space, I explain the importance of bisexual history and language, questioning the importance of Bisexual Visibility Day, and discourses surrounding validity and erasure. It will be argued that they do not construct a well-rounded or three-dimensional understanding of bisexuality, concluding that the best way to achieve a well-rounded bisexual identity, and continue the celebration of specific bisexual activism and history, is through a conscious creation of a separate bisexual community, one that is away from the general LGBTQ community.

### **Panel 3: Toronto Pride: Space, Race, Politics**

**Ryan Persadie (University of Toronto)**

**Title: Queering the Fête: Racial Encounters, Caribbean Sexualities, and the Politics of Belonging in Toronto, Ontario**

**Abstract**

Queer of colour diasporas have become critical arenas to interrogate the complexities of racial identities and their entanglements with citizenship, multiculturalism, (trans)nationalism, allegiance, and cultural belonging. As such, this paper provides a queer reading of racial politics within diasporic soca fêtes, a Caribbean party scene that has been typically affiliated with soca music, heteronormative intimacies and the Trinidad carnival. As a scene that does not tolerate

queer expression, it is complicit in perpetuating the widely held notion that Caribbean queerness is invisible.

This paper is focused on the emerging “queer fêtes” held in Toronto and the existing decolonizing potentials they provide for Afro- and Indo-Trinidadians, a relationship I trace through histories of colonialism, enslavement and indentured labour. I suggest that in the fête, subjects are able to negotiate, (re)formulate, (re)signify and reconfigure their sexual/racial/cultural identities as soca music is re-coded and re-scripted to disrupt hegemonic hetero-, and homonormativities. While this is a mode of repurposing for Caribbean-Canadian queers, the queer fête also disseminates legacies of Indo-Afro tension held in the Trinidad nation. My conceptualization of “near-yet-farness” seeks to describe the marginality of queer Indo-Trinidadians that is sociologically, culturally, politically and musically embodied in the queer fête.

**R. Cassandra Lord (University of Toronto)**

**Title: We Have Always Been Here: Pelau MasQUEERade Disturbing Toronto Pride History**

**Abstract**

This paper addresses the moments when black and queer diasporics of colour slip ‘in’ and ‘out’ of Pride Toronto narratives. I situate Pelau MasQUEERade a Caribbean queer diasporic of colour group that participates in the annual Toronto Pride LGBTT parade as a response to how black and queer diasporics of colour imagine and engage queer life. Drawing on historical documents on the making of Pride in Canada, I utilize black/feminist queer of colour critiques to demonstrate how Pelau exposes the discourse of whiteness within the parade. I argue that the nationalism and identity politics in Pride presents clear political obstacles to engaging the complexity of Canadian queer life.

**Christopher G. Smith (University of Toronto)**

**Title: “From T.Dot to London Town and Beyond: “Black Pride” in a Transnational Comparative Perspective”**

**Abstract**

While emerging in a U.S. context, “*Black Pride*” has become a global movement that has extended beyond its place of origin. Given the differing histories, and the temporality of the first appearances of *Black Pride* festivals considered in this presentation, of importance is an exploration of the geopolitical contexts and histories that prompted the “now” and “flow” – or rather a sense of urgency that inaugurated each incarnation. Through a comparative analysis I consider the emergence of Toronto’s *Blockorama* in tandem with the emergence of UK *Black Pride* to discuss what I term as an “anticipated likelihood” that black populations in both regions, would draw upon this particular model of community formation because of an intimate relation with

nation-spaces that are a product of a British colonial project, that would later understand policy initiatives such as multiculturalism as a corrective to mitigate the dissent of its black populace.

*"From T.Dot to London Town and Beyond"* is a critical reflection with and about the insights of the architects of *Black Pride* festivals who participated in my current research project. In this presentation I draw upon ethnographic and archival research to trace the global reach of the phenomenon of *Black Pride* festivals in concert with an examination of ephemeral artefacts that illuminate differing culture(s) of desire. At stake in this examination is how an iconography of black erotic self-making or "erotic autonomy" (Allen, 2012; Alexander, 2006) is circulated in a manner that is "democratic" (to echo Allen) and registers as part of a concentric if not a counter-cultural circuit of exchange and dialogue among black queer diaspora populations that challenge normative notions of national-belonging, in tandem with what currently constitutes normative sexual citizenship.

