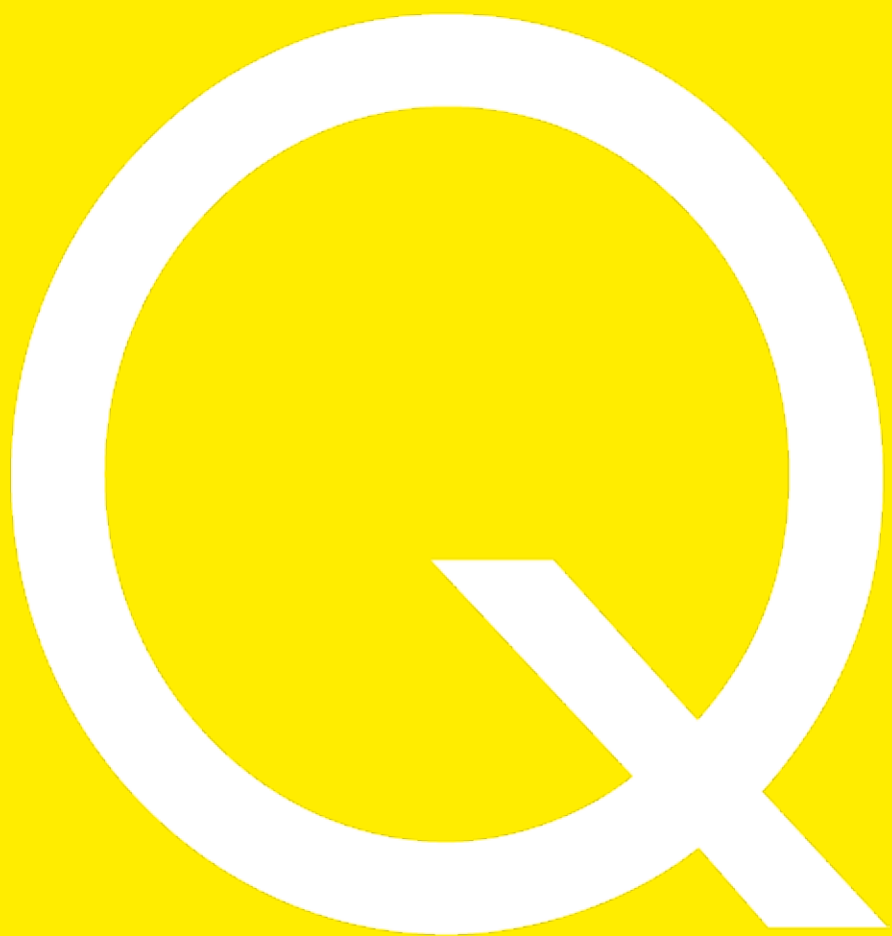




27.–29.06.
2019



QUEERING MEMORY
I ALMS CONFERENCE BERLIN 2019



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KULTUREN
DER WELT,
BERLIN

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Welcome to Berlin! It is truly a great honour for us to host the sixth conference in the ALMS series at the historic Haus der Kulturen der Welt from 27 – 29 June 2019.

This is a very special year for Berlin: ALMS 2019 commemorates the 100th anniversary of the world's first queer archive, library, museum and special collection. In July 1919 Magnus Hirschfeld opened the Institut für Sexualwissenschaft [Institute for Sex Research]: a place of research, advice and counselling, of social gatherings, intellectual and cultural exchange, performances and parties. On 6 May 1933, just fourteen years later, the institute – including its sex historical museum – was destroyed by the Nazis and its library burned. The institute was located at the very place where the Haus der Kulturen der Welt stands today, and where this conference convenes. ALMS 2019 is therefore a historic event of enormous symbolic, political and scientific significance.

Since the ALMS conference series was initiated by Jean Tretter in Minneapolis in 2006, its mission has been to ensure that LGBTIQ+ history continues to be preserved and shared. Over the years, more and more activists have come together to build up an impressive international network at subsequent conferences in New York, San Francisco, Amsterdam and London.

