



Lesbian Lives

2025

New York City
October 23-26

Welcome Letter from Julie & Ella



Welcome to Lesbian Lives 2025 in New York City

Lesbian Lives brings together scholars, activists, artists, and community organizers to center lesbian lives. Over the next two days, hundreds of lesbians will gather to exchange knowledge, participate in workshops across a wide range of topics, engage with scholarly presentations advancing the field of lesbian studies, and experience poetry and literary works celebrating lesbian subjectivities. Lesbian Lives is a space for sharing ideas, making new friends and collaborators, and honoring both our differences and our commonalities. The Lesbian Lives conference did not begin here in New York; it migrated from Ireland. The first gathering took place on February 5, 1994, at University College Dublin as a one-day event organized by the Women's Education Research and Resource Centre (WERRC) and Lesbians Organising Together (LOT), under the guidance of Ailbhe Smyth, Ger Moane, and Rosemary Gibney. As Ger Moane recalls: "We called it Lesbian Lives to mark that this was about 'us'—not an abstract conference on sexuality. To see almost 100 lesbians in the Arts Block in Belfield was amazing for everyone" (Han Tiernan, 2022). From that first gathering, the conference grew, alternating between Cork,

Ireland, and Brighton, United Kingdom, for nearly three decades.

Ella first attended Lesbian Lives in Cork in 2022, just as COVID-19 restrictions were lifting and Russia began its brutal invasion of Ukraine. The grief and isolation of the pandemic, compounded by the horrors of war, made the sense of community especially vital. Lesbians of all ages—artists, scholars, and activists—gathered from across Europe and beyond. There was joy and laughter, alongside a deep recognition of the importance of sharing knowledge, theories, and lived lesbian experiences. That year, trans lesbian scholar Susan Stryker delivered the keynote address. The contrast between the joy in the room and the transphobic threats circulating on social media underscored the necessity of creating spaces of joy, friendship, and solidarity—across lesbian genders, generations, and cultures.

This power of community inspired us to bring Lesbian Lives to New York City. With the support of Katherine O'Donnell, Kath Browne, and Olu Jenzen—organizers of Lesbian Lives in Ireland and the UK—we envisioned a transnational conference centered on building networks of lesbian knowledge across time and place. The path here was not without challenges: marshalling financial resources, visa restrictions, hostile

policies targeting LGBTQ+ people, and the broader political climate of the United States all raised urgent questions about feasibility. Yet once word spread, the response was overwhelming. We received more than 500 submissions for presentations at the conference. Due to space limits, hundreds of participants remain on the waiting list, but today we welcome lesbians from across the globe.

The enthusiasm surrounding this conference is already a success, but for it to truly thrive, we invite you to treat Lesbian Lives as an emerging lesbian oasis—one that depends on our collective care and cultivation. Although we can gather in the Graduate Center of CUNY thanks to the generous support of CLAGS, this conference has minimal institutional support. Everyone here has contributed their labor uncompensated. Please be kind and considerate to the volunteers who organized this gathering out of love and commitment.

Lesbian Lives gathers scholars, activists, and artists to be in community and to imagine worlds that center and celebrate lesbians. Our greatest hope for this conference is that it offers a spark of creation for more lesbian collaborations, partnerships, organizations, and celebrations among the people gathered. We encourage you to meet new people and to imagine work that you might do together to benefit us all.

To make the most of our time together: attend the panels, be attentive and curious listeners; ask thoughtful questions; compliment and encourage young people; and seek out conversations and

connections with people with experience. Step outside your comfort zone—attend workshops and panels that challenge you to learn. If you are a New Yorker, share your knowledge of the city. If you are visiting, enjoy New York's vibrant lesbian culture. Dance, flirt, and make new friends.

This conference is about being together not just here in New York, but for the long run.

We gather at a time when authoritarian leaders undermine protections for women, trans people, and lesbians, and when feminist and DEI institutions are increasingly underfunded and understaffed. To resist, we must sustain one another by supporting lesbian feminist institutions. Lesbian Lives, along with community-based journals such as the *Journal of Lesbian Studies* and *Sinister Wisdom*, depend on you—your scholarship, your creativity, your participation as knowledge producers, artists, reviewers, and editors, and your citations of other lesbian scholars. Your work shows that lesbian is not just an abstraction, but a community. As you chart your own work, please consider leadership roles as guest editors, organizing events, and using your time and your money to amplify lesbian studies, and celebrate lesbian genius.

Together, we continue to create and preserve spaces where lesbian lives, histories, and futures are celebrated.

Ella Ben Hagai

(Journal of Lesbian Studies)

Julie R Enszer

(Sinister Wisdom)

Appreciation and Gratitude

First and foremost, we honor the activists who launched the Lesbian Lives Conference in Ireland in the 1990s and those who have kept the torch burning ever since. We are especially grateful to Katherine O'Donnell, Kath Browne, and Olu Jenzen, whose leadership in organizing Lesbian Lives in the UK and Ireland enabled us to bring this magical gathering to the United States. We are indebted to Matt Brim and Lisa Rubin, supported by Sophia Senderak and Rachel Schriber, for providing the conference a home at CUNY and The New School and for managing countless logistical details. We also thank our friends at the Lesbian, Gay, Bisexual & Transgender Community Center. The visual identity of this year's conference—welcoming, vibrant, and inspiring—was created by Şafak Şule Kemancı, through her stunning poster and merchandise designs, and Ori Moran, whose graphic design skills brought everything together.

We are deeply grateful to our keynote speakers and performers—Holly Hughes, Moe Angelos, Mecca Jamilah Sullivan, Arlene Stein, Sarah Schulman, Cindy Cruz, Wen Liu, Briona Jones, Ghadir Shafie, Tzeli Hadjidimitriou—for generously sharing their time and brilliance. We also thank the The American LGBTQ+ Museum for collaborating with us to feature presenters

Jyotsna Vaid, Amy Hoffman, and M Gessen, and we extend special thanks to Meghan McDonough for coordinating the film program.

This event could not have happened without the many volunteers who gave their time and energy. The early informal organizing committee included Sarah Chinn and Julia Ehrhardt. Hannah Yore ensured the success of the oral history component. Sydney Guntharp, a *Sinister Wisdom* summer intern, played a tremendous role in organizing the program. Avery Woods Weber and Beatrice Shooter, also *Sinister Wisdom* interns, managed the detailed and often tedious work of preparing the program. Sara Youngblood Gregory, a *Sinister Wisdom* board member, organized the *Sinister Wisdom* table, while fellow board member Bell Pitkin served as the official Lesbian Lives 2025 photographer, and Rachelle Annechino for copyediting the program.

We also acknowledge the extraordinary efforts of students from Smith College and California State University, Fullerton—Laura Lorenzana, Nico Vazquez, Janet Tian, Cindy Cabuguason, Megan Louie, Paris Quintero, Sarah Seligman, and Jessie Zhou—whose outreach brought this event to so many and who will assist you finding your way in the conference.

Finally, we offer personal thanks: Julie thanks Kim Sherrill for her labor and support in making her volunteer work possible, and Ella thanks Lily House-Peters for her love and wise counsel throughout this journey.

Thank you to the sponsors of Lesbian Lives 2025:

Ideas on Fire

Barnard College Libraries

The Elana Dykewomon Literary Estate

California State University, Fullerton

Lévy Gorvy Dayan Gallery

Olivia Travel

Department of Gender, Sexuality, and Feminist Studies at Duke University

New School Gender Studies program

University College Dublin

Henrietta Hudson Bar

Cubbyhole Bar

Esther Rothblum

Laurie Essig

Nizza Heyman

Blanche Wiesen Cook & Clare Coss

Patricia M. Fontaine

Bonnie Zimmerman

Robin Becker

This event is made possible by generous funding from the New York City Council to the CUNY LGBTQIA+ Consortium, and supported by the LaGuardia and Wagner Archives.



Thank you to all of the presenters, participants, and attendees!

Plenary Events

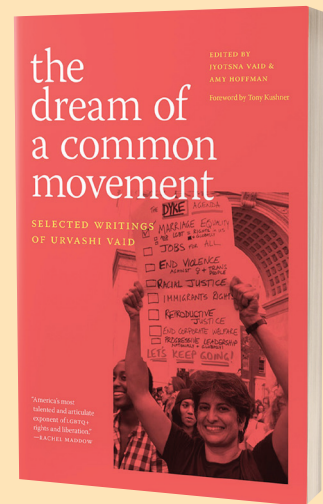
Thursday 6:30–8:30 pm Opening Program

Location: The New School, The Auditorium,
Room A10 Alvin Johnson/A. M. Kaplan Hall
66 West 12 Street, New York City



Join us on October 23rd for a special edition of the American LGBTQ+ Museum's Lavender Literary Society, as part of the 2025 Lesbian Lives Conference, featuring editors of "The Dream of a Common Movement" Jyotsna Vaid and Amy Hoffman. M Gessen will moderate an inspiring conversation exploring the works of Urvashi Vaid, whose pioneering writing and organizing over the course of four decades fundamentally shaped the LGBTQ+ movement. (The introduction to "The Dream of a Common Movement" is available to download at <https://www.dukeupress.edu/the-dream-of-a-common-movement>).

Presenters: Jyotsna Vaid, Amy Hoffman, and M Gessen (Moderator)



Co-Sponsored by The American LGBTQ+ Museum with special thanks to The New School
This Event is Free and Open to the Public

Friday 1–2:15 pm Responding to Authoritarianism

Proshansky Auditorium



Prospects for Liberation in Authoritarian Times — **Arlene Stein**

The Uses of Imagination in Authoritarian Times — **Mecca Jamilah Sullivan**

Friday 5:30–7 pm
Evening Performance

Proshansky Auditorium

*Featuring Holly Hughes
and Moe Angelos*



Saturday 4:00–5:30 pm
**International
Solidarity
and Coalitions**

Proshansky Auditorium

How do we broaden
our tents? How do we create
practices of solidarity and coalitions?



*Katherine O'Donnell, moderator, Ghadir Shafie, Wen Lui,
Sarah Schulman, Cindy Cruz, Briona Simone Jones*

Sunday 11:00 am – 1:00 pm
**Lesbian Lives
Book Celebration**

BGSQD at The Center

*Featuring Lana Lin, Sara Ellen Strongman, Padraig Rooney,
Cheryl Clarke, and Diane DiMassa*

BGSQD

Films @ Lesbian Lives

Segal Theatre

Friday 8:30–9:45 am

Works in Progress

Start the conference with a special screening of seven works in progress by some of the best dyke (and queer and trans) directors working today. Works in progress include: ***Adventures in Miscarriage*** (Cheryl Furjanic, USA), ***The United States of Urvashi*** (Nancy Kates, USA), ***DYKELAND*** (Elana Margo Santana and Kate Linhardt, USA), ***Free Beer Tomorrow*** (Julia A. Applegate and LuSter P. Singleton, USA), ***Tip/Alli*** (Jed Samer, USA), ***Going Santa Fe*** (Anne Mulford, USA), and ***Elsie: Connecting the Dykes*** (Meghan McDonough, USA).

Friday 10:00 am–12:45 pm
(Special Double Session)

Lesbian Spaces

A screening of the short feature ***Ferro's Bar*** (24 min) co-directed by Aline A. Assis, Fernanda Elias, Nayla Guerra, Rita Quadros. ***Ferro's Bar*** documents a Brazilian lesbian bar of the same name, which became the site of a "Brazilian Stonewall" as a military dictatorship catapulted lesbians into political and public discourse throughout 1970s and 1980s Brazil. Feature film ***Lesvia*** (78 min) directed by Tzeli Hadjidimitriou tells the story of a lesbian beach on the Greek island Lesvia that shaped the Greek

lesbian community from the 1970s and onwards, highlighting the public space's potential for intergenerational gathering and representation.

Friday 2:30–3:45 pm

Lesbian Lives

Black Rainbow Love (10 min) directed by Angela Harvey, is about the "truth, lives, and stories" of queer Black American couples navigating relationships, healing, and transformation through sharing their lives by and for their communities. ***Es la reducción mínima del abismo*** (15 min) directed by Delfina Romero Feldman is an intimate reflection on "the distance that can only exist between lovers." ***Thanks, Babs!*** (14 min) directed by Jen Rainin and Rivkah Beth Medow is about "an optimistic octogenarian speed-racing through life, one five-year plan at a time." ***There Must Be a Word*** (5 min) directed by Alexis Clements asks through a lesbian lens how geography and place shape sexuality, desire, and identity.

Friday 4:00 pm–5:15 pm

Lesbian Lives 2

Saigon Kiss (22 min) directed by Hong Anh Nguyen follows the budding romance between two Vietnamese women who meet by chance on the streets of Saigon.

The Roaming Center for Magnetic Alternatives (13 min), directed by Brydie O'Connor, follows a mobile archiving center in a cargo trailer as it crosses the Midwest to digitize the VHS tapes of LGBTQ+ folks living in Middle America. ***Homofónia*** (11 min) directed by Irish filmmakers Alana Daly Mulligan and Luke K. Murphy, explores the conflicts of a closeted adolescent couple as they seek to work out their issues in Gaeilge to hide their relationship from their community and classmates. In ***How to Live Here*** (3 min), filmmaker Alisha Doody explores her desire to return to rural Ireland after leaving in search of community.

Saturday 10:00 am–12:45 pm
(Double Session!)

Lesbian Activism

This double session screens the short film, ***Because of You*** (40 min) co-directed by Barbara Malaran and Desireena Almoradie, and the feature film ***SALLY!*** (96 min) directed by Deborah Craig. ***Because of You*** is an archival documentary that traces the history of Kilawin Kolektibo, a pioneering collective of Filipinx who came together in NYC in the mid-nineties. Having experienced marginalization in Filipino culture because of their queerness and in mainstream gay culture because of their race, language, and gender, the members of the group sought political empowerment and increased visibility. Above all, they create a space of friendship and safety for those who found themselves suspended between cultures and identities. ***SALLY!*** brings into focus

the life and legacy of Sally Gearhart—a charismatic lesbian-feminist, activist, professor, and fantasy author. A trailblazer in the 1970s and '80s U.S. lesbian feminist movement, Balancing humor, insight, and heart, ***SALLY!*** is both a celebration of a radical icon, a meditation on the tensions inherent in revolutionary movements, and a powerful reflection on the lessons her work offers for today's struggles for civil rights, justice, and equality.

Saturday 1:00–3:45 pm
(Special Double Session)

Lesbian Foremothers

Explore lesbian motherhood and lesbian foremothers through two short films, ***Lesbian Custody*** (18 min) directed by Molly Skonieczny and Samuel Topiary Landberg, and ***Old Lesbians*** (29 min) directed by Meghan McDonough. ***Lesbian Custody*** looks back on the lesbian filmmaker behind ***In the Best Interests of the Children***, the first documentary film to detail issues on lesbian custody and motherhood during the 1970s when lesbians often lost custody of their children for coming out. ***Old Lesbians*** honors the joyful, resilient voices preserved in the Old Lesbian Oral Herstory Project. Followed by the feature film ***A Mother Apart*** (90 min) directed by Laurie Townshend. An emotionally sweeping tale of healing and forgiveness, ***A Mother Apart*** accompanies powerhouse Jamaican-American poet and LGBTQ+ activist Staceyann Chin as she re-imagines the essential art of mothering—having been abandoned by her own mother.

Friday

8:30–9:45 am
CUNY Graduate Center

8:00 am –
5:30 pm
Registration

1. Polish Perspectives: History, Publishing, and Lesbian Collectives

C-Level Concourse Room 201

Reclaiming the animal that we are
Krystyna Mazur

Staging unrepresentable

Rita Müller & Ada Adu Rączka

Artivism and (Self)Archiving: Lesbian Publishing Practices in Poland

Barbara Dynda & Aleksandra Kamińska

Lesbian Poetry Between the United States and Poland

Julia Wajdziak

2. Getting Hands-on with a Northern Canadian Lesbian Archive

C-Level Concourse Room 202

An interactive workshop on Edmonton's Womonspace newsletter archive (1982–2007) and its use for intergenerational dialogue and confronting lesbian erasure.

Kristy Harcourt

3. A Queer Chicago

C-Level Concourse Room 203

Lesbian, Dyke, Queer Organizing in Chicago

Ann Russo & Divanna Eckels

Between Heterotopias: Chicago's Lesbian Bars

Wendi Xue

Trash or Treasure? Lesbian Pulp & Valerie Taylor

Jen Dentel

She Is On Her Way: Artemis Singers

Ariel Rodriguez

4. Thinking About Lesbian Health

C-Level Concourse Room 204

Lesbian Futures and Health Care

Karyl Ketchum

Sapphic Survival Tips

Angie Wootton

What's Killing Us?

Jaime Grant, Amelie Zurn & Ignacio G. Rivera

Protecting Against Gambling Harms

Matt Smith, Laetitia Zeeman

5. A Queer Coming of Age: Lesbian Childhood and Youth

C-Level Concourse Room 205

Lesbian Girlhood and Youth

Amanda Littauer

Anatomy of a Lesbian Breakup

Alice Hughes

Curiosity is not trivial

Jen Gilbert

Models of Sapphic Girlhood in the American Girl Franchise

Lo Riddell

6. Lesbian and Queer Zines in Libraries and Archives: Undergraduate Perspectives

C-Level Concourse Room 197

Student panel exploring zines as spaces for lesbian gender expression, visibility, and archival preservation

Zoë Benavidez, Alexandra Owens, Zoe Foshee, Olivia Callanan, Claudia Acosta. Moderated by Jenna Freedman.

7. Mapping Lesbian Solidarity Across Borders, Time, and Generations (Workshop)

C-Level Concourse Room 198

Facilitate participatory mapping to explore intergenerational lesbian solidarity, gentrification, care, and imaginative futurisms.

Charlotte Wilcox and Roni Guetta

8. In the Public Eye: Claiming and Navigating Public Space

9th Floor Conference Room 9205

Public Desires: Copenhagen

Marie Lanau & Sofia Bakhsh

Lesbian Life Between Buildings: Milwaukee

Alex Volgyesi

Infrastructures of Care & Neglect: Cycling and Trans Health

Matt Smith

Queerly Imagined: Off Our Backs

Caroline Dadas

Memorial To A Marriage

Patricia Cronin

9. Imagining the Otherwise: Queer Identities and Pluriversal Healthcare

9th Floor Conference Room 9206

Jan Oosting, PhD, RN, Moderator

Denise Hinds, MSW

Susanna Shaul, MA

Amarna Williams, MS

10. Lesbian Fiction

9th Floor Conference Room 9207

The Present in Our Past: Historical Fiction

Linda Garber

Reimagining Lesbian Health in Han Suyin's *Winter Love*

Eden Rea-Hedrick

"Una palabra donde quepamos todas" – Complexities of Gender and Desire in Latin American Lesbian Fiction

Fernanda Hernandez Paredes

From Giving Violets to Gaining Visibility: Looking at Lesbian Artworks

Zella Vacaron

Je veux aller à Lesbos en août, et ensuite à Constantinople: Retreating Intercultural Sapphic Intimacies in Early 20th Century Ottoman Empire through Renée Vivien's Letters to Kérimé

Deniz Efsuncar Cazu

11. Turning the Tide: The Lesbian Tide in Community and Culture (Roundtable)

Proshansky Auditorium

the history, politics, and legacy of *The Lesbian Tide*

Lynn Harris Ballen (Moderator), Kate Marks, Margie Adam, Alice Coffin, and Karla Jay

12. Works in Progress (Film Screening)

Segal Theatre

Screening of works-in-progress

by Cheryl Furjanic, Nancy Kates, Elana Margot Santana, Kate Linhardt, Julia A. Applegate, LuSter P. Singleton, Jed Samer, Anne Mulford, and Meghan McDonough. Conversation to follow. Moderated by Alex Juhasz.

Friday

10:00–11:15 am
CUNY Graduate Center

1. Poetry as Correspondence: A Lesbian Poetry Reading

C-Level Concourse Room 201

Roundtable with four poets reading from debut collections, exploring apostrophe as queer lineage and correspondence across geographies, languages, and lineages erased or unremembered.

Sanam Sheriff, Bridget Huh, Esther Kondo Heller. Moderator: Aishvarya Arora

2. The Luxury of the Archive

C-Level Concourse Room 202

Joint presentation by the June L. Mazer Lesbian Archives, The Lesbian Home Movie Project, and Wanderground Lesbian Archives on the archive as a luxury and active collecting as vital practice. Multimedia presentation on ephemera, partnerships, and intergenerational documentation. *Angela Brinskele (Moderator), Sharon Thompson, Mev Miller*

3. Past as Praxis: Intergenerational Queer Dialogue as Resistance

C-Level Concourse Room 203

Roundtable spanning ~65 years of dyke activism. Panelists reflect on direct-action events like the Biltmore Invasion and Dyke Marches, emphasizing intergenerational conversations as resistance to erasure and as tools for ongoing justice work.

Carolyn Weathers, Mel Saywell (Moderator), Gino Conti, Marie Cartier, Sara Angevine, Robin Podolsky

4. Girls Our Mothers Warned Us About: Latina Lesbians on Love, Resistance, and Solidarity

C-Level Concourse Room 204

Intergenerational roundtable sharing testimonios, coalition building, and Latina lesbian genealogies across generations.

Cindy Cruz, Andrea Del Carmen Vazquez, Juanita Diaz-Cotto, Marta

Elena Esquilin, Alicia Gaspar de Alba, Ileana Jiménez (Moderator), Emma Pérez

5. Remembering Russ

C-Level Concourse Room 205

Roundtable on Joanna Russ, author of *The Female Man* (1975). Panelists revisit her multigenre feminist vision and discuss Russ's broader contributions to lesbian and feminist culture.

Victoria Hesford (Moderator), Joan Lubin, Alec Pollak, Erica Rand, Alexis Lothian, Jed Samer

6. Listening to Our Elders: Preservation Practices, Art Making, and Research From Lesbian Spaces

C-Level Concourse Room 197

Roundtable exploring archival practices, oral histories, research ethics, and intergenerational connections across lesbian spaces. Focus on collaboration, responsibility, and imagining future research. *Sarah Cooper (Moderator), Deborah Edel, Sasha Archibald, Cassandre Di Lauro, Elana Margot Santana, Annelise Heinz*

7. Reflections on Monique Wittig

C-Level Concourse Room 198

Panel revisiting Wittig's work across poetics, resistance, imagination, and transatlantic networks. Presentations explore Wittig's enduring impact and relevance today.

Dominique Bourque, Jules Balen, Katherine Costello, Audrey Rogulski

8. Lesbian Ephemera

9th Floor Conference Room 9205

Panel on lesbian lives in archival ephemera, examining intimacy, privacy, repression, and how queer archives unsettle literary and historical narratives.

Elizabeth Blake, Kate Schnur (Moderator), Omari Weekes, Dalia Davoudi

9. LBQ+ Women's Economic Empowerment Idea Lab (Workshop)

9th Floor Conference Room 9206

Global research on economic vulnerability of LBQTI people. Idea Lab format invites participants to share and develop strategies for empowerment and opportunity.

Lee Badgett, Naomi Fine, Kathy Levinson, Dragana Todorovic

10. 18th and 19th Century Lesbians

9th Floor Conference Room 9207

Papers on sapphic representation in Anglophone literature, women soldiers' relationships, Poet Lore's queer founders, and sapphic desire in the late Ottoman Empire.

Anne-laure Sabathier, Natalia Toporowska, Emily Holland, Tuğçe Kayaal. Moderator: Robin Bernstein

11. "All The Blacks are Men, All the Lesbians are White, but Some of us are Brave"

Proshansky Auditorium

Panel on Black lesbian desire as haunting. Papers explore how it unsettles Black heterosexuality, white lesbianism, and colonial texts, gesturing toward Black lesbian futurities through art and culture.

Rosamond King (Moderator), Warren Harding, Natassja B. Gunasena, Caitlin O'Neill

12. Lesbian Spaces (Double Session, Film Screening)

Segal Theatre

Screening of *Ferro's Bar* (24 min, co-dirs. Aline A. Assis, Fernanda Elias, Nayla Guerra, Rita Quadros) and *Lesvia* (78 min, dir. Tzeli Hadjidimitriou). Followed by Q&A

Meghan McDonough, Tzeli Hadjidimitriou

Friday

11:30 am–12:45 pm
CUNY Graduate Center

1. Queer Narratives of Trauma, Identity, and Resistance in Italian–American Lesbian Literature

C–Level Concourse Room 201

Explores queer Italian–American literature with papers on Mary Saracino, Nicole Santalucia, and Annie Lanzillotto, highlighting trauma, identity, and resistance. *Ellis Kierans, Alan J. Gravano, Ryan Calabretta-Sadler. Moderator: Nicole Santalucia*

2. Lesbian Cultures from Central and Eastern Europe: Critical Perspectives

C–Level Concourse Room 202

A panel on CEE lesbian studies, addressing invisibility, epistemic violence, pleasure, community, and intersections with feminist and trans discourses.

Jasmina Tumbas, Natalie Cornett. Moderator: Aleksandra Gajowy

3. Building a Movement: Infrastructural Histories of Lesbian Communities

C–Level Concourse Room 203

Roundtable on infrastructures that sustained lesbian communities across fifty years, with case studies from archives, performance, correspondence, AIDS activism, and dyke bars.

Jessica Lapp, Rachel Corbman, Taylor Marie Doherty, Marika Cifor, Jen Jack Gieseke. Moderator: Rianka Singh

4. Ancient Moments in Sapphic Time: Material and Text from Classical to Early Modern History

C–Level Concourse Room 204

Panel foregrounding early-career scholars analyzing Sapphic histories through curse tablets, medical texts, and erotic albums, linking past to modern lesbian experiences.

Sophia Taborski, Chuwen (Wendy) Xiao, Nicolette D'Angelo, Q Wilson. Moderator: Allyson Blanck

5. Diverse Uses of the Archive

C–Level Concourse Room 205

The Archive Is a Body: Gloria Anzaldúa Papers *Natasha Tiniacos*
Unforgettable Soul: Black Queer Repertoire *Victoria Bazan Thomas*
Lesbian Counter-archiving *Bee Gray*
Lonely Hearts: Queer Historiography *Irene Melix*
Archiving the Lesbian Music Movement *Bonnie Morris*

6. New Work in Lesbian History: Queer Lessons for Challenging Times

C–Level Concourse Room 197

Becoming Lesbian: A Queer History of Modern France *Tamara Chaplin*
I Will Not Abandon You: Queer Women in Nazi Germany *Samuel Clowes Huneke*
At the Lesbian Tent: Experiments in International Lesbian Organizing at the World Conferences on Women, 1985–1995
Hannah Leffingwell
Chair: *Joanne Meyerowitz*
Comment: *Christopher Ewing*

7. Digital Landscapes for Lesbian Lives

C–Level Concourse Room 198

Imagining Digital Queer Utopias: Queering the Map *Reese Schaffer*
Lesbian Housing Practices and Switchboard Call Logs *Maggie Schreiner*
Sapphic Historiography in the Postdigital *Niamh White*
Dykes A Lot!: Encoding Lesbian Lexicon *June Murphy*
To Bring the Boat Ashore: Utopian Orientations *Ellen Sears*

8. Twentieth-Century Sapphic Cultures: 1900–1950

9th Floor Conference Room 9205

Calling Out the Black and Blues: Bentley & Smith *Rose Poku*
When Creatives Imagine/Realize a Life Together, 1920s–1970s
Shad Reinstein & Jody Laine
Printed Voices and Hidden Realities:

Weimar to War's End *Noelle Mendelson*

Annemarie Schwarzenbach in New Deal America *Padraig Rooney*

9. Working Through Stereotypes

9th Floor Conference Room 9206

Too Soft, Too Hard? Lesbian Military Officers *Yun-Hsi Hsieh*
Not Man Enough: Social Media Stereotypes *Sydney Hofstra*
Predatory Lesbian and Lesbian Anxieties *Nicole Chrenek*
Unwanted Consensual Sex Narratives *Sarah Swanson*
Matter/s of Resistance: Gender Diverse Teachers in Schools
Lis Bundock

10. What is a Lesbian? Language, Identity, and Embodiment

9th Floor Conference Room 9207

Methodology of Ambivalence in Lesbian Identity *Anna Celska*
Is 'Lesbian' a Gender? *Mary Maxfield*
The Lesbian Body as Archive
Sylvia Herzog
Who Owns the Word 'Lesbian'?
Sylvia Sukop
Recipe for Resistance
Astrid Knox-McConnell

12. Lesbian Spaces (Double Session, Film Screening)

Segal Theatre

Screening of *Ferro's Bar* (24 min, co-dirs. Aline A. Assis, Fernanda Elias, Nayla Guerra, Rita Quadros) and *Lesvia* (78 min, dir. Tzeli Hadjidimitriou). Followed by Q&A with Tzeli Hadjidimitriou. Moderator: *Meghan McDonough*.

1:00–2:15 pm
Plenary Event —
Responding
to Authoritarianism
Proshansky Auditorium

Friday

2:30–3:45 pm
CUNY Graduate Center

1. Femme Rule: A Method for Performing Elsewhere

C-Level Concourse Room 201

Workshop exploring femme rule as theorized by Dana Seitler, drawing on worldmaking practices and participatory writing/visual exercises.

Ruth Ramsden-Karelse, Jessica Fields, T.L. Cowan. Moderator: Dana Seitler

2. Erotic Accounts of Lesbian/Trans Bodies of Color

C-Level Concourse Room 202

Ambivalent Desires in Natalie Diaz's Postcolonial Love Poem

Fernanda Cunha

Butch Latina Camp in Carla Trujillo's

What Night Brings Sofi Chavez

The Butch Commons: Archiving

Masc/Butch of Color Life on

Instagram Gregoria Olson

Audre Lorde's papelitos: scents, images and sounds of the Mexican

1954 travesía Geo Vidiella

3. Critical Perspectives on East Asia

C-Level Concourse Room 203

A Memory Crisis: Lesbianism, Trans Masculinity, and Renyao in China

Howard Chiang

The Becoming of the Body: A Transgender Allegory of the Chinese Snake Sister Myth Lijin Yang

Filial Piety and Constraints on Queer Reproduction in Thailand

Sirada Kananurak

To Desire and Hurt Otherwise: Lesbian Bed Deaths in East Asia

Yunning Zhang & Yee Lok Wong

4. Narrating Lesbians Who Resist (Us!)

C-Level Concourse Room 204

Scholars of queerness in Latin America, Spain, and the wider Iberian worlds examine how lesbian erotic, identities and subjectivities enter the present via historical archives, ephemera, activisms, and other cultural texts.

Lucía Fernanda Bonilla, Zeb

Tortorici, Sandra Baena Velázquez (Moderator), Arcelia Paz

5. Butch and Femme Identity

C-Level Concourse Room 205

The Butch Bostonian and *The Well of Loneliness* Natalie Pititto

Our Own Kind of Anarchy: Minnie

Bruce Pratt Sayer Kirk

Contemporary Butch Identity in

Political Crisis Megan O'Brien

Femme Resistance – Then and Now

Hannah Dickson

Analyzing the Construction of

Butch/Femme Gender Roles in

Lesbian Literature Chloe Bollin

6. Hot off the Press: Lesbian Print Culture

C-Level Concourse Room 197

Third World Lesbians in *Azalea*

SaraEllen Strongman

Lesbian Connection and Archival

Specificity Hannah Renda

Classifieds and Calendars in

Underground Press Ruth Kramer

Transnational Lesbian Solidarity in

Sappho Magazine Sarah Feustle

Feminist Bookstore News: Visualizing

30 Years Salome Grasland

7. Thinking on Taiwan

C-Level Concourse Room 198

New Political Readings of Taiwanese

Lesbian Documentaries Tsung-wei Lin

Print Utopias in Taiwan and South

Korea Eno Pai-Jean Chen

Contemporary Lesbian Theater in

Taiwan (1990–2025)

Fan-Ting Cheng

Lesbian Parenting Before Marriage

Equality in Taiwan Yen-Jung Tseng

8. A Spotlight on Contemporary Sapphic Fiction

9th Floor Conference Room 9205

Fantasy, Desire, and Empire in C.L.

Clark Kiana Murphy

Disrupted Intimacies in Eileen Myles'

Inferno Loida Hernandez

Heroic Grief in *The Locked Tomb*

Series Oliver Richards

Black Lesbian Relationality in Mia

McKenzie's *The Summer We Got Free*

Alyiah Marie Gonzales

Reading from *The Invisible Mask*

and Other Stories Estela Gonzalez

9. Lesbian Poetry: Sappho, Sonnetry, Love, and Lyric

9th Floor Conference Room 9206

Lyric, Lyre, Lesbian Poetics

Diya Abbas

The Lesbian Erasure of Sappho

Gia Schember

Reclaiming the Lesbian Love Poem

Kara Olson

Queer Women of the San Francisco

Poetry Renaissance Alison Fraser

Finding and Unfinding Utopia in

Rich's 'Twenty-One Love Poems'

Abigail Cuttle

10. Critical Perspectives on Western Europe

9th Floor Conference Room 9207

In Search of Butch: Stone Butch

Blues in Italy Irene Villa

Becoming Cisgender: Portuguese

Lesbian Press Joana Matias

Lesbian Communities in Ireland,

1970–1999 Anna Durning

11. Queer and Lesbian Generations

Proshansky Auditorium

Papers reflect on generational differences in lesbian lives, from Baby Boomers to TikTok, highlighting continuity and divergence in visibility, resilience, and activism.