## **Panel 4: Queer Archives**

**Cait P. Jones, (Trent University)**

**Title: "Want to see me disco?": The Lost Archives of Queer Joy**

### **Abstract**

Ann Cvetkovich states that "performances by bands like Le Tigre and Tribe 8 have been my inspiration here and for the archive in which my own feelings are deposited." Similarly, I aim to understand the ways in which musicians like Tegan and Sara exemplify queer joy in the face of dominant traumatic narrative that surrounds queer publics. I am using "queer joy" with the acknowledgment that Chance the Rapper created the hashtag #BlackBoyJoy as a way to alter the common representation of black men in their death, in prison, or as "thugs." I use queer joy here in the same way. I use queer joy as a counter to the tragic coming out stories, the lesbian-until-graduation stories, the evil bisexual, and especially, to challenge the inevitably traumatic queer death. I suggest that there is space in queer discourse to archive the jubilation that can be found in queer culture and to create an archive of those feelings. I seek to understand why so many queer stories are traumatic and to locate queer stories of celebration in the 21st century. I question if it is possible for queers to exist in media beyond a coming out story, beyond stories that are set in space, or if they can ever escape death. I will be referring to Cvetkovich, and a selection of queer Canadian artists. This paper is a rumination on how queer publics are formed through the collective understanding and acknowledgment of certain mediums as archives of queer feelings.

**Callie Metler (Trent University)**

**Title: Wounding and Archiving: Creating Publics in Alison Bechdel's *Funhome* and *Are You My Mother?***

**Abstract**

Employing Anne Cvetkovich's *An Archive of Feelings* to understand the wounding and trauma that Alison Bechdel recounts in her memoir *Are You My Mother?*, I will examine how Bechdel's autobiographical work of non-fiction is an archive and how the space of this archive is, to quote Bechdel's oft-cited Woolf, "the container of the feelings." Bechdel draws on journals, letters, personal conversations, photographs, and even material artefacts from her life in order to create her memoir. By invoking Woolf, Bechdel's memory of trauma is lodged in very specific representations of feminist life writing. The trajectory for researching Alison Bechdel's memoir *Are You My Mother?*, is ostentatious. As Bechdel archives her experience of the life she has lived with (or at least parallel to) her mother in this text Bechdel's deep engagement with literary figures and psychoanalysts of the twentieth century is glaring. She has read Virginia Woolf, Anne Bradstreet, and Adrienne Rich, and cites them prominently in *Are You My Mother?* in order to frame her own harried attempts at diary-keeping and to navigate her subjectivity first as a child, then as a lesbian, and then as a woman. In this paper I will explore Bechdel's interaction with Woolf's diaries and autobiographical essays to understand the history of lesbianism and feminism into which Bechdel inserts herself.

**Brian Dedora (Writer)**

**Title: 1970s Primary Source: Low Hangin' Fruits.**

**Abstract**

A survivor of ten years trolling the gay bars of 1970s Toronto: a reading from *A Slice of Voice at the Edge of Hearing* (The Mercury Press, 2008) with the bad boys from the St. Charles and the Parkside. A parade of Drag Queens, hustlers, morality police, working class and street gays drinking and cruising in straight owned beer parlours that were anything but "parlours". A demimonde and a community brought together yet torn apart by the label "deviant" in a cringe-making circus of delight and nostalgic nightmare. A gay boy making his way through the mean streets of pre-plague horror and pre-liberation politics with the only unknown being the who, when, and in what combination of "outlaw" tonight. With descriptions of place and time we meet the characters that populated, in high pitched prattle, these seemingly safe places and are introduced to the first gay bar owned by gays. We visit the dance clubs and stay after hours for the animated performances of stars and Queens, listen to the catcalls of hustlers all of it bound in a merciless film in outrageous Technicolor of a time without phones, cameras, apps, or condoms where the jukebox rolls out another hit and the two-bit beer arrives cold and sweet at the top and bitter at the bottom.

## **Panel 5: Embodiment and Erotics**

**Craig Jennex, (McMaster University)**

**Title: "A Fag Like Me:" Sounding Audiotopia in a Xenophobic Canada**

### **Abstract**

In "More Than Aware," a single from his 2013 album *Turban Sex*, Kanwar Anit Singh (also known as Sikh Knowledge) offers a critique of the progressive, queer liberal narrative that has gripped Western imaginaries. Ours is a moment in which gayness, particularly when it collides with whiteness, ostensibly proper gender performance, wealth, and normative behaviours, aligns closely with the projects of the State. This was particularly apparent in Singh's home province of Quebec during the legislative discussion around Bill 60—the proposed "Charter of Values"—in which certain religious garments (and the individuals wearing them) were presented as a threat to the safety of LGBTQ citizens. This is not wholly surprising. As Butler argues in *Frames of War*, representations of "terrorist masculinity" are at their most salient when juxtaposed with the proper, productive gay and lesbian Westerners who embody progressive ideals. On Singh's queer body, and through his spectacular performance of self, this framing collapses.