In Berlin in 2019, we are extremely pleased to welcome over 350 participants from more than 40 countries. They come from a full spectrum of grassroots, public, private and academic archives, working to collect and preserve materials of all types from LGBTIQ+ communities, researching the queer past, or developing ways to make these materials and histories accessible to audiences. We welcome those who not only look back to history, but who also use the queer past to discuss the challenges of the present and defend the future of queer histories and lives.

The focus for this year's conference is 'Queering Memory'. We want to ask what this could mean under the political, social and cultural conditions of the present, and how the diversity of queer histories can be made visible in these digitised times. We want to explore the potential for generating and expanding audiences for queer archives, libraries, museums and special collections, paying special attention to the role of art and artistic interventions.

Our conference provides an opportunity for archivists, activists and scholars from around the world to gather, share their stories and discuss the issues concerning the documentation of LGBTIQ+ lives. We hope that ALMS 2019 Berlin will be an inspiring event that ensures the encouraging experience of being part of an international network, overcoming borders and on track for the future.

Andreas Pretzel, Conference Manager

PAGE 1	WELCOME TO ALMS 2019
PAGE 3	INTERNATIONAL BOARD, STEERING COMMITTEE & ORGANISATION TEAM
PAGE 4 – 9	PROGRAM SCHEDULE
PAGE 10	THEATRE PLAY – ‘THE EINSTEIN OF SEX’
PAGE 11 – 12	DOCUMENTARY FILM NIGHT
PAGE 13	EVENING PODIUM – QUEERING MEMORY, DEFENDING THE FUTURE
PAGE 14–20	ART PRESENTATIONS & FILM MATINÉES THROUGHOUT THE CONFERENCE
PAGE 21	WALKING TOURS
PAGE 22	NETWORK MEETINGS
PAGE 23	LIST OF ORGANISATIONS WITH STALLS ON UPPER FLOOR
PAGE 24 – 83	SPEAKERS’ ABSTRACTS
PAGE 84– 85	HKW FLOORPLANS
PAGE 86	USEFUL INFORMATION

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CONFERENCE SCHEDULE

THU 27.6.

8:00 – 9:45 Arrival & registration

10:00 – 11:15 CONFERENCE OPENING & WELCOME

Chair: **Andreas Pretzel**, Organising Team 2019

Welcome from Berlin Senate: **Sawsan Chebli**, State of Berlin Delegate to the Federation and Permanent Secretary for Active Citizenship and International Relations

Speakers: **Jean Tretter**, ALMS Founder · **Elena Gusyatsinskaya**, Founder of 1st Queer Archive in Moscow & **Elena Zärtlich** · **Jan Pimblett**, ALMS Organising Team

London 2016 · **Katja Koblitz & Sanni Est** for the ALMS 2019 Steering Committee

Welcome to HKW: **Daniel Neugebauer**, HKW

Logistics: **Kate Davison**, Organising Team 2019

11:30 – 13:00 SESSION 1

VORTRAGSSAAL DIGITAL PRAXIS #1: PUBLIC/PRIVATE PARTNERSHIPS & QUEER OWNERSHIP

Chair: **Graham Willett**

Don McLeod & Philip Virta Gale's Archives of Sexuality & Gender and the Experience of the ArQuives: Canada's LGBTQ2+ Archives · **Tuula Juvonen** Most Memorable Moments: Collecting Written Reminiscences Online · **Karolina Ufa** Fundacja Q: Poland's Virtual LGBTQ+ Museum & Contemporary Queer Archives

K1 BLACK QUEER ARTS AS ARCHIVE

Chair: **Geraldine Fela**

Rasheeda Forbes-Riley Places and Spaces · **Lance T. McCready** Legacies in Motion: A Black Queer Toronto Archival Project