Cati Connell, Mignon Moore, Kristin

Esterberg. Moderator: S.L. Crawley,

Ashley Green

12. Lesbian Lives I (Film Screening)

Segal Theatre

Screenings: *Black Rainbow Love*

(Angela Harvey), *Es la reducción*

mínima del abismo (Delfina Romero

Feldman), *Thanks, Babs!* (Jen

Rainin & Rivkah Beth Medow), *There*

Must Be a Word (Alexis Clements).

Discussion to follow.

Angela Harvey, Jen Rainin, Rivkah

Beth Medow, Alexis Clements.

Moderator: Sara Warner

Friday

4:00–5:15 pm
CUNY Graduate Center

1. Chicana Feminisms and Futurities

C-Level Concourse Room 201

Black and Chicana Lesbian Feminist Cultural-Representation

Camila Wise Robles

Queerolxauhqui, Lo Que Pasa

Quando Te Partes MJ Hernandez

Femme/Butch Dreaming for Healing Futures *Imelda Cortez*

2. Trans Lesbian Representations: A T4T Politics, History, and Philosophy

C-Level Concourse Room 202

Panel addressing novels, films, journals, and media on trans lesbian representation, visibility politics, and evolving histories.

SM Rodriguez (Moderator), Euryale

Cliché-Laroche, Eli Erlick, L'or

Malhotra-Gaudet

3. A Politics of Pleasure

C-Level Concourse Room 203

Let's Get Trashy: Lesbian Hedonism

Catherine Angell

Big Fat Brown Pleasures

Eliza Rodriguez

Pleasures of Sex & the Sex Wars

Jay Szpilka

Reframing Pleasure: Later Life & Lesbian Desire

Giulia Nazzaro & Morgan Gwenwald

4. Twentieth-Century Sapphic Cultures: 1950–1999

C-Level Concourse Room 204

Jewish Lesbian Poetics of Exile

Aliyah Blattner

Advertised Desires & Intimacy

During the AIDS Crisis *Mad Sundquist*

Backlash to Gender Separatism & the Lesbian Death Drive

Eva Astrid Jones

The Halleluja Girls in Sweden

Hanna Hallgren

5. Sapphic Voices: Poetry as Memory

C-Level Concourse Room 205

Sapphic Voices in Pride and Joy

Jen Cheng

Then, Here, and Now: The Legacy of New York City's Lesbian Poetry

JP Howard

The Lesbian Poet as Time-Traveler

Sandra Yannonie

"When Kissing Was Still Subversive:"

Lyric Strategies of Personal

Docupoetics *Lily Kaylor Honoré*

6. Eco-Lesbians: Frameworks for the Future

C-Level Concourse Room 197

Lesbian Land Communities

Then & Now *Alice Barczak*

Lesbian Longing as Ecological Ache

Danae Barnes

The Articles of Artemis *Elianajoy Volin*

Lesbians in the Weeds *Nat Xu*

The Wild Geeze: Ecofeminist

Comedy Duo *Breda Larkin*

7. Sapphic Cinema

C-Level Concourse Room 198

Women Seeing Women: Sideways

Glance Daviel Shy

Lesbian Life Onscreen in Hitchcock

Jordan Bernsmeier

Cyber Cinema & Flaming Ears

Sophia Schrock

Chantal Akerman's Lesbian

Performativity *Lauren Bakst*

Lesbian Intimacy in Daughters of the

Dust *Juahl Ganaway*

8. The Power of Coalitional and Collective Politics

9th Floor Conference Room 9205

Black Lesbian & Feminist Solidarities

Esther Heller

Wages Due Lesbians *Jess Fournier*

Jewish Lesbian Feminist Coalition

Work *Sammi Maza*

Queer Abolitionist Activism & ACT UP

Sydney Guntharp

Lesbian Feminist Peace & Queers for

Economic Justice *Jamie Hagen, Ann*

Cvetkovich (Moderator)

9. The Role of Sapphic Space in Queer Worldmaking

9th Floor Conference Room 9206

Violet Valley Bookstore & Queer

World-Making *Jaime Harker*

Lesbian Desire in Reality Dating

Shows *Rena Bivens*

In Defense of Modern Butch &

Femme Subjects *Sam Fitz*

See you Motherland *Chinging Huang*

Colorado Lesbians & Community in

the 20th Century *Addison Price*

10. Lesbian Resistance in Brazil

9th Floor Conference Room 9207

ChanacomChana Newspaper &

Resistance *Ana Koch*

Female Homosexuality in Early 20th-

Century Brazil *Augusta da Silveira de*

Oliveira

Lesbians in Power Post-Bolsonaro

Laira Tenca

Black Lesbian Testimonies & Memory

Work *Mariana Meriqui Rodrigues*

Yet We Resist

Simone Cavalcante Da Silva

11. Extraordinary Dreaming: Remembering Dorothy Allison, Elana Dykewomon, and Amber Hollibaugh

Proshansky Auditorium

Roundtable honoring three lesbian writers and activists with reflections on their writings, activism, and impact on lesbian liberation.

J. Bob Allotta, Jennifer Brier

(Moderator), Jewelle Gomez

12. Lesbian Lives II (Film Screening)

Segal Theatre

Screenings include: *Saigon Kiss*

(Hong Anh Nguyen), The Roaming

Center for Magnetic Alternatives

(Brydie O'Connor), Homofónia

(Alana Daly Mulligan & Luke K.

Murphy), and How to Live Here

(Alisha Doody). Discussion to follow.

Meghan McDonough (Moderator),

Alisha Doody, Brydie O'Connor

5:15–6:15 pm

Reception

6:30–7:30 pm

Performance: Holly Hughes & Moe Angelos

Proshansky Auditorium

1. Marshaling Under the First Amendment: Lesbian Street Power (Workshop)

Auditorium 101

Workshop on organizing nonviolent direct action, with strategies for marshaling vigils, pickets, and marches, emphasizing First Amendment rights and de-escalation tactics.

Alexis Danzig

2. (BLACK) DYKE DECK (Workshop)

Auditorium 103

Hybrid workshop to co-create a dyke deck centering Black lesbianism, inspired by Catherine Opie's Dyke Deck and Naima Green's Pur-suit. Participants adapt card symbolism into visual storytelling formats.

Nnenna Ogbonnaya

3. Ethical Digitization Considerations: Preserving Lesbian Culture (Workshop)

Medium 110

Explores challenges of digitization in queer contexts, drawing from archival practices at The Feminist Institute and applying a Feminist Ethics of Care model to collaborative cataloging.

Allison Elliot

4. Let's Process, a Lesbian Procession! (Workshop)

Medium 202

Collaborative workshop envisioning a lesbian parade, drawing on global activist traditions and eco-lesbianism. Participants design visual, sonic, and choreographic elements for a speculative procession.

Angela Beallor, Elizabeth Press, Hana van der Kolk

5. Fat Lesbians: Intersectional Identities, Positive Representations, and Naked Photos (Workshop)

Medium 203

Explores intersectional narratives of fat lesbian identity through creative and scholarly work. Includes discussion of Substantia Jones' Adipositivity Project and Kimberly Dark's scholarship.

Kimberly Dark, Substantia Jones

6. Re-membering: The Lesbian Poetic Body (Workshop)

Medium 214

Movement-theatre workshop exploring matriarchal legacies and embodied queer memory using mask work, improvisation, and somatic practice.

Karen Anne Light

7. The Sound Revolution: Sonic Practices for Lesbian Liberation Across Space and Time (Workshop)

Medium 302

Experiential workshop engaging sound as a tool for lesbian resistance, spirituality, embodiment, and community across cultures and generations.

Megan McFadden, Mel Harris

8. Empowering Lesbian Art & Artists (Workshop)

Medium 310

Explores lesbian visual art as healing, resistance, and inspiration. Includes discussion of iconic works, group sharing, collaborative art-making, and contributions to an online gallery.

Kelly Frankenberg

9. Radical Imagination as Resistance: Dreaming the Future to Transform the Present (Workshop)

Small 201a

Guided reflection and storytelling workshop centering visions of

thriving, liberated futures for queer people of color. Participants explore their roles in social change and craft narratives of liberation.

Leah Ecaruan

10. Decentering Men and Redefining Lesbianism (Workshop)

Small 304

Explores lesbianism as radical resistance to patriarchy and the male gaze, reclaiming the 'angry lesbian' as a figure of empowerment while fostering intergenerational dialogue.

Khush Mathur, Bre O'Reilly

11. Radical Resonance: Queer Embodiment, Co-regulation, and Femifesto Writing (Workshop)

Small 305

Embodied workshop blending somatic practice, queer identity, and manifesto writing. Participants use movement and writing to transform personal and political narratives.

Michelle Goldsmith

Saturday

10:00–11:15 am

CUNY Graduate Center

1. Queer Craze 2.0: An Intergenerational Conversation and Centennial Celebration

C-Level Concourse Room 201

Intergenerational discussion of queer political and cultural trajectories, beginning with the 1920s Pansy Craze as depicted in Margaret Vandenburg's most recent novel, *Craze*.

Margaret Vandenburg, Hanu Shahdadhuri, T. George (Moderator)

2. Lesbian Genius

C-Level Concourse Room 202

Panel exploring what 'lesbian genius' can do across art, activism, therapy, and sex work, with a focus on creativity, community, and collective power.

Nicollette Barsamian (Moderator), Chatham Molloy, Amy Ackerman, Ari Finard, Margaux Binder

3. Publish your lesbian studies research: Meet the Editors

C-Level Concourse Room 203

This panel brings together editors to share practical insights into the publishing process—from submitting your research to academic journals to securing a book contract for your manuscript. *Róisín Ryan-Flood*, Editor: *Sexualities*; *Ella Ben Hagai*, Editor-in-Chief, *Journal of Lesbian Studies*; *Regina Kunzel*, Yale University, and *Series Co-Editor*, *Sexuality Studies*, Temple University Press

4. The Evolution of Sapphic Spaces: From the 1920s to the 2020s

C-Level Concourse Room 204

Tracing sapphic spaces from private salons and communes to contemporary pop-up bars and community hubs, highlighting the ongoing challenges and joys of creating lesbian space.

Brooke Sopelsa (Moderator), Elina Street, Alex Berg, Sekiya Dorsett

5. A Queering: Lesbians in Fiction Across Time and Space

C-Level Concourse Room 205

Portrait of a Manor on Fire

Aliza Peltó

Impossible Love in Mrs. S

Jess Shollenberger

Lesbian Pulp Fiction & Violence

Lily Weeks

Language Learning & Desire

Madeline Shuron

Border Intimacies in The Artificial

Silk Girl Vera Geranpayeh

6. Let's Get Organized!: Lesbian Activism

C-Level Concourse Room 197

Wages Due Lesbians &

Transnational Solidarity *Bella Ruhl*

Lesbian Student Organizing in the Long Seventies *Ella Briggs*

Seattle's 1978 Lesbian Feminist

Protest *Gracie Anderson*

Origins & Rearticulations of the Dyke

March *Sara Angevine*

Lesbian Leadership in LLEGÓ

Lourdes Torres & Leti Gomez

7. In the Lens: Lesbian Photography

C-Level Concourse Room 198

Vernacular Photography & Lesbian

Life *Cathleen Rhodes*

Lesbian Gender Trouble in 1990s

Sicily

Soraya Cipolla

Her Body Series *Molly Jae Vaughan*

Rings of Kerry: Marriage & Activism

in Ireland *Rena Blake*

Play, Dress Up, and Drag

Dana Lovasz

8. Memory Work

9th Floor Conference Room 9205

Preserving the Lesbian Home Archive

Tina Meister

Saving Black Lesbianism through

Memory *Angel Griot (Thompson)*

Colonialism & the Girls' Boarding

School Narrative *Chris Roulston*

Lesbian Memory Practices in

Cookbooks *Crystal Stone*

Gender in Troubled Times:

Reflections on the past and future of

Gender Trouble *Gwendolyn Beetham*

9. Oral Histories and Audio Projects

9th Floor Conference Room 9206

Lesbian & Sex Worker Coalitions

(1980s–90s) *Giulia Sbaffi*

Working-Class Lesbian Milieus &

Trans Histories *Ana Grujić*

Claire's Choice: NOW & Lesbian

Feminism *Paige Avarett*

Oral Histories of Old Lesbians in the

Rural South *Hannah Leisure*

Lesbian Culture in the WNBA —

Montinique McEachern, Nan Alamilla Boyd, Moderator

10. Exhibited Queerness: Museum and Gallery Representations

9th Floor Conference Room 9207

Lesbian Lives in Museums

Lisa Hinkins

Indigiqueer Possibilities at Montclair

Art Museum *Laura Allen*

Rosa Bonheur's Menagerie

Mal Meisels

Trial BALLOON Gallery

Ksenia M. Soboleva

11. Exploring Intimacies

Proshansky Auditorium

Queer Sexual Joy Project *JJ Wright*

Lesbian Entanglements in Swiss

Writers *Laura Tscherry*

The Mentor in the Text *Marcie Bianco*

Reconceptualizing Sex as Rehearsal

Taylor Harmon

12. Lesbian Activism (Double Session)

Segal Theatre

Screenings: *Because of You*

(40 min) — *Barbara Malaran &*

Desireena Almoradie; *SALLY!* (96

min) — *Deborah Craig*. Followed by

Q&A with *Deborah Craig*, *Desireena*

Almoradie, *Barbara Malaran*.

Presenters: *Meghan McDonough*

(Moderator)

Saturday

11:30 am–12:45 pm
CUNY Graduate Center

1. Lesbian Creativity and Nostalgia

C-Level Concourse Room 201

Feral Dyke Spaces

Chloe Diamond Lenow

Lesbian Poetry

Jocelyn Heath

Lesbian Creativity

Joanna Eleftheriou

Techno-Dyke Headquarters

Ira Beare

2. Latina Lesbian Archival and Literary Practices of Resistance

C-Level Concourse Room 202

Panel on archival and literary practices of Latina lesbians as forms of radical care, affective memory, and resistance to state repression, drawing from San Diego, the Rio Grande Valley, Arizona, and Latin America.

Alexandra Nichole Salazar, Nancy

Liliana Godoy, Bettina Aptheker,

Kassel Garibay

3. Fifty Years of Women's Music

C-Level Concourse Room 203

Roundtable reflecting on the Women's Music Movement, its political visions, cultural impacts, trans in/exclusion, and its ongoing significance for contemporary lesbian and queer musical artists.

Poe M. Allphin (Moderator), Judith Casselberry, Jessica Pruett, and Emily Hunt

4. Lesbian, Queer and Trans Visual Activism as Method, Materiality and Resistance

C-Level Concourse Room 204

Panel exploring global lesbian, queer, and trans visual activism across aesthetics, protest, and everyday resistance in the UK, USA, and Turkey.

Olu Jenzen, Tessa Lewin (Co-moderators), Louise Siddons, Ace Lehner, WS

5. Visualizing Lesbian Land Across Generations

C-Level Concourse Room 205

Roundtable examining lesbian intentional communities ('lesbian lands') as spaces of political, cultural, and artistic production from the 1970s to today.

Leah DeVun, Clarity Haynes (Moderator), Louise Toth, Sam Wigglesworth, Carol Newhouse

6. The Lesbian Bar: Real and Imagined

C-Level Concourse Room 197

Where Have All the Lesbians Gone?

Emily Kreller

What Are We Talking About When We Talk About Lesbian Bars?

Japonica Brown-Saracino & Alexis Clements

The Lesbian Bar, Now: Against Anxiety

Julia Harris

Mythologization & Marketing in the Lesbian Bar Renaissance

Maggie Needham

7. Thinking Globally: International Perspectives on Lesbian Lives

C-Level Concourse Room 198

Filipino Reflections on Lesbian/Trans Masculine Pop Culture

Veronica Salcedo

Excavating Urban Intimacies in Uruguay

Lucia Gonzalez

African Lesbian Lives in Art & Writing

Kweku Schmidt

8. The Sapphic Pop Star

9th Floor Conference Room 9205

Chappell Roan and Lesbian Pop Stardom

Beans Fernandez

Tracy Chapman Meets Chappell Roan

Melissa Hidalgo

Dyke Music & Humor at Festivals

Alex Pasqualini

Sappho Was a Pop Star

Trish Bendix

9. Marriage and Family in Lesbian Lived Experience

9th Floor Conference Room 9206

Queer Motherhood & Masculinity

Brie Radis

Married Women Who Love Women

Carren Strock

Family Making & State Policing

Shelagh Patterson

Reproductive Politics in China

Xiaowei Long

Lesbian Lives & Queer Families (1920s–2020s)

Claudia Cabello Hutt

10. Intergenerational Dialogue for Lesbian Futures

9th Floor Conference Room 9207

Reclaiming Radicalism

K.A. Harper

Lexicons & Virtual Realities Across Time

S.L. Crawley

Old Age, Inventiveness & New Beginnings

Jeanne du Roure

Mapping Lesbian Futures in Japan

Anna Tatton

Intergenerational Lesbian Media

Pearl McAndrews & Ivy Malbourne

11. 50 Years of Combahee: The Combahee River Collective and Radical Black Lesbian Feminist Politics

Proshansky Auditorium

Roundtable marking the 50th anniversary of the Combahee River Collective, with reflections from founding members and contributors on its ongoing legacy and relevance.

Demita Frazier, emerald faith, Karla Méndez, Jaimee A. Swift (Moderator), Sol Elias, Olivia R. Polk

12. Lesbian Activism (Double Session)

Segal Theatre

Film screenings: *Because of You* (40 min, dir. Barbara Malaran & Desireena Almoradie) and *SALLY!* (96 min, dir. Deborah Craig), followed by Q&A with filmmakers.

Meghan McDonough (Moderator), Deborah Alice Craig, Desireena Almoradie, Barbara Malaran

Saturday

1:00–2:15 pm
CUNY Graduate Center

1. Indelible Ink: The Power of Lesbian Cartoonists

C-Level Concourse Room 201

Roundtable with celebrated lesbian cartoonists reflecting on comics as community-building, politics, and representation.

Bishakh Som, Diane DiMassa, Jennifer Camper, Sharon De La Cruz, Margaret Galvan (Moderator)

2. Remembering Dorothy Allison

C-Level Concourse Room 202

Greedy Women: Food and Sex in Transatlantic Lesbian Culture

Rachel Cleves

Love & Pussy Juice: Allison & Nestle Letters

Noémie Grunenwald

'A Student of Cancer:' Dorothy Allison on Illness and Fiction

Peggy Lee

3. Lesbian and Women's Space: History, Complexities, and Potential

C-Level Concourse Room 203

Accountability at Trans-Inclusive Festivals

Beth Currans

Midwestern Women's Music Festivals

Hannah Fuller

Lesbian Feminism as Mutual Aid

Chelsea del Rio

Divagaciones: Dominican Lesbian Community

Jacqueline Jiménez Polanco

Female Soccer Teams in Italy

Marah Dolfi

4. Lesbian Thespians: Sapphics on Stage

C-Level Concourse Room 204

Adapting Fun Home for Stage

Adin Walker

Dyke Drama: Adaptation & Theatre

Janet Werther

Off-Broadway Lesbian Lives, 1970s

Mary McGuire

Lorraine Hansberry's Closet Dramas

Sara Warner

Sapphic Odes of Love & Domination

Sarah Luna and Paz

5. Telling Our Stories: Memoir, Autobiography, Autoethnography, and other Writings

C-Level Concourse Room 205

Compos(t)ing the Self

Jack Helton

Lesbian Encounters with Archival Silence

Megan Paslawski

Desire's Inherited

Nicole Goodwin

Crippling Queer Intimacies

Quinn Meehan

Ser Lesbiana: Permission to Exist

Cristina Medina

6. Archives in the Making: Community Strategies, Practices, and Politics

C-Level Concourse Room 197

Panel on lesbian and queer archival practices as ongoing processes of remembering, representation, and community-building.

Paola Bacchetta, Sam Bourcier, Angeliki Sifaki (Moderator)

7. Bringing Back Bush: Merkin Making, Lesbian Erotics, and Feminist Futures (Workshop)

C-Level Concourse Room 198

Workshop on the history and reimagining of the merkin as a site of resistance, performance, and queer craft. Includes collaborative merkin-making.

Serenity Garcia, Kasey Kutcher, Lily Moskowitz, Audrey Zelinka

8. Latina/e Lesbian Archival Praxis and Memory Work: A Plática/Roda de Conversa with Malflora Collective

9th Floor Conference Room 9205

Roundtable with Malflora Collective on Latina/e lesbian archival and memory practices as forms of resistance and decolonial praxis.

Guadalupe Ortega, Meagan Solomon (Moderator), Melissa Aslo de la Torre, Anahi Ponce, Mia Santoscoy

9. Lesbian Representation in Video Games

9th Floor Conference Room 9206

Pornographic Pixels & Futurity

Al Valentin

Sapphic Zombies in Dystopian Games

Kat Little

Aya Brea & Lesbianism in Parasite Eve

Viola Glubok

10. Jill Johnston: Lesbian Genius?

9th Floor Conference Room 9207

Roundtable on Jill Johnston, the Village Voice critic and lesbian feminist provocateur. Scholars and artists share writing, film, and performance inspired by her cultural impact.

Pauline L. Boulba, Aminata Labor, Clare Croft (Moderator), Hillary Miller

11. Queer Relationality: Exploring Lesbian Worlds, Life Narratives, and Intimacies

Proshansky Auditorium

A Lineage of Lesbian Life-Making: Telling the Work of Tongues, 1999–2010

Stacy Macias

A Butch-Femme Kiss Across East Los Angeles: The Queer Portraits of Verónica Reyes and Laura Aguilar

Wanda Alarcón

Lesbian and Queer Women and Online Dating: creating intimacy in the digital era

Róisín Ryan-Flood

Queer at Work

Rosalind Gill

12. Lesbian Foremothers (Double Session)

Segal Theatre

Lesbian Custody (Film)

Molly Skonieczny & Samuuel Topiary Landberg

Old Lesbians (Film)

Meghan McDonough

A Mother Apart (Feature Film)

Laurie Townshend

Saturday

2:30–3:45 pm

CUNY Graduate Center

1. Trans Subjectivities

C-Level Concourse Room 201

Who's Afraid of Leslie Feinberg?

Kierra Harrigan

Trans Lesbianism Is Magical, But Not Magic

Riley Hannah Lewicki

The Robot Haunts my Dreams

Lily Pando

From WOMB to the TSTubs

Rosza Daniel Lang/Levitsky

White Womanhood Must Be Defended

Tai Davidson Bajandas

2. Oh, the Horror!: Sapphic Representation in the Horror Genre

C-Level Concourse Room 202

Black Girl Burning

Annaya Baynes

Twin, Doppelganger, Model

Madeleine Collier

From Casualty to Heroine

Victoria Jamilé Hernández

3. Lesbian Bars: Then and Now

C-Level Concourse Room 203

Glances, Gestures, and Names

Emma Wood

Inclusive in Name, Exclusive in Practice

Huanyue Li

Not Just a Lady's Place

Izzy Ozeki

Nightlife Narratives and New Lesbian Bars

Maura Burns

4. Sex, Kink, and Erotica

C-Level Concourse Room 204

Digital Desire

Katherine Noble

Nonbinary BDSM as a Site of Process

Cali McKenzie

Miss Ogilvy Loses Herself

G. Reed Richardson

Ricochet Into New Forms

Mae Howard

5. Our Windows onto the Garden, Our Windows onto the Street (Workshop)

C-Level Concourse Room 205

Participatory poetry writing & collaborative reading — Lesbian, Queer and Women-Identified Sum Poets Collective

Alexis Ask, Lilian Elizabeth, Eliana

Espinal, Nini Lee, Luleta Mehareena,

Bobbie Richards, Deborah Schwartz,

and Tairyn Venerable

6. Black Lesbian Archival Memory Work across the Diaspora

C-Level Concourse Room 197

Black Lesbian Archival Practices

Kiahra Read

Self-Archival Practices & Activism

Shawn(ta) Smith-Cruz

Black Lesbian Aesthetics

Briona Simone Jones

Community Networks in the Mid-20th Century

Mignon R. Moore

7. Zines and Comics: Imagining Sapphic Culture, Politics, and Identity in Print

C-Level Concourse Room 198

Lesbian & Queer Zines Workshop

Danielle Bullock

Off Our Socks

Gil Hatcher

Finding & Preserving Lesbian History

Meg Metcalf-Joyce

Rural Butch Brotherhood (Comic)

Al Benbow

8. Queering of the Corn

9th Floor Conference Room 9205

Collaborative project of queer films, zine & Dyke Camp

Bea Hurd (Moderator), Alexandra

Juhasz, Z Behl

9. Art in History and in Practice

9th Floor Conference Room 9206

Lesbian Visual Artists in Magazines

Alexis Johnson

Lesbian Identity in Contemporary Art in Exile

Victoria Suvoroff

Drawing into Life

Lisa Fingleton

Crocheting Across Time+Space

Moss Berke

10. Coming into Our Own: New Lesbian Sex Writing (Workshop)

9th Floor Conference Room 9207

Workshop on lesbian sex writing

Brandy Wilson, Danielle Blackman

11. Kitchen Table to Gallery and Beyond

Proshansky Auditorium

Roundtable with filmmakers, poets, visual artists, and musicians on lesbian memory & art

Mara Baldwin, M. Nicole Horsley,

Amber Alexander, Heather Bartlett,

Jacinta Whitcome, Jaime Warburton

(Moderator)

12. Lesbian Foremothers (Double Session)

Segal Theatre

Lesbian Custody (Film)

Molly Skonieczny & Samuael Topiary

Landberg

Old Lesbians (Film)

Meghan McDonough

A Mother Apart (Feature Film)

Laurie Townshend

4:00–5:30 pm

Closing Plenary: International Solidarity and Coalitions

Proshansky Auditorium

How do we broaden our tents?

How do we create practices of solidarity and coalitions?

Katherine O'Donnell (moderator),

Wen Liu, Sarah Schulman, Cindy

Cruz, Briona Simone Jones,

Ghadir Shafie

Sunday

9:30–11:00 am
LGBT Center, 208 W 13 St

Lesbian NYC Walking Tour

Join the LGBTQ NYC Historic Sites Project for a walking tour of Greenwich Village. Meet at 9:30 a.m. at the arch in Washington Square Park. (The link opens in Google Maps.) The tour will end at The Center, 208 W 13 St, New York, NY 10011 in time for the 11 a.m. book celebration. Ticket required.

Soft Places: Preserving the Lesbian and Sapphic Home Archive with Tina Rose Rea Meister | MFA Candidate University of Wisconsin, Madison

The purpose of this project is to archive textiles from the homes of lesbians and sapphic-identifying individuals, and women-loving-women to share the stories and histories of those objects and their homes. Participants are asked to bring any used/worn textile that lives in their self-defined home, (for example: towel, rag, curtains, tablecloth, robe, blanket, potholder,

oven mit, apron, and beyond) that you are willing to part with.

Over the course of the workshop, a one-on-one oral history interview will be recorded with the participant both on the history of the textile and the participant's experiences and associations to home. During the interview, the participant and interviewer will share in mending and adorning the textile. These processes of mending and sharing of stories signify the care, community, and personal history that flow into the objects of the home.

11:00 am–1:00 pm

Lesbian Lives Book Celebration at BGSQD at The Center

featuring Lana Lin, Sara Ellen Strongman, Padraig Rooney, Cheryl Clarke, and Diane DiMassa

Useful information

for presenters

Technology: Each of the spaces has technology available for individuals and panels to use. As we are all aware, however, technology can be tricky. We are unable to provide human assistance with the technology. Please come prepared to operate the technology systems yourself. Consider a backup plan for your presentation in case there are any technological difficulties that cannot be resolved.

At CLAGS, all rooms on the C-Level (Concourse Level) have projectors. C197 and C198 have GC Dell desktop computers. The other C-Level rooms have Dell laptops. All rooms have audio capabilities for playing videos with sound.

The Segal Theatre, where all film screenings will be held, has VLC and Windows Media Player installed on the computers, enabling mp4 play for all video files.

Moderators have the option to offer introduction to participants, or participants can introduce themselves at the beginning of their presentation. Plan a brief introduction. Full biographies are in the long program.

Moderators and Presenters, please make the front row of seats available to participants with accessibility needs (particularly low-vision people).

For Participants

Lesbian Lives is full and completely sold out! We are thrilled by this and hope you enjoy the great energy of the conference and have a lot of time to connect with new and interesting people.

This overflowing gathering of lesbians is going to create some challenges. We hope that you will embrace these moments of challenge with joy and levity and take the opportunities to make new friends. In particular, please note:

- You may have to stand in lines—for

registration, for food, for the bathrooms, and more! Please be patient.

- You may encounter full panel sessions. Feel free to sit on the floor and stand in the back. If you are able-bodied and can stand for long periods or sit on the floor, please yield your seat to someone who might need it.
- The Proshansky Auditorium may fill. If that happens, we will have overflow seating with a live stream of the proceedings in the Auditorium.

With patience and kindness, we will all be able to navigate this wonderful conference overflowing with lesbians, queer women, and joy as we gather together.

Please note that we will hold seats near the front of Proshansky Auditorium for people with low vision or other accessibility needs.

Round tables outside of the Proshansky Auditorium in the concourse are where you can sit and eat. There will also be roundtables outside of Elebash Hall on the second floor where you can eat. There is no food allowed in the Proshansky Auditorium.

Guest internet access is available on the network GCguest. To login you will need to enter your email. Internet access is also available through eduroam.

Hive Mind Books will be selling lesbian, feminist, and queer books throughout the conference.

Lesbians* over 50 are warmly encouraged to sign up for brief (15-minute) oral history interviews during the Lesbian Lives Conference. These interviews will be conducted in room 3317 of the CUNY Graduate Center (on the third floor) and will contribute to In Time, an international archive dedicated to preserving and amplifying the stories of lesbian elders.

If you would like to take a short walk, the steps of the New York Public Library are a great place to sit, eat, and people watch.

Walk north on 5th avenue to 42nd street. The library is on the corner. Behind the library is Bryant Park where there is also ample seating and space to rest and enjoy the outdoors.

Quiet space to sit, relax, chill is available in the Graduate Student Council Room on the fifth floor, room 5414.

Finally, we hope that you take many photos (with permissions from subjects!) of your time at the conference. If you have photos that you wish to share, please upload them to: https://drive.google.com/drive/folders/1GL4BkwAlBj_fwH-WkoDBCWzg7VtPpwUz?usp=sharing Please include in the file name a caption and the photographer name as a photo credit.

A long program with complete panel descriptions, paper abstracts, and presenter biographies is available at: sinisterwisdom.org/lesbianlives2025

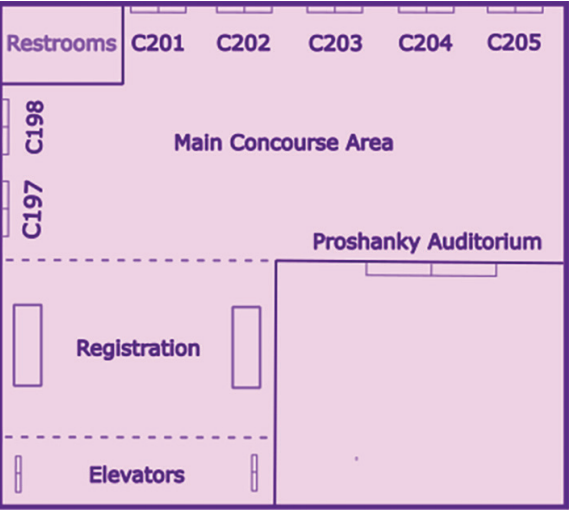


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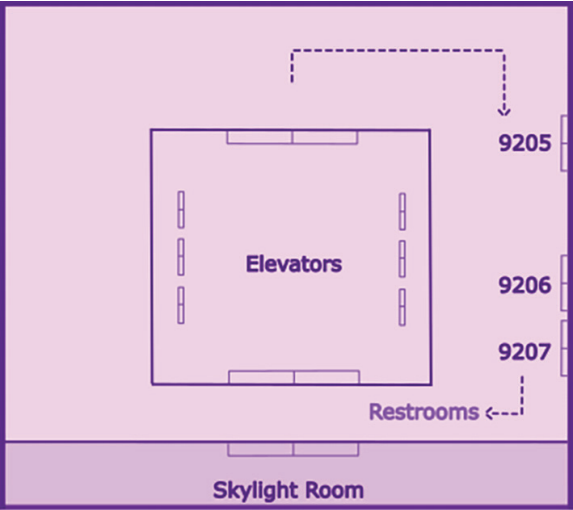
LL Program
Location
Map



CUNY Graduate Center



Concourse (C) Level



9th Floor



IN MEMORY OF THE VOICES WE HAVE LOST



WE WISH ALL PARTICIPANTS
A WONDERFUL EXPERIENCE

LESBIAN

HERSTORY

ARCHIVES



THE LESBIAN HERSTORY ARCHIVES
CONGRATULATES SINISTER WISDOM,
THE JOURNAL OF LESBIAN STUDIES, AND CLAGS
ON THE LESBIAN LIVES 2025 CONFERENCE

LHA OFFERS OPEN HOUSE HOURS FOR
CONFERENCE ATTENDEES:

THURSDAY 10/23 12PM-4PM
SUNDAY 10/26 12PM-4PM

NO APPOINTMENTS NECESSARY.
MINI TOURS, QUESTIONS ANSWERED,
A CHANCE TO LOOK AROUND
BUT NO RESEARCH DURING THESE HOURS.
MASKS AVAILABLE.