This collapse is made audible in much of Singh's music, in which the simplistic narratives of progress that deem him both pre-modern (by virtue of his religion) and properly modern (through his gayness) become untenable. "More Than Aware" features layers of conversation: English and Punjabi, Sufi devotional music and early hip-hop influenced emceeing, and contrasting grooves that feature slippery, intentionally confused, rhythmic signification. Singh makes audible the complexity and consistent failure of static notions of identification and elucidates for us the resistant function of audiotopia when heard in a xenophobic society.

**Rachel Lallouz (University of Victoria)**

**Title: A Real Rotten Fruit: How performance artist and electronic musician Peaches enacts the nasty woman using the queer erotic**

### **Abstract**

How does queer-identified Canadian musician and artist Peaches (Merrill Beth Nisker) employ the cultural power of nastiness in her performance art and electronic music? This presentation examines how Peaches performs and exploits the nasty woman persona as a queer-identified woman in her musical lyrics and performance art. I will investigate how Peaches enacts Eve Kosofsky Sedgwick's conception of the queer erotic, what I have adapted and defined to be an "affective sensual, physical, and spiritual power embodied in a queer individual" and which Peaches draws upon to subvert a heteronormative, idealized vision of femininity and female sexuality. It is through this subversion that Peaches crafts an on-stage persona of gender-bending nastiness and gritty rebellion. My presentation will focus on the "vulgar" lyrics of her 2000 album, *The Teaches* of Peaches, alongside an analysis of her embodiment of the queer nasty woman—seen in her

garish costumes, unflattering makeup, and her grotesque and jarring physical movements and gestures on stage. The nasty woman that Peaches embodies represents a carefully crafted nasty woman aesthetic she has queered and that carries the affective power deeply lacking in Canadian popular culture's one-dimensional, acceptable representations of femininity and female sexuality. Research inquiries explored include: (1) How does the queer erotic facilitate the affective power of the nasty woman persona? (2) How might Peaches subvert and reappropriate the heteronormative nasty woman famously exemplified by Hilary Clinton? (3) What is the affective relationship between the viewers and/or listeners and the performer of the queer nasty woman? And 4) How does Peaches embody a radical form of resistance in the Canadian music scene, and how will her creative resistance impact greater Canadian media cultures?

**Sonny Dhoot, (University of Toronto)**

**Title: Racial Capital in Queer Erotic Lives**

### **Abstract**

This paper explores the workings of racial power in queer men of colour's erotic lives. Drawing from interview data I collected in Toronto from 2016-2017 with gay, bi and queer (GBQ) men of colour (MoC), I found that despite claims to hold no racial preferences within their partner selection, GBQ MoC often indicated class(ed) preferences. Although less apparent, I suggest that these classed preferences are indicative of racialized preferences. During interviews, GBQ MoC often indicated that potential partners who were white collar professionals, graduate students, had access to cultural productions/performances, or could perform cultural worldliness were the most desirable. I argue that one avenue that racial power operates within GBQ MoC's erotic practices is through classed preferences. Engaging an intersectional frame, the racialized nature of class and capital becomes more evident as a social formation of *racial capital*. I contend, MoC's dating practices are entwined with racialized class formations, which are embedded within racial capital and white desirability.

## **Panel 6: Television and Film**

**Tomasz Sikora (Pedagogical University of Cracow)**

**Title: Queering Virological Imaginaries in Canadian film**

### **Abstract**

Arguably, virological and epidemiological imaginaries have become central to current biopolitical discourses and technologies in North America, largely due to the trauma of the 1980s/1990s HIV/AIDS crisis. From the notion of the computer virus (Buiani 2009) to public rhetorics that posit refugees and (real or imagined) terrorists as an epidemiological threat, the virological imagination