AUSSTELLUNGSHALLE CENTRE- RING/RECOVERING LESBIAN HISTORIES & MEMORIES #1

Chair: **Katja Koblitz**

Magdalena Staroszczyk 'No one talked about it': The Paradox of Lesbian Identity in pre-1989 Poland and Absence in Archives · **Margit Hauser** Making Lesbians Visible: Traces of a Debate in Women's Archives in the German-speaking World · **Maria Bühner** Queering the Stasi, or What We Can Learn about Lesbians While Reading the Records of the East German State Security Service · **Sabine Balke Estremadoyro** The Digital German Women's Archive [DDF] from Analogue to Digital: Saving Feminist Movement

K2 ART & ARCHIVES #1: THEATRE & PERFORMANCE

Chair: **Sumitra Sunder**

Bonnie Gabel Alleged Lesbian Activities: Creatively Interpreting the History of Lesbian Bars in New Orleans · **Alyson Campbell** Taking an Affective Approach to 'Doing' Queer Histories in Performance: Queer Dramaturgy as a Reparative Practice of Erotography · **E-J Scott** Princess 1700 – 1750: DUCKIE'S Georgian Queers and their Pleasure Gardens · **Eike Wittrock** Queering Modern Dance Archives

K3 DIGITAL PRAXIS #2: QUEERING WIKIPEDIA

Chair: **Dotan Brom**

Rachel Wexelbaum Global LGBTIQ+ Wikimedia Engagement: A Call to Action · **Houssem Abida** Write for the Rights from Tunisia · **Kristina Millona** Wiki LGBTI+ project: How Contributing to Wikipedia Became a New Form of Activism

HIRSCHFELD BAR PANORAMA¹ EXPLICIT CONTENT: SEX-EROTICA-MEDIA-PORN IN ARCHIVES & EXHIBITIONS

Chair: **Hannes Hacke**

Michael C. Oliveira I Read Them for the Articles: Gay Male Erotic Magazines of the 1970s & 1980s · **Genevieve Flavelle** Rumours, Gossip and Ghost Stories: Contemporary Art Exhibitions in LGBTQ+ Archives · **Ralf Marsault** Bringing Bastille, Against All ...: The Bastille Archives

13:00 – 14:30 Lunch break

FILM MATINEE* **Carne [Flesh]**, Juliana Streva, Brazil/Germany, 2019, 4:23 mins. & **The Archivettes**, Megan Rossman, USA, 2018, 61 mins.

14:30 – 16:00 SESSION 2

VORTRAGSSAAL MIGRATION & DIASPORA

Chair: **Benno Gammerl**

Shaan Knan 'This is Me' Queer Migrant & Traveller Memories: The Rainbow Pilgrims Project · **Elsi Hyttinen** Nordic Queer Migration: Flows of People and Ideas from Finland to Sweden and Iceland to Denmark

K2 ART & ARCHIVES #2: CREATING EXHIBITIONS WITHIN AND FROM OUR COLLECTIONS

Chair: **Ladislav Zikmund-Lender**

Sumitra Sunder So You Think You Know the Closet? A Reading and Reflection on Using Archival Material in Queer Art Practice · **Christiane Erharter** Queer Stories: Artists Working with Queer Histories/Herstories/Stories in Former Socialist Countries · **Angela Bailey** Activating the Archive: Contemporary Artists and the Queer Archive · **Linda Chernis** Archives Made Public: The 'Kewpie: Daughter of District Six' Exhibition

K1 CENTERING/RECOVERING LESBIAN HISTORIES & MEMORIES #2

Chair: **Brenda Marston**

Tone Hellesund Desexualising Lesbians: Strategic and Ideological Positionings in Norwegian Radical Feminist Periodicals 1976 – 1986 · **Ulla Manns** On Legibility and Visibility: The Risk of Unqueering 19th Century Feminism · **Elisabeth Lund Engebretsen** Tense Alliances: Gender Politics in Norway's Gay and Lesbian Periodicals During the Transitional 1980s · **Dagmar Brunow** Unqueering Lesbian Heritage? Curating Digital Content in Audiovisual Archives