SEE YOU THERE!

QUEER-CLASS RELATIONS

Graduate Student
Pre-Conference

APRIL 15-16, 2026
Philadelphia



Hosted by
University of Pennsylvania

Main
Conference

APRIL 17-18, 2026
New York

Hosted by **CLAGS4***
Celebrating 40 years of LGBTQ Studies

NY  GRADUATE CENTER



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Program Descriptions

Friday Parallel Session 1
8:30–9:45 am

CUNY
Graduate
Center

1. Polish Perspectives: History, Publishing and Lesbian Collectives

C-Level Concourse Room 201

Krystyna Mazur responds to the international theme as an opportunity to rethink our resistance strategies in "Reclaiming the animal that we are: lesbian/queer/feminist ecologies in *Undrowned* by Alexis Pauline Gumbs and in the work by the Polish collective *Wilczyce*."

Rita Müller and Ada Adu Rączka share thoughts on how theory and academic methodology can overlap with artistic and poetic tools of accessing history in their joint paper "Staging unrepresentable. Artistic and academic approaches to map lesbian traces in Polish history."

Barbara Dynda and Aleksandra Kamińska examine lesbian emancipatory practices in contemporary Polish culture and literature through the examples of *Girls and Queers to the Front* zines, poetry volumes published by the *Staromiejski Dom Kultury*, and *X-Philes Collective*. Focusing on these intermedia, they analyze poetic and visual representations that reflect lesbian experiences and function as a form of protest in their joint paper "Artivism and (Self)Archiving. Lesbian Publishing Practices in Poland."

Julia Wajdziak investigates the transnational lineage of lesbian poetry through a

comparative analysis of Adrienne Rich's *Twenty-One Love Poems* and Laura Osieńska's *zmysł* [] *zmyst* in "Lesbian Poetry Between The United States and Poland: Writing Lesbian Desire in a Transnational Context."

Presenters: *Krystyna Mazur, Rita Müller, Ada Adu Rączka, Barbara Dynda, Aleksandra Kamińska, and Julia Wajdziak*

2. Getting Hands-on with a Northern Canadian Lesbian Archive – Workshop

C-Level Concourse Room 202

This workshop invites participants to interact with a unique regional lesbian archive, and to discuss how archives can be unleashed to foster dialogue about lesbian lives. For 25 years (1982–2007), lesbian volunteers in Edmonton, Alberta, Canada, published the monthly *Womonspace* newsletter as well as organizing dances, groups and social events. The collected newsletters offer a window into life in a liberal-to-moderate, northern capital city of a very conservative province. This workshop will present a way to use archival materials to highlight intergenerational similarities and evolving community perspectives, and to confront lesbian erasure. Participants will have an opportunity to explore the archive in community together, noticing the similarities and differences to their own home communities and generations.

Presenter: *Kristy Harcourt*

3. A Queer Chicago

C-Level Concourse Room 203

Ann Russo and Divanna Eckels explore coalitional efforts in Chicago orchestrated within and between lesbian, dyke, and queer organizing where differences and divides held the potential for further division or transformation in their joint paper “Lesbian, Dyke, Queer Organizing: Navigating Differences and Divides in Chicago, IL USA Dyke March.” Drawing from archival, interview, and media sources, they examine key moments of difference and coalition in the Chicago-based work of the Chicago Dyke March.

Jen Dentel’s paper “Trash or Treasure? Lesbian Pulp & Cloaked Resistance in the Novels of Valerie Taylor” focuses on the early lesbian pulp novels of Valerie Taylor, exploring how Taylor subverted the moralistic, anti-lesbian pulp formula by providing cloaked and overt resistance to the homophobic values that characterized American society in the 1950s and 1960s. The presentation will also explore materials from Chicago’s Gerber/Hart LGBTQ+ Library & Archives to show how Taylor depicted a realistic view at LGBTQ+ life in Chicago at this time.

Ariel Rodriguez presents “She Is On Her Way: Artemis Singers and Lesbian Feminist Futurity,” detailing a Chicago-based lesbian feminist chorus that operates with no single director. This paper explores their non-hierarchical, consensus-based structure as a manifestation of their continuously evolving lesbian feminist identity, and emphasizes the radical, world-building potential of the lesbian feminist project now. Rodriguez asserts that not only are we not yet queer; we are not yet lesbian feminists.

Presenters: *Ann Russo, Divanna Eckels, Jen Dentel, and Ariel Rodriguez*

4. Thinking About Lesbian Health

C-Level Concourse Room 204

Karyl Ketchum’s paper “Lesbian Futures and Creating a Home for Lesbian Health Care” advances a social justice vision for lesbian health care, drawing on the 2024 Coachella Valley Lesbian and Queer Women’s Health Survey and the landmark National LGBTQ+ Women’s Community Survey.

Angie Wootton highlights findings “from focus groups with 49 sapph”the interviews of 18 mental health and healing professionals who support the wellbeing of sapphic women in upstate New York in their visual presentation “Sapphic Survival Tips: Sourcing Wisdom from LGBTQ+ Healers and Mental Health Care Providers.” In these interviews, healers and care providers shared their perspectives on what sapphic women may need to stay or become well within the current social and political context. They also shared wisdom about how they understood the current moment for sapphic women, highlighting mindsets and approaches to making meaning of LGBTQ+ lives during these emergent times.

Jaime Grant, Amelie Zurn and Ignacio G. Rivera ask what is community-based data telling us about the shortened lives of LGBTQ+ women and how can we marshal what we know and fight together to preserve ourselves and live the lives we want in their joint paper project entitled “What’s Killing Us?” In 2023, the first US LGBTQ+ women’s community survey published early findings, “We Never Give Up the Fight”: a report of the

National LGBTQ+ Women's Community Survey. The report mirrored many of the findings of the first National Transgender Discrimination Study (2011), including appallingly high rates of depression, anxiety, disability, intimate partner violence and exposure to state violence. In 2024, the Harvard Nurses study released the first longitudinal data of a large sample of lesbian and bi women, and found their lives curtailed by 20–37% relative to their heterosexual peers in the study.

Laetitia Zeeman and Matt Smith present the findings of research conducted in the UK to understand gambling in LGBTQ+ communities in her paper "What protects against gambling harms in LGBTQ+ communities?" Set in the context of global tensions with a growing awareness of the health inequalities of LGBTQ+ people, this paper will present the findings of research conducted in the UK to understand gambling in LGBTQ+ communities. The study engaged LGBTQ+ people as peers and co-researchers with the following aims: 1) to explore the experiences and impacts of gambling, 2) to explore the role of intersectional discrimination on gambling, 3) to explore the protective factors against gambling harms in LGBTQ+ communities. We present these results where progressive ideologies related to sexual orientation and gender identity may face opposition from those who view them as threats to traditional values. These tensions can result in increased social stigma, discrimination, and marginalization of LGBTQ+ people as precursors to gambling harms. Governments influenced by nationalist, gender normative, or homophobic ideologies may enact policies that restrict the rights and freedoms of LGBTQ+ individuals with implications for our lives, partnerships and our health equity. When we tackle gambling harms, protect-

ing the rights of LGBTQ+ people are more important now, than ever before as we work towards a more equitable society for all.

Presenters: Karyl Ketchum, Angie Wootton, Jaime Grant, Amelie Zurn, Ignacio G. Rivera, Laetitia Zeeman, Matt Smith

5. A Queer Coming of Age: Lesbian Childhood and Youth

C-Level Concourse Room 205

Amanda Littauer's paper "Lesbian Girlhood and Youth: Cross-Generational Connections" shares excerpts of sources that speak to some of girls' and teens' pleasures and struggles between the 1940s and the 1980s. She will invite conference participants to reflect on a memory of their own and will facilitate a conversation among lesbians (including nonbinary, trans, bi/pansexual, and sapphic-identified folks), past and present, about what it meant, and didn't mean, to "grow up."

Alice Hughes's paper "Anatomy of a Lesbian Breakup: Personal Experiences and Perceptions" contributes to research into the life experiences of younger lesbians, a group scarcely represented in academic research. Personal experiences and perceptions of lesbian breakups are explored. The societal relevance is to emphasise that the intricate breakup narratives within lesbian lives are worth unearthing as heteronormative society renders them invisible.

In "'Curiosity is not trivial': learning with and from queer and trans youth," Jen Gilbert draws on two interview studies with queer and trans youth conducted during COVID lockdowns, asking how researchers can listen

to the new and expanding conceptualizations of queer and trans identities, including a renewed embrace of the category “lesbian,” with both a commitment to supporting young people’s right to self-determination and a curiosity about the meanings of gender and sexuality in their lives.

Lo Riddell explores models of sapphic girlhood as presented in the American Girl franchise, based on the notion that lesbianism or sapphic identity is not exclusive to adults in “Models of Sapphic Girlhood in the American Girl Franchise.”

Presenters: *Amanda Littauer, Alice Hughes, Jen Gilbert, and Lo Riddell*

6. Lesbian and Queer Zines in Libraries and Archives: Undergraduate Perspectives

C-Level Concourse Room 197

Description: Our discussion will center the ethical quandaries that have been facing memory workers across the United States in the last few months and years. Zines have historically been used by marginalized communities and social movements to share experience, knowledge, and care, and connect over geographical distance. We, undergraduate zine librarians, believe that our work allows us to preserve nuggets of these movements. Collecting, preserving, and describing zines at the Barnard Zine Library supports these marginalized voices speaking for themselves in history. Preservation has become especially paramount in the face of erasure by various authorities, governmental and institutional. However, this task has become increasingly difficult as our library has dealt with several challenges, such as the

suspension of one of our staff members and non-institutional forces that seek to disrupt our work. We will close read zines referenced in an article that attacked the Barnard Zine Library with a lens on the queerness of zines (complimentary in the queerness of these times (derogatory)).

Presenters: *Zoë Benavidez, Zoe Foshee (recorded), Olivia Callanan, Claudia Acosta (Context Provider), and Jenna Freedman (Moderator)*

7. Mapping Lesbian Solidarity Across Borders, Time and Generations – Workshop

C-Level Concourse Room 198

This interactive workshop aims to explore how we can co-create opportunities for meaningful intergenerational relationships within the lesbian community. Using queer and decolonial participatory mapping and visual storytelling techniques, we will invite participants to share their lived experiences of intergenerational connection. The facilitators will share a participatory map made in their hometown of Brighton, co-created by older and younger lesbians in the city and recording past, present and future cultural practices. Our UK map explores themes of gentrification and co-dislocation, of housing, care and wellbeing and we will invite participants to contribute further to this inquiry. We will co-create a visual representation of how the participants understand the evolving landscape of lesbian genders, sexualities, communities, and politics, and their impact on solidarity, intergenerational dialogues and imaginative futurisms.

Presenters: *Charlotte Wilcox and Roni Guetta*

8. In the Public Eye: Claiming and Navigating Public Space

9th Floor Conference Room 9205

Marie Lanau and Sofia Baksh co-wrote “Public Desires: Lesbian Love and Erotica in Early 20th-Century Copenhagen,” which explores how lesbian love and desire were expressed in public spaces and spheres in the early 20th century. Contrary to the common progress narrative of LGBTQIA+ history, not all same-sex relationships faced the same persecution, repression, and criminalization in the 19th and 20th centuries. Notably, Danish law has never criminalized women for having sex, dancing, or living together. In fact, historical evidence suggests a vibrant queer culture, where women openly sought other women for love, sex, dating, and companionship.

Alex Volgyesi analyzes the relationship between lesbian spaces and walkable, transit-oriented neighborhoods; she focuses on downtown Milwaukee. Using addresses from prominent Milwaukee lesbian-feminist and gay periodicals and the Wisconsin LGBTQ History project, she maps, analyzes, and historicizes the public spaces lesbians frequented and therefore came into contact with each other in, from the years 1959–1990 in “Lesbian Life Between Buildings: Walkable Neighborhoods and the Development of Lesbian Public Life.”

Matt Smith looks at cycling as a mode of active travel that can provide a cheap and sustainable means of public transport, and that can contribute to the reduction of trans* health inequalities in their paper “Infrastructures of Care & Neglect:

Experiences of cycling for trans* individuals in Brighton & Hove.”

Caroline Dadas explores how queer women wrote themselves into public space via the magazine *Off Our Backs*, a publication that ran from 1970–2008, in her paper “Queerly Imagined: Lesbians Claiming Public Space.” Ultimately, she argues that the work these women were doing via the magazine stands in contrast to the mainstream gay rights movement of the early 21st Century that was dominated by the concerns and voices of upper- and middle class white cis men.

Patricia Cronin’s piece *Memorial To A Marriage* is not only a personal act of love and resistance; it is a monument to radical imagination. It intervenes in public memory and the gendered, heteronormative aesthetics of national belonging, positioning lesbian presence in the canon of American monumental art. The work speaks to the emotional, legal, and political precarity experienced by same-sex couples before *Obergefell v. Hodges* (2015), and remains politically urgent in the wake of ongoing attacks on LGBTQ+ and women’s rights.

Presenters: Marie Lanau, Sofia Baksh, Alex Volgyesi, Matt Smith, Caroline Dadas, and Patricia Cronin

9. Imagining the Otherwise: Queer Identities and Pluriversal Healthcare

9th Floor Conference Room 9206

This workshop engages Imagining Otherwise as both a theoretical and praxis-based framework for re-envisioning health through queer and intersectional lenses. Embracing

a pluriversal perspective—where multiple worlds, ways of knowing, and ways of being coexist—the session centers queer identities as generative sites of resistance, innovation, and relational possibility. Participants will explore how queer lived experiences and creative practices disrupt dominant narratives of health, accessibility, and embodiment that are often shaped by colonial, ableist, heteronormative, and capitalist logics. In considering the pluriverse as a space that fosters autonomy, the workshop underscores its potential to redistribute power and challenge hierarchical systems embedded in conventional healthcare structures. Accessibility, similarly, is approached not as a static goal but as a dynamic, justice-oriented process that invites the reimagining of care, design, and institutional norms. Drawing on interprofessional insights from design strategy, disability studies, nursing education, and grassroots advocacy, facilitators will examine how queer perspectives contribute to building inclusive and liberatory health futures. The discussion will surface practices that affirm multiplicity, promote culturally responsive and welcoming design, and envision care beyond biomedical and institutional boundaries. Ultimately, this workshop offers a compelling invitation to imagine and enact healthcare systems that are grounded in pluralism, relationality, and the transformative potential of marginalized knowledges. In doing so, it contributes to ongoing scholarly conversations on intersectionality, accessibility, and the possibilities of “otherwise” in health theory and practice.

Presenters: Jan Oosting (Moderator), Denise Hinds, Susanna Shaul, Amarna Williams

10. Lesbian Fiction

9th Floor Conference Room 9207

Eden Rea-Hedrick presents the sadly neglected midcentury lesbian novella *Winter Love* by Belgian-Chinese writer and physician Han Suyin in “Reimagining Lesbian Health in Han Suyin’s *Winter Love*.” A story of two female college students who fall in love while studying medicine together in World War II London, Han’s text meditates deeply on scientific inquiry and notions of health in relation to homosexuality.

Fernanda Hernandez Paredes offers a critical analysis of three latin american novels that argues how romantic relationships between women utilize an expansive definition of “lesbian” (when used as an adjective) and a wider set of experiences with sex, gender and desire.

In “From Giving Violets to Gaining Visibility: Looking at Lesbian Artworks,” Zella Vacaron examines how in a world that has woven patriarchy into the fabric of society, it is rare to come across artwork that de-centers men. Lesbian art is one arena in which this rare occurrence is much more frequent—it is in this category of artwork that this paper will address the ways in which self-identified lesbian artists represent a world outside of patriarchy and homophobia. These artists are visualizing a future in which Queerness is not an anomaly but a regularity. Looking at feminist ideas within the artworks of JEB, Catherine Opie, Alma López, and Jessica Sabogal, that celebrate and normalize lesbian love, as well as make a call for lesbian visibility, this paper will investigate the methods through which representing lesbians and lesbian love from a lesbian perspective imagines a society that does

not perceive Queerness to be othering and which creates the visibility that then alchemizes into acceptance.

Je veux aller à Lesbos en août, et ensuite à Constantinople: Retreating Intercultural Sapphic Intimacies in Early 20th Century Ottoman Empire through Renée Vivien's Letters — Deniz Efsuncar Cazu

In the early 20th century, the critical reception of a poetess's work often foregrounded her sphere of canonical literary influences rather than the singularity of her poetics. Renée Vivien's sapphic neoclassicism in her literary production has frequently been overshadowed in historiography by references to les poètes maudits, occluding the specificity of her interest in the island of Lesbos and the philological developments regarding Sappho's work in late 19th century. However, Vivien's intimate letters to an Ottoman autodidact Francophone married woman who initiated correspondence with the poetess, offer an alternative historical source to conceptualize her flourishing sapphic poetics from 1905 until her death when paired with Vivien's intellectual network which included archaeologists and philologists. These letters, though unilateral due to the absence of her Ottoman lover's own writings, allow us to reconfigure the figure of the oriental muse from a sapphic perspective—shifting from a trope of passive inspiration to an active site of intercultural intimacy beyond orientalist poetics while contributing to the Francophone re-imagining of Lesbos under Ottoman rule. By engaging in the historiographical task of contextualizing Vivien's letters within Ottoman feminist history, this study contributes to the global memory work of lesbian histories.

Vivien's visits to the Ottoman Empire, be it Lesbos or Istanbul, and her support of fugitive Ottoman feminists, coupled with our presumption that her Ottoman lover's letters contained information regarding the feminist movement at Constantinople, in Europe has not been treated in literature. To address the gap in literature surrounding Vivien's connections to Ottoman feminists, this study offers English translations of Vivien's letters alongside supplementary archival research into Ottoman feminist press of early 20th century. As a theoretical inspiration, this research employs Jean-Luc Nancy's notion of *retraiter*—rethinking sapphic historiography through a process of withdrawal and rearticulation, revealing both its orientalist and occidentalist constraints. By decentering Eurocentric narratologies and engaging with Ottoman feminist voices, while brining in the recent island sociology scholarship on tourism in Lesbos into conversation, we seek to render this fragment of lesbian history legible as a site of memory work, introducing it to the conversations on sapphistries.

Presenters: *Eden Rea-Hedrick, Fernanda Hernandez Paredes, Zella Vacaron, and Deniz Efsuncar Cazu*

11. Turning The Tide: "The Lesbian Tide" in Community and Culture (Roundtable)

Proshansky Auditorium

The desire to connect with others like us has been the driving force of lesbian media, and in 1975 an estimated 50 lesbian publications existed. The Lesbian Tide was founded during this golden decade of lesbian

publishing and became one of the most well-known and longest running US lesbian publications. It began as a newsletter for the L.A. chapter of Daughters of Bilitis, but soon spun off independently – produced by and for the community it served. The magazine went on to focus on a mix of news, politics and cultural issues, with profiles of activists, musicians and witches, lesbian sexual politics, non monogamy and dyke separatism, calls to action, poetry, and humor. Later termed "the newspaper of record for the lesbian feminist decade" (Encyclopedia of Lesbian, Gay, Bisexual and Transgender History in America, 2003.), it was published in Los Angeles from 1971–1980 with subscribers across the US and internationally.

This roundtable is significant as the first major discussion of the work of The Lesbian Tide. Drawing together activists, lesbians connected to the Tide Collective, and international academics, this panel has the potential to shed new, cross-generational, international light on this valuable piece of lesbian history.

Presenters: Lynn Harris Ballen (Moderator), Kate Marks, Margie Adam, Alice Coffin, and Karla Jay

Kates, USA), *DYKELAND* (Elana Margot Santana and Kate Linhardt, USA), *Free Beer Tomorrow* (Julia A. Applegate and LuSter P. Singleton, USA), *Tip/Alli* (Jed Samer, USA), *Going Santa Fe* (Anne Mulford, USA), and *Elsie: Connecting the Dykes* (Meghan McDonough, USA). After the screening, Cheryl Furjanic, Nancy Kates, Elana Margot Santana, Kate Linhardt, Julia A. Applegate, LuSter P. Singleton, Jed Samer, Anne Mulford, and Meghan McDonough will be on hand for conversations about the work.

Presenters: Cheryl Furjanic, Nancy Kates, Elana Margot Santana, Kate Linhardt, Julia A. Applegate, LuSter P. Singleton, Jed Samer, Anne Mulford, Megan McDonough and Alex Juhasz (Moderator)

12. Works in Progress (Film Screening)

Segal Theatre

Start the conference with a special screening of seven works in progress by some of the best dyke (and queer and trans) directors working today. Works in progress include: *Adventures in Miscarriage* (Cheryl Furjanic, USA), *The United States of Urvashi* (Nancy

1. Poetry as Correspondence: A Lesbian Poetry Reading

C-Level Concourse Room 201

In this roundtable, four poets with transnational roots will read from debut collections that reckon with the relation between I and you, I and we, I and I. Poetry becomes a mode of corresponding with—reckoning with—complex relationships to the departed, to geographies and languages that did not fathom us, towards lineages and elders erased and unremembered. Apostrophe becomes a mode for archiving both the elegiac and the erotic, for actively choosing and constructing queer lineage. After reading from our work, we'll discuss the challenges and opportunities of the apostrophic mode as they are situated by our subjectivities as gender-diverse, immigrant lesbian writers in the contemporary moment.

Presenters: *Sanam Sheriff, Bridget Huh, Esther Kondo Heller, and Aishvarya Arora (Moderator)*

2. The Luxury of the Archive

C-Level Concourse Room 202

This joint presentation by the June L. Mazer Lesbian Archives, The Lesbian Home Movie Project and Wanderground Lesbian Archives will explore the idea of the archive as a luxury, and why active collecting is so vital to the act of imagining a more expansive world.

The speakers will use a multimedia presentation to discuss ephemera documenting early lesbian experiences; how institutional partnerships have aided archival

efforts; and ongoing active documentation projects linking intergenerational lesbians. Audience members will get a behind-the-scenes view of how community archives work and will be asked to consider what it means to view the archive through the lens of luxury.

Presenters: *Angela Brinskele (Moderator), Sharon Thompson and Mev Miller*

3. Past as Praxis: Intergenerational Queer Dialogue as Resistance

C-Level Concourse Room 203

This roundtable convenes activists, organizers, educators, and researchers whose work and areas of expertise collectively span ~65 years of dyke activism, to discuss strategic methods for sharing and preserving sapphic history as a form of resistance and solidarity. Panelists, drawing from personal experience and scholarly research, will engage in dialogue about the critical importance of intergenerational conversations to combat the active erasure of queer histories and support ongoing social justice efforts.

Roundtable panelists will reflect on historic direct-action events and demonstrations, such as the Biltmore Invasion and Dyke Marches, highlighting how these pivotal moments in queer activism can inform contemporary organizing strategies and community resilience.

Ultimately, this roundtable emphasizes the necessity of preserving dyke and queer activist histories as living archives that inform contemporary movements, fostering

sustained dialogue across generations in order to equip activists, educators, and communities with the historical awareness and practical tools needed to effectively confront and dismantle oppressive legislative actions.

Presenters: *Carolyn Weathers, Mel Saywell (Moderator), Gino Conti, Marie Cartier, Sara Angevine, and Robin Podolsky*

4. Girls Our Mothers Warned Us About: Latina Lesbians on Love, Resistance, and Solidarity

C-Level Concourse Room 204

This intergenerational roundtable draws together leading Latina lesbians across key generations (boomer, gen x, millennial, and gen z). While each generation draws sustenance from Latina lesbian genealogies such as those forged by Cherríe Moraga and Gloria Anzaldúa, as well as from multiple members of this roundtable who also created the literature and theories; activism and advocacy; curricula and pedagogies that springboard from the early work of third world women of color feminisms, we don't often gather in person to meet, share, and imagine.

We need, in many ways, a space to remind ourselves that we are indeed the girls and women our mothers warned us about. The 1980s and 1990s Latina lesbian feminists who published *This Bridge Called My Back* (1983); *Compañeras: Latina Lesbians* (1987); *Chicana Lesbians: The Girls Our Mothers Warned Us About* (1991); and *Telling to Live: Latina Feminist Testimonios* (2001) led to the critical consciousness and resistance that

Gen X, millennials, and Gen Z inherited and continue to draw from in their own activism and research, writing and teaching.

But despite social media and other technology, we are even more isolated from each other than in the 80s, 90s, and 2000s, and have often lost the thread of our coalition building with each other across coasts, across schools, across universities, and most importantly, across our bodies and hearts.

This roundtable offers us the opportunity to share our testimonios across generations so that they can be heard anew and, for many of us, heard for the first time. It offers us the opportunity to restore our memory and memories; to re-imagine what coalition building means today; and to forge a new and enduring love story between generations that reveals our range of Latina/Latine/Latinx lesbian and queer identities in ways that build a bridge again to ourselves.

Presenters: *Names: Cindy Cruz, Andrea Del Carmen Vazquez, Juanita Diaz-Cotto, Marta Elena Esquilin, Alicia Gaspar de Alba, Ileana Jiménez (Moderator), Emma Pérez*

5. Remembering Russ

C-Level Concourse Room 205

Almost immediately upon release, Joanna Russ' 1975 novel *"The Female Man"* became a beacon of lesbian feminist writing. Its four protagonists—iterations of the same woman dispersed across time and space—gave voice to a range of women's laments and desires, including the desire for other women. A powerful sci-fi classic published at a time when a feminist community was taking shape around the genre (Samer, "Lesbian Potentiality and Feminist Media in

the 1970s," 2022), today Russ is remembered for little else. As Alec Pollak writes in the introduction to the 2024 re-release of Russ's "On Strike Against God," "She sorely needs (and deserves) the change to emerge as the wide-ranging, ambitious, multigenre author that she was—and readers deserve the change to encounter the full scope of her capacious, durable feminist vision." This roundtable brings together six experts in late 20th century lesbian/queer culture, including Pollak, to tease out what else "remembering Russ" ought to include.

Presenters: *Victoria Hesford (Moderator), Joan Lubin, Alec Pollak, Erica Rand, Alexis Lothian, and Jed Samer*

6. Listening to Our Elders: Preservation Practices, Art Making, and Research From Lesbian Spaces

C-Level Concourse Room 197

In this round table we consider the possibilities and limitations of being feminist researchers, filmmakers, writers, and archival coordinators. We will begin with brief introductions that offer positionality statements. Then, we will explore the following through moderated question and answer: How have archives preserved and therefore constituted a memory of lesbian lives and spaces? What responsibilities do we have to lesbians who share their oral histories? How can we protect lesbians who share their stories while also producing work that meets the needs/genre conventions of our fields of work and study? In what ways can researchers collaborate with subjects to produce work

that is accurate and meaningful? How do lesbian histories offer intergenerational connections across temporal spaces? Finally, we will discuss how we imagine future research being done to preserve the memory of lesbian lives, spaces, and identities.

Presenters: *Sarah Cooper (Moderator), Deborah Edel, Sasha Archibald, Cassandre Di Lauro, Elana Margot Santana, and Annelise Heinz*

7. Reflections on Monique Wittig

C-Level Concourse Room 198

In "Partnership as a Queer Form: Cahun/Moore meets Wittig/Zeig," Audrey Rogulski explores the parallels between two iconic lesbian/queer couples who, although they have much in common, didn't physically cross paths: Claude Cahun and Marcel Moore in the first half of the twentieth century, and Monique Wittig and Sande Zeig in the second.

Title: "The Resonance of Monique Wittig's Work." Winner of the prestigious Médicis prize, Monique Wittig has seen her work translated into more than a dozen languages, as well as abundantly commented. Many researchers from various disciplines, approaches, cultures, and generations have analyzed it and continue to do so. In this paper, I will start from the hypothesis that this success stems in part from her dynamic vision of literature and knowledge, alongside her lesbian perspective.

Two major characteristics of Wittig's work seem to me to explain its resonance beyond cultural and linguistic boundaries. On

the one hand, there is her poetics, which places “living” works (those that stand the test of time) at the center of her creating process, and on the other hand, there is her dialogism, which leads her to question the thinkers who have contributed to the construction of the worst and the best of Western culture.

Because of her poetics, Wittig saw literature as raw material from which writers could build their works. She was aware that literary forms and words eventually become worn out, as they are subject to ideological capture, hence the need to reactivate or renew them. However, in her view, only “foreign” or “minority” perspectives, i.e., those on the margins of dominant discourses, could accomplish this task.

As for her dialogism, it allowed her to draw on authors from various periods (from antiquity to the 20th century), disciplines (philosophy, humanities, linguistics), and schools of thought (Platonism, materialism, humanism, structuralism, feminism, etc.), which gave her reflections greater scope and depth. The longevity of Wittig’s approach allows us to question the transformational potential of lesbian positioning even today.

Jules Balen explores some of the more salient elements of Wittig’s forms of resistance to consider how they might better inform our work today in “Categorically Resistant: Wittig’s The Lesbian Body at 50.”

In “Wittig, Oui! / Across the Atlantic,” Katherine Costello traces the material conditions, including the social networks, that have given Wittig a platform from which the contemporary interest in her writing has been able to generate. She also

historicizes Wittig’s “return” in the context of the paradigm-shifting social movements of the last decade, including debates over inclusive writing and the rise of trans visibility and politics.

Presenters: *Dominique Bourque, Jules Balen, Katherine Costello, and Audrey Rogulski*

8. Lesbian Ephemera

9th Floor Conference Room 9205

This panel explores how lesbian lives interrogate the bounds of unknowability in the liminal space of archival ephemera. Working within the queer archive can mean exploring how intimate bonds between women play with the bounds of public and private, legibility and illegibility, and revelation and repression. As Daniel Marshall, Kevin P. Murphy, and Zeb Tortorici argue, “The queer archive is built on acts that repeatedly raise questions about recognition and order through the very effort to instantiate such acts.” How does a collection, often structured by institutional practices that privilege order, recognition, and visibility, tend to lives lived against those practices, out of intention and desire and/or out of strategies for survival under the regimes of violent homophobia, racism, and misogyny? What are the affordances and losses of analyzing queer women’s lives from the site of the archive?

As literary scholars working across the twentieth century, our presentations further explore how working within archival ephemera allows us to reexamine how literary studies approaches the past and constructs historical narrative. Moving outside of the literary histories that depend

on our chosen authors' published, finished works, we ask how the ways that our authors forge, resist, revel in, and conceal their intimate lives unsettle what academia thinks it knows about these women. We argue that the documents at the margins of their literary careers offer rich resources for reconsidering the relationship between intimacy, privacy, and queer historical narrative.

Presenters: *Elizabeth Blake, Kate Schnur (Moderator), Omari Weekes, and Dalia Davoudi*

9. LBQ+ Women's Economic Empowerment Idea Lab (Workshop)

9th Floor Conference Room 9206

Research from across the globe has revealed the economic vulnerability of lesbian, bisexual, and queer women, as well as of transgender and intersex people. These findings of inequality have led to a growing number of efforts to reduce poverty and inequality in many countries. The goal of our workshop is to present ideas about how to create economic opportunities and empowerment for LBQTI people and to receive feedback from our global community. We will kick the meeting off with 5–7 minute presentations on the topics summarized below, then invite Idea Lab participants to provide feedback, to present their own ideas (and get feedback on them), and to brainstorm new ideas as a group after these presentations.

Presenters: *Lee Badgett, Naomi Fine, Kathy Levinson, and Dragana Todorovic*

10. 18th and 19th Century Lesbians

9th Floor Conference Room 9207

Anne-laure Sabathier argues that representations of queer women in Anglophone literature are both shaped by and resistant to the socio-cultural and spatial conventions of their time in “‘Sweet mother, I cannot weave—slender Aphrodite has overcome me with longing for a girl’ (Sappho): Representations of Queer Women in Anglophone Literature from the late 1800s to the present.”