has been employed to trigger numerous moral panics. Within mainstream political rationalities, expanding zones of access and contact call for enhanced preventive measures, based primarily on surveillance and identification; hence, LGBT identity politics may well be seen as part of the biopolitical machinery of the neoliberal state. In straight readings, what is at stake in epidemiological narratives is the “normal” structure of society: the Heterosexual Romance, the Family, Reproductive Future (Edelman), the survival of the Human Race as such. As Eve Kosofsky Sedgwick stressed in the *Epistemology of the Closet*, however, queer subjectivities have been scripted into apocalyptic narratives all too often, with the HIV/AIDS crisis as another installment of the Sodom and Gomorrah story. Canadian cinema has been preoccupied with contagious agents and epidemics for a long time: from David Cronenberg’s 1980s body horrors, through John Greyson’s queer classic *Zero Patience* (1993), Bruce LaBruce’s *L.A. Zombie* (2010), up to Brandon Cronenberg’s recent futuristic fantasy *Antiviral* (2012). In the presentation I will consider ways in which virological imaginaries can be queered away from straight-minded interpretative frameworks and what consequences this may have for queer political thinking today.

**Jonathan Petrychyn, York University**

**Title: Sticky Laws, Sticky Films: Affective Economies of Queer Film Festivals and the Manitoba Human Rights Code, 1987**

### **Abstract**

In this presentation, I explore the role organizers of Canada’s first annual queer film festival, Counterparts, located in Winnipeg, played in the discourse and debates around the inclusion of sexual orientation to the Manitoba Human Rights Code in 1987. Most accounts of the debate tend to focus on its relationship to the province’s first pride parade, which occurred a few weeks after the bill’s passage, and its effect on marriage activism throughout the 1990s and 2000s. But less is known about the role Counterparts which came under fire in the spring of 1987 for receiving a grant from the Ministry of Culture, Heritage, and Recreation, played in these debates. Overlooked in these accounts is the ways in which supporters and opponents of the legislation mobilized Counterparts as a sticky object—an object that, by way of Sara Ahmed, is “sticky with affect” and whose interaction with other discursive objects can produce and reproduce strong affective relations.

Though a discourse analysis of House debates, correspondence, and newspaper coverage of the festival and the Human Rights bill, I consider the kinds of affects mobilized during the Counterparts controversy and the Human Rights bill debate. I show how the work of the festival was crucial in shaping not only the debates around the legislation, but also queer activism and Counterparts throughout the 1990s and suggest here that we need to consider the formative impact queer film festivals have had and continue to have on the neoliberalization of queer culture.

**Marie-Pierre Daigle (University of Ottawa)& Sanita Fejzic (Carleton University)**  
**Title: Triumphant Homopositivity: From Amazons to *The L Word***

**Abstract:**

Triumphant homopositivity is a new theoretical framework for conquering and transcending (compulsory) heteronormativity. We define triumphant homopositivity as adopting positive societal beliefs and attitudes about homosexuality or homosexual individuals, the freedom for homosexuals to express their own sexual desires and to organize an aesthetics of existence on their own terms. We analyze the Greek myth of the Amazons as well as the popular TV show, *The L Word*, through literary and psychological lenses in order to demonstrate how social support, discourse, and reproduction laws contribute to a positive-self image in lesbian communities. We read the characters of *The L Word* as modern Amazons, and suggest that the movement between the absence and presence of structural support or legal recognition for lesbians presents opportunities for resilience, increased awareness of lesbians in popular culture and discourse, and a de-marginalization of lesbian domestic partnerships within a largely heterosexual society. Specifically, we consider how marriage and reproduction laws for lesbians in Canada mediate the traumas and anxieties of (compulsory) heteronormativity and reproductivity. By subverting the family nucleus which is traditionally heterosexual, lesbian mothers positively express their desire for motherhood and assert a women-only presence in the domestic sphere, raise their children on their own terms, and disengage with traditional gender power dynamics in order to create an aesthetics of being that challenges patriarchy.

## **Panel 7: Epistemologies of Queerness: Bodies, Discourse, Texts**

**Neta Gordon, (Brock University)**

**Title: Putting Ann-Marie MacDonald in the Closet: The Reception of *Adult Onset***

**Abstract**

In Zoe Whittall's review of Ann-Marie MacDonald's novel, *Adult Onset*, she draws attention to the issue of how literature by LGBT authors circulates in the Canadian marketplace. Drawing on R.M. Vaughn's concept of the "lavender ceiling," ie. the marketplace limits for authors "who write honestly about contemporary gay life," Whittall wonders how MacDonald's novel will be received, optimistically stating, "I have often thought that if any author could change Canadian publishing's reticence to promote present-day queer stories, it would be Ann-Marie MacDonald." Whittall's optimism, however, does not appear to have been answered. In terms of sales figures, *Adult Onset* did not come close to the level of success of *Fall On Your Knees* or *The Way the Crow Flies*, both of which were #1 national bestsellers and were "picked" for U.S. book club lists; nor did the novel garner as much institutional recognition as the two previous novels with respect to high profile literary awards. Finally, Whittall's assessment that *Adult Onset* will be read as a novel about "contemporary gay life" seems incorrect, at least insofar as the novel was reviewed and marketed as a domestic drama primarily about parenthood and the lasting trauma of child abuse. As I will