K3 LOST & SALVAGED ARCHIVES & LETTERS: DISASTERS, DISCOVERIES & RESCUES

Chair: **Marie Cartier**

Olov Krström Lone Heroes or Durable Communities? Reflections on the Image of Queer History Workers · **Carolyn D'Crux** The Lesbian Herstory Archives' Letter from Radclyffe Hall: Making Sense of Stephen in the Well of Loneliness for Today's Alphabet Soup · **John Tubera** Salvaging Memory after the Malibu Fires · **Runar Jordåen** 'I of course take for granted, that this, like my other letters, will be burned': Queer Memory and Loss in Norway

AUSSTELLUNGSHALLE QUEER & TRANS ELDER: MEMORIES, COLLECTIONS & LIBRARIES

Chair: **Daniel Baranowski**

Harrison Apple 'I want to come out looking glamorous one more time': the Pittsburgh Queer History Project · **Yen-Jen Chen** Re-constructing Queer History in Taiwan: The Memorial Identity of Gay Elders Communities in Cyberspace · **Benny Nemerofsky Ramsay** & **Jennifer Evans** A Touch Across Time: Queer Ways into Queer Libraries

HIRSCHFELD BAR CAFÉ GLOBAL²

Chair: **Amy K. Levin**

Juliana Moreira Streva Queermuseum: [Ad]Dressing [Neo]Colonial Othering · **Sarah-Joy Ford** Queering Suffrage: A Quilted Strategy for Making Lesbian Lives Visible · **Aaron McIntosh** Archive Fever: Soft Stories Bear Witness · **Zoltán Cseh** Collecting Poems: LGBTIQ Anthologies as Archives of Taste and Self-Representation · **Paweł Leszkowicz** The Art of Queer Memory: The Artistic and Curatorial Strategies to Commemorate LGBTQ Past in Eastern Europe

17:00 – 18:30 SESSION 3

VORTRAGSSAAL PUBLIC MUSEUMS & THE 'INVISIBLE' QUEER COMMUNITY

Chair: **Jan Pimblett**

Íris Ellenberger The Rainbow Thread: A Queer Guide through the National Museum of Iceland · **Klaus Mueller** The Invisible Visitor: Museums and the LGBTI Community · **Pia Laskar** Unstraight Research in Museums: Queering Museums' Permanent Exhibitions and Building Networks · **Branden Wallace & Daniel J. Sander** A Queer Art Museum Collection: Exhibiting and Archiving with the Leslie-Lohman Museum

K2 CENTRAL & EASTERN EUROPE #1: POLITICAL CHALLENGES/DIGITAL STRATEGIES

Chair: **Tomasz Basiuk**

Maria Brock A Quiet Revolution? Queering Russian Media Histories · **Renee Dixon** Developing a Digital Archive of LGBTIQ Migration Oral Histories · **Katerina Suverina** [with **Andrei Zavadski**] Queering the Body: Emergence of the Past that Did Not Exist

K1 CENTERING/RECOVERING LESBIAN HISTORIES & MEMORIES #3

Chair: **Daniel Baranowski**

Lourdes Torres Multicultural Lesbian Coalition-building in Chicago, 1990s to 2000s: How Do We Tell These Stories? · **Eva Busch & Julia Nitschke** 'EMANZEN-EXPRESS': An Intergenerational Room of Remembrance for Feminist History in Bochum · **Friederike Mehl** The Potentials and Pitfalls of Digitization for Feminist Oral History · **Lena Kühn** 'Peaceful Revolution'? Lesbian/Feminist Perspectives on 1989

K3 COLLECTIVE ACTIVIST ARCHIVES IN MOTION

Chair: **AC Panella**

Tonči K Batalić [in]visible traces of a history · **AG Arfini & Goffredo Polizzi** CRAAAZI Archives: A Repertoire of Practices to Make Stories out of the Transfeminist Movements While They are Happening · **Jas Rault & T.L. Cowan** The Active Social Life of Queer Archives: Making Metadata for Memories; Intimating Intra-medial Intimacies