Natalia Toporowska will consider the dilemma that arises for historical research centered around characters who exhibited non-heteronormative behavior in “Romancing in disguise: same-sex relations of the 18th and 19th century women soldiers.”

Emily Holland's autoethnographical study “More Than Poetic Companionship: On Poet Lore's Queer Past and Present” seeks to recontextualize the queer relationship of the founders of Poet Lore, America's oldest poetry journal, alongside my own queerness and inherited legacy as the journal's current editor.

Poet Lore has a foundational history in the ever-evolving literary landscape. But what is profoundly missing from conversations about the journal today are the lives of its founders, Helen Archibald Clarke and Charlotte Endymion Porter, two Shakespeare and Browning scholars who were also committed life partners.

Tuğçe Kayaal's paper “The Peril of Transgression: Sapphism and Female Friendship Between Fiction and the Archive in the Late Ottoman Empire” examines

the portrayal of sapphic sexual pleasures and intimacies in early twentieth-century Ottoman fiction, arguing that anxieties surrounding sapphic desire were deeply intertwined with broader fears about female adolescence and same-sex friendship. These fears fueled both the fetishization, pathologization, and sensationalization of sapphic relationships while simultaneously silencing and reconfiguring them within the rapidly shifting cultural and political landscape of the late Ottoman Empire.

Presenters: *Anne-laure Sabathier, Natalia Toporowska, Emily Holland, Tuğçe Kayaal, and Robin Bernstein (Moderator)*

11. All The Blacks are Men, All the Lesbians are White, but Some of us are Brave"

Proshansky Auditorium

This panel is born through an understanding of Black feminism/lesbianism as a praxis that seeks to decenter white heteropatriarchy and engage a wide range of bodies and genders. The papers gathered here offer Black lesbianism as a haunting. In each of our works, we explore how Black lesbian desire haunts various spaces and constructions: it haunts Black heterosexuality, white lesbianism, and white colonial literary oeuvres that occlude the existence of Blackness and lesbianness together. From the Caribbean to Liverpool to Louisiana, Texas and southern California, we question: where does Black lesbian desire go? How does it move? And most importantly, what does black lesbian desire do? In this series of presentations, we assert that Black lesbianism must be central to the reworking and transformation of various institutional

and expressive cultures. Our engagements with the works of artists, including Beyoncé, Sister Vision, Chappell Roan, and Sadé Adu, create a rich constellation from which we gesture toward Black lesbian futurities. We aim to sketch out these ghostly, monstrous, imagined, and erased figures/ places/ spaces to give a sense of flesh and embodiedness to Black lesbian desire, something we are seldom allowed or encouraged to explore in public cultures.

Presenters: *Rosamond King (Moderator), Warren Harding, Natassja B. Gunasena, and Caitlin O'Neill*

12. Lesbian Spaces (Double Session, Film Screening)

Segal Theatre

A screening of the short feature *Ferro's Bar* (24 min) co-directed by Aline A. Assis, Fernanda Elias, Nayla Guerra, Rita Quadros. *Ferro's Bar* documents a Brazilian lesbian bar of the same name, which became the site of a "Brazilian Stonewall" as a military dictatorship catapulted lesbians into political and public discourse throughout 1970s and 1980s Brazil. Feature film *Lesvia* (78 min) directed by Tzeli Hadjidimitriou tells the story of a lesbian beach on the Greek island Lesvia that shaped the Greek lesbian community from the 1970s and onwards, highlighting the public space's potential for intergenerational gathering and representation. Film screenings followed by a Q&A session featuring Tzeli Hadjidimitriou.

Presenters: *Meghan McDonough (Moderator), and Tzeli Hadjidimitriou*

1. Queer Narratives of Trauma, Identity, and Resistance in Italian–American Lesbian Literature

C–Level Concourse Room 201

This session brings together three critical explorations of queer Italian–American literature, focusing on themes of trauma, identity, and resistance. The selected papers delve into the works of Mary Saracino, Nicole Santalucia, and Annie Lanzillotto, offering insights into how these authors navigate patriarchal oppression, queerness, and intersectional identities through their unique literary voices.

Presenters: *Ellis Kierans, Alan J. Gravano, Ryan Calabretta–Sadger, and Nicole Santalucia (Moderator)*

2. Lesbian Cultures from Central and Eastern Europe: Critical Perspectives

C–Level Concourse Room 202

This panel is dedicated to Central and Eastern European (CEE) lesbian studies, most broadly conceived geographically in the post–Socialist regions and its current diasporas. This panel will consider the possibilities for breaking through the invisibility of lesbian cultural work in the CEE context by critically engaging with questions of cultural omissions, silences, and epistemic violences, as well as fun, sex, desire, friendship, and community. It will reflect on themes and questions including, but not limited to: Historically and currently, how are lesbians portrayed in literature

and art from the region? Are there distinct research methods and methodologies to write about CEE lesbians? How have lesbian identities and identifications challenged CEE perceptions of nationhood since 1989? How do the specific CEE discourses of decolonisation and race entangle with lesbian narratives? How do trans, feminist, and lesbian discourses meet in the region?

Presenters: *Aleksandra Gajowy (Moderator), Jasmina Tumbas, and Natalie Cornett*

3. Building a Movement: Infrastructural Histories of Lesbian Communities

C–Level Concourse Room 203

The five papers on this roundtable explore the infrastructures that enabled lesbian communities over the last fifty years. How have lesbians found each other in a hostile world? What physical and virtual spaces did they build and what evidence remains of spaces that no longer exist? What technologies did they use and how did they use them? And what methods are best suited for answering these questions across different historical contexts?

Each of us will answer these questions through a specific case study from our research. In her paper, Jessica Lapp will trace the history of the Atlanta Lesbian Feminist Alliance (ALFA) Archives, a community archive that was acquired by Duke University after ALFA's dissolution. Rachel Corbman will offer a microhistory of Women Against High Tech, a little-known performance and video piece created by Sarah Schulman. Taylor Marie Doherty's will closely read Minnie Bruce Pratt's archived correspondence to

historicize a densely interconnected network of anti-imperialist lesbian feminists. Marika Cifor's paper will foreground the participation of lesbians in AIDS buyer's clubs, community-led organizations that forged avenues to access experimental drugs during the AIDS crisis. Finally, Jen Jack Giesecking will share his research on the geographical imagination of dyke bars as the physical "infrastructure" to dyke life, even when they aren't central to most dyke lives.

Presenters: *Jessica Lapp, Rachel Corbman, Taylor Marie Doherty, Marika Cifor, Jen Jack Giesecking, and Rianka Singh (Moderator)*

4. Ancient Moments in Sapphic Time – Material and Text from Classical to Early Modern history

C-Level Concourse Room 204

Moments of lesbian life have been recorded, narrated and artistically rendered long before our modern era. While the ancient Greek poet Sappho and her home of Lesbos are the most well-known ancient foundations, the ancient and early modern world have considerably more Sapphic moments to offer lesbian history. This panel will explore a range of historical Sapphic moments, some of female love or desire, and some of abuse and pain. Each presenter will engage with the feminine through distinctive sources including archaeological materials (Greco-Roman lead curse tablets from Egypt in the 3rd century CE), textual sources (Hippocratic medical treatises from Greece in the 4th / 5th century BCE), and visual erotic albums (the Sacred Spring from China in the 18th century CE). Lesbian experiences

in these contexts are still understudied, and require classicists, historians and archeologists to intentionally engage with their materials as representations of moments on the Sapphic timeline. The panel foregrounds lesbian early career scholars and graduate students, emphasizing the important work being done in fields that are often hostile towards lesbian studies and scholars. The panel is both immersed completely in the historical world, while also creating bridges to new work through queer memoirs, and finding moments linked across time. The discussion will incorporate both female desire and audiences, as well as encouraging the co-imbrication of lesbian lives with larger queer and trans histories. Lesbians use pornography, cast curses, and experience medical trauma. The Sapphic leaves a historical and archeological record which we can explore today. As such, history told from these Sapphic sources is irreplaceable as a resource for the modern lesbian. These moments are simply an opening to this immense timeline recorded in metal and paper and ink; they are a part of our foundations, and speak to an undercurrent of women loving women throughout history.

Presenters: *Allyson Blanck (Moderator), Sophia Taborski, Chuwen (Wendy) Xiao, Nicolette D'Angelo, and Q Wilson*

5. Diverse Uses of the Archive

C-Level Concourse Room 205

Natasha Tiniacos examines Gloria Anzaldúa's personal archive at the Benson Latin American Collection at the University of

Texas at Austin, proposing the archive as an extension of care dynamics within non-normative embodiments in “The Archive Is a Body: Thinking the Gloria Anzaldúa Papers through Critical Disability Research.”

Following Diana Taylor’s theories of archive, repertoire, and cultural memory, and supported by the work of scholars Matt Richardson, Saidiya Hartman, and Gayle Wald, “Unforgettable Soul” documents the journey of answering the question: How (i.e. in what mediums, from whose lives, in whose hands) does a Black queer repertoire manifest? Victoria Bazan Thomas’s paper “Unforgettable Soul: The Eternal Repertoire of Black Queerness is only a small part of a larger project attempting to document the expansive experience of Black lesbianism and Black queerness more generally.

Bee Gray’s paper “Lesbian Counter-archiving: My Most-Prized Possession Is My Ex-Girlfriend’s Ex-Girlfriend’s Disintegrating Sweatshirt From 2009” is an auto-theoretical account of community archiving. It follows the author’s own love of wearing her ex’s ex’s sweatshirt, and extends to tell the story of 30+ lesbians and LGBTQAI+ community members who also cherish + continue to wear their ex’s ex’s clothing.

Irène Mélix traces ephemeral records of queer lives internationally online and in archives across Europe, including the University Library in Split, the Fonds Chomarot in Lyon, the Lambda Archive in Warsaw, and the Spinnboden Archive in Berlin in “Lonely Hearts: Artistic Approaches to Queer Historiography.”

In “Archiving the Lesbian Music Movement”, Bonnie Morris offers tips and invites

discussion on preserving the legacies of the women’s music scene. Unique within the music industry, lesbian performance culture allowed women to be consumers and producers at the same: as audience members, women gained strength and insight from diverse concert gatherings, and were also invited to produce concerts locally, write the reviews, or promote the artists on independent and college radio. What do our collections teach about the early days of the movement? How will we pass on all that we shared and learned at concerts and festivals?

Presenters: *Natasha Tiniacos, Victoria Bazan Thomas, Bee Gray, Irène Mélix, and Bonnie Morris*

6. New Work in Lesbian History: Queer Lessons for Challenging Times

C-Level Concourse Room 197

Our panel foregrounds new and forthcoming publications in lesbian history from both senior and junior scholars in the field. We focus successively on how queer women used modern media to transform public attitudes towards sexual desire in modern France (Tamara Chaplin); on the persecution of lesbians and queer women in Nazi Germany (Associate Samuel Clowes Huneke); and on international lesbian organizing between 1985 and 1995 (Hannah Leffingwell). Examining instances of both emancipation and repression across the course of the twentieth century, we aim to open a conversation about how lessons learned from lesbian history can help us better address the challenges facing all of us today.

Presenters: *Tamara Chaplin (Moderator), Samuel Clowes Huneke, Hannah Leffingwell, Christopher Ewing, and Joanne Meyerowitz*

7. Digital Landscapes for Lesbian Lives

C-Level Concourse Room 198

In “Imagining Digital, Queer Utopias: Queering the Map as Archival World-Making,” Reese Schaffer explores the website *Queeringthemap.com*, which is an open-access mapping project in which queer people pin stories, memories, and much more to a digital map.

In “Finding Lesbian Housing Practices in the Lesbian Switchboard Call Logs,” Maggie Schreiner will share the process and findings of a digital humanities project focused on understanding lesbian housing needs and practices in New York City during the 1970s and 1980s through an analysis of the call logs of the Lesbian Switchboard of New York City.

In “Sapphic Historiography in the Postdigital,” Niamh White’s analysis is developed from a project investigating young queer women and sapphic people’s relationships to queer historical social media content as a form of self- and world-making, and draws on social media data collected through digital ethnographic practices and qualitative interviews with 21 young queer women and gender diverse people who identify with lesbian and/or sapphic identities in Australia.

In “Dykes A Lot! Encoding a Lesbian Slice of The Queens’ Vernacular,” June Murphy examines the methods, feasibility, and benefits of encoding lesbian-related words using TEI Lex-0, facilitating targeted linguistic,

anthropological, and historic analysis and employs a dual publishing strategy, pairing digital encoding with a photocopied paper zine inspired by lesbian zine culture.

In “To Bring the Boat Ashore: Utopian Orientations in Peacebuilding,” Ellen Sears expounds on one particular episode of her podcast created for her grad school practicum, titled “Things It Would Have Been Helpful to Know Before the Revolution”, which explores how to weaponize utopian principles as a community building mechanism and a method of securing futurity in the face of late modernity. She presents her theory of utopianizing and apply it to two spaces: the material space of Provincetown, Massachusetts, which has long been heralded as a queer haven, and the non-material space of the app called Lex— an app aimed at queer community-making, aka, world-building.

Presenters: *Reese Schaffer, Maggie Schreiner, Niamh White, June Murphy, and Ellen Sears*

8. Twentieth-Century Sapphic Cultures: 1900–1950

9th Floor Conference Room 9205

In “Calling Out the Black and Blues: The Performances and Legacies of Gladys Bentley and Bessie Smith,” Rose Poku explores the lives, performances, and legacies of two Black, sapphic blues artists of the early twentieth century, Gladys Bentley and Bessie Smith.

Louise Drapeau’s presentation is titled, “The Disappearance of Formal Music Classes in Quebec Primary Schools due to

Heteronormativity Pressures and Control from Homeroom Teachers.” Here is Drapeau’s abstract: During the first quarter of the XXth Century, in Quebec primary Schools, though embedded in the Rioux Report for the Arts and recognized by Neurosciences for their Purposes and good learning Results, the XXth Century live Music teaching Methods seem to not connect anymore with a Clientele that shows little Respect for both « Learning and Teachers ». Indicators point towards 1) residual and long lasting Analphabetism, 2) towards narcissistic Personality Disorders, heteronormative Beliefs, behavioral Challenges and 3) Displays of idiosyncratic Rights, Control and Powers that try to overrule the Government’s educational Program into Individualised Accommodations and Exclusions of all Sorts. In other Way, some Individuals, officially belonging to the Majority Group, nibble to get Attention and Treatments that usually go to Diversity, special Needs, and visible Minority Rights Students, with the ultimate goal to reshape their own personal status into a Minority one..”

Noelle Mendelson’s project “Printed Voices and Hidden Realities: Tracing Queer Spaces and Cultures from Weimar to War’s End in Germany” maps lesbian and trans communities in Berlin from 1919 to 1945, visualizing how queer spaces emerged, evolved, and were erased under Nazi rule. Using GIS mapping tools, Mendelson created an interactive visualization of bars, salons, event halls, and businesses where queer people gathered, advertised community, and found affirmation.

Padraig Rooney focuses on Annemarie Schwarzenbach’s three visits to the US in the company of photographer Barbara Hamilton Wright, during which she met Carson

McCullers, who fell in love with her. She reported on race relations in the South, labor relations, meetings with Myles Horton, Carson McCullers and Dorothy Thompson. Rooney will introduce his book and advocate for Annemarie as a political radical, anti-fascist but also troubled morphine addict in her presentation “Annemarie Schwarzenbach (1908–1942) in New Deal America.”

Presenters: *Rose Poku, Louise Drapeau, Noelle Mendelson, and Padraig Rooney*

9. Working Through Stereotypes

9th Floor Conference Room 9206

Through in-depth interviews with eight mid-to-senior lesbian officers about their military experiences, Yun Hsi, Hsieh’s study ““Too Soft” yet “Too Hard”? Workplace Dilemmas and Negotiation Strategies of Mid-to-Senior Lesbian Military Officers” explores how their workplace experiences are influenced by the military’s hegemonic masculinity and heteronormativity.

Sydney Hofstra’s paper “Not Man Enough: An Analysis of Prevalent Social Media Stereotypes About Masculine Presenting Identifying Lesbians and Their Reinforcement of the Dominant Definition of Masculinity” will specifically analyze the manifestation of these stereotypes that exist on social media platforms and the role they play in the representation of masculine presenting lesbians. Drawing on Halberstam’s definition of dominant masculinity, the analysis will also include how those stereotypes contribute to the reproduction of the dominant definition of masculinity.

Nicole Chrenek explores the prevailing stereotype of the “predatory lesbian” while proposing an in-depth analysis of what she refers to as lesbian anxieties, which encapsulate various forms of what can be perceived as a “threat” to lesbians and lesbianism, as well as horrors specific to the lesbian experience. This research is vitally important to lesbian studies as it positions itself in opposition to the often-privileged heterosexual view of lesbianism.

Sarah Swanson’s study “A Discursive Analysis of Lesbian+ and Queer Experiences of Unwanted Consensual Sexual Encounters with Women” explores how lesbian+ and queer individuals narrate and make meaning of unwanted consensual sex (UCS), defined as sexual activity that is agreed to in the absence of overt coercion/force but not fully wanted. Preliminary themes suggest that emotional labor, relational expectations, gendered and racialized stereotyping may play a role in shaping consent practices among participants.

Presenters: Yun Hsi, Hsieh, Sydney Hofstra, Nicole Chrenek, and Sarah Swanson

10. What is a Lesbian?: Language, Identity, and Embodiment

9th Floor Conference Room 9207

Anna Celska’s paper “On the use and future of the lesbian notion” explores desires that, for various reasons, transcend the normative – queer, more-than-human, challenging compulsory heterosexuality. Celska calls these desires ambivalent because they follow non-obvious and thus analytically

difficult trajectories. In this paper, Celska would like to introduce such a methodology of ambivalence and, at the same time, start a heartfelt discussion on the use of the lesbian category.

Mary Maxfield’s paper “Is ‘Lesbian’ a Gender?” utilizes historical lesbian writing and contemporary self-reports from lesbians to challenge the distinction between the term ‘lesbian’ as gender and as sexuality. I trace how the concept of lesbianism has narrowed over time to include (only) sexual identity, ultimately arguing that this shift 1) cements homonormativity, cissexism, and white-supremacist patriarchy, 2) erases the gender-expansive legacies, realities, and potential of lesbianism and other “sexual” identities and 3) undercuts the possibility for lesbian/ trans/ nonbinary coalition.

In “The suppression of discursive knowledge as (lesbian) affective embodiment,” Sylvia Herzog looks at the hierarchies of epistemologies around and within queer knowledge to take a deeper look at the effects of the erasure and suppression of (discursive) knowledge around lesbian memories and histories. She contests the lesbian body as a body of archive. From storing painful memories of lesbian ancestors to notions of “the closet is glass” this sociological thesis looks at the intersections of experiences and their affective embodiment of processes of (un)knowing throughout different generations of lesbians in Austria.

Sylvia Sukop’s paper “Who owns the word ‘lesbian?’ Revisiting a landmark victory in Greece in 2008 and examining its resonance today” asks how has language, so essential to the formation of individual and collective memory and identity, been historically

wielded as a powerful tool of erasure against lesbians and other sexual and gender minorities and what does it mean for us today, following a Greek Supreme Court cases that ruled against banning the word “lesbian.”

Food has powerful political potential. However, scant attention has been afforded to the intersection of food and the lesbian community. Astrid Knox-McConnell’s research will provide this much-needed attention, exploring the diverse role of food within lesbian history, and linking this to contemporary queer foodways in the South, including the rural South. Community cookbooks and magazine recipes, badges and posters, oral histories with chefs, restaurateurs, and community-organizers all paint a colorful picture of quotidian queer resistance, which often starts, and manifests, at the table.

Presenters: Anna Celska, Mary Maxfield, Sylvia Herzog, Sylvia Sukop, and Astrid Knox-McConnell

12. Lesbian Spaces (Double Session, Film Screening)

Segal Theatre

A screening of the short feature *Ferro’s Bar* (24 min) co-directed by Aline A. Assis, Fernanda Elias, Nayla Guerra, Rita Quadros. *Ferro’s Bar* documents a Brazilian lesbian bar of the same name, which became the site of a “Brazilian Stonewall” as a military dictatorship catapulted lesbians into political and public discourse throughout 1970s and 1980s Brazil. Feature film *Lesvia* (78 min) directed by Tzeli Hadjidimitriou tells the story of a lesbian beach on the Greek island Lesvia that shaped the Greek lesbian community from the 1970s and onwards, highlighting the public space’s potential for intergenerational gathering and representation. Film screenings followed by a Q&A session featuring Tzeli Hadjidimitriou.

Presenters: Meghan McDonough (Moderator) and Tzeli Hadjidimitriou

Responding to Authoritarianism

Proshansky Auditorium

Prospects for Liberation in Authoritarian Times

Lesbian feminism emerged out of the civil rights and women's movements of the 1960s and 70s. Although democracy was never explicitly part of its vision, it was very much an attempt to create a more inclusive democratic culture. Lesbian feminism sought to empower the disempowered and help them assert themselves as individuals and members of groups. 'Liberation' was the watchword: liberation from patriarchy, repressive families and narrow conceptions of selfhood. In my talk I will revisit this vision at a time when the very basis of our democratic system is on the line in the US and elsewhere. What does it mean to seek liberation and freedom today? How can we, as lesbians, contribute to building an inclusive democracy in a time of autocracy?

Presenter: *Arlene Stein*

The Uses of Imagination in Authoritarian Times

Lesbian and queer writers like Audre Lorde, Cheryl Clarke, and Dionne Brand remind us how creative expression opens crucial space for deeper worlds of thought and feeling, especially for oppressed voices. Yet the imagination's ability to do big, necessary things in the real world is often dismissed and underestimated, much like women's voices themselves. Riffing on Lorde's theories of the political uses of poetry and pleasure, this talk explores the power of imaginative thought from poems and novels to hip-hop lyrics and beyond, showing how imagination can sustain us in times of crisis, nourishing our minds, shaping our lives, and moving us toward new and necessary visions of the future.

Presenter: *Mecca Jamilah Sullivan*

1. Femme Rule: A Method for Performing Elsewhere

C-Level Concourse Room 201

In her study of the South African Kewpie Photograph Collection, femme scholar Ruth Ramsden-Karelse considers queer worldmaking as a project that rests on the ability to “move around” (2020: 411). Ramsden-Karelse’s reading of the Kewpie photographs traces this movement, treating the photographs not as documentary evidence of queer movements but as movement itself—what Ramsden-Karelse describes as “performances of an elsewhere” (2020: 412). Always fundamental to lesbian survival, such performances feel especially necessary in the face of 2020s racist, transphobic, and misogynist violence. Now a postdoctoral scholar at the University of Toronto, Ramsden-Karelse has joined Dana Seitler, Jessica Fields, and T.L. Cowan, three femme scholars, in committing to what Seitler describes as “femme rule”—a term that seeks to name the multiple and diverse practices of queer femininities as they renovate and express feminist and queer forms of organizing and making space both within our institutions and our communities. Femme rule reflects the diverse, complicated ways femmes look, act, desire, move, organize, lead, and love resistant to reducing femme-ness to an identitarian politics of sameness. Rather, femme rule is a transgressive, gender-queer, stand-alone, and empowered practice.

This workshop explores femme rule as an occasion for “the performances of an elsewhere,” as theorized by Ramsden-Karelse. Drawing on worldmaking practices found in the Kewpie Photographic Collection,

we will use a series of writing prompts and visual exercises to think with participants about the demands and affordances of performing an elsewhere, the elsewheres we imagine, and the place of femme rule in making and sustaining them.

Presenters: *Ruth-Ramsden-Karelse, Dana Seitler (Moderator), Jessica Fields, and T.L. Cowan*

2. “Erotic Accounts of Lesbian/Trans Bodies of Color”

C-Level Concourse Room 202

Our panel, “Erotic Accounts of Lesbian/Trans Bodies of Color,” stages encounters with lesbian/trans bodies of color. Reading across aesthetic forms – poetry, literature, and new media, we contend with the deep and vast affective registers of lesbian/trans of color embodiment – pleasure, wounding, humor, love – in specific times and places.

In “‘Until then, we touch our bodies like wounds:’ Ambivalent Desires and Landed Lesbian Love in Natalie Diaz’s Postcolonial Love Poem (2020),” Fernanda Cunha “theorize[s] ambivalent lesbian indigenous psychic structures in the work of poet, artist, and scholar Natalie Diaz.” Fernanda proposes that “...ambivalence in Diaz’s poetry unsettles the will to possess...insisting on a relational, energetic, and open orientation... that refuses fantasies of...control, capture... that haunt traditional love poetry.”

In “Butch Latina Camp in Carla Trujillo’s What Night Brings,” Sofi Chavez “offer[s] an articulation of Latina butch camp, through close-readings of Carla Trujillo’s What Night

Brings (2003), a coming-of-age novel set in California's Bay Area in the 1960s." Sofi suggests that "Latina butch kid camp" "... utilizes camp body humor that invokes visceral encounters of the body to reorient the queer Latinx child away from harm and towards "feeling good" as a political practice."

In "The Butch Commons: Archiving Masc/ Butch of Color Life on Instagram," Gregoria Olson animates the archiving of butch/ masc of color life on Instagram. Attending to the digital representation of Sam Nordquist, a Black transman who was brutally killed in New York, Gregoria notes how the circulation of gender-affirming visuals—selfies—represents a virtual act of tending to Nordquist's Black transmasculine body in the aftermath of horrific violence.

In "Audre Lorde's papelitos: scents, images and sounds of the Mexican 1954 travesía," Geo Vidiella presents Audre Lorde's papelitos about her visit to Mexico in 1954 (including a letter she wrote herself and an obituary of her lover Eudora, both found in the personal archive of her friend Fredericka Martin in Mexico City). Vidiella shows the materiality of the places and people who were part of Audre's world during that border crossing that was decisive in shaping her vision.

By bringing these incommensurable "archive[s] of feelings" into conversation, our panel gestures to the political potential of lesbian/trans of color bodily desires, pleasures, and erotics – touching, feeling, tending (A. Cvetkovich 2003).

Presenters: *Fernanda Cunha, Sofi Chavez, Geo Vidiella, and Gregoria Olson (Moderator)*

3. Critical Perspectives on East Asia

C-Level Concourse Room 203

Howard Chiang's paper "A Memory Crisis: Lesbianism, Trans Masculinity, and the Borders of Renyao in Late Republican China" addresses a "memory crisis" in the history of gender and sexuality in modern China: a paucity of analytical tools for reconstructing the social history of female gender transgression and homoeroticism. Following the historicization of renyao in his book *Transtopia in the Sinophone Pacific*, Chiang argues that this category provides a useful lens to unpack the intertwined nature of the historical homophobia and transphobia experienced by Chinese women. His analysis unearths an extensive body of evidence for how the notion of renyao licenses epistemic purpose in relation to trans men as much as to trans women.

Lijin Yang's paper, "The Becoming of the Body: A Transgender Allegory of the Chinese Snake Sister Myth," explores how "The Legend of the White Snake" negotiate eroticism, kinship, and intimacy beyond heteronormative structures. By engaging with Mel Y. Chen's articulation of queer animality and improper affiliation, as well as discussions of diaspora and embodiment, they analyze how Bai Suzhen's and Xiaoqing's shifting forms and shifting desires complicate readings of gender and sexuality.

Sirada Kananurak's paper "The Dutiful Queer Daughters and Their Multidimensional Stratified Reproduction: the Buddhist Virtue of Filial Piety and the Inaccessibility of Assisted Reproductive Technologies as Constraints on Queer Reproduction in Thailand" turns to the queering of reproductive justice which

further explores “who and what has been left out, ignored, and excluded” (Chen, 2023, p. 11). This queer turn brings to the fore non-heterosexual aspiring parents who are a part of the “marginalized reproductive subjects” (Chen, 2023, p. 11) as their reproductive autonomy is legally, financially, and culturally constrained. In Thailand where the Buddhist virtue of filial piety structures policy-making and family formation, Thai sapphic couples experience what Shellee Colen coined as stratified reproduction—or the “uneven reproductive landscapes” based on one’s disadvantaged social positions (Chen, 2023, p. 8). This is due to their non-normative sexual orientation and their gendered expectations bound to the Buddhist-influenced Thai familial traditions.

Yunning Zhang and Yee Lok Wong’s joint paper “To Desire and Hurt Otherwise: On East Asian Lesbian Bed Deaths” is a piece of confessional and collaborative writing on lesbian bed death (LBD) by two queer East Asian women. One hails from Hong Kong, another from China. They turn to their lived traumas to read askew LBD as a peculiar pathway that opens to wider vistas of inquiry about the conceiving of Asian queer (dis)identification from residual colonial, patriarchal and familial structures.

Presenters: *Howard Chiang, Lijin Yang, Sirada Kananurak, Yunning Zhang, and Yee Lok Wong*

4. Narrating Lesbians Who Resist (Us!)

C-Level Concourse Room 204

As scholars of queerness in Latin America, Spain, and the wider Iberian worlds, we

have assembled this session—“Lesbians Who Resist (Us!)”—in order to analyze how lesbian erotic, identities, and subjectivities enter the present via historical archives, ephemera, activisms, and other cultural texts, but also they so often “escape” us, ultimately challenging the classificatory and identity-based terms and labels that we could make up for them. With Dania Davoudi as the panel chair, these three papers take the contexts of Guatemala, Mexico, Argentina, Brazil, and Spain to think through and push against the category of “lesbian.”

In “Embodying Absence and Loss: Lesbians’ Illegibility in Guatemala’s Police Archives,” Lucía Fernanda Bonilla examines encounters of gender and sexual transgressions in Guatemala’s Police Archives and the distortions such encounters produce.

In ““Lesbians,” Literature, and Labor in Latin American Flea Markets & Community Archives,” Zeb Tortorici analyzes the oft-conflicting visual and narrative modes of depicting “lesbian” bodies and desires as they emerge historically within erotic and pornographic Spanish-language literature, magazines, and amateur photography that have circulated in Mexico City and other Latin American capitals over the course of the 20th century. By juxtaposing 1930s and 1940s erotic novelettes (purchased in Mexico City, Mexico) with small 1970s photographic collections (purchased respectively in Buenos Aires, Argentina and Salvador, Brazil), this paper asks us to think through the familial, affective, and erotic realities that structure the dis/appearances of “lesbian” desire, labor, and presence within themselves, but also our interactions and engagements with them across time.

In “Lesbians Out of Tune: Chorality and Dissonance in ¿Archivo Queer? At Museo Reina Sofía,” Sandra Baena-Velázquez examines the records of the LSD collective (Madrid, 1993–1997) preserved in the archive of the Museo Centro Nacional de Arte Reina Sofía through an aural lens. The collective played with their own name, re-signifying the acronym LSD in multiple ways—*lesbianas sin destino*, *lesbianas sonidos disonantes*, *lesbianas sexo diferente*, among others. From a sonic perspective, they positioned themselves both as a choir and as dissonant subjects. This paper ultimately argues that, situated at the threshold between the audible and the inaudible (Labelle 2020), these lesbians emerge as subjects “out of tune.”

This presentation examines the Patlatonalli Archive in Guadalajara, Mexico, as a case study of how community archives preserve lesbian history and build international networks of knowledge. Founded in 1986, Patlatonalli was one of Mexico's pioneering lesbian organizations, and its archive documents over three decades of activism, culture, and community building through photographs, correspondence, meeting minutes, and activist materials. Drawing from archival research and oral histories, the analysis explores how the organization's documentation practices evolved from informal record-keeping to a structured repository that counters lesbian erasure, reveals transnational networks connecting Mexican lesbian communities to broader Latin American and international movements, and demonstrates the contemporary importance of digitizing these materials for accessibility and preservation. The presentation contributes to discussions about lesbian memory work in the Global

South and the vital role of community-based archives in preserving histories that might otherwise be lost.

Presenters: *Dania Davoudi (Moderator), Lucía Fernanda Bonilla, Zeb Tortorici, Sandra Baena-Velázquez, Arcelia Paz*

5. Butch and Femme Identity

C-Level Concourse Room 205

In “Inversion, Butch Bostonians and The Well of Loneliness: Remarrying the Bostonians with Lesbian Literature” Natalie Pititto begins by historicizing the medicalization of sexuality especially prevalent in *The Well of Loneliness* and the descriptions of Stephen Gordon's masculinity as indicative of her inversion and how those diagnoses might apply to Olive Chancellor. Then, she moves to each character's troubling relationship to their own identity and how they each navigate an emerging butch identity through language and community ties. Then, Pititto connects the two by bringing the butch into a more familiarly modern context -- the butch/femme coupling. She contextualizes the butch subject with their femme partners and how the performance of femininity compliments and complicates lesbian pairings. Finally, Pititto ends on a rumination of each novel's ending and how they mirror one another.