argue, *Adult Onset* is also a complex story of coming out, and yet that story – for the most part – is not “read” by reviewers or marketers, and is thus made invisible. My paper will explore the significance of the way *Adult Onset* is circulated as a cultural object, as well as how MacDonald anticipates potential blind spots in the novel’s reception via her extensive and self-conscious use of intertextuality, her thematic exploration of the way authorial bodies and/or bodies of work circulate, and in the subtle depiction of the way queer readings can become closeted.

**Katrina Sellinger (University of British Columbia)**

**Title: “Nothing here have no name”: The Un/naming of Queerness in Dionne Brand’s *In Another Place, Not Here***

**Abstract**

While the terms “gay”, “lesbian”, or “queer” are never used in Dionne Brand’s *In Another Place, Not Here* (1996), there is no doubt that Verlia and Elizete were lovers. Instead of making the perhaps expected assertion that the Caribbean is a “bad place” to be queer in relation to Canada, Brand asks us to question this notion. Even when Verlia is in Canada – a place Rinaldo Walcott referred to as “the most queer of diaspora places” – her sexuality still goes unnamed. Thinking with what Johanna X. K. Garvey calls “queer (un)belonging”, this unnamings of sexuality in *In Another Place, Not Here* asks us who naming is for, and who is given a sense of belonging by it. What is lost or gained by making sexuality “intelligible” in this way?

Running alongside the love story between Verlia and Elizete, Verlia recounts her experience helping with the revolution on the unnamed Caribbean island where she meets Elizete. In a diary entry from her time there, Verlia notes that the terms colonialism and imperialism are not used by the people on the island, but they are living in the conditions nonetheless (215). Queerness has a similar role in this text – while Verlia and Elizete do not name their relationship as such, they too are living in the conditions. I argue that in giving a name to their sexuality, Verlia and Elizete would not be gaining anything for themselves, but only making their experience more intelligible to others.

**Sanchari Sur (Wilfrid Laurier University)**

**Title: Fluid Masculinities: Male and Female Gender Identities in Shani Mootoo’s *Valmiki’s Daughter***

**Abstract**

Niels Sampath portrays Indo-Caribbean masculinity as a difficult and sometimes confusing struggle against creolization; on the one hand seeking acceptance within its paradigm, but at the same time seeking to maintain Indian domestic patriarchal power. Through this attempt of maintaining a distinct Indo-Caribbean identity, a class system has emerged. Placing her male characters – Valmiki, Nayan and Saul – in the crossroads between intersections of race, class and

gender in *Valmiki's Daughter* (2008), Shani Mootoo highlights fluid masculinities that exist alongside fluid femininity (in the case of Viveka). Through the examination of fluid gender identities of these characters, my paper argues that male gender identities enjoy a freedom of movement across gender, race and class lines despite the restrictions against being "openly gay" (Lewis) due to the hegemony of male privilege. Mootoo constructs fluid masculinities through the characters of Valmiki (an upper middle class Indo-Caribbean man) and Saul (a working class Afro-Caribbean man). The freedom of the relationship between these two characters in relation to the constantly policed fluid gender identity of Krishnu's daughter, Viveka, highlights the inherent struggle of accepted gender performances in the Caribbean national consciousness. At the same time, Mootoo uses Nayan and his bisexual Euro-Canadian wife, Anick, as a source of tension between gender binaries and fluid gender identities in the Caribbean. My paper contends that there is an existing hegemony within fluid gender identities in Mootoo's novel, and this essay examines this hegemony in the context of Caribbean masculinity studies and South Asian Canadian literature.

## BIOGRAPHIES

**Beverly Bain** teaches in Women and Gender Studies in the Department of Historical Studies at the University of Toronto Mississauga. She currently teaches and researches in the area of Caribbean and black diasporic sexualities, sexual assault and violence against women, gender, colonialism, transnationalism and anti-capitalism.