AUSSTELLUNGSHALLE ERASURE & INCLUSIVITY IN ARCHIVAL & HISTORICAL PRACTICE

Chair: **Ellie Armstrong**

Albert McLeod & Brett Loughheed Two-Spirit Rising: Overcoming the Archival Erasure of the Two-Spirit People of Canada · **Yener Bayramoglu** Queer Voices and Archives in Istanbul and Berlin · **Dotan Brom & Yoav Zaritsky** Living Archives: On Inclusivity and Ethics in Queer Oral History Projects [Haifa Queer History Project]

HIRSCHFELD BAR THE AUSTRALIAN LESBIAN & GAY ARCHIVES: REFLECTIONS ON OUR FIRST & NEXT 40 YEARS

Chair: **Graham Willett**

Clare O'Hanlon, Nick Henderson & Timothy Jones Roundtable Panel of Current ALGA Committee Members

18:30 – 20:00 Dinner break

20:00 – 21:30 THEATRE PLAY Einstein of Sex: A revue about the right to love whomever you want, **Livingstones Kabinet** Copenhagen

FRI 28.6.

10:00 – 11:30 SESSION 1

VORTRAGSSAAL DIGITAL PRAXIS #3: INTERNET & WEB-BASED COLLECTION MANAGEMENT

Chair: **Clare O'Hanlon**

Richard Keeble Opening Up to the World: Moving to a Web-Based Collection Management System ·

Berry Feith Challenges in Digitising and Making the IHLIA Collection Accessible on the Internet · **Andreas Brunner, Carina Klugbauer & Hannes Hacke** Queer-Search: A Joint Online Portal for LGBTIQ* Archives in the German-speaking Countries

K2 VIDEO AS A METHOD OF ARCHIVAL SELF-DOCUMENTATION

Chair: **Kate Davison**

Dagmar Schultz The 'Audre Lorde in Berlin Online Journey/Reise': A Project of Archival Activism ·

Veronica McKenzie Whose Beloved Community?

BAME LGBTQ+ Contribution to UK LGBTQ History ·

Nicole Fernandez Ferrer & Suzette Robichon Who's Afraid of the Amazons? Lesbian Images and Sounds: Videoactivism from the Seventies to the Present ·

Hongwei Bao Queering Women's Histories and Articulating Transnational Activisms

K1 CENTRAL & EASTERN EUROPE #2: SOVIET & POST-SOVIET SUBJECTIVITIES

Chair: **Karl-Heinz Steinle**

Ineta Lipša Self-Censorship and Documenting the Self: Diary of a Soviet Latvian Gay Man, 1906 – 1996 ·

Jānis Ozoliņš & Kārlis Vērdiņš Queer Subjectivity and Archive: The Case of Interwar Latvian Gay Men · **Viktoriya Sukovata** Queer Bodies in the Soviet and Contemporary Ukrainian Popular Culture

HIRSCHFELD BAR PANORAMA ARCHIVAL GEOGRAPHIES: DOCUMENTING QUEER LIVES WITHIN/BEYOND CITIES

Chair: **Klaus Mueller**

Alison Oram & Matt Cook Making Queer Place

and Community: Queer Beyond London · **Chris-**

toph Gürich & Pia Singer 'München sucht seine LGBTI*-Geschichte': Munich City Museum's Collection

Appeal · **Scott R. Cowan** Queer Roots: Preserving the LGBTQ2+ Past and Present in a Rural Ontario County ·

Beth Asbury Out in Oxford: An LGBTQ+ Trail of the University's Collections · **Clara Woopen & Marek**

Sancho Höhne We are here! L, G and T* Stories in Mecklenburg-Western Pomerania

AUSSTELLUNGSHALLE TRANS FOCUS #1: ACTIVATING THE TRANSNATIO- NAL TRANS ARCHIVE

Chair: **B Camminga**

Eliza Steinbock Activating the Archive: European Transgender Heritage in Transition · **Jannat Ali**