In “Our Own Kind of Anarchy,” Sayer Kirk explores the life of Minnie Bruce Pratt, butch-femme history, and lesbian marriages through changes in the political climate. Kirk will use information from my interviews with Pratt, her books *S/He* and *Crimes Against Nature*, *Sinister Wisdom* issues, the *Lesbian*

Herstory archives, and first person narratives from books such as *The Persistent Desire* and *Boots of Leather, Slippers of Gold*.

In “‘Are You a Boy or a Girl?': Contemporary Butch Identity & Thinking Beyond Binaries in Times of Political Crisis,” Megan O'Brien investigates contemporary butch identity, considering how both the current political environment and historical constructions of female masculinity impact identity construction today. Specifically, the research question is: What does it mean to identify as butch in the current era of heightened political tension around queer and trans identities in the United States?

In “Femmes Then, Now and Maybe Someday,” Hannah Dickson analyzes femmes' role in the Queer community and how it has evolved over time. The idea of femme has expanded, evolved, and been redefined in so many ways, it can be hard to know if today's femme is anything like the femmes of the past. But through an intergenerational, personal, and sometimes speculative approach, we can find these connections and throughways. Although much has changed, femme identities still exist in the margins of Queerness, being defined only in their relation to their butch counterparts, not being as central to Queer theory, and often seen as “not Queer enough” or “not the right kind of Queer.” But, if we were to prioritize and celebrate femme ways of thinking and being, what could a Femme future look like?

In “‘Isn't That Just Heteronormativity?': Analyzing the Construction of Butch/Femme Gender Roles in Lesbian Literature”, Chloe Bollin explores the ways that butch and femme identities are constructed through

a “lesbian” gaze, using lesbian literature written by butches and femmes to examine how these lesbians deconstruct hegemonic gender identities and then reconstruct their own lesbian genders. Using books like “*Stone Butch Blues*” and “*Drag King Dreams*” by Leslie Feinberg, “*S/He*” by Minnie Bruce Pratt, and works from “*Persistent Desire: A Butch/Femme Reader*” edited by Joan Nestle, the purpose of this project is both to examine how lesbians create and reshape definitions of femininity and masculinity, as well as taking a broader look into how literature provides a space for lesbians to explore and define both themselves and their experiences.

Presenters: *Natalie Pititto, Sayer Kirk, Megan O'Brien, Hannah Dickson, and Chloe Bollin*

6. Hot off the Press: Lesbian Print Culture

C-Level Concourse Room 197

In “Third World Lesbians in *Azalea*” SaraEllen Strongman examines discussions of race, ethnicity, and nationality in the lesbian feminist magazine *Azalea*. *Azalea: A Magazine for Third World Lesbians* was founded by Joan Gibbs, Robin Christian, and Linda Brown in 1977.

Hannah Renda's paper “‘We Are in Every Room of the House': How Lesbian Connection Confronts the Archive of Lesbian Specificity” looks at *Lesbian Connection*, a grassroots magazine that has survived for over fifty years as a rich site of lesbian community building, identity formation, and memory preservation. Free to lesbians worldwide, *LC* publishes a bi-monthly magazine out of the Helen Diner Memorial Women's Center in East Lansing, Michigan and is run for and by

its readers. *LC* as an archival project works to counteract mainstream media, provides a space for discourse, and allows for the confrontation of pigeon-holing.

Ruth Kramer's paper "Classifieds, Calendars, and Tidbits: Mapping Lesbian Life and Community in the Underground Lesbian Press" seeks to evaluate Lesbian communications in the classified, calendar, and letters-to-the-editor sections of underground Lesbian presses, including, but not limited to: the Atlanta Lesbian Feminist Alliance (ALFA) Newsletter, the Lansing-based "Lesbian Connection", and the Iowa City-based *Ain't I a Woman* Newspaper and *Common Lives/Lesbian Lives* periodical.

Sarah Feustle's paper "Building transnational lesbian solidarity and culture in *Sappho* magazine, 1972–81" seeks to explore the ways *Sappho*'s writers and editors took up the task of being a voice for lesbian Europe. A large proportion of the magazine's contents were sourced and submitted by readers, making *Sappho* a melting pot of genres and perspectives. The magazine often reprinted articles from other queer publications, translated into English by readers, giving its English-speaking audience a unique view into international lesbian cultures. *Sappho* too produced its own international features — from interviews with foreign activists, to travel diaries, to reviews of international women's camps.

Salome Grasland's paper "Feminist Bookstore News: Visualizing 30 Years of Lesbian Print Culture Data" presents *Feminist Bookstore News* (FBN), a critical hub of lesbian and feminist knowledge production between 1976 and 2000. Across 130 issues and 22 volumes, *FBN* documented the rise and resilience of

feminist bookstores, cataloging the books, authors, and political movements that shaped feminist communities globally. As feminist bookstores disappear and physical archives face precarious futures, preserving this history means preserving lesbian print culture and activism.

Presenters: SaraEllen Strongman, Hannah Renda, Ruth Kramer, Sarah Feustle, and Salome Grasland

7. Thinking on Taiwan

C-Level Concourse Room 198

In "Toward a 'New Political' Reading of Taiwanese Lesbian Documentaries," Tsung-wei Lin focuses on two lesbian-themed documentaries: "T PO Factory" (2010) by Chen Su-Hsiang and "Small Talk" (2016) by Huang Hui-chen. It seeks to explore lesser-discussed aspects of representational power behind the lesbian figures in documentary films.

In "Print Utopias: Cultural Memory and Lesbian Lives in 1990s' Taiwan and South Korea," Eno Pai-Jean Chen focuses on the magazines *Girl Friend* (1994–2003) and *Another World* (1996–1999), which were published by lesbian/feminist organizations of *Wo men zhi jian* (我們之間, lit. Between Us) in Taiwan and *Kirikkiri* (끼리끼리, lit.: Amongst Ourselves) in South Korea, to approach the understanding of the histories of lesbian cultural movement and queer/feminist assemblage in the post-democratization era.

In "From Laughter to Guerrilla: The Shifting Landscapes of Contemporary Lesbian Theater in Taiwan (1990–2025)" Fan-Ting Cheng first traces the historical trajectory of localized lesbian theater in Taiwan from

the 1990s onward, analyzing its formative contexts and evolutionary patterns. It then argues that the past decade has marked a significant shift in strategies and tactics: increasing numbers of theater practitioners are embracing interdisciplinary, cross-cultural, and cross-media modes of creation.

In “Diverse Lesbian Parenting Before the Legalization of Same-Sex Marriage in Taiwan” Yen-Jung Tseng aims to document and preserve the diverse family structures and parenting practices of lesbians before their relationships were granted legal recognition. They developed a variety of family structures and parenting arrangements, demonstrating remarkable resilience and creativity.

Presenters: *Tsung-wei Lin, Eno Pai-Jean Chen, Fan-Ting Cheng, and Yen-Jung Tseng*

8. A Spotlight on Contemporary Sapphic Fiction

9th Floor Conference Room 9205

Kiana Murphy’s paper “The Fantasy of Desire, The Fantasy of Empire: The Work of C.L. Clark” examines how Clark challenges the genre of fantasy by troubling the expectations of romance and contests the moral implications of desire at the site of colonial encounter. Murphy argues that more than a utopian world of desire across gender and sexual difference, the series offers a critique of the ways narrative fantasies of romance mask layers of colonial coercion and power.

Loida Hernandez’s paper “Disrupted Intimacies: Negative Affect and Anti-Romantic Lesbian Relationships in Eileen Myles’ *Inferno* (2010)” examines Myles’ depiction of sapphic

entanglements in the novel, which charts their process of becoming both a poet and a lesbian in New York City’s East Village in the late-1970s and 1980s. Through Myles’ playful but mordant narrativization of desire and intimacy, read in dialogue with queer affect theories (Ahmed 2004, Cvetkovich 2003, Love 2007), Hernandez identifies a sapphic relationality defined by imperfection, loss and non-reciprocity. Attending to intersections of class struggle, artistic creation, and subversive erotic practices reveals how Myles challenges sanitized, neatly packaged heteronormative scripts of romantic love as well as “homonormative sentimentality” (Bradway 2017). Ultimately, the analysis argues that Myles’ portrayal of complex and fractured bonds resists the demand that queer lives be made palatable, linear, contained and legible.

Oliver Richards’s paper “‘Always your sword, my umbral sovereign’: Heroic Grief and Loss in the *Iliad* and the Locked Tomb Series” proposes to put this series in conversation with the characters of Achilles and Patroclus in *The Iliad* in order to build connections and construct an imagined lineage of homo-heroic grief, loss and sacrifice between the texts. By connecting an ancient narrative of destructive loss to The Locked Tomb series, Richards untangles the threads of grief, sacrifice, and the aftermath of trauma within the Gideon-Harrow dynamic.

Alyiah Marie Gonzales’s paper “Black Lesbian Relationality as ‘giddy with color and promise’ in Mia McKenzie’s *The Summer We Got Free*” presents an excerpt from McKenzie’s 2012 novel, *The Summer We Got Free*, as an explicitly Black lesbian novel that elucidates the underpinnings of Black lesbian feminist thought and practice by centering

feeling as knowing, bearing witness as praxis, and art-making as revelatory.

Estela Gonzalez will read from her publication *The Invisible Mask and Other Stories* where a female pro-wrestler from Tegucigalpa bikes the svelte geography of the Mexican Republic; two Mexican women spend the night on a hammock under the rain on a Vermont island; a child finds and loses her only friend around the blinding turquoise lakes of Patagonia: these are some of the spaces where many lesbian women's strength manifests.

Presenters: Kiana Murphy, Loida Hernandez, Oliver Richards, Alyiah Marie Gonzales, and Estela Gonzalez

9. Lesbian Poetry: Sappho, Sonnetry, Love, and Lyric

9th Floor Conference Room 9206

Diya Abbas' paper "Lyric, Lyre, Lesbian Poetics," aims to thread the high lyric of the poetic tradition with the sonic landscape of lesbian writing through the works of Sappho, Olga Broumas, and Natalie Diaz. This paper intends to bridge the sensuality of the high lyric, the lyre, and lesbian traditions through history and futures.

Gia Schember's paper "The Lesbian Erasure of Sappho" examines Sappho's 'Slender Aphrodite' fragment which has been contentious in its translations, and, in this paper, the english translations of the gender neutral greek word 'paidos' are traced back to discover why, for over a century, the word was translated to 'boy.' Drawing upon historical representations of lesbianism, cultural homophobia, and the recent re-translation of the poem to be written about

a 'girl,' Schember uncovers the hegemony of androcentrism and heteronormativity from Ovid's plays and Athenian theater through the 20th century.

Kara Olson's paper "Desire, Mystery, and Subversion: The Reclamation of the Lesbian Love Poem" explores how lesbian love poems embrace non-binary queers, masculine women, trans men, feminine women, and trans women as beloveds. By analyzing how poets like Myles and Kelly craft desire, this study will offer not just representation but reclamation—how contemporary lesbian poets balance the unknowable and relatability, shaping the lesbian love poem as an art form that remains politically vital, daringly intimate, and radically complex.

Alison Fraser's paper "Something of a Witch": The Queer Women of the San Francisco Poetry Renaissance" highlights the contributions of the queer women of this active group of poets, artists, and other creatives residing in the Bay Area in the 1950s and 60s, and explores through archival evidence how they engaged with occult influences to create queer identity.

Abigail Cuttle's paper "Between Reality and Ideality: Finding and Unfinding Utopia in Lesbian Narrative" explores the ways in which themes such as fantasy, utopia, and ideality come about in lesbian theory, in lesbian narrative, and in the lesbian social imaginary. In an analysis of Adrienne Rich's collection of poems titled "Twenty-One Love Poems," Cuttle explores the role of utopia and idealistic renderings of lesbianism as they work to structure narrative.

Presenters: Diya Abbas, Gia Schember, Kara Olson, Alison Fraser, and Abigail Cuttle

10. Critical Perspectives on Western Europe

9th Floor Conference Room 9207

In “In Search of Butch: Exploring the Impact of *Stone Butch Blues* in Italy” Irene Villa reconstructs the historical and political context surrounding the reception of both editions of the *Stone Butch Blues* when they were published in Italy, reflecting on the social and political shifts that have occurred between the two. The first part examines the debates sparked by the novel in 2004, when its presentation in several Italian cities, with Feinberg in attendance, marked a pivotal moment for the emergence of trans men’s activism and visibility in Italy – though not without tensions and controversies from certain factions of political lesbianism. The second part explores the renewed interest in the novel in 2024, when the book has more clearly emerged as an opportunity for the recognition of multiple subjects. With its second edition, the novel is now regarded not only as a radical transmasculine response to trans-exclusionary feminist narratives, but also as a celebration of the complexities of queer eroticism, lesbian identities, Jess’s non-binary characteristics, and working-class resistance.

In “Becoming Cisgender: Gender and Identity in the Portuguese Lesbian Press” Joana Matias investigates how a cisgender norm is historically and discursively produced in relation to lesbian identities, through the case study of lesbian feminist periodicals published in Portugal in the 1990s and early 2000s. Rather than extracting separate lesbian and trans histories from these archives, it examines how the very boundaries between gender and sexuality are drawn and stabilised—producing “cis”

as a presumed and unmarked foundation for “lesbian.” In doing so, it challenges the notion that cisness is a natural or default state, foregrounding its construction through cultural and political discourse.

In “Ce Léis Thu: The development of lesbian communities across Ireland between 1970 and 1999” Anna Durning examines the foundations of lesbian communities in Irish cities such as Belfast, Dublin, and Cork. The communities reveal themselves through pamphlets, correspondences, anthologies, and formal reports that were available through libraries, archives, and special collections in Irish and American archives. Through analysis of these materials that were released between 1970 and 1999, Durning’s paper concludes that Irish lesbians created communities across the island that fostered an eventual subculture for lesbians to thrive and grow in. While created out of necessity, these communities provided a solid foundation for lesbians in the coming years to thrive in their cities.

In “‘Having the chats’: Careful Resistances to Anti-Gender Attacks in Ireland” Kath Browne identified a significant change in ‘post referendum’ Ireland and the contemporary period where LGBTQIA+ organisations and individuals were subject to organised and often coordinated attacks. Public lesbian figures and organisations reported being approached as potential allies for ‘gender critical’ alliances. This paper will discuss these approaches and one key strategy of resistance that of everyday conversations or “having the chats”. These were based on a ‘gentle approach’ which sought to invite genuine questions and concerns. Yet they were not without costs to those who engaged in them.

Presenters: Irene Villa, Joana Matias, Anna Durning, and Kath Browne

11. Queer and Lesbian Generations:

Proshansky Auditorium

For the first time in history, large numbers of out-and-proud lesbians are entering their golden years. Born in an era when lesbian identity was stigmatized, criminalized, and pathologized, these women continue to chart new ways of living visibly and thriving outside of heteronormativity. Today, younger lesbians and queer women come of age in a very different cultural climate—one shaped by broader discourses of acceptance and an expanded lexicon of identities, but also by new forms of stigma, discrimination, and the loss of lesbian-specific spaces. This panel brings together contributors to a *Journal of Lesbian Studies* special issue to reflect on how historical moments shape identity, naming, and community. Presentations will address differences across age cohorts within the Baby Boomer generation, the lived experiences of Black lesbians in retirement age, and Lesbian feminist theory on TikTok. Together, these papers highlight the continuities and divergences in lesbian lives across generations, and invite discussion about how histories of visibility, resilience, and activism inform contemporary lesbian and queer feminist thought.

Presenters: S.L. Crawley (Moderator) Ashley Green, Mignon Moore, Kristin Esterberg, and Cati Connell

12. Lesbian Lives I (Film Screening)

Segal Theatre

Black Rainbow Love (10 min) directed by Angela Harvey, is about the “truth, lives, and stories” of queer Black American couples navigating relationships, healing, and transformation through sharing their lives by and for their communities. *Es la reducción mínima del abismo* (15 min) directed by Delfina Romero Feldman is an intimate reflection on “the distance that can only exist between lovers.” *Thanks, Babs!* (14 min) directed by Jen Rainin and Rivkah Beth Medow is about “an optimistic octogenarian speed-racing through life, one five-year plan at a time.” *There Must Be a Word* (5 min) directed by Alexis Clements asks, through a lesbian lens, how geography and place shape sexuality, desire, and identity. A discussion session will follow the four screenings featuring directors Angela Harvey, Jen Rainin, Rivkah Beth Medow, and Alexis Clements.

Presenters: Sara Warner (Moderator), Angela Harvey, Jen Rainin, Rivkah Beth Medow, and Alexis Clements.

1. Chicana Feminisms and Futurities

C-Level Concourse Room 201

Camila Wise Robles's paper "Black and Chicana Lesbian Feminist Cultural-Representation in Audre Lorde's and Cherríe Moraga's Life-Writing" examines the collective storytelling of lesbian Black and Chicana life-writing in Audre Lorde's biomythography *Zami: A New Spelling of my Name* (1982) and Cherríe Moraga's memoir *Native Country of the Heart* (2019).

MJ Hernandez's paper "Queerolxauhqui, Lo Que Pasa Cuando Te Partes: Revisiting the Past in Dreaming of Jotería Futures" engages with Carlos Ulises Decena's concept of *partirse* (splitting) as a framework to examine queerness, wholeness, and fragmentation, particularly in relation to lesbian and queer Chicana subjectivities. Drawing from the myth of Coyolxauhqui, this paper reimagines her dismemberment not as a site of loss, but as a revelation—an act of resistance against cisheteropatriarchal constraints.

Imelda Cortez's paper "Femme/Butch Dreaming for Healing Futures: Queer Chicana World (Re)Building Through Comadrerismo and Care" explores how Chicana femme-butch friendships serve as sites of healing, resistance, and world-building. Through a collaborative duoethnographic approach, two femmes and one butch come together to engage in intentional dialogue, dreaming of a world where care, tenderness, and deep friendship create possibilities for collective healing. Rooted in *comadrerismo*—a culturally specific form of solidarity and reciprocal care—this project examines how Chicana

queers sustain one another in a world that often denies them safety and belonging

Presenters: *Camila Wise Robles, MJ Hernandez, and Imelda Cortez*

2. Trans Lesbian Representations: A T4T Politics, History, and Philosophy

C-Level Concourse Room 202

Despite trans issues being at the front and center of today's political discussions, trans lesbian relationships are still rarely represented in media. This panel addresses different forms of trans lesbian representation, including novels, films, journals, articles, newspapers, and personal letters. How do depictions of trans lesbians compare and diverge? How have trans lesbian representations evolved over time? How is the figure of the trans lesbian created and molded for political purposes? How do trans women discuss their own love for one another? And how does this differ from popular representations? With the "double-edged sword" of visibility comes both hostile and sympathetic representations of trans romance. Following critiques from Tourmaline, micha cádenas, Lavelle Ridley, Hil Malatino, Francisco J. Galarte, Eric Stanley, Eliza Steinbock, Dean Spade, Susan Stryker, Monique Wittig, and Michel Foucault (among many other theorists), the panel grapples with the contentious debates over visibility politics and how they impact trans lesbians.

Presenters: *SM Rodriguez (Moderator), Euryale Cliché-Laroche, Eli Erlick, L'or Malhotra-Gaudet*

3. A Politics of Pleasure

C-Level Concourse Room 203

Catherine Angell's paper "Let's Get Trashy: Pleasure as Feminist Praxis in Lesbian Hedonism" presents "lesbian hedonism" as a way of life to sustain lesbian existence and support feminist resistance in a hostile political and social climate.

Eliza Rodriguez's paper "Big Fat Brown Pleasures: Fat Vanity as Lesbian Praxis" maps an aesthetics of fat vanity that functions as a form of self-sustaining and embodied pleasure located in the nonviolent and closed circuits of affect and visibility, of "blocking the extractive view," and of settling into place in the fat, brown, and lesbian bodymind itself.

Jay Szpilka's paper "Pleasures of Sex, and the Lesbian Feminist Sex Wars" seeks to provide a perspective on the lesbian feminist "sex wars" of 80s and 90s which foregrounds centrality of the pleasures of sex in both meanings of the word for those infamous conflicts.

Giulia Nazzaro's and Morgan Gwenwald's joint project "Reframing Pleasure: A Reflection on Later Life and Lesbian Desire through Morgan Gwenwald's photographs" focuses on the photographic work of Morgan Gwenwald. Embedded in the lesbian communities of the 80s and 90s in New York City, Gwenwald reached out to the community with her camera to produce images that "we didn't have". Sex and the erotic became a form of activism.

Presenters: Catherine Angell, Eliza Rodriguez, Jay Szpilka, Giulia Nazzaro, and Morgan Gwenwald

4. Twentieth-Century Sapphic Cultures: 1950–1999

C-Level Concourse Room 204

In "Hineinu BaMidbar: Excavating Jewish Lesbian Poetics of Exile," Aliyah Blattner focuses on three twentieth-century, secular, Ashkenazi, lesbian poets in the diaspora—Irena Klepfisz, Alejandra Pizarnik, and Elana Dykewomon—examining how poetics of exile inform Jewish lesbian cultural and literary production.

In "Advertised Desires: Illuminating Lesbian Intimacy and Connectivity During the AIDS Crisis Through the Personals Ads Section" Mad Sundquist looks at ads published between 1985 and 1991 from *On Our Backs*, a lesbian-run erotica magazine, and *Outweek*, a general gay and lesbian news magazine. This work expands the concept of the personals section as a community lifeline to queer women, zooming in on the day-to-day effects of the crisis on lesbian connectivity.

In "Everyone's Worst Nightmare: Backlash to Gender Separatism and the Lesbian Death Drive" Eva Astrid Jones explores heteropessimism as a politics of self and society, antagonistic relationship between lesbianism and reproductive futurism, possibilities of a lesbian death drive in conversation primary sources from the 4B movement and 1970s lesbian separatists and political lesbians, with contemporary queer scholars like Asa Seresin and Lee Edelman.

In "The Halleluja Girls – three novels on lesbian lives in Sweden" Hanna Hallgren examines a new literary genre called "speak bitterness-prose," inspired by the consciousness-raising

groups created in the Women's Movement of the 1960s and 1970s. This genre will shape parts of the history of the Swedish LGBT+ minority and place them in both personal and societal/structural perspectives.

Presenters: Aliyah Blattner, Mad Sundquist, Eva Astrid Jones, and Hanna Hallgren

5. Sapphic Voices: Poetry as Memory

C-Level Concourse Room 205

Sapphic Voices: Poetry As Memory is discussion from five diverse sapphic poets — Jen Cheng, JP Howard, Sandra Yannone, Lily Kaylor Honoré — to show the power of poetry in lesbian lives. Celebrating poetry of pride and joy, the legacy of New York lesbian poets, the power of lesbian poetry to time travel and document history, and the lyrical narratives in documentary poetics, this discussion centers the lesbian poet as oral historian and community leader. Attendees will be inspired with strategies and empowered to celebrate with poetry.

In “Sapphic Voices in Pride and Joy,” Jen Cheng asks what it means for a lesbian poet to speak at LGBTQ+ community events where it is not a “typical” poetry audience? How do we remember the legacy of the sapphic poets in these community spaces? As a Poet Laureate representing West Hollywood, a sanctuary city for many LGBTQ+ people, what are the ways that we celebrate pride and joy in queer spaces? In this roundtable, Cheng shares a short film of sapphic voices performing at HOLDING COURT to show how celebrating the theme of queer joy is a much-needed rebellion and sanctuary. In “Then, Here, and Now: The Legacy of New

York City’s Lesbian Poetry,” JP Howard shares how New York City shaped iconic legacy poets like Audre Lorde, Adrienne Rich, and Nikki Giovanni; how these legacy poets in turned shaped New York’s literary culture; how their work shaped a future for current New York lesbian poets that continues to thrive; how today’s lesbian poets have used this legacy to advance the current literary landscape of poetry in general; and how today’s lesbian poets continue to fulfill the lead of their lesbian forepoets to lay the next groundbreaking path to the future, especially in the wake of massive political efforts to silence lesbian voices and erase lesbian lives.

As a vehicle for vast, expansive, empowered, and embodied imagination, poetry remains an art form that continues to live up to Muriel Rukeyser’s transcendent question answered in “Medusa”: “What if one woman told the truth about her life? The world would split open.” In “The Lesbian Poet as Time-Traveler,” Sandra Yannone considers how lived experience, memory, and history become interwoven lyrics that transcend their bodies, narrative borders, and temporal trappings to explore, express, celebrate, anchor, recombine, transgress, and document lesbian existence. Yannone uses this space to discuss how the act and art of creating through and with history generates a process that leads to art and power-filled lesbian lives.

Poetry allows personal history to enter the historical record. But how do we fashion lyric narratives of our own lives? In “When Kissing Was Still Subversive: Lyric Strategies of Personal Docupoetics,” Lily Kaylor Honoré answers this question by reading from and discussing two poems employing contrasting forms, styles, and genres, including the new queer pastoral and the

lesbian bildungspoem. The lush, sensorial prose poem "Naked Ladies" (Michigan Quarterly Review's Mixtape: Pleasure, Issue 11, Spring 2023) views butch-femme eros through an imagistic high femme floral lens. "9 Things You Can Do with One Gallon of Paint: A Queer Bildungspoem" queers the coming-of-age narrative via auto/biographical facts both lived IRL and borrowed from the recent cultural past.

Presenters: *Jen Cheng, City of West Hollywood Poet Laureate, JP Howard, Sandra Yannone, Lily Kaylor Honoré*

6. Eco-Lesbians: Frameworks for the Future

C-Level Concourse Room 197

Alice Barczak's presentation "Lesbian Land Communities Then & Now: Back-to-the-Land Movements and Eco-Lesbianism" is for Lesbian Earth topic and back to the land communities, and eco-lesbianism. Lesbian Earth has been hosting Expats Talks here in the U.S. and collaborating with lesbian-led back-to-the-land communities and the growing eco-lesbianism movement. This movement is not just about sustainable living—it's about resilience, autonomy, and preserving lesbian spaces in a world where both the environment and our community face increasing challenges.

Danae Barnes's paper "Nature will always call you back- lesbian longing as an ecological ache" considers the impact of ecological harm as an underpinning by which to understand a destructive binary of desire.

Eliañajoy Volin's work "The Articles of Artemis: Imagining the Community Charter

for a Futuristic Eco-Lesbian Society" gives an overview of the fictional eco-lesbian community of The Artemisians, and lays out each of its governing principles, paying direct homage to the artists and theorists who have given it shape. The community, set in 2073, is a back to the land, hunter-gatherer, climate-reparative society of lesbians in the most expansive sense. Modeled after the village of Mattapoisett in the 1976 speculative novel *Woman on the Edge of Time*, the community takes inspiration from knowledge sources as diverse as the Gaia-centered, matriarchal society envisioned in the Globe Theatre's 2025 production of *Cymbeline*, the revolutionary anti-psychiatric, communal organization of the French clinic and asylum La Borde, and the Indigenous wisdom of gift economies detailed in the 2013 book *Braiding Sweetgrass*, amidst many other queer writers such as Audre Lorde and José Esteban Muñoz.

Nat Xu's paper "Lesbians in the Weeds: Blue-Collar Labors of Love, Botanical Erotics, and Radical Entanglement in Time and Place" explores the deep entanglement of lesbian identity with horticultural labor, both as a historical reality and as a personal, contemporary experience.

Breda Larkin's paper "If you're into wild Irish women, dark humour, striptease, enchanting harmonies, vagina puppets & talks of dismantling the agricultural patriarchy, ... then The Wild Geeze are for you!" introduces The Wild Geeze; a lesbian, body positive, ecofeminist, comedy duo made up of farmer comedian Breda Larkin from rural Galway and burlesque chanteuse Laura LaVelle from Limerick city.

Presenters: *Alice Barczak, Danae Barnes, Eliañajoy Volin, Nat Xu, and Breda Larkin*

7. Sapphic Cinema

C-Level Concourse Room 198

Daviel Shy's project "Women Seeing Women: The Politics of the Sideways Glance" explores the politics of the sideways glance, a mode of looking that subverts the traditional phallographic gaze and enables women to see and be seen beyond the constraints of patriarchal structures. Through the work of artists such as Nancy Holt, Barbara Hammer, Sharon Hayes, and Melsen Carlsen, this project reveals how women, lesbian, and trans artists have been reconstituting the acts of looking and listening to create new forms of subjectivity and agency.

Jordan Bernsmeier's paper "Giving Up the Ghost: Lesbian Life Onscreen in the Films of Alfred Hitchcock" explores a variety of lesbian occurrence throughout Hitchcock's oeuvre, beginning with his formative and often recounted exposure to lesbian sex in the permissive Weimar Berlin of the 1920s.

Sophia Schrock's paper "Cyber Cinema, Lesbian Futures, and *Flaming Ears*" discusses the theoretical and formalistic elements of *Flaming Ears*, connecting this film to Scheirl's political body of work through the "cyborg" and presenting the "cyborg" as a queer potential for the future.

Lauren Bakst's "Unworking Identity: Chantal Akerman's Lesbian Performativity" turns to two early works in which Chantal Akerman features as the lead performer—*Saute ma ville* (1968) and *Je tu il elle*. Experimenting with two figures that would become central to her films, the housewife and the nomad, Akerman renders both of these roles inoperative within existent social systems. Through her queer performativity, Akerman sketches an image

of the lesbian as an un-worker whose needs, pleasures, and potential politics are dissonant with the orders of propriety that constitute everyday life.

Juahl Ganaway's "Exile & Autonomy: Lesbian Intimacy & Resistance in *Daughters of the Dust*" examines Julie Dash's *Daughters of the Dust* through the lens of lesbian visibility and alternative kinship, centering Yellow Mary and Trula as pivotal figures of queer resistance, exile and reclamation.

Presenters: Daviel Shy, Jordan Bernsmeier, Sophia Schrock, Lauren Bakst, and Juahl Ganaway

8. The Power of Coalitional and Collective Politics

9th Floor Conference Room 9205

Esther Heller's paper "The Marvelous Arithmetic of Distance – Black Lesbian and Feminist Solidarities from *Aché* to *Afrekete*" outlines the solidarities between Black German and Black American lesbians as documented in *Aché*, and its German sister publication *Afrekete*.

Jess Fournier's paper "Wages Due Lesbians: Towards an Anti-Capitalist, Anti-Rape Theory of State" contributes to lesbian materialist theories of the state through engagement with Wages Due Lesbians (WDL), an autonomous organization in the International Wages for Housework Campaign.

Sammi Maza's paper "Nice Jewish Girls in Struggle: Jewish Lesbian Feminist Coalition Work, 1980–2000" analyzes Jewish Lesbian Feminist theory alongside oral history interviews. "Nice Jewish Girls in

Struggle” asks: What can Jewish Lesbian Feminist thought from 1980 to 2000 teach contemporary feminists about coalition-building?

Sydney Guntharp’s paper “Queer Abolitionist Activism: How the Women’s Liberation Movement, Feminist Practice, and Lesbian Leadership Shaped ACT UP” explores anti-carceral or abolition feminism as a guiding framework for the work of lesbian political activism during the AIDS epidemic. Furthermore, it examines these specific practices in the context of current political surveillance and suppression, HIV criminalization, and state-sanctioned genocide.

Jamie Hagen’s project “Understanding lesbian feminist peace through the work of Queers for Economic Justice” builds on my ongoing work related to queering the Women, Peace and Security research agenda at the intersection of gender, security studies and queer theory. With this work, Hagen aims to bridge academic, policy and activism while also illustrating how queer peacebuilders are a part of organizing for peace and justice.

Presenters: *Esther Heller, Jess Fournier, Sammi Maza, Sydney Guntharp, Jamie Hagen*

9. The Role of Sapphic Space in Queer Worldmaking

9th Floor Conference Room 9206

Jaime Harker’s paper “Sapphic: Violet Valley Bookstore and Queer World-Making in Mississippi” discusses encounters with

feminist and queer bookstores when Harker was coming out in the 1990s, and connect that to her experience of founding a queer feminist bookstore in small-town Mississippi. That includes both the backlash it has endured and the enthusiastic patrons of Violet Valley Bookstore, who have discovered lesbian literature, Sapphic writing, and the broader array of queer, trans, and feminist books through a specifically curated space. Their experience suggests the ongoing relevance and power of queer literature and queer community in the lives of queer youth, and suggest the importance Sapphic reading and writing communities in queer worldmaking.

Rena Bivens’s paper “Lesbian Desire in Reality Dating Shows” explores the history of reality dating shows, arguing for their role in lesbian media history, and examining the attempts to break the heteronormative structure to allow lesbians a space to exist and maybe even flourish.

Addison Price’s paper “Out of the Closet and Into the Rockies: How Colorado Lesbians Fostered Women’s Community in the Twentieth Century” aims to tell the story of Colorado lesbian feminists in the decade of 1974 to 1984. Ecofeminism was a major factor of Colorado lesbians’ growing focus on the outdoors and a nature-based community in the 1980s. The latter half of the decade brought an increased concern on physical health, self-defense, and outdoor leisure. Colorado lesbian feminists continually prioritized women’s community in their political and social lives in the twentieth century.