**Hannah Collins** just wrapped up her third year in Women and Gender Studies student at Trent University. She's worked with queer and trans youth in both the Ottawa and Peterborough community teaching workshops on gender and sexuality, consent, feminism, and sometimes punk. With a passion for community building Hannah sits on the Sadleir House board of directors and volunteers with Peterborough Rock Camp for Girls. She hopes to continue building roots and making connections in Peterborough and at Trent University.

**Sharlee Cranston-Reimer** is a SSHRC Post-Doctoral Fellow in Women's and Gender Studies at Brock University. Her work is concerned with the mythologies of "Canadianness" and the violence they enact. Her current research project focuses on representations of marginalized people encountering the literal Canadian border and reads these encounters in relation to current legislation to ask how "fictional" these representations are.

**Ronald Cummings** teaches queer and postcolonial literatures in the Department of English Language and Literatures at Brock University. His work focuses on the queer Caribbean and its Diasporas.

**Marie-Pierre Daigle** is completing her PhD in Clinical Psychology at the University of Ottawa. Awarded a Social Sciences and Humanities Research Council grant to complete a phenomenological study on "Resilience in LGB families," she mothers a six-year old boy in partnership with Sanita Fejzić.

**Brian Dedora's** novel/memoir *A Slice of Voice at the Edge of Hearing* was a finalist for both the Relit Award and the George Ryga Prize followed by another "audacious experiment in narrative" *A Few Sharp Sticks*, followed by *LOT 351*, and a book of his visual work from the 70's and 80's entitled *Eye Where*, all books through the Mercury Press and Teksteditions. Editorial Visor in Madrid and BookThug in Toronto published his latest work on the Spanish poet and playwright, Federico Garcia Lorca, titled *Lorcation* in a bilingual edition in 2015 along with *Two at High Noon* published by Nomados Literary Press.

**Spy Dénommé-Welch** is an Assistant Professor in the Tecumseh Centre for Aboriginal Research and Education in the Faculty of Education at Brock University. Dénommé-Welch is also a multidisciplinary scholar and artist, and has taught various topics including arts education, aesthetics, drama and performance, Indigenous topics, and media.

**Sonny Dhoot** is a PhD Candidate in the Women and Gender Studies Institute at the University of Toronto. He is the author of "Pink Games on Stolen Land" which appears in the edited collection *Disrupting Queer Inclusion*, and a forthcoming piece entitled "Homonationalism and Failure to Interpellate" which will appear in a 2018 edited collection.

**OmiSoore H. Dryden** is an interdisciplinary scholar who examines the culture of blood. Dr. Dryden's research explores how the history of racism and colonialism frame contemporary cultural understandings of blood (healthy and tainted) and how these understandings are produced. Dryden's work engages the critical examination into the relationships between science, health and disease, homophobia and racism in the Canadian context.

**Tamara El-Hoss** is an Associate Professor at Brock University. Her research interests include graphic novels & bande dessinée, with a special interest in (im)migrant identity, marginality, testimonials, colonial history and politics, gender roles, trauma, diaspora, and queer identity.

**Sanita Fejzić** is an English Literature scholar at Carleton University. She has received a Social Sciences and Humanities Research Council grant for her project, "The Will of Poetry and Truth-Telling as Practices of the Care of the Self in Queer Feminist Writers." She is a lesbian mother and a published author.

**Margot Francis** is an Associate Professor in Women's and Gender Studies, cross appointed to the Department of Sociology at Brock University. Her research interests include: feminist and post-colonial perspectives on settler societies, critical explorations of culture, arts and identity and integrative approaches to gender, sexuality and the body. She holds a Ph.D. in Theory and Policy Studies from the Ontario Institute for Studies in Education at the University of Toronto (2002).

**Neta Gordon** is an Associate Professor at Brock University in the Department of English Language and Literature. She is the author of *Catching the Torch: Contemporary Literary Responses to World War One* (Wilfrid Laurier UP) and *A Tour of Fabletown: Patterns and Plots in Bill Willingham's Fables* (McFarland), and is a co-editor of *The Broadview Introduction to Literature*.

**Craig Jennex** is a PhD Candidate in English & Cultural Studies and Gender Studies & Feminist Research at McMaster University. His work—which can be found in *Popular Music & Society*, *GUTS: A Canadian Feminist Magazine*, and *TOPIA: Canadian Journal of Cultural Studies*, explores queer time and temporality in popular music performance.