Sam Fitz’s paper “In Defense of Modern Butch & Femme Subjects: Redefining

the Ephemeral Statuses of Timeless Subjectivities," interrogates how Sue-Ellen Case's essay "Towards a Butch-Femme Aesthetic" has shaped contemporary understandings and investigations of the lesbian subject. By placing Case's long standing theoretical model in dialogue with other contemporary lesbian scholars—including Jack Halberstam, Heidi M. Levitt and Katherine R. Hiestand, Leslie Feinberg, Dino Willox, Alison Eves, and others—Fitz reworks Case's butch-femme subject, reintroducing butch and femme identities as distinct subjectivities. In doing so, Fitz imbues the modern lesbian subject with a multiplicity once constrained in scope, opening space for scholars to further define and engage with lesbian subjects both within and beyond Case's original model.

Chinging Huang's paper, "See you Motherland: Lesbian Critique and Digital Indigeneity in Lin Anchi's Works." As a highly acclaimed Taiwanese indigenous (Atayal) creator in recent years, Lin Anchi (Ciwas Tahos) has continuously developed multidimensional creative practices, particularly with her series "Finding the Path of Temahahoi." After intensive and consecutive creation and exhibitions, she was honored with the prestigious Pulima Art Award "Biennial Award" in 2023, marking her significant presence in Taiwan's contemporary indigenous art scene. Examining the context of Lin Anqi's creations reveals a continuous dialogue between "queer critique" and "digital indigeneity," from performance to video to multimedia installations, intertwining notions of "fictionality" and "embodiment." This paper, through artist interviews, exhibition observations, and literature reviews, examines Lin Anchi's

series of works centered around "Women's tribe (Temahahoi)" from 2018 to 2023. It attempts to move beyond the recognition grammar of identity politics and scrutinize the aspects of her works that defy symbolic interpretation, exploring how she creates a non-visually centric queer perspective through ambiguity and strangeness. Finally, the paper reflects on how the creator, through her artistic projects, articulates an "articulation of indigeneity" and a path of return in the contemporary art world, as articulated by James Clifford.

Presenters: *Jaime Harker, Rena Bivens, Addison Price, Sam Fitz, and Chinging Huang*

10. Lesbian Resistance in Brazil

9th Floor Conference Room 9207

In "Lesbian Political Resistance: ChanacomChana Newspaper's Role in the Military Dictatorship in Brazil" Ana Koch focuses on the newspaper's role as a means of communication and a tool for political resistance among women, both nationally and internationally. Revisiting lesbians' writings allows for a more complete understanding of national history and, crucially, ensures lesbians' right to ancestry.

Augusta da Silveira de Oliveira's paper "Before 'Lesbians,' the Rubbing Vice: Female Homosexuality in Early Twentieth Century Brazil" examines discourses on female homosexuality, lesbian practices, and women's sexual freedom in early twentieth-century Brazil. She traces how sex work, women's public presence, and autonomy were associated with female homosexuality.

In “Lesbians in Power: Resistance, Representation, and Institutional Transformation in Post-Bolsonaro Brazil” *Laira Tenca* examines the role of lesbian women in the reconstruction of institutional frameworks after Bolsonaro’s authoritarian regime. Drawing on qualitative research, including interviews with political advisors, activists, and public policy experts, the study explores how lesbian political actors have shaped public policy, challenged cisheteronormative structures, and responded to political violence.

Mariana Meriqui Rodrigues’s paper “*Eu sou a Próxima*”: Black Lesbian Testimonies, Memory Work, and the Politics of Resistance in Brazil” explores the documentary *Eu sou a Próxima* (2017), as a work of lesbian genius and memory activism that challenges both historical silencing and contemporary necropolitics. Drawing on decolonial and Black feminist thought—particularly the works of María Lugones, Carla Akotirene, and Ochy Curiel—Rodrigues situates the film within Latin American testimonial traditions while emphasizing its contributions to global lesbian studies.

In “Yet We Resist,” *Simone Cavalcante Da Silva*...

Presenters: *Ana Koch, Augusta da Silveira de Oliveira, Laira Tenca, Mariana Meriqui Rodrigues, and Simone Cavalcante Da Silva*

11. Extraordinary Dreaming: Remembering the lives and work of Dorothy Allison, Elana Dykewomon, and Amber Hollibaugh

Proshansky Auditorium

This intergenerational roundtable will bring together writers, scholars, artists and activists to honor three lesbian writers and activists—Dorothy Allison, Amber Hollibaugh, and Elana Dykewomon—who have become ancestors in the last few years. Each speaker finds inspiration in the words of another ancestor, Audre Lorde: “we were not meant to survive.” We take Lorde’s bold claim to bolster our exploration of the words and deeds of each of these lesbian activist-writers. Weaving together some of our favorite excerpts from the published and unpublished work produced by Allison, Hollibaugh and Dykewomon, we will track their enduring explorations of race, class and sex and understand them as survivors who imagined lesbian liberation in the face of white heteropatriarchy.

We will reflect on how Allison, Dykewomon and Hollibaugh imagined lesbian, dyke and queer organizing around the world as they were squarely placed in particular locations in the US including Bakersfield CA and New York City for Amber; Coos Bay, Oregon and Oakland, CA for Elana; and Central Florida and Guerneville, CA for Dorothy. For more than five decades, their work—in prose and poetry and in and on the streets (and sometimes in the sheets), seeded the ground for lesbian action, and provided philosophical energy and personality to engage lesbian and queer thinkers and

doers. They had brilliant class analyses, were keenly aware of how their whiteness functioned to provide them with some privilege, and imagined, practiced, and wrote about what sex between lesbians meant, how it could feel, and how it could set us free. They were also all friends with one another and with all the roundtable participants. We will weave these chosen and biological family relationships into our conversation. We hope the conversation will offer us all a salve as we face the current political administration's efforts to make us and others disappear from history.

Presenters: J. Bob Allotta, Jennifer Brier (Moderator), and Jewelle Gomez

12. Lesbian Lives II (Film Screening)

Segal Theatre

Saigon Kiss (22 min) directed by Hong

Anh Nguyen follows the budding romance between two Vietnamese women who meet by chance on the streets of Saigon. *The Roaming Center for Magnetic Alternatives* (13 min), directed by Brydie O'Connor, follows a mobile archiving center in a cargo trailer as it crosses the Midwest to digitize the VHS tapes of LGBTQ+ folks living in Middle America. *Homofonia* (11 min) directed by Irish filmmakers Alana Daly Mulligan and Luke K. Murphy, explores the conflicts of a closeted adolescent couple as they seek to work out their issues in Gaeilge to hide their relationship from their community and classmates. In *How to Live Here* (3 min), filmmaker Alisha Doody explores her desire to return to rural Ireland after leaving in search of community. A conversation with directors Alisha Doody and Brydie O'Connor will follow the screening.

Presenters: Megan McDonough (Moderator), Alisha Doody and Brydie O'Connor

5:15–6:15 pm

Reception

6:30–7:30 pm

Performance: Holly Hughes and Moe Angelos

Proshansky Auditorium

1. Marshaling Under the First Amendment: Lesbian Street Power

Auditorium 101

Marshaling is a time-honored practice for building resistant, pro-democracy community through nonviolent direct action. From the founding of ACT UP, to the most recent iterations of the NYC Dyke March and the Queer Liberation March, lesbians, with other queers, have been in the forefront of transmitting 'best practices' gathered over generations of peaceful struggle for freedom and civil rights. This 1.5-hour workshop offers practical info for organizing and running public protests — vigils, moving pickets, and marches — with an emphasis on understanding our first amendment rights and de-escalating potential difficulties with counter-demonstrators and the police.

Presenter: *Alexis Danzig*

2. (Black) Dyke Deck

Auditorium 103

This is a hybrid workshop event to create a dyke deck centering Black lesbianism. This project will draw inspiration from iconic works such as Catherine Opie's Dyke Deck (1995) and Naima Green's Pur-suit (2019), which have redefined the representation of queer folks through visual documentation. By documenting and analyzing the Black lesbianism, participants will be able to be a part of history and reflect on the intimate and often overlooked aspects of relationships, self-representation, and identity—amplifying their experiences.

Participants will help in adapting the traditional playing card structure into a visual storytelling format. We plan to use the card's symbolic elements (i.e., suits, face cards) into the design, while reflecting the unique themes for each participant or concept. This may involve blending portrait photography with stylized graphic elements to enhance storytelling.

Presenter: *Nnenna Ogbonnaya*

3. Ethical Digitization Considerations: Preserving Lesbian Culture

Medium 110

As archives move increasingly online, the process of digitization presents unique challenges—especially within lesbian and queer contexts. In this workshop, I draw from my work as Manager of Archives and Programs at The Feminist Institute (TFI), where I developed a collaborative cataloging model rooted in a Feminist Ethics of Care, a concept from Drs. Michelle Caswell and Marika Cifor. This approach prioritizes relationships with record holders and centers care, autonomy, and mutual responsibility.

I will share lessons from launching TFI's cataloging initiative and from my recent work on the representation of The Dyke Show, which taught me about the ethical nuances of bringing once-community-held materials into digital public space. It invites us to ask: does everything need to be public? Who gets to decide what does and does not go online? Together, these projects illustrate how ethical praxis can shape digital archives.

Presenter: *Allison Elliot*

4. Lesbian Mapping Project – It's Historic If We Say So!

Medium 201b

As a lover of gay archives, they are deeply impactful in my creative practice. Seeing how our Dyke community's contributions are often focused around struggle, tragedy & heartbreak, I want to shift the narrative, and showcase the Dyke community in our joy, humor, ridiculousness & simplicity.

L.M.P. was born in the summer of 2024 at the Dyke ArtHaus residency in Philly. I made 20 different posters to be wheatpasted around Philly, with site and date specific scenarios such as, "An Older Femme Dyke Realized She Couldn't Wear Heels Anymore. It Was Fine!!! She Didn't Go Out That Much Anyway." And "A valued butch Dyke top continued to be valued by the lesbian community. Even after starting testosterone to grow a beard." The goal of this project & workshop is to invite everyone to discuss the importance of taking the severity out of our documented stories. To show that we are more than just worthwhile because we took care of gay men during the AIDS crisis & that we like fun. We will create new posters during the workshop and print them out for people to take home. If time allows, we could take to the streets and wheatpaste them in the area.

Presenter: *Beth Schindler*

5. Let's Process, a Lesbian Procession!

Medium 202

When we think of lesbian marches, parades, or processions, Dyke Marches and the variations that followed come to mind (the

Dyke March of 1993 in Washington, D.C. is thought of as the first in the U.S., Vancouver in 1981). In this workshop, we will imagine a "lesbian" parade together by asking: How do we take up space together in public, especially at this time? In what ways do we need to code/be covert/enact trickster tactics when many of our very identities are in danger of becoming/are illegal in one way or another? What can we learn from international and national movements? How do we celebrate as/while in resistance? How does our parade/do our lives take inspiration from interspecies entanglements and eco-lesbianism? We (The FlagSSS Day Collective) will discuss examples of creative processions from not only the Dyke March proliferation but Queer Kiss-Ins, Yvette Molina's Radical Love Parade, our own FlagsSs Day Collective work, and more. Then, we will move into an experiential and collaborative process of visioning and designing an adhoc "lesbian" parade or procession. We will provide supplies and guidance for drawing, diagraming, and mocking up visual, sonic, and choreographic elements of our imagined gathering. Taking inspiration from the Bi-National Lesbian Conference in Vancouver in 1991, where 200 lesbians took to the streets in an impromptu march, we may even parade around the CUNY campus.

Presenters: *Angela Beallor, Elizabeth Press, and Hana van der Kolk*

6. Re-membering: The Lesbian Poetic Body

Medium 214

What if the world was Lesbian? For most of human existence, a great many cultures have been matriarchal, or at least of a totally different orientation than capitalist,

white supremacist patriarchy. What if the world was as directly shaped by women, by lesbianism, by queerness, as it is currently shaped by a very specific type of cis male masculinity?

This movement theatre workshop will draw from ancient theatrical roots – flocking, mask, ensemble improvisation, mimodynamics. It will also draw from recent research into the ways that collective, generational, and personal experience is held in the body. Through our physical and poetic bodies, movement, somatic practice, and improvisational play, participants will begin to re-member, embody, and play in a spontaneous collective vision of what the world was, might have been, and still can be, if the influence and vision of lesbians, queers, women were at the center, as a widely accepted and revered guiding force.

Presenter: *Karen Anne Light*

7. The Sound Revolution: Queering Reality for a Liberated Future

Medium 302

This workshop introduces *The Sound Revolution*, a framework for exploring how a renewed understanding of sound and vibration can help us to recall vital tools of connection, resistance, and liberation across cultures and generations. We begin with a simple but radical premise: vibration underlies all reality. To queer the materialist paradigm is to reclaim sound as fundamental to our origins, evolution, and future survival. Participants will be invited into both an intellectual and embodied exploration of sound as a revolutionary force,

moving across scales of self, relationship, community, and collective life. Together we will consider how sound reveals the resonant and dissonant forces shaping our world, guiding us into practices of intervention, resilience and transformation that move us away from oppressive systems and toward a once remembered future.

Presenters: *Megan McFadden & Mel Harris*

8. Empowering Lesbian Art & Artists

Medium 310

What art inspires you? What art heals you? What does it mean to be a lesbian artist? What kinds of lesbian art or artists inspired us to come out, to create work, to heal from trauma? How has lesbian art helped to move the community forward? Politically?

This workshop will focus mainly on lesbian visual art and its impact on you personally, the greater community of lesbians, and the world. There will be a presentation on iconic lesbian art, personal art, how art heals, and that art helps us as a community survive and thrive through emotional and dangerous times in our lives. And most importantly, what can we do now to help art change the world? Art has inspired generations of lesbians to come out, stay out, heal trauma, and inspire people to embrace the creative process and embrace pride. We will break out into small groups to discuss and share. Participants will be able to contribute to a collaborative visual art piece, network with other lesbian artists from all over the world, and submit a piece digitally to our online gallery of lesbian artists, worldoflesbianart.com (made specifically for this conference). There will be

giveaways and a make and take art activity. The goal of this workshop is to educate, inspire with art, and build a network amongst the lesbian artistic community.

Presenter: *Kelly Frankenberg*

9. Radical Imagination as Resistance: Dreaming the Future to Transform the Present

Small 201a

For queer folx, especially queer folx of color, the radical act of imagining a better future is itself a form of resistance against white supremacy, patriarchy, and colonialism. In a world that often denies our existence, let alone our thriving, the courage to dream expansively becomes a tool for liberation. This workshop invites participants to engage in deep self-reflection, intentional community-building, and imaginative future-making. Participants will reflect on the key experiences, values, and commitments that have shaped their present selves. Using the ecosystem model for social change, participants will explore how their identities, positionalities, and privileges intersect with collective liberation. The workshop culminates in a creative writing activity: a narrative of each participant's "dream day," ten years into the future. This is what radical imagination as resistance looks like: dreaming the future to transform the now.

Presenters: *Leah Ecaruan*

10. Decentering Men and Redefining Lesbianism

Small 304

Our workshop, "Decentering Men and Redefining Lesbianism," invites participants to explore lesbianism as a radical political and social act of rejecting the male gaze and challenging patriarchal norms. By centering the diversity of lesbian identities and experiences, we aim to dismantle rigid definitions of lesbianism and celebrate its fluidity. Participants will critically examine how internalized misogyny and societal pressures shape the way lesbians view themselves and their communities. Through historical analysis, literature, and accounts of lived experience, we will highlight how forces such as colonization, politics, and cultural shifts have influenced lesbian identities across time and space.

This workshop also seeks to reclaim the radical potential of the "angry, man-hating lesbian" as a form of resistance and empowerment. By engaging with historical and contemporary examples of lesbians who have defied gender norms and rejected patriarchal expectations, participants will gain a deeper understanding of how lesbianism has always been a site of radical gender redefinition. Interactive activities and discussions will encourage attendees to reflect on their own relationships to gender, identity, and the male gaze, fostering a more expansive understanding of lesbianism.

Parallel with the conference theme, "The Lesbian International: Creating Networks of Knowledge Across Space and Time," this workshop bridges past and present conversations within the lesbian community.

By connecting contemporary dialogues to historical struggles, we aim to create an intergenerational exchange of knowledge and solidarity. Participants will leave with a greater appreciation for the nuances of lesbian identity, a renewed sense of empowerment, and practical tools for decentering men in their lives while centering the rich diversity of lesbian experiences. This workshop is not just a discussion—it's a call to action to decenter men and redefine lesbianism.

Presenters: *Bre O'Reilly and Khush Mathur*

11. Radical Resonance: Queer Embodiment, Co- regulation, and Femifesto Writing

Small 305

How can we use an embodied collective space—centred on queer experience, co-regulation and limbic resonance—to fuel our writing and creative expression? What might this open up for private journaling, public discourse, and academic inquiry? And how can these embodied practices be expressed—and politicized—through femifesto writing? This workshop invites all participants into a shared exploration of queer embodiment through somatic practices and movement. Together, we'll investigate how the body carries, resists, and re/claims stories—channeling these experiences into femifesto writing, both individually and in small groups. The session draws from my graduate research on shame and resistance to movement in embodied psychotherapies, refracted through the lens of queer identity, and the

role of co-regulation as a rebound from shame. We will breathe life into stuck places, tracing the movement of queer bodies through time and space—and examining how those movements speak back to verbal and cultural discourses. Our aim is to challenge the boundaries between the personal and political, the physical and intellectual, between me, not-me, and us. Throughout, we'll root ourselves in collective care and body sovereignty as guiding principles. No prior experience with somatics, movement, writing or queerness is required—just curiosity and a willingness to engage. Participants who feel othered in movement or writing spaces are especially welcome.

Presenter: *Michelle Goldsmith*

1. Queer Craze 2.0: An Intergenerational Conversation and Centennial Celebration

C-Level Concourse Room 201

One hundred years ago, New York City was in the midst of the so-called Pansy (Queer) Craze, which catalyzed the raucous eroticism of the Jazz Age. Prohibition revelers flocked to see queer performers at the Astor Hotel and the Cotton Club. Broadway stars rubbed elbows with Harlem Renaissance luminaries at the Hamilton Lodge Drag Ball. Shortly thereafter, there was a crackdown, not unlike the one being mounted against LGBTQ+ communities today. It's a familiar pattern, characterized by advances in social rights followed by reactionary efforts to dial them back.

This intergenerational discussion will focus on historical and political parallels between the 1920s and the 2020s, using Margaret Vandenburg's new novel, *Craze*, as a springboard. Particular attention will be paid to the definitional and experiential evolution of "gender fluidity" through time, as demonstrated by each interlocutor's generational perspective. The three panelists will be Margaret Vandenburg (novelist, playwright, academic), Hanu Shahdadpuri (writer, PhD student at University of Chicago), and T. George (writer, Lesbian Herstory Archives organizer). Then, as now, New York was teeming with gender-bending people from all walks of life; this discussion aims to frame the past as a prologue. Revisiting the Queer Craze might help us navigate current culture wars.

Presenters: *Margaret Vandenburg, Hanu Shahdadpuri, and T. George (Moderator)*

2. Lesbian Genius

C-Level Concourse Room 202

Lesbian genius takes many forms. By bringing together a disparate group of writers, artists, and community organizers, we aim to explore what lesbian genius can do. From hosting a writing circle to gathering at Cubbyhole, one of the only lesbian bars in NYC, we are a collective of queer women weirdos who are passionate about making a better world for all lesbians. We make art and are also sex workers and creatives. We are therapists and thinkers. Together, we gather our superpowers to create the best possible panel that we can in the time frame available. We hope to connect with other lesbian thinkers and continue the conversations towards our lesbian evolution.

Presenters: *Nicollette Barsamian (Moderator), Chatham Molloy, Amy Ackerman, Margaux Binder, and Ari Finard*

3. Publish your lesbian studies research: Meet the Editors

C-Level Concourse Room 203

This panel brings together editors to share practical insights into the publishing process—from submitting your research to academic journals to securing a book contract for your manuscript.

Presenters: *Róisín Ryan-Flood, Editor, Sexualities; Ella Ben Hagai, Editor-in-Chief,*

Journal of Lesbian Studies; Regina Kunzel, Yale University, and Series Co-Editor, *Sexuality Studies*, Temple University Press

4. The Evolution of Sapphic Spaces: From the 1920s to the 2020s

C-Level Concourse Room 204

From the private women's salons of the 1920s to the lesbian separatist communes of the 1970s and the pop-up bars of today, queer women have long sought out each other and carved space for themselves — even when doing so came at a steep cost. Over the past century, these sapphic spaces have enabled lesbians and other women who love women an opportunity to create community, find romance, pursue joy and fight for equal rights in a world dominated by straight white men.

Presenters: Brooke Sopelsa, Elina Street, Alex Berg, Sekiya Dorsett

5. A Queering: Lesbians in Fiction Across Time and Space

C-Level Concourse Room 205

Aliza Peltó's paper "Portrait of a Manor on Fire: Radical Lesbian Resistance in Twentieth-Century Gothic Literature" examines the motif of fire as a symbol for queer liberation and patriarchal destruction through the literary works of Daphne du Maurier, Shirley Jackson, and Toni Morrison. This article is in conversation with Julia Kristeva's theory of abjection, Barbara Creed's work on the monstrous

feminine, Nicole G. Albert's study of lesbian decadence, and Paulina Palmer's writing on queer spectrality and the lesbian Gothic.

In "'Our loneliness is not the same': Impossible Love and Lesbian Friendship in K. Patrick's *Mrs. S*" Jess Shollenberger interprets *Mrs. S* as a lesbian novel, one invested in depicting a specifically lesbian story of being a person, having a body, doing a gender, having a job, and feeling desire for what, in the end, is impossible: a conventional yet queer romance where love "wins" or conquers all, including the differences, lived and real, between a married woman (*Mrs. S*) and the lesbian she loves.

Lily Weeks's paper "Rethinking Lesbian Pulp Fiction Through Scenes of Violence" considers three lesbian pulp novels from 1952–1961 that feature scenes of violence between lesbians. Its goal is to read these representations seriously as an archive of violence that is largely overlooked.

In "ich glaube das ist was kunst ist: a look at language learning, love, and longing" Madeline Shuron points out that in 19th century British literature, female characters that are queer coded are often seen reading or studying German aloud. Why is that the case? Over and over we see it: *THE BOSTONIANS*, *JANE EYRE*, and even in Alison Bechdel's *FUN HOME*. In *ICH GLAUBE DAS IST WAS KUNST IST*, I attempt to parse out these interwoven threads through dance and puppetry scores.

Vera Geranpayeh's paper "'Man hat wen lieb': Border Intimacies and Queer Survival in Irmgard Keun's *Das kunstseidene Mädchen*" argues that *Das kunstseidene Mädchen* stages a queer aesthetics of refusal in *The*

Artificial Silk Girl, where survival is tethered not to romantic success or social mobility, but to minor, unsanctioned forms of care.

Presenters: *Aliza Peltó, Jess Shollenberger, Lily Weeks, Madeline Shuron, and Vera Geranpayeh*

6. Let's Get Organized!: Lesbian Activism

C-Level Concourse Room 197

Bella Ruhl's paper "Transnational Solidarities: Wages Due Lesbians' Strategic Coordination, 1975–1985" looks at Wages Due Lesbians, now known as Queer Strike, which emerged in 1975 as a splinter collective within the transnational Wages for Housework campaign. Over the late 1970s and early 1980s, local Wages Due Lesbians groups sprung up in cities across North America and the UK, developing theoretical perspective and political campaigns on a local level but coordinating their actions transnationally as part of the larger campaign.

Ella Briggs's paper "Lesbian Student Organizing in the Northeast in the Long Seventies" provides important context and a more inclusive, nuanced narrative to the Gay Liberation movement initiated by the Stonewall Riots. Student organizing in the Northeast pre-1969 provided crucial infrastructure that laid the groundwork for a rapid response to the Riots in the forms of political organizing, community-building, and the ideological beliefs that students carried with them far beyond their campuses. Through archival materials from Yale, Smith, Barnard, and Vassar, one can trace the various ways in which lesbian (and feminist) organizing manifested and

interacted in the crucial years following Stonewall.

Gracie Anderson's paper "'Blood on SOME,' Justice for ALL: Two Lesbian Feminist Activists and Their Protest in 1978 Seattle" explores a coordinated campaign against the repeal of Seattle's gay rights ordinance in 1978 where two independent lesbian feminist activists carried out a bold, nonviolent action against the anti-queer organization behind the initiative.

Sara Angevine's paper "Intersectional Feminist Activism: The Origins and Rearticulations of the Dyke March" analyzes the origins of the first Dyke March and discusses what factors facilitate its continued success as tensions persist. Beyond their value in sustaining the diversity of the LGBTQ movement, the longevity of Dyke Marches illustrates the powerful democratic impact of any political action governed by inclusion, equality, and participation.

Lourdes Torres and Leti Gomez's joint paper "Lesbian Leadership and Power in LLEGÓ: Shaping Latinx LGBTQ+ Advocacy" explores the powerful role that lesbians played in shaping LLEGÓ's trajectory and impact. Notably, the first two executive directors of the organization were Latina lesbians, as was its final executive director. LLEGÓ's leadership required gender parity of its board, ensuring that lesbian issues were consistently at the forefront of decision-making and action.

Presenters: *Bella Ruhl, Ella Briggs, Gracie Anderson, Sara Angevine, Lourdes Torres, and Leti Gomez*

7. In the Lens: Lesbian Photography

C-Level Concourse Room 198

In “Ordinary Moments In Focus: Considering Lesbian Life Through Vernacular Photography,” Cathleen Rhodes considers the ways Marge Reed’s vernacular photography provides important visual documentation of everyday lesbian life and complicates narratives of gay experiences that have focused heavily on major metropolitan areas – stories that do not always accurately capture the experiences of those in areas like the South, rural towns, and the Midwest.

In “Photography and Activism: Lesbian Gender Trouble in 1990s Sicily,” Soraya Cipolla analyzes a sample of pictures from the exhibit “L’ambiguo non materno,” and their view on sexual difference, from a feminist and queer perspective. This work is enriched by conversations with Sara Crescimone Messina, owner and archivist of this exhibit. The organization of this photography exhibit and the experience of “Le Papesse” show how lesbian collectives organize and make themselves visible through photography.

In “From Her Body She Created,” Molly Jae Vaughan confronts the eradication of her body from art and society through the appropriation of the processes, tools, and visual vocabulary of the predominant white cis male heteronormative mediums and practices. Vaughan’s series of works called “Her Body” are based on her photographic documentation leading up to and recovering from my penile inversion vaginoplasty and breast augmentation. They depict the blood, flesh, stitches, tools, refuse, and the eventual

glory of my sculpted form. Through these compositions, she is depicting parts of her body that society is always demanding people like me reveal, while simultaneously insisting they never show and even outlaw.

In “Rising through the Living Lens: From Ballybunion to Brooklyn and back again,” Rena Blake presents a 30 year photo essay of life as an Irish immigrant, lesbian and environmental activist. Rena was the co-founder of the The Rising Café in Park Slope and now runs The Barna Way a biodiversity and creativity hub in Ballybunion, Co Kerry on the Wild Atlantic Way in Ireland. Rena and her wife were very active in campaigning for the historic Marriage Equality referendum. Her latest body of photographic work called ‘The Rings of Kerry’ documents LGBTQI couples who have gotten married over the last ten years in Kerry and explores how the referendum has impacted on their lives.

In “Play, Dress Up, and Drag,” Dana Lovasz discusses two of their photo series, *Coxville Confessionals* and *Nelson + Christina*. Both are part of Lovasz’s practice that re-imagines myriad embodiments of masculinity and its attendant intimacies using lesbian drag. In *Coxville Confessionals*, five gender-diverse lesbians are cast as members of a fictional all-male rock band.

Presenters: Soraya Cipolla, Cathleen Rhodes, Molly Jae Vaughan, Rena Blake, and Dana Lovasz

8. Memory Work

9th Floor Conference Room 9205

Tina Meister’s paper “Soft Places: Preserving the Sapphic and Lesbian Home

Archive” concerns an ongoing project of documenting the home archive of lesbians, sapphic-identifying individuals, and women-loving-women, through the preservation and adornment of used textiles from the home. This presentation posits that home textiles offer a fertile terrain for exploring and documenting queer archive in the domestic space. By engaging with themes of multiplicity, self-constructed identity, and everyday wear, mending, and re-mending, fabric becomes both metaphor and practical visual language for mediating outward expression and privacy.

Angel Griot’s paper “How Can Memory Work Save Black Lesbianism?” engages the work of Pat Parker, Marti Mackey, Leigh H. Mosley, Tania Abdulahad, and Anita Cornwell to gain an understanding as to how they utilized memory work as a form of resistance and preservation. It provides guidance on how Black lesbians who are committed to anti-fascist politics can think through and strategize new practices within the vast realm of memory work; and apply the Akan practice of “Sankofa” to learn from their Black lesbian ancestors.

Chris Roulston’s paper “Lesbian Memory Work, Colonialism, and the Girls’ Boarding School Narrative in K. Patrick’s *Mrs S*” considers the ongoing popularity of the girls’ boarding school narrative in contemporary literature through a reading of K. Patrick’s *Mrs S* (2023). Although the institution itself is on the wane, authors such as K. Patrick have turned to the space of the girls’ boarding school to explore queer and lesbian desire.

Crystal Stone’s paper “Aphrodisiacs, Familial Ties, and Care: Lesbian Memory Practices in *The Whoever Said Dykes Can’t Cook?*”

analyzes *The Whoever Said Dykes Can’t Cook? Cookbook* through a lens of lesbian memory—understanding the book as a distinctly and strategically lesbian memory practice.

Presenters: Tina Meister, Angel Griot (Thompson), Chris Roulston, and Crystal Stone

9. Oral Histories and Audio Projects

9th Floor Conference Room 9206

Giulia Sbaffi’s paper “A coalition of movements: sex workers and lesbian against stigma and repression (1980s–1990s)” delves into the organizing of political western transnational coalitions between lesbian and sex workers in the 1980s and 1990s, unearthing the collaborative efforts among diverse activist groups to counteract pervasive sexophobic narratives, whorephobia, and institutional anti-LGBT policies.

Ana Grujić’s paper “Researching Mid-20th Century Working Class Trans Histories” maps working-class lesbian social milieus as simultaneously nurturing and challenging to mid-20th century transmasculine people, and discusses their experiences of gender as continuously negotiable and situational.

Paige Avarett’s paper “Claire’s Choice: A Feminist Lesbian Oral History” presents the narrative history of “Claire” a 1970’s National Organization of Women (NOW) leader who though heterosexual, and married to a man chose lesbianism as a result of her involvement with NOW and her fight for the Equal Rights Amendment.

Hannah Leisure's paper "Oral Histories of Old Lesbians in the Rural South" examines the oral histories of self-identified and self-defined lesbians between sixty and ninety years old in the rural southern United States. This project specifically considers participants' belonging to a long-term social network of friendships and romantic relationships, recruiting from a specific social group, spanning across decades, of approximately forty self-identified lesbian seniors.

Montinique McEachern's visual podcast project "The League Lesbians Built: The Impact of Sapphics on the WNBA" combines visual podcasts interviews with essays by the author to provide the first major account of the legacy of lesbians in the WNBA. This collection of podcasts and writings are an homage to the lesbian athletes and culture of the WNBA, recapturing the league as a lesbian space through recounting some of the biggest moments in the league.

Presenters: *Giulia Sbaffi, Ana Grujić, Paige Avarett, Hannah Leisure, Montinique McEachern, Nan Boyd (Moderator)*

10. Exhibited Queerness: Museum and Gallery Representations

9th Floor Conference Room 9207

In "Where are all the Lesbians? In search of Lesbian Lives in Museums" Lisa Hinkins presents the current research of the AHRC Techne CDA project investigating how the Royal Pavilion & Museums Trust (RPMT), Brighton, UK, represents lesbian historic and contemporary lives and identities within its collections.

In "Indigiqueer Possibilities: The Work of Brittany Britton Curated at Montclair Art Museum" Laura Allen explores the recently opened long-term exhibition "Interwoven Power: Native Knowledge / Native Art" at Montclair Art Museum (MAM) in Montclair, New Jersey engages with Indigenous feminist, two-spirit, and queer theory as part of its thematic framing, rejecting the normalization of settler-colonial heteropatriarchal structures. This paper focuses on "Mask (Possibilities)" (2017), a mixed-media work by Northern California-based artist and curator Brittany Britton (Hupa) in the gallery that particularly instantiates this effort.

In "Leonine Figurations and Antiblack Abstractions in Rosa Bonheur's Multispecies Menagerie" Mal Meisels examines images of African lions and Gabonese women in Rosa Bonheur's (1822–1899) artist's circle during the mid to late nineteenth century. Bonheur, a French lesbian animal painter, kept a menagerie with deer, lions, monkeys, parrots, rabbits, boar, mutton, horses, and rams at her château near the Fontainebleau forest. Together with her romantic partners Natalie Micas and Anna Klumpke and friend Paul Chardin, Bonheur sustained a built environment that at once instantiated homophilia—a commitment to lesbian lifeworlds—and anti-queerness—a privileged investment in heteronormative, imperial, and antiblack forms.

In "An Experiment, A Feeler: The Legacy of Trial BALLOON Gallery" Ksenia M. Soboleva presents on Trial BALLOON was an alternative gallery and project space run by the British-born artist Nicola Tyson in her SoHo studio loft in Manhattan from 1991–1993. The gallery exclusively showed women artists, with a

particular focus on lesbians, and helped launch the careers of now renowned artists such as Nicole Eisenman, Siobhan Liddell, Ellen Cantor, and Tyson herself.

Presenters: *Lisa Hinkins, Laura Allen, Mal Meisels, and Ksenia M. Soboleva*

11. Exploring Intimacies

Proshansky Auditorium

JJ Wright's paper "The Erotic as Counter-Epistemology: Lesbian Sexual Joy as a Worldmaking Force Against the Cisheteronormative Logics of Rape Culture" shares findings from The Queer Sexual Joy Project, a study of 100 2SLGBTQ+ youth aged 18–35 in Canada and the U.S., examining how queer and trans sexual joy disrupts racist, sexist, homophobic, transphobic, ableist, and classist cultural norms that produce gender-based violence.

Laura Tscherry's paper "Lesbian Entanglements in and around Annemarie Schwarzenbach and Fleur Jaeggy" explores intimacy—in love and other relationships—in the lives and work of two Swiss writers, the androgynous bisexual icon Annemarie Schwarzenbach, and Fleur Jaeggy, the author of the quasi-lesbian *Sweet Days of Discipline*.

Marcie Bianco's paper "The Mentor in the Text" presents a theory of the mentor in the text through an autotheory of the author's relationship to the late literary critic Barbara Johnson. Mentorship is a formative yet overlooked and underexplored type of queer relationship. Because of systemic violence — because of disease, poverty, and discrimination — queer people haven't historically benefited from such intergenerational relationships because older

generations haven't lived long. Yet, at the same time, we know how crucial mentorships are for queer people, especially those who have experienced familial homophobia and violence and have sought intimacy and influence, care and guidance, from other forms of kinship. Articulating mentorship in non-capitalist terms, as a queer form, allows us to think about subject formation and community creation in new ways.

Taylor Harmon's paper "All the Bedrooms a Stage: Reconceptualizing sex as performance to sex as rehearsal" investigates the use of performance vernacular in the context of sex. In the United States, sex is often spoken about in terms of performance, naturally invoking language of theatricality. While sexual performance is used as an umbrella term to refer to sexual satisfaction, behavior, embodiment, and also pathology, the word "performance" is also loaded with assumptions that link sexual interactions to something final, rigid, or that has a "correct" way of being done. But what would it mean to name the unfinished, imperfect, and nonlinear process that goes into satisfying sexual interactions? This research aims to understand how women/fem identifying people conceptualize their sexual experiences throughout their lifetime, how they came to a place where they feel confident and satisfied in those experiences, and presents the theoretical provocation that it is more productive to think of sex as a rehearsal; where consent, planning, communication, playing, and stopping if something doesn't work is encouraged versus the notion of a final performance that does not provide these same affordances.

Presenters: *JJ Wright, Laura Tscherry, Marcie Bianco, and Taylor Harmon*

12. Lesbian Activism (Double Session)

Segal Theatre

This double session screens the short film, *Because of You* (40 min) co-directed by Barbara Malaran and Desireena Almoradie, and the feature film *SALLY!* (96 min) directed by Deborah Craig. *Because of You* is an archival documentary that traces the history of Kilawin Kolektibo, a pioneering collective of Filipinx who came together in NYC in the mid-nineties. Having experienced marginalization in Filipino culture because of their queerness and in mainstream gay culture because of their race, language, and gender, the members of the group sought political empowerment and increased visibility. Above all, they create a space of friendship and safety for those who found themselves

suspended between cultures and identities. *SALLY!* brings into focus the life and legacy of Sally Gearhart—a charismatic lesbian-feminist, activist, professor, and fantasy author. A trailblazer in the 1970s and '80s U.S. lesbian feminist movement, Sally is a “hidden figure” deserving more attention: she was a key spokeswoman for an important period of women’s history. Balancing humor, insight, and heart, *SALLY!* is both a celebration of a radical icon, a meditation on the tensions inherent in revolutionary movements, and a powerful reflection on the lessons her work offers for today’s struggles for civil rights, justice, and equality. A 25 minute Q&A session features Deborah Alice Craig, Desireena Almoradie, and Barbara Malaran following the films.

Presenters: *Megan McDonough (Moderator), Deborah Alice Craig, Desireena Almoradie, and Barbara Malaran*

1. Lesbian Creativity and Nostalgia

C-Level Concourse Room 201

This panel explores the poetics, politics, and practices of lesbian space-making across time, genre, and ecology. Papers engage lesbian poetry, artistic practices, and techno-dyke imaginaries alongside feral cultural formations that expand what “lesbian” can mean and do. Together, they trace sapphic geographies from private salons, communes, and experimental collectives to contemporary pop-up bars, digital hubs, and other improvisational sites of gathering. Drawing on frameworks from queer and lesbian feminism, the panel foregrounds the messy and generative entanglements of lesbians, transmasculine and non-binary people, non-human animals, machines, and ecologies. These entanglements disrupt masculinist and heteronormative kinship structures, while fostering expansive intimacies and alternative modes of gender and sexuality. In doing so, the panel situates lesbian creativity as a political, ecological, and affective process—feral, rhizomatic, and always in motion.

Presenters: *Chloe Diamond Lenow, Joanna Eleftheriou, Ira Beare*

2. Latina Lesbian Archival and Literary Practices of Resistance

C-Level Concourse Room 202

Bettina Aptheker’s paper “Gloria Anzaldúa’s *Borderlands/La Frontera*: A Blazing Lesbian Experiential Meditation on the U.S.–

Mexican Border, Culture, Politics & Mestiza Consciousness” highlights an important text. It is hard to imagine a book more timely than *Borderlands* though it was published almost 40 years ago. Gloria Anzaldúa’s remarkable book, still resonates strongly in the chaos of immigration politics in 2025. In Anzaldúa’s prose and poetry the border becomes a place of immense cultural vitality, and an articulation and celebration of a new *Mestiza* consciousness. At the same time, Anzaldúa analyzed the border as a site of military, police, and vigilante violence, often drawing upon her own experience. Published in 1987 it created a new academic field of “Border Studies,” and influenced myriad works in feminist poetry, art, theater, and memoir.

Kassel Garibay’s paper “Embracing Histories: Mexican Lesbian Feminisms of the Past & Present” seeks to recover the heterogeneous histories of lesbian activism in Mexico in a way that resists a singular definition of “lesbian feminism” and disrupts narratives that propose lesbianism is inherently separatist and/or trans-exclusive. Amidst the rise of anti-gender and trans-exclusionary movements in Latin America, and specifically in Mexico, there is a need to engage in uncomfortable conversations about the past, present, and future of lesbian movements. This paper suggests that shying away from remembering the past as a mixture of debates, alliances, disagreements, friendships, and opinions on behalf of promoting a unified single narrative risks burying key parts of our histories. The future of our diverse and strong movements cannot be built on the basis of erasure.

Alexandra Nichole Salazar

"Jotxs y Recuerdos: Chicanx Lesbian Memory Making Practices in the Borderlands"

Abstract: In 2010, Horacio N. Roque-Rámirez, oral historian and archivist, asked, "How do queer Latinos, both the living and the dead, enter historical consciousness in this new millennium, almost thirty years into the ongoing AIDS pandemic?" Informed by this questioning of traditional archives that erase queers of color from public consciousness, my paper brings to the forefront the lesbian Chicanx archives that have persisted in opposition to dominant practices of representation and memory. Specifically, I focus on Chicanx lesbian modes of memory making in the Rio Grande Valley (RGV)—a border region similarly subjected to erasure, often depicted as a ghostly space by mainstream media. My paper draws from: I) my digital humanities project, *Jotxs y Recuerdos*, a sonic and visual podcast and archive documenting the queer borderlands and II) literary works by queer Chicanas such as Anel Flores, Rocky Gámez, and Gloria Anzaldúa. I contend that the collection of Chicanx lesbian memory making practices in the RGV is essential, not only for preserving queer borderland histories but also because, amidst the widespread anti-LGBTQ+ and anti-Latinx policies and rhetoric at both national and local levels in the United States, they offer glimpses of freedom and alternative world-making.

Nancy Liliana Godoy

"Roots and Genealogy of Chicanx Lesbian Memory Keeping"

Abstract: In 2021, Godoy published "Community-Driven Archives: Conocimiento,

Healing, and Justice" in the *Journal of Critical Library and Information Studies*. The manuscript shares why they established the Community-Driven Archives (CDA) Initiative at Arizona State University. This initiative is creating safe spaces that support lifelong learning by centering the knowledge of local BIPOC and Queer memory keepers. Godoy's work is deeply influenced by Queer BIPOC feminist theory, especially the work of Gloria Anzaldúa. This paper will share parts of their autoethnography as a Chicanx Lesbian, mother, and Associate Archivist who is addressing erasure and trauma in Arizona's archives. In addition, they will further expand on previous work to highlight the intersections of reparative action in archival practice and Lesbian grief, longing, and belonging. Lastly, they will focus on how they are building a legacy of community resistance by developing intergenerational and intersectional archival collections, services, and programs in Arizona.

Presenters: *Alexandra Nichole Salazar, Nancy Liliana Godoy, Bettina Aptheker, Kassel Garibay*

3. Fifty Years of Women's Music

C-Level Concourse Room 203

This roundtable will discuss a forthcoming issue of *Sinister Wisdom* on the Women's Music Movement. The issue serves as a holistic retrospective that both revisits and sheds new light on the complex herstories of the Women's Music Movement, pulling from the rich stories of festivals and women's musicking around the country to offer a nuanced picture of the movement's many different manifestations. Contributors

reflect on the numerous ways in which the movement enabled the transformation of lesbian political perspectives and strategies, addressing themes including affect and memory, lesbian making of self and community, the relevance of women's music culture for today's musical artists, and trans in/exclusion. We are an intergenerational group of guest editors who have been working together for two years, combining our individual experiences and research to think through ways of acknowledging and engaging with the complexity of these herstories while also honoring the transformative political visions and cultural impacts of the Women's Music Movement. In this roundtable, we discuss our research on topics including the connections between women's music and contemporary lesbian pop music, trans in/exclusion in the Women's Music Movement, the business network behind the Movement, and Black lesbian experiences in women's music, connecting this work to the submissions in our forthcoming issue.

Presenters: *Poe M. Allphin (Moderator), Judith Casselberry, Jessica Pruett, and Emily Hunt*

4. Lesbian, Queer and Trans Visual Activism as Method, Materiality and Resistance

C-Level Concourse Room 204

Lesbian, queer and trans visual activism has various origins across the globe and has emerged in a fluid cultural field of visual arts, popular culture, and protest aesthetics. Given the current context of gender backlash, these forms of activism have become even more urgent, and so too has scholarship that engages with global lesbian,

queer and trans visual activism.

Lesbian, queer and trans visual activism ranges from individual everyday expressions of visual disruption and dissent to collective, organised events such as direct action and protest. In using visual language and strategically employing aesthetics for an array of reasons, such as gaining attention, contesting, amplifying, mobilising, uniting, affecting emotions, documenting gendered social injustices, producing counter-narratives or simply documenting one's existence, a radical act in a climate where you are deemed dispensable – lesbian, queer and trans visual activism both expands beyond and transgresses, the neat categorisations of visual political communication and activist art.

This panel explores contemporary lesbian, queer and trans visual aesthetics and practice as method, materiality and survival across different global settings, including the UK, the USA and Turkey and across collective and individual modes of activism, resistance, and aesthetic experiences.

Presenters: *Olu Jenzen (Co-moderator), Tessa Lewin (Co-moderator), Louise Siddons, Ace Lehner, WS, and Fisun Yalçinkaya*

6. The Lesbian Bar: Real and Imagined

C-Level Concourse Room 197

In "Where Have All the Lesbians Gone" Emily Kreller uses interviews and site visits to investigate the status and reputation of three lesbian pop-ups in New Orleans: Lesbian Fight Club (LFC), GrrlSpot, and Lavender Lounge.

In “What are we really talking about when we talk about lesbian bars?” Japonica Brown-Saracino and Alexis Clements draw on narratives apparent in newspaper reporting on lesbian bar closures to offer an argument about what this coverage reveals both about perceptions of LBQ+ individuals and the anxieties that characterize the broader cultural zeitgeist.

Julia Harris’s paper “The Lesbian Bar, Now: Against Anxiety” examines the cultural role of the lesbian bar, now. Harris will argue that the contemporary cultural discourse surrounding the lesbian bar is defined by a primary affect of anxiety.

Maggie Needham’s paper “The Mythologization and Marketing of the Lesbian History in the ‘Lesbian Bar Renaissance’” analyzes the discourse surrounding the new lesbian bars of the post-Covid Biden era, arguing that these bars were primarily marketed through the mythologization of dead lesbian bars.

Presenters: *Emily Kreller, Japonica Brown-Saracino, Alexis Clements, Julia Harris, and Maggie Needham*

7. Thinking Globally: International Perspectives on Lesbian Lives

C-Level Concourse Room 198

Elif Sari’s paper “Lesbian Refugees in Transit: Navigating Asylum, Labor, and Everyday Survival” explores the lived experiences of Iranian lesbian refugees in Turkey—a key transit country in the Global South, which hosts the largest number of Iranian LGBTQ+ refugees who await resettlement to a

different country in the Global North.

Veronica Salcedo’s paper “Filipino reflections on lesbian and trans masculine pop culture” is a work in progress that draws from semi-structured interviews with U.S. and Canadian sexually non-conforming, cis gender Pinays (self-identified Filipino women) and a non-binary Filipinx, cultural productions by U.S. Filipino cis gender women, and Lifan Chen’s (2024) research on Filipino Tomboy and Trans man domestic workers.

Lucia Gonzalez’s paper “Excavating Urban Intimacies: The Making, Keeping, and (Re)construction of Lesbian Memory in Recent Uruguayan History” turns to the porous archival traces of lesbian spaces in Montevideo, Uruguay—ranging from the recently-established Casa/Biblio Memoria Les to intimate domestic spheres that fostered communal gathering, intellectual exchange, and queer joy in the late 1980s—to begin exploring the epistemological and cultural significance of lesbian place- and subject-making practices in this particular urban landscape.

Kweku Schmidt’s paper “Not ‘Un-African’: A Reflection on African Lesbian Lives in Art and Writing” compare the themes of violence, identity, and resistance through three art mediums: the short story “Jambula Tree” (2007) by Monica Arac de Nyeko; *Only Half the Picture* (2002–2006), a photo collection by Zanele Muholi; and *Living as a Lesbian* (1986), a poetry collection by Cheryl Clarke.

In Zambia, where same-sex activities are criminalised, lesbian women’s experiences are shaped by complex intersections of

cultural norms, religious conservatism, and post-colonial state structures that perpetuate both visible and invisible forms of oppression. Efemia Chela's paper "Queering Memory and Desire: The Lives of Lesbian Women in Zambia" analyses how lesbians resist these forces by creating clandestine networks of companionship, and alternative spaces that defy heteronormative expectations.

Presenters: *Elif Sari, Veronica Salcedo, Lucia Gonzalez, Kweku Schmidt, and Efemia Chela*

8. The Sapphic Pop Star

9th Floor Conference Room 9205

Beans Fernandez's paper "It's a Femininomenon!: Chappell Roan and Lesbian Pop Stardom" analyzes past openly lesbian performers who have achieved mainstream success alongside the rise (and hopefully never the fall) of the "Midwest Princess." This paper contemplates the implications for the present and future of lesbian culture and acceptance considering this explosive rise to stardom.

Melissa Hidalgo's paper "Where Tracy Chapman Meets Chappell Roan: Creating conditions for intergenerational teaching and learning in the lesbian class" explores the key pedagogical role that pop songs by lesbian artists play in the upper-division course Hidalgo teaches, "Lesbian Histories and Cultures." She offers snapshots and analysis of key classroom moments to demonstrate how pop songs serve as especially effective intergenerational teaching and learning tools at a time when we most urgently need the critical interventions made possible by a course like 'the lesbian class' in the first place.

Alex Pasqualini's paper "Camp and Camping: Dyke Music and Humor at the Music Festival, 1970–2000s" considers how perceived connections to lesbian herstory not only give credibility to young artists for older lesbian listeners but can also act as a catalyst for self-discovery and connection for younger listeners and artists alike. Through the figure of the music festival, this paper considers how dykes have turned to in-group humor and music to signal their belonging and politics since the 1970s.

Trish Bendix's paper "Sappho Was a Pop Star: A Herstory of Sapphic Pop" provides research from Bendix's book-in-progress tracing Sappho's influence on popular music with a heavy focus on the last century from the 1920s queer blues women up through the 2020s to the likes of Chappell Roan, Brandi Carlile, DoeChii, Billie Eilish and Boygenius, just to name a few.

Presenters: *Beans Fernandez, Melissa Hidalgo, Alex Pasqualini, and Trish Bendix*

9. Marriage and Family in Lesbian Lived Experience

9th Floor Conference Room 9206

Carren Strock is the author of *Married Women Who Love Women and More*, first published in the 90s when the title automatically referred to heterosexual marriages. Now, more than 25 years and three editions later, much has changed and the book has become a classic. Yet, for some women discovering their same-gender sexuality while in heterosexual marriages, little has changed. Strock picks up this project in her paper "Married Women Who Love Women and More."

Shelagh Patterson's paper, "The Fecundity of Failure: Lesbian Family-Making, State Family Policing, and Lesbian Letter Writing as Survivance" weaves lesbian memoir with scholarly conversation to explore the ways lesbians have attempted to make families in oppressive political structures. In the paper, Patterson will describe and analyze their own journey of becoming a foster parent as a single Black lesbian operating within a child welfare system that esteemed legal scholar Dorothy Roberts describes as "benevolent terror."

Xiaowei Long's paper "Engineering the Perfect Child? Sperm Selection, Gender Preference, and the Reproductive Politics of Chinese Lesbian Couples" draws on semi-structured interviews with 20 lesbian couples across urban China, documenting how they navigate sperm selection and conception within a deeply restrictive reproductive system.

Claudia Cabello Hutt's paper "Lesbian lives, Queer Families: 1920's -2020's" aims to highlight the power in the face of normative, heterosexist and monogamous family standards. Cabello Hutt hopes to contribute to the genealogies of sexual and gender dissidence, essential to queer theories and histories in the Global South.

Presenters: *Carren Strock, Shelagh Patterson, Xiaowei Long, and Claudia Cabello Hutt*

10. Intergenerational Dialogue for Lesbian Futures

9th Floor Conference Room 9206

K.A. Harper's paper "Reclaiming Radicalism – Healing in-fighting and transphobia through intergenerational collective care" brings focus to building intergenerational queer networks and chosen family units as a reclamation of 'radicalism', a term co-opted by transphobic hate groups and gender-critical feminists. Questioning whether it'll ever be possible to build bridges with those seeking to denounce and erase our trans siblings, they speculate on methods of healing amid the noise and grief of the socio-political moment we find ourselves in.

S.L. Crawley's paper "From Butch and Femme Lesbians to Non-binary and Queer Women: Intergenerational Lexicons, Virtual Realities, and the Echo Chambers of Time" explores how lexicons and the narrative production of community has changed over time, including how the production of generations among feminist and LGBTQ+ communities can operate as "echo chambers" of political factions.

Jeanne du Roure's paper "Old age, inventiveness and new beginnings: what can old dykes teach us for the future?" focuses on a still under-represented part of the community: old lesbians (*Sinister Wisdom* is one of the few journals to have published two issues on the topic, in 1994 and 2009). They are the keepers of our past, share the present with younger generations, and look to the future with them. Addressing the older among us, beyond the usual

memory perspective, would not be an essential tool for understanding what our lesbian identities, relationships and lives mean? And what we might decide to shape them into in the future?

Anna Tatton's paper "Mapping Lesbian Futures: Dyke Weekend as a space for intergenerational Bonds" examines the historical development and contemporary significance of Dyke Weekend, one of Japan's longest-running gatherings for lesbian and queer women.

Pearl McAndrews and Ivy Malbourne's joint project "Sapphic Cinema: Intergenerational Lesbian Media, Representation and Identity" is inspired by a long-running youth group at the Hetrick Martin Institute (HMI) for LGBTQIA+ Youth. The group, Sapphic Cinema and Series, was initiated by a youth member who wanted to see more discussion of lesbian media in the program space.

Presenters: *K.A. Harper, S.L. Crawley, Jeanne du Roure, Anna Tatton, Pearl McAndrews, and Ivy Malbourne*

11. 50 Years of Combahee: The Combahee River Collective and the Perseverance of Radical Black Lesbian Feminist Politics

Proshansky Auditorium

The round table discussion, "50 Years of Combahee: The Combahee River Collective and the Perseverance of Radical Left Black

Lesbian Feminist Politics" is an extension of Black Women Radicals' Special Blog Issue titled "50 Years of Combahee", which celebrated the 50th anniversary since the founding of the Combahee River Collective and the organization's socio-political vision, critique, philosophy, and praxis.

With interviews with founding members of the Combahee River Collective including Chirlane McCray, Demita Frazier, Margo Okazawa-Rey, and Barbara Smith and original essays from contributors from Latin America, the Caribbean, the United States, Europe, and Southeast Asia, this special blog issue and roundtable discussion asks us to sit with how the Combahee River Collective and their political and theoretical offerings have been taken up, pulled apart, wrestled with, challenged, and built on since 1974.

The roundtable discussion will consist of Demita Frazier, founding member of the Combahee River Collective and editors and contributing writers of 50 Years of Combahee, emerald faith, Karla Méndez, Jaimee A. Swift, Sol Elias, and Olivia Polk, who will offer remarks on the political impact of Combahee; on the perseverance, power, and possibilities of radical left Black lesbian feminist politics; and on the futurity of Black feminist organizing, memories, and solidarities.

Presenters: *Demita Frazier, emerald faith, Karla Méndez, Jaimee A. Swift (Moderator), Sol Elias, and Olivia R. Polk*

12. Lesbian Activism (Double Session)

Segal Theatre

This double session screens the short film, *Because of You* (40 min) co-directed by Barbara Malaran and Desireena Almoradie, and the feature film *SALLY!* (96 min) directed by Deborah Craig. *Because of You* is an archival documentary that traces the history of Kilawin Kolektibo, a pioneering collective of Filipinx who came together in NYC in the mid-nineties. Having experienced marginalization in Filipino culture because of their queerness and in mainstream gay culture because of their race, language, and gender, the members of the group sought political empowerment and increased visibility. Above all, they create a space of friendship and safety for those who found themselves suspended

between cultures and identities. *SALLY!* brings into focus the life and legacy of Sally Gearhart—a charismatic lesbian-feminist, activist, professor, and fantasy author. A trailblazer in the 1970s and '80s U.S. lesbian feminist movement, Sally is a “hidden figure” deserving more attention: she was a key spokeswoman for an important period of women’s history. Balancing humor, insight, and heart, *SALLY!* is both a celebration of a radical icon, a meditation on the tensions inherent in revolutionary movements, and a powerful reflection on the lessons her work offers for today’s struggles for civil rights, justice, and equality. A 25 minute Q&A session features Deborah Alice Craig, Desireena Almoradie, and Barbara Malaran following the films.

Presenters: *Megan McDonough (Moderator), Deborah Alice Craig, Desireena Almoradie, and Barbara Malaran*

1. Indelible Ink: The Power of Lesbian Cartoonists

C-Level Concourse Room 201

Over the past five decades, lesbian cartoonists have been creating comics that visualize lesbian lives and make readers laugh, cry, and smile in knowing recognition. While lesbian cartoonists were more of a subcultural phenomenon in the U.S. in the twentieth century, their comics have gone mainstream in the past twenty years as major publishers are willing to publish LGBTQ+ focused comics. These cartoonists' many successes over the years have been shaped, in part, by a strong sense of community. An intergenerational cohort of lesbian cartoonists built networks of support through newsletters and zines, anthology and solo comics, queer cartoonist conferences, group exhibitions, political activism, and more. This roundtable discussion brings four celebrated lesbian cartoonists—Jennifer Camper, Sharon De La Cruz, Diane DiMassa, and Bishakh Som—together in a conversation moderated by Margaret Galvan, a scholar of queer comics. The artists will reflect on how their comics fit into the larger collective history of lesbian cartoonists, how that community has grown over time, and how we can nurture future cartoonists.

This conversation promises to be rich and wide-ranging as these artists all have diverse backgrounds that inform their work and occupy a unique space in the lesbian comics ecosystem. Each differently inhabits the idea of what it means to be a lesbian cartoonist. This proposal speaks to the conference themes of lesbian genius, generational shifts, and imagining futures. The comics explore politics, memoir, sexuality

and desire, humor, queer culture, storytelling, and journalism. Given the enduring popularity of subcultural comics among lesbians and the award-winning nature of the artists selected, we imagine that this panel will attract a lively, intergenerational array of participants, including those who once read these comics in queer newspapers, as well as those who now read them online.

Presenters: *Bishakh Som, Diane DiMassa, Jennifer Camper, Sharon De La Cruz, and Margaret Galvan (Moderator)*

2. Remembering Dorothy Allison

C-Level Concourse Room 202

Rachel Cleves's paper "Greedy Women: Food and Sex in Transatlantic Lesbian Culture, 1900–1980" explores and celebrates the historic connection between good food and lesbian erotics from the early 1900s to the late 1970s. The presentation will end with the celebration of food and flesh by authors including Dorothy Allison and Audre Lorde.

Noémie Grunenwald's paper "'Love & pussy juice': a correspondence between Dorothy Allison & Joan Nestle explores six letters found in several archival boxes, exchanged in the early 1980s between Dorothy Allison and Joan Nestle. In the intimate language of a genuine friendship, they talk about writing, sexuality, activism, vulnerability, competition, reparation and love. Full of warmth and mutual admiration, their affectionate bond sheds light on the personal life, political engagement and literary work of these two lesbian and feminist authors emblematic of their generation.

Peggy Lee's paper "'A Student of Cancer: Dorothy Allison on Illness and Fiction'" is inspired by Dorothy Allison's essay, "Skin, Where She Touches Me" (1994). In the essay, Allison writes, "I have been a student of cancer for half my life." She wrote this essay in the aftermath of two significant deaths—her first lover and mother. She writes on illness as both a "study" of the intimacies of dependence and care which deepen and bloom, and how feminized bodies are made to be ill, historically overburdened by the structural violences of the state and heteropatriarchal family. Led by Allison's probing of the interstitial tissue between life and genre, this creative-critical essay dwells on this question of what it means to be a student of cancer.

Presenters: *Rachel Cleves, Noémie Grunenwald, and Peggy Lee*

3. Lesbian and Women's Space: History, Complexities, and Potential

C-Level Concourse Room 203

Beth Currans's paper "Accountability and Repair: Restorative Justice and Accountability Practices at Trans-Inclusive Women's Festivals" explores accountability practices at contemporary trans-inclusive women's music festivals in Michigan. Guided by Ann Russo's call for feminists to "seriously consider our own participation" in oppressive practices "and to take responsibility for the consequences" along with adrienne maree brown's insistence that in order to create a different future "everything must change, including us," this paper provides an overview of the accountability structures operating at these

festivals (Russo 2008, 138; brown 2020, 1). In particular, this paper examines how lesbian feminist accountability practices have been combined with restorative justice frameworks to create an updated framework for addressing both macro- and micro-aggressions within the festival community.

Hannah Fuller's paper "A Midwestern Miracle: Women's Music Festivals, the Queer Environment, and the Formation of Ephemeral Rural Havens" explores the significance of Michigan Women's Music Festival and its position as a Midwestern, rural "mecca" for lesbian feminists throughout the late 20th-century. This paper examines how Michfest's attendees and organizers constructed ideas about nature as central to its ethos, operation, and appeal alongside an analysis of how lesbian feminist women saw and related to rural Midwestern space, both its ecology and local residents. Local relationships to Midwestern humans and nature alike provided the physical materials, security, and acceptance that shaped the festival's success as much as its organizers and attendees.

Chelsea del Rio's paper "Lesbian Feminism as Mutual Aid: Lessons for the Present in Women's Spaces of the 1970s" examines the flourishing community care within lesbian spaces of the 1970s, with due attention to their potentialities and pitfalls, provides unique insights into how we survive the present and considers several themes which can guide queer and trans work of mutual aid in the present.

Marah Dolfi's paper "Female Soccer Teams in Italy: A Safe Space for Lesbians Since the

'70s" investigates the role of female soccer teams in Italy as safe spaces for lesbians, from the 1970s to the present.

Presenters: *Beth Currans, Hannah Fuller, Chelsea del Rio, and Marah Dolfi*

4. Lesbian Thespians: Sapphics on Stage

C-Level Concourse Room 204

Adin Walker's paper "An Epistemology of the Automobile: Adapting Alison Bechdel's *Fun Home* for the Musical Stage" examines what the musical adaptation of *Fun Home* makes evident about musical theater form and its capacities for bringing audiences into queer interior life.

Janet Werther's paper "Dyke Drama: Staging Lesbian Lifeworlds in/as Adaptation" proposes dyke drama as a queer feminist approach to adaptation in/as theatre-making at the turn of the twenty-first century: a purposeful linguistic intervention that centers lesbian experience while remaining elastic enough to account for queer/feminist ways of knowing and being beyond the current limitations of "lesbian."

Mary McGuire's paper "Off-Broadway Lesbian Lives in the 1970s" explores the theatrical work of artist and thespian Lee Guilliatt. In her work with the Judson Poets' Theater and the Living Theater, Guilliatt contributed to queer and radical leftist political experimentations that influenced theater productions on multiple continents.

Sara Warner's paper "The Silent Majority: Lorraine Hansberry's Closet Dramas"

considers Hansberry's closet dramas alongside her produced plays, seeing that *Raisin in the Sun*, with its exclusively heterosexual cast and heteronormative plot line, serves as an exception in her dramatic oeuvre rather than the rule.

Sarah Luna and Paz's or Boudoir de Beauvoir's joint project "Sapphic Odes of Love and Domination with Boudoir de Beauvoir" is a dirty and nerdy musical project by a dyke duo. BdB combines live video mixing with vocals, electronic music, and reading from academic texts.

Presenters: *Adin Walker, Janet Werther, Mary McGuire, Sara Warner, Sarah Luna, and Paz*

5. Telling Our Stories: Memoir, Autobiography, Autoethnography, and other Writings

C-Level Concourse Room 205

Jack Helton's paper "Compos(t)ing the Self: Autotheoretical Experiments in Lesbian Identity, Memory, and Pedagogy" interrogates the ontological limits and horizons of the "lesbian," drawing from their experience as a trans and nonbinary scholar.

Megan Paslawski's paper "'If you need this book, it is for you': Lesbian Encounters with Archival Silence" considers Jenn Shapland's *My Autobiography of Carson McCullers* (2020) and Carmen Maria Machado's *In the Dream House* (2019) as two recent memoirs that negotiate the absence of lesbian narratives identified as such within the archive.

Nicole Goodwin's project "Desire's Inherited: Embracing the Lesbian Voice in Writing in All Forms of Myself" is the thesis behind the implementation of "women on women" relationships in Goodwin's work. It is not meant to fit the status quo, rather it is purposely written to show different elements of her personality, her sexuality, and most of all her vulnerability when the center of her desires run on the intellectual embodiment that comes with acceptance.

Quinn Meehan's paper "Crippling Queer Intimacies: Reimagining Love, Care, and Interdependence in an Ableist World" is an autoethnographic project that draws from Meehan's experiences as a Disabled, trans, nonbinary, sapphic person navigating QueerCrip relationships to explore how ableism distorts intimacy and how queer and lesbian disabled people build liberatory alternatives.

Cristina Medina's paper "Ser Lesbiana: Permission to Exist" opens wonder and exploration of Lesbianism in both past & future for women generationally. How does Lesbianism provide a sense of protection and care for Undocumented women now.