**Cait P. Jones** is a first year MA student at Trent University in the English Public Texts Program. Her research interests include the Harlem Renaissance, queer theory, and black transnational fiction. She is currently working on her MA thesis questioning how queer stories are told in urban/rural spaces.

**Rachel Lallouz** is a queer femme writer and graduate student living and working on unceded Coast Salish territory in so-called Victoria, BC. She is completing her MA in English Literature (Cultural, Social, and Political Thought Concentration) at the University of Victoria, where she is examining the intersections of feminist avantgarde performance art, embodiment, pornography studies, and the erotic.

**R. Cassandra Lord** is an Assistant Professor of Sexuality Studies at the University of Toronto, Mississauga, specializing in black diasporic queer culture (Canada/US and the Caribbean). She is currently working on her book manuscript titled *Performing Queer Diasporas: Friendships, Proximities and Intimacies in Pride Parades*.

**Ezequiel Martín-Calero** is a Spanish graduate student, researcher, and Teaching Assistant at University of Guelph. He is currently one of the awarded scholars in the transdisciplinary program "Crossways in Cultural Narratives", through which he has moved his focus towards Philosophy, Critical Animal Studies, Cultural Studies and Semiotics. Specifically, his current research aim is to assess the existence of cultural behaviours in non-human animal species —as well as their philosophical implications, through which he is seeking to contribute to some current debates around the questions of animal ethics, animal cultures, and animal subject

**Callie Metler** is a first year MA student at Trent University in the English Public Texts Program. Her research interests include life writing, queer theory, and creative book publishing. She has worked extensively on graphic memoirs in a Canadian context, focusing on the representation of space in the graphic medium.

**Christie Milliken** is an Associate Professor at Brock University. She teaches classes in gender and film, documentary history and theory, American and international film history, cult cinema and fan culture, and melodrama studies

**Dolana Mogadime** is an Associate Professor in the Faculty of Education at Brock University. Over the past decade Dolana has been producing academic work dedicated to issues of importance to black communities in Toronto. Dolana has published in several international women's journals. Her work in the area of gender and education continues to demand the inclusion of black women's everyday experiences and realities in academic knowledge production.

**Ryan Persadie** is a Masters candidate in Ethnomusicology and Sexual Diversity Studies at the University of Toronto. He holds a Honours Bachelor of Music with specialization in Music Education from the University of Western Ontario and a Bachelor of Education from the Ontario Institute for Studies in Education at the University of Toronto. His research investigates the relationships among popular musics of the Anglo-Caribbean, cultural resistance, transnationalism, and queerness in diaspora. He hopes to pursue his doctoral research in 2018 on Caribbean queerness and popular music within the department of Women and Gender Studies at the University of Toronto.

**Jonathan Petrychyn** is a SSHRC Doctoral Fellow and PhD Candidate (ABD) in Communication & Culture at York University in Toronto.

**Jobin Philip** is a graduate of Ryerson University's MA program in Immigration and Settlement Studies. His research has focused on the settlement experiences of queer-identified refugees in Toronto, Ontario. Having completed this particular study, he plans to continue researching the racialized and queer subjectivities that exist amongst refugee and migrant populations.

**Katrina Sellinger** is a student at the University of British Columbia, where she is in her second year of the MA in English. Her interests include Caribbean diasporic writing, queer theory, and critical race studies.

**Tomasz Sikora** helped introduce queer theory into Polish academia. He co-founded and co-edits the online peer-reviewed journal of queer studies *InterAlia*. He has authored two books: *Virtually Wild: Wilderness, Technology and the Ecology of Mediation* (2003) and *Bodies Out of Rule: Transversal Readings in Canadian Literature and Film* (2014).

**Christopher Smith** is a doctoral candidate in the Dept. Social Justice Education - OISE/ University of Toronto and New College Senior Doctoral Fellow in Equity Studies. His current project *Apprehending Black Queer Diasporas: Transnational Circuits and Emplacements* – examines circuits of political and cultural exchange that have shaped configurations of black queer community formation(s) in three global cities. By centering the phenomenon of *Black Pride* festivals as a counter narrative, this project highlights the complexity of LGBT equality and human rights pursuits in our current era through a queer diasporic analytic.

**Susan Spearey** teaches postcolonial literature in the Department of English Language and Literature at Brock University. Her work draws on theories of spatiality (especially Michel de Certeau and David Harvey), trauma theory, theories of historiography, anthropological work on the dynamics of terror (especially the work of Michael Taussig) and theories of witnessing (especially Shoshana Felman and Dori Laub and Kelly Oliver).