Presenters: Jack Helton, Megan Paslawski, Nicole Goodwin, Quinn Meehan, and Cristina Medina

6. Archives in the Making: Community Strategies, Practices, and Politics

C-Level Concourse Room 197

Contemporary lesbian and queer movements actively engage with the past,

the future, and transmission. Through archival selection, production, and historiographical accounts, they construct, interpret, preserve, and recirculate collective perspectives, visions, identities, experiences, and struggles. On this panel, three lesbians and queer archivists each reflect upon different kinds of community and institutional archives. They think of community archives not as a finished product, but rather as a continuous process that involves processes of remembering and forgetting, representation, power relations, heterogeneous interpretations, and archival accessibility. The panellists consider these questions beyond paradigms of erasure and invisibility through decolonial, intersectional and interdisciplinary approaches. They ask: what kind of archival traces do we seek and incorporate, or leave aside? Which lesbian and queer knowledges do we want to gather, construct, make accessible? How do we address epistemic issues relative to archival production and uses? What kind of archival subjects and practitioners of archives do we desire to be? What is our relationship to community and institutional archives, memory, and history? Our presentations reflect upon power dynamics, subalternities, and relationalities regarding archives. We consider how our distinct positionalities inform how we produce archives, but also how, in turn, the archives we construct contribute to creating us as subjects.

Presenters: Paola Bacchetta, Sam Bourcier, and Angeliki Sifaki (Moderator)

7. Bringing Back Bush: Merkin Making, Lesbian Erotics, And Feminist Futures

C-Level Concourse Room 198

This workshop explores the socio-political history, contemporary uses, and reimagining of the merkin—a pubic wig first documented in 15th-century Europe, historically worn by sex workers to conceal signs of disease or shaving for lice prevention. Once a device of survival and erotic camouflage, the merkin now circulates in spaces of drag, lesbian performance art, fashion, and queer erotic play. We trace its lineage across time and geography—from syphilitic concealment to censorship evasion in media, to modern couture collections and queer craft cultures. Our presentation historicizes pubic hair as a shifting site of eroticism, shame, class, and rebellion. Drawing on lesbian feminist and queer scholarship on embodiment, resistance, and erotic politics (Devineau & Laplace, 2019; Hollibaugh, 2000; Stewart, 2009), we examine how the regulation and fetishization of pubic hair operate as mechanisms of control, tethered to heteronormative ideals of cleanliness, desirability, and compulsory femininity. Pubic hair has been central to lesbian feminist resistance since the 1970s and to contemporary trans embodiment, where its presence or removal can affirm identity, trigger dysphoria, or provoke violence. Body hair becomes a contested site of queer survival, signaling, and reclamation. We center the merkin as an axis point through which lesbian, trans, and feminist histories collide. After a group discussion on grooming, desirability, and queer signaling, participants will create their

own merkins using provided materials. This tactile, embodied art practice invites participants to reimagine the merkin as an object of pleasure, parody, and political reclamation—one that destabilizes norms of femininity, legibility, and erotic value. This workshop bridges lesbian history, queer aesthetics, trans embodiment, and feminist performance. It will appeal to those interested in body politics, DIY craft as cultural production, and storytelling through unconventional forms. We see the merkin not as a relic of concealment, but as a site for collective joy, resistance, and unruly invention.

Presenters: *Serenity Garcia, Kasey Kutcher, Lily Moskowitz, and Audrey Zelinka*

8. Latina/e Lesbian Archival Praxis and Memory Work: A Plática/Roda de Conversa with Malflora Collective

9th Floor Conference Room 9205

Lesbians of color, particularly Latina/e lesbians, have historically been overlooked in mainstream institutional archives and queer community archives, leading to the erasure of their stories in public memory. However, Latina/e lesbians have always created alternative archives and archival methods to document their histories, including anthologies, community archives, and zines, among other community-based practices. Malflora Collective, a digital memory project dedicated to preserving the lives and legacies of Latina/e lesbians, continues this long-standing legacy of alternative archival praxis and memory work through the publication of a podcast,

magazine, and digital archive. In this roundtable, members from Malflora Collective will examine the non-traditional and community-based archival practices that Latina/e lesbians engage in, arguing that their memory work is rooted in collectivity, lived experience, and cultural reclamation as a form of decolonial praxis. Our discussion of Latina/e lesbian archival praxis and memory work builds on theories of *plática-testimonio* (Judith Flores Carmona et al. 2018), Chicana memory work (Cotera 2015, 2023), and queering archives (Anjali Arondekar et al. 2015), among other forms of feminist and queer archival praxis, through a critical examination of the distinct archival practices Latina/e lesbians employ, which have thus far been undertheorized. This work is especially significant in the current context of intensified state repression, censorship, and the erasure of LGBTQ+ and Latinx communities, offering a vital counter-narrative to institutionalized histories. Ultimately, this roundtable will highlight how noninstitutional archives and digital memory projects like Malflora Collective are crucial for preserving the stories of marginalized communities and fostering transnational solidarity in the face of cultural and political oppression.

Presenters: *Guadalupe Ortega, Meagan Solomon (Moderator), Melissa Aslo de la Torre, Anahi Ponce, Alexandra Nichole Salazar, and Mia Santoscoy*

9. Lesbian Representation in Video Games

9th Floor Conference Room 9206

Al Valentin's paper "The Power and Potential

of Pornographic Pixels: Lesbian Intimacy, Sensuality, and Futurity In Ghosthug Games' Hardcoded" looks at game mechanics, representation, and narrative to argue that Hardcoded embodies Audre Lorde's conception of the erotic while being a pornographic game (1978) and participating in what Bo Ruberg would call queer worldmaking (2025). The queer, anti-capitalist, and environmental themes enable players to question our current world as much as we build a new one for the characters through our play.

Kat Little's project "Sapphic Zombies: Lesbian Representation in Dystopian Video Games" explores lesbian representation in dystopian video games, focusing on *The Last of Us Part II* and Telltale's *The Walking Dead*, specifically the last season. In these apocalyptic narratives, queer characters, specifically young lesbian protagonists, are not only present but central to the emotional and moral core of the stories.

Viola Glubok's paper "Aya Brea's Adventures with Lesbianism and Pornography: An Exploration of Sexualization in Parasite Eve and Gaming Fandom" analyzes the 1998 video game *Parasite Eve* which has the player control action-heroine Aya Brea fight her monstrous rival Eve. The homoerotic undertones (and overtones) of their rivalry, as well as the psycho-femme lesbian archetype that was popular in cinema of the time, led many players to explore their relationship as overtly sexual.

Presenters: *Al Valentin, Kat Little, and Viola Glubok*

10. Jill Johnston: Lesbian Genius?

9th Floor Conference Room 9207

Nearly every week during the 1970s—on the night the *Village Voice* hit newsstands—, clusters of women gathered on the newspaper's steps, eagerly awaiting the latest column by dance critic-turned-lesbian-feminist provocateur, Jill Johnston. In the decade prior Johnston had been the writer who chronicled the emergence of postmodern dance in New York, particularly the West Village's Judson Church movement, and by the seventies she had become the most prominent voice of lesbian feminism, especially in the wake of her 1973 book, *Lesbian Nation*. Though many of her fans still treasure her published writing, searching out dog-eared copies of her 1971 *Marmalade Me*, Johnston's prolific writing has been mostly unavailable and underexamined for decades. In recent years, Johnston has staged a return: her writing has appeared in a new collection, academic and popular writers have rediscovered her, and artists in the US and abroad have made art inspired by her writing and lesbian celebrity. This roundtable brings together scholars and artists who have written and made art about Jill Johnston: New York-based theatre scholar, Hillary Miller; French artists Pauline E. Boulba and Aminata Labor; and dance scholar Clare Croft. Each will share work—writing, film, and performance—related to Johnston and discuss her status within their respective fields and locales.

Presenters: *Pauline L. Boulba, Aminata Labor, Clare Croft (Moderator), and Hillary Miller*

11. Queer Relationality: Exploring Lesbian Worlds, Life Narratives, and Intimacies

Proshansky Auditorium

Stacey Macias:

A Lineage of Lesbian Life-Making: Telling the Work of Tongues, 1999–2010

Radical feminist historian, Rosemary Hennessy, theorizes that “life is sustained across a web of dependencies that humans have a responsibility to maintain. In simple terms, this is what life making means.” This paper extends Hennessy's notion of life-making—survival and well-being—to lesbians through exploring the “lesbian life-making” work of Tongues, a Los Angeles-based queer women of color project that was formally active from 1999–2010.

To unpack the lesbian-life making that Tongues catalyzed and the lesbian lives that it sustained, I invoke conflicting origin stories, messy intimacies, ruptured plans, and unexpected alliances—all of which comprise their critical and nurturing life-making work. In particular, I consider how Tongues' lesbian life-making work happened across different registers of lesbian/queer women of color identity formation and belonging and thus emerged through radical constellations of interdependence more than through shared identity. Finally, I consider how theorists Gloria Anzaldúa, Cherrie Moraga, and Audre Lorde supply life-making knowledges that are often offered as recursive, sacred theoretics. Self-identified lesbian and queer feminist of color thinkers whose work is essential to theorizing oppositional politics

and harm inflicted by the state, this set of thinkers also provide evocative, ancestral proclamations about work that happens within and across internal differences. For example, we can cite the immortal words of Lorde, “Difference is a fund of necessary polarities between which our creativity can spark like a dialectic.” In this way, I consider how lesbian-life making work is the work of creative revolution as much as it is a dialectical process without a known ending though always presenting a horizon of possibility touched by a past lesbian lineage like that of Tongues.

Wanda Alarcón:

A Butch-Femme Kiss Across East Los Angeles: The Queer Portraits of Verónica Reyes and Laura Aguilar

Abstract: This paper looks and listens for Chicana butch-femme “worlds” in the poetry of Verónica Reyes and the portraiture of Laura Aguilar. These worlds of home grown East Los Angeles malfloras and marimachas are hard to see in popular culture and dominant forms of representation. Thus the representative forms we do encounter in literature in photography also function to document Chicana butch-femme lives for the historical record. Beyond representation, I am interested in the visual and sonic textures, touches, and reverberations that render Chicana butch-femme worlds in two queer portraits: The poem, “The Queer Retablo Series: Butch-Femme Dialogue,” by Veronica Reyes and the photograph, *Plush Pony #15* from the *Plush Pony Series* by Laura Aguilar. Placing them in intimate dialogue, I examine the Chicana/o aesthetics and sonics in these two works. Taking up the art theory of Tomas Ybarra-Frausto, I expand the site of aesthetics and the idea

of “rasquachismo” from the visual to the auditory field and I apply it to literary texts. Practicing a decolonial feminist listening, I amplify Maria Lugones’s notion of “worlds of sense” to tune into the visualities, textualities, and sonorities of butch-femme worlds. In reading the Chicana aesthetics of these two distinct works sonically, a living archive of Chicana lesbian butch-femme worlds comes into focus—reverberating with the sounds of a kiss.

Róisín Ryan-Flood:

Lesbian and Queer Women and Online Dating: creating intimacy in the digital era

Abstract: This paper will explore how the digital realm impacts on lesbian and queer women’s intimate lives via the experience of online dating. The established popularity of dating apps demonstrates that this is now a commonplace activity for people seeking a partner. Yet relatively little is known about how online dating is potentially transforming intimate relationships. In particular, the experiences of lesbian, bisexual and queer women have been relatively neglected. This study provides new insights into technology, gender and intimacy through in-depth interviews with 20 queer women who live in London and have experience of online dating. It is argued that online dating both reinscribes and subverts prevailing gender norms. Topics explored include gender and ageing, harassment and new normativities in the digital era. The paper explores new understandings of the role of digital intimacies in contemporary life, as well as the changing context for gender relations and sexual citizenship.

Presenters: Stacy Macias, Wanda Alarcón, Róisín Ryan-Flood

12. Lesbian Foremothers (Double Session)

Segal Theatre

Explore lesbian motherhood and lesbian foremothers through two short films, *Lesbian Custody* (18 min) directed by Molly Skonieczny and Samuael Topiary Landberg, and *Old Lesbians* (29 min) directed by Meghan McDonough. *Lesbian Custody* looks back on the lesbian filmmaker behind *In the Best Interests of the Children*, the first documentary film to detail issues on lesbian custody and motherhood during the 1970s when lesbians often lost custody of their children for coming out. *Old Lesbians* honors the joyful, resilient voices preserved

in the Old Lesbian Oral Herstory Project. Followed by the feature film *A Mother Apart* (90 min) directed by Laurie Townshend. An emotionally sweeping tale of healing and forgiveness, *A Mother Apart* accompanies powerhouse Jamaican-American poet and LGBTQ+ activist Staceyann Chin as she re-imagines the essential art of mothering—having been abandoned by her own mother.

The session will conclude with a 25-minute Q&A portion, featuring directors Samuael Topiary Landberg and Meghan McDonough.

Presenters: *Molly Skonieczny, Samuael Topiary, Meghan McDonough, and Laurie Townshend.* Moderated by Cheryl Furjanic

1. Trans Subjectivities

C-Level Concourse Room 201

Riley Hannah Lewicki:

Trans Lesbianism Is Magical, But Not Magic

Trans studies has increasingly taken an interest in transgender themes in and consumption of manga and anime (Etherington 2024) due in part to its high level of consumption within western trans feminine spaces (Lewicki 2022). These trans feminine manga narratives have existed with high levels of popularity since *Stop!! Hibari-kun!* (1981), *Birdy the Mighty* (1985) and *Ranma ½* (1987). However, these early narratives were either heterosexual (trans girl for cis boy) or involved a magic transformation (boy magically turned into girl paired with heterosexual woman). With the emergence of the *Otokonoko* (roughly translated as boy-girl) genre in the early 2000s narratives of trans femininity became more common in romance centric plots, however, almost always cast as part of the gay male genre of boys love with such titles as *No Bra* (2002), *Prunus Girl* (2008), and, for a more recent example, *I Think I Turned My Childhood Friend into a Girl* (2019). There has also been a smattering of trans girl for cis girl narratives primarily written for the cis male gaze such as *Maria†Holic* (2006). These narratives often rely on magic transformations, thus stripping the character of any potential trans desire like in *Nyotai-ka* (2009) and *Kashimashi: Girl Meets Girl* (2006). However, among these flashier narratives there has been an uptick in grounded trans lesbian narratives including *Double House* (1998), *Wandering Son* (2002), *Princess Jellyfish* (2008), *Usotsuki Lily* (2009), *I Wanna Be Your Girl* (2018) and *My Husband Was Actually a Woman* (2020).

I provide a close reading of *Double House* and *Wandering Son* arguing that they depict much needed positive yet realistic depictions of trans lesbianism for a lesbian audience. I suggest, however, that these narratives remain marginal and that newer publications have not significantly improved on their representation.

Lily Pando:

The Robot Haunts my Dreams

With the publication of *When Monsters Speak*, Susan Stryker's early radical work has become more relevant than ever. This piece, inspired by Stryker's "The Surgeon Haunts my Dreams," sits at the intersection of trans fem theory, feminist theory, and erotic poetics. Formalistically and tonally inspired by Stryker's piece, there are seven sections; each engaging with a different aspect of lesbian T4T love and sex, the mediation of technology in trans embodiment, and the trans desire for surgical intervention in the first place. In addition to obvious cultural changes that have taken place since Stryker's publication nearly thirty years ago, there are radical medical advancements in the strategy of vaginoplasty. Where Stryker's piece hinges on the maleness of the surgeon, my girlfriend's surgery will be performed by a woman. Well, actually, my girlfriend's surgery will be performed by a robot. The piece engages directly with the following ideas: that there's something rational and objective about medicine – an idea long troubled by feminist critique, to what extent we're unable to escape monogamous logics of ownership despite being non-monogamous lesbians, and perhaps most importantly, the relationship of the trans lesbian to surgical intervention. Above all else, it serves as an erotic exploration of trans lesbianism.

Rosza Daniel Lang/Levitsky:
From WOMB to the TSTubs

Most trans women aren't straight. This shouldn't be surprising, especially with everyday experience backed up by survey data (USTS found 19% "Straight or Heterosexual" in 2015), but it's still oddly absent from many conversations about us and among us. Some of that absence is the legacy of anti-trans border-policing in lesbian spaces; some results from the necessity to play straight for legal access to medical transition; some stems from deliberate myth-making by prominent trans figures navigating a hostile social and institutional landscape. But much of its persistence comes from the active forgetting of a vast body of writing by trans women for trans women, in hundreds of newsletters and magazines published in the U.S. and Canada starting in the 1960s and peaking in the 1980s–90s. These periodicals reached a total readership of thousands with everything from safety advice, political polemic, and beauty tips to poetry, fiction, and event listings – and are almost completely absent from our current understanding of trans women's lives and histories.

Tai Davidson Bajandas:
"T4T: Lethal Contagions against Empire"

Focuses on the subset of t4t lesbian relationships of color to investigate the ways in which transness gets figured in conservative discourse as an example of one of theorist Elizabeth Povinelli's three figures of geontology, the terrorist/virus, and extends this analysis into a trans of color critique, taking decolonization and anti-racism as central to the project of trans and collective

liberation, to ask how we as trans people might remain contagious and deadly to the white Christian colonial core.

Presenters: Riley Hannah Lewicki, Lily Pando, Rosza Daniel Lang/Levitsky, Tai Davidson Bajanda

2. Oh, the Horror!: Sapphic Representation in the Horror Genre

C-Level Concourse Room 202

Annaya Baynes's paper "Black Girl Burning: Claudia in AMC's *Interview with the Vampire*" examines Claudia as an avatar for lesbian Black girls in her disposability and use as a pawn by those who allege to love her.

Madeleine Collier's work "Twin, Doppelganger, Model: (Non)-Reproductive Lesbian Desire in *Dead Ringers* (2023)" considers changing tropes of lesbian desire in the era of artificial reproductive technology, asking how figurations of lesbian erotics around the figures of the twin, doppelganger, and model are inflected by contemporary speculative reproductive fictions.

Victoria Jamilé Hernández's paper "From Casualty to Heroine: The Trans-formation of Lesbian Monsters in Horror Film and Literature" historicizes, critiques and reflects upon the influence, and in some cases integration, of lesbian monsters in the gothic mythos, as well as in horror films and literature.

Presenters: Annaya Baynes, Madeleine Collier, Victoria Jamilé Hernández

3. Lesbian Bars: Then and Now

C-Level Concourse Room 203

Emma Wood's paper "Glances, Gestures, and Names: A Reworlding of the Lesbian Bar in Audre Lorde's *Zami: A New Spelling of My Name*" examines Audre Lorde's recording and repositioning of Black lesbians in the working-class lesbian bar of the 1950s in Greenwich Village, New York City.

Huanyue Li's paper "Inclusive in Name, Exclusive in Practice: How Patriarchy and Heteronormativity Drive the Exclusion of Lesbians from Queer bars in East Asia" draws on secondary sources to examine how patriarchy and heteronormativity intersect to produce exclusionary practices within East Asian queer bars, particularly towards lesbian communities.

Izzy Ozeki's paper "Not Just a Lady's Place...A Women's Space: Norfolk, Virginia's First Lesbian Bar" shows that women's bar Shirley's provides a prime case study for understanding Norfolk's rich queer history in that it actively improved the queer experience in Norfolk while providing a sanctuary for women to make connections and freely express themselves.

Maura Burns's paper "And I Came Out for What?: Nightlife Narratives and Dynamics of Sexual Identity Cultures at New Lesbian Bars" reveals a strong connection between sexuality based identity politics and a narrative surrounding a need for lesbian spaces. This narrative emerges from a communally expressed need to focus on the creation of sexuality based networks around nightlife spaces, a desire for individual

experiences to be recognized by a broader community, feelings of exclusion at other queer bars, and the threat posed by straight nightlife spaces.

Presenters: *Emma Wood, Huanyue Li, Izzy Ozeki, and Maura Burns*

4. Sex, Kink, and Erotica

C-Level Concourse Room 204

Katherine Noble's project "Digital desire: high femme gender performance and lesbian histories in online erotica" examines articulations of lesbian erotic desire and high femme gender performance in digital spaces.

Cali McKenzie's paper "Sitting in the Nonsensical: Nonbinary BDSM as a Site of Process" critically examines the experiences of genderqueer folks in the kink community. By attending to the knowledge production of gender within/through the kink community, this paper centers the experiences of non-binary kinky folks through three themes: relationality and kinship, deep noticing and witnessing, and a recoding of language that expands both the erotic and the body.

G. Reed Richardson's paper "Miss Ogilvy Loses Herself: Sadomasochistic Readings of Gendered Subjectivity across Two Drafts" seeks to parse these interactions of power by two major strategies: first, by centering the dominance and submission of the final sexual encounter of "Miss Ogilvy", and reading it in the context and theory of erotic sadomasochism, as a scene of play; second, by holding at once the published version of Hall's story alongside earlier draft, examining what can be gained from their comparison and co-existence.

Mae Howard's paper "Ricochet Into New Forms," explores the intersection of medical fetish and the medical-carceral industrial complex. Turning towards the artistic work of Panteha Abareshi and thai lu alongside the literary interventions of Chi Ta Wei and Mayra Santos-Febres, Howard's presentation makes visible the relationship between pain, kink, and the hauntological afterlives of care to explore racialized violence and leather dynamics as they collide with one another.

Presenters: *Katherine Noble, Cali McKenzie, G. Reed Richardson, Mae Howard*

5. Our Windows onto the Garden, Our Windows onto the Street (workshop)

C-Level Concourse Room 205

A participatory poetry writing workshop, collaborative reading and discussion facilitated by the Lesbian, Queer and Women-Identified Sum Poets Collective of Bunker Hill Community College.

During this workshop, we invite you to write collaborative and individual poetry through a series of generative prompts. After introducing our Sum Poet's Collective Poetry Circle model--grounded in the spirit of Audre Lorde's formative essay, Poetry is not a Luxury and Natalie Goldberg's generous and generative free writing praxis published in her now-famous writing guides, *Writing Down the Bones* and *Wild Mind*, we'll together create ground rules and enact simple rituals for creating a caring, protective and attentive writing space together. Then we'll write--guiding you through a series of generative writing exercises intended to free the imagery, feeling/thinking language/s

that moves through each of us.

The workshop will culminate in a shared reading of our impromptu writings, if the spirit moves you to read. We'll complete our Poetry writing/reading "Circle" in discussion: considering the power and possibilities that shared writing poetry "Circles" can generate for lesbian, queer, women-identified, BIPOC and intersectional writers, artists, academics and the communities we identify with. This final discussion will give us each a space to share resources with the intention of furthering discourse and praxis of reparative inequity in our current writing and publishing world, both within academic presses, journals and fiction/poetry journals and presses.

Presenters: *Alexis Ask, Lilian Elizabeth, Eliana Espinal, Nini Lee, Luleta Mehareena, Bobbie Richards, Deborah Schwartz, and Tairyn Venable*

6. Black Lesbian Archival Memory Work across the Diaspora

C-Level Concourse Room 197

In this session we identify key aspects of memory work in documenting, analyzing and preserving the histories and experiences of lesbian women of African descent. The scholars on this panel, in their own unique ways, are each archivists of Black lesbian life. Their papers reveal the strength and tenacity of sexuality as a social force that organizes the social worlds of Black women, alongside race and other identities. They draw from methods in queer theory, library science, and sociology to analyze the creation and use of a variety of original, printed, and digital materials that chart

the history and experience of Black queer women in the United States and throughout the African Diaspora in the latter half of the twentieth century. Two papers explore the rich complexities of self-archival practices and activism of Black queer women: one looks at cultural memory and how Black lesbian self-canonization fuels radical public history and the resistance of Black lesbian erasure today, considering the recently published zine "In Them We All Exist" at the New York Public Library. The other emphasizes the active engagement of memory work through the teaching and implementation of oral history, digital archiving, and other archival methods to queer Black women's organizations in South America, Canada and the U.S. A third paper theorizes Black lesbian aesthetics through the work of Black lesbian contemporary artist, Nina Chanel Abney. The final paper on this panel draws from substantial interviews with Black sexual minority women in U.S. cities who came of age in the mid-twentieth century to identify the institutions where Black lesbians encountered one another and developed networks that would become the foundation of Black lesbian community life.

Presenters: *Kiahra Read, Shawn(ta) Smith-Cruz, Briona Simone Jones, and Mignon R. Moore (Moderator)*

7. Zines and Comics: Imagining Sapphic Culture, Politics, and Identity in Print

C-Level Concourse Room 198

Danielle Bullock's project "Lesbian & Queer Zines – History and Practice Workshop" connects history to praxis, beginning with a talk on the history of lesbian and queer zines, their underground creation and distribution,

as well their past and ongoing use as a radical tool of communication. Both a slideshow as well as physical examples of zines will be made available to view and examine.

Gil Hatcher's paper "Off Our Spocks: The Interconnected World of Lesbian Zines and Fandom Zines" takes into account the early Star Trek fanzines of the 60s, the community they built, and its extension into current fandom zine culture.

Meg Metcalf-Joyce's paper "Finding & Preserving Lesbian History using Periodicals, Zines and Comics" provides an overview of resources and strategies for researching, preserving and enhancing access to primary sources of lesbian history.

Al Benbow's project "Rural Butch Brotherhood" is a visual presentation of a 4-6 page autobiographical comic about the experience of existing as a butch lesbian in rural spaces.

Presenters: *Danielle Bullock, Gil Hatcher, Meg Metcalf-Joyce, and Al Benbow*

8. Queering of the Corn

9th Floor Conference Room 9205

Queering of the Corn is a multigenerational lesbionic collaborative project by Z Behl, Alexandra Juhasz, and Bea Hurd. The, as of now, 4 year long project, consists of two films, a zine, and an expansive queer creative community. Queering of the Corn is a visceral exploration of queer awakening, generational trauma, and Lesbionic collaboration. With community at its heart, Queering of the Corn reflects on a DIY queer collective experiencing, experimenting, and learning together through the chaos of our heteronormative patriarchal capitalist reality. The corn acts

as a fluid symbol of one's queerhood and its relationship to the outer-world, seen to change in meaning as the characters (community) change in reaction to their environment, community, and desires.

Queering of the Corn centers on an idea of "Dyke Camp." "Dyke Camp", in contrast to Camp as defined by Susan Sontag and ingrained in kitsch, decoration, and extra-bodily extravagance, chooses to point back at the body. Honing in on the natural, it exaggerates, accentuates, and celebrates the hyper-natural, erotic, and bodily. Dyke Camp is walking through the world in celebration of one's desires, and making space for our impulses. Further, the act of multigenerational lesbionic collaboration is at its core Dyke-Camp. The coming together of our shared yet distinctly generational sapphic experiences, embraces the instinctual practice of forming a collective creative body. One, through its practice of unabashed shared creativity, manifests an energetic space where queer bodies are activated and made powerful.

Our workshop will consist of a presentation of our ever evolving project, screen clips from Bea's and Z's films, read an excerpt from Alex's zine, and present on Dyke Camp. We will activate the room through a shared experience centered on corn and Dyke Camp, giving our participants an opportunity to embrace their primal self in collaboration with other dykes.

Presenters: *Bea Hurd (Moderator), Alexandra Juhasz, and Z Behl*

9. Art in History and in Practice

9th Floor Conference Room 9206

Alexis Johnson's paper "Lesbian Visual Artists in Lesbian Magazines from the 1950s to the Present" considers the photographs, drawings, paintings, posters, prints, diagrams, and cartoons by leading and little-known lesbian artists, both contemporary and historical, that helped create and define lesbian existence in social, political, racial, and sexual dimensions during the second half of the 20th century.

Victoria Suvoroff's paper "The Role of Lesbian Identity in the Contemporary Queer Art Practices in Exile" looks into the significance of lesbian identity in self-categorisation of the contemporary art practices as queer by the displaced artists currently living and working in the UK.

Lisa Fingleton's dynamic presentation "Drawing into life (or drawing our way out of this mess!)" explores how drawing and art can act as transformative catalysts for change. Her large scale projects with Creative Ireland, The Arts Council and the Irish Museum of Modern Art explore how communities can be brilliant not brutal in the face of the climate, migration and biodiversity crises. This queerly humorous and inspiring presentation shows how communities can mobilise for change through collective, creative experiences such as the 'Ballybunion Bean Festival' and 'The Square Tomato' Exhibition. Fingleton co-ordinates 'The Barna Way', creativity and biodiversity hub on the Wild Atlantic Way in Ireland with her wife Rena Blake.

Moss Berke's paper "Crocheting Across Time+Space: Lesbian Craft Histories and Practices for Generating Intimate Proximity" takes a hybrid form, blending theory and embodied practices to explore how two lovers and scholars engage with and thereby

extend lineages of lesbian craft practices in order to bridge oceanic distances as they co-create knowledge, proximity and intimacy through collaborative creation.

Presenters: *Alexis Johnson, Victoria Suvoroff, Lisa Fingleton, and Moss Berke*

10. Coming Into Our Own: New Lesbian Sex Writing (Workshop)

9th Floor Conference Room 9207

Lesbian writing has evolved dramatically in recent decades—from the butch / femmes of the '50s to the lesbian feminists of the '70s to the expansive queers of the 3rd wave and beyond. What does this mean for writing lesbian sex? Does it shift when factors of identity play a role? How do new conceptions and language allow more freedom of expression, play, and honesty in writing lesbian sex? Lesbian culture seems to be reaching a new, more complex moment that is more inclusive and expansive. This allows for a wider space in how we define and describe lesbian sex. This workshop will begin with a welcome and brief introduction offering this unique perspective on, approach to, and experience of writing lesbian sex in this evolution of lesbian culture. We will read examples of diverse, multi-genre excerpts of lesbian sex writing and discuss the evolution and craft of writing literary lesbian sex. Then, the workshop will offer a series of prompts and exercises to generate and polish lesbian sex writing. The workshop will conclude with a brief exchange of newly generated writing and feedback along with a Q&A.

Presenters: *Brandy Wilson and Danielle Blackman*

11. Kitchen Table to Gallery and Beyond

Proshansky Auditorium

Multi-Genre Lesbian Artists on Memorializing and Interrogating Our Individual and Collective Pasts.

Joy Harjo wrote that “The world begins at a kitchen table.” It’s this feminist sensibility that we, artists and scholars, want to bring to the serious, funny, playful, and sometimes painful work we do. In this roundtable discussion, members will engage with the potential for new discoveries while engaging with individual and social lesbian memory and transmuting those things into art. One documentary filmmaker, one poet, one visual artist, one musician, and one scholar in decolonial sound practices will share from their work and perspectives, leading to a robust, loving and cross-disciplinary discussion/Q&A session moderated by a multi-hyphenate artist and academic.

We will learn new things from and ask new questions of each other and look to a particularly interactive experience for the audience. We are interested in access to/ accessibility of art and rigor, and it’s this intersection in lesbian and queer studies that we wish to occupy.

Roundtable members will include Mara Baldwin, an artist who works with “labor-intensive mark-making” in order to “pay attention to the historically under-recognized depth of female experience;” Amber Alexander, a documentarian working on a docuseries focused on queer representation in media and “the consequences of living/ having lived without it;” Heather Bartlett, a poet and professor whose debut collection

travels backward from adulthood and intimacy to complicate “love, mother/daughter relationships, loneliness, religion, sex, misogyny, queerness, and gender;” and Jacinta Whitcome, an anoxic brain injury survivor and singer/songwriter who has used music to “regain and recreate” the sense of self carried away by memory loss. The guiding focus of this session will be the ways we make sense of the most private of things, memory -- and the importance of doing so as queer women.

Presenters: *Mara Baldwin, Amber Alexander, Heather Bartlett, Jacinta Whitcome, and Jaime Warburton (Moderator)*

12. Lesbian Foremothers (Double Session)

Segal Theatre

Explore lesbian motherhood and lesbian foremothers through two short films, *Lesbian Custody* (18 min) directed by Molly Skonieczny and Samuël Topiary Landberg,

and *Old Lesbians* (29 min) directed by Meghan McDonough. *Lesbian Custody* looks back on the lesbian filmmaker behind *In the Best Interests of the Children*, the first documentary film to detail issues on lesbian custody and motherhood during the 1970s when lesbians often lost custody of their children for coming out. *Old Lesbians* honors the joyful, resilient voices preserved in the Old Lesbian Oral History Project. Followed by the feature film *A Mother Apart* (90 min) directed by Laurie Townshend. An emotionally sweeping tale of healing and forgiveness, *A Mother Apart* accompanies powerhouse Jamaican-American poet and LGBTQ+ activist Staceyann Chin as she re-imagines the essential art of mothering—having been abandoned by her own mother.

The session will conclude with a 25 minute Q&A portion, featuring directors Samuël Topiary Landberg and Meghan McDonough.

Presenters: *Molly Skonieczny, Samuël Topiary, Meghan McDonough, and Laurie Townshend. Moderated by Cheryl Furjanic*

4:00–5:30 pm

Closing Plenary International Solidarity and Coalitions

Proshansky Auditorium

How do we broaden our tents? How do we create practices of solidarity and coalitions?

Presenters: *Katherine O'Donnell (moderator), Wen Liu, Sarah Schulman, Cindy Cruz, Briona Simone Jones*



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