**Sanchari Sur** holds a B.A. Honors in English and Psychology from York University, and English M.A. from McMaster University. A doctoral candidate in English at Wilfrid Laurier University, her research looks at representations of subaltern bodies in the works of South Asian Canadian women, and how these bodies interrogate Canadian multiculturalism.

## NOTES

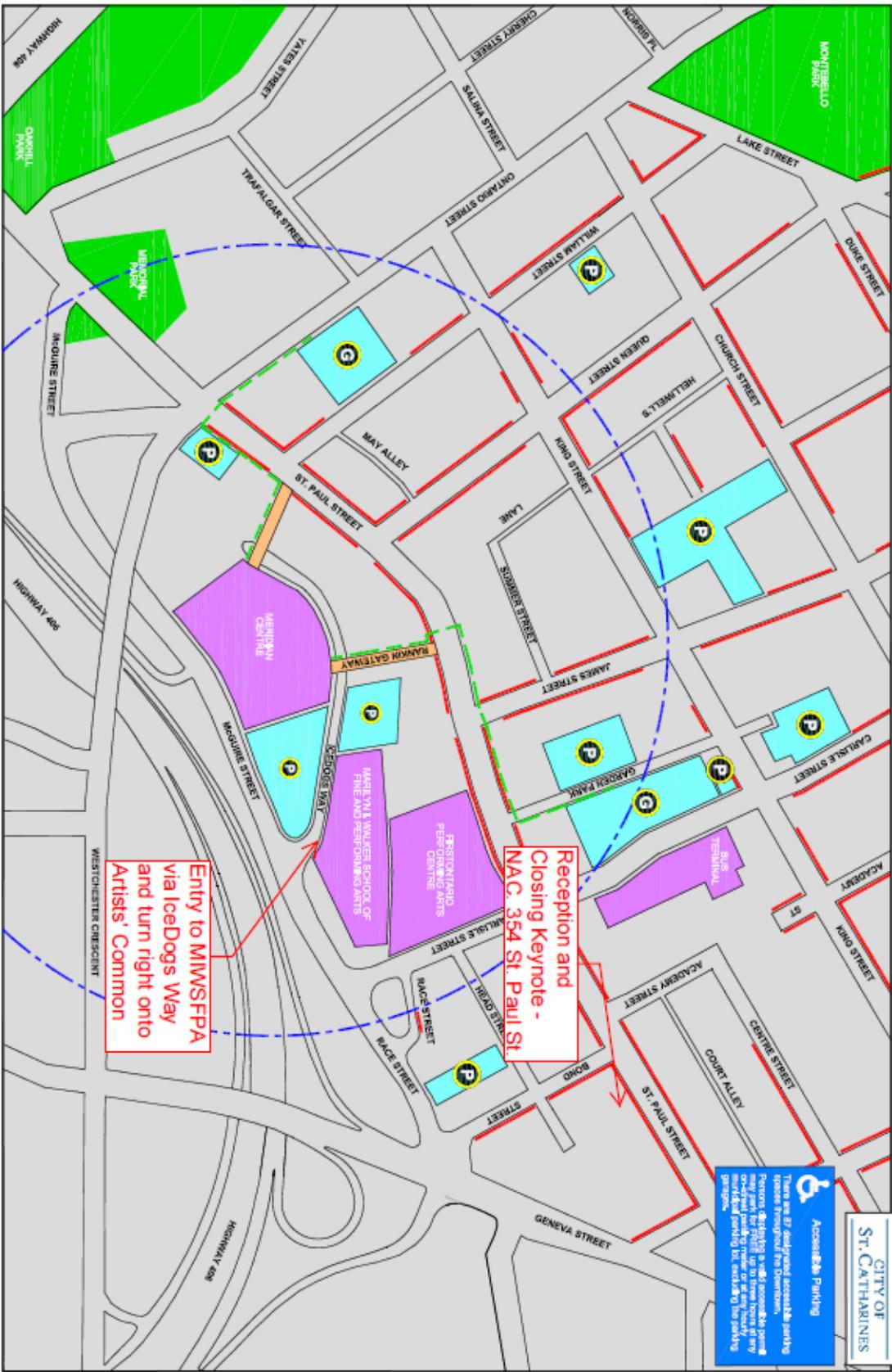
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