& Omer Mubbasher Dissenting Voices of Trans Artists in Pakistan · **Esma Akyel & Esra Özban** From Lubunya Magazine to Pink Life Youtube Channel: A Look at Trans Media in Ankara · **Aaron Devor** It's All About Relationships: The Founding and Growth of the Transgender Archives

11:30 – 13:00 Lunch break

FILM MATINEE* **We Are Here: LesBiTrans in China**, Jing Zhao & Shi Tou, China, 2015, 58 mins.

13:00 – 14:30 SESSION 2

VORTRAGSSAAL UNEARTHING THE 'HIDDEN' PAST – HISTORIANS AS ARCHIVAL DETECTIVES

Chair: **Dennis Altman**

Felipe Caro The Importance of a Radical Queer History: Unearthing the Homosexual Liberation Movement in Colombia · **Ásta Kristín Benediktsdóttir** Hidden

Women? Searching for and Distributing Sources on Women's Queer Sexualities in a Small Community in Iceland · **Ramy Khouili** Article 230: A History of the

Criminalisation of Homosexuality in Tunisia · **Judit Takács** Decriminalisation of Homosexuality in Hunga-

ry in the Light of Recently Discovered Archive Records

K1 DIGITAL PRAXIS #4: QUEER ARCHIVAL PRESENCES ONLINE

Chair: **Jennifer Evans**

Connie van Gils Creating An Online Presentation of the History of Gay & Lesbian Nightlife by Using Ephemera ·

Christine Olderdissen, Martina Minette Dreier, Raimund Wolfert & Sigrid Grajek In Memory of Eva Siewert: A Website Exploring New Avenues of

Memorialisation · **Constance Compton & Michelle Schwartz** LGLC.ca: Taking a Gay Liberation Chrono-

logy Online

AUSSTELLUNGSHALLE TRANS FOCUS #2: TRANS-QUEERING PUBLIC MUSEUMS & MEMORIES

Chair: **Esra Özban**

AC Panella Scars Make the Body More Interesting: Trans* Collective · **Yutaka Kuba** Excavating the Untouch-

ed Memories: Challenges of Displaying Homoe-

rotic Collections at the Tsubouchi Memorial Theatre Museum · **B Camminga** What's Private about Private

Parts? Archives, Opacity, Tabloids and Transgender

Lives On and Off the African Continent

K2 SOUNDS & SILENCES: AUDIO, TEXT & DISABILITY IN QUEER & TRANS COLLECTIONS

Chair: **Ange Bailey**

Eva Isaksson The Silent Lesbian Activist · **Aapo Raudaskoski & Jemina Lindholm** Asking Questions and Refusing Answers: Queer/Crip Guided Tours in The Finnish Museum of Photography · **Steven Dryden** The Transhistorical: National Collections and Gender Non-conformity

K3 PRACTICE MAKES PERFECT: PUBLIC OUTREACH & QUEER HISTORY MONTHS

Chair: **Rita Paqvalen**

Mirjam Sneeuwloper The Power of Cooperation to Make Queer Histories A Permanent Feature at the Amsterdam City Museum · **Tom Furber** Re-imagining the Archive Through LGBTQ+ Memory at the London Metropolitan Archives · **Péter Hanzli & Sándor Nagy** Háltér Archives: The Oldest East European LGBTQ+ Archive and LGBT History Month in Hungary · **Anina Falasca & Giuseppina Lettieri** Queering Educational Work: Queer History Month & Berlin Schwules Museum

HIRSCHFELD BAR CAFÉ GLOBAL

Chair: **Hannes Hacke**

Victoria Munro Preservation and Reinterpretation of LGBTQ History at The Alice Austen House Museum · **Sean Curran** The Historic House as a Queer Haven: Sutton House · **Skye Chirape** 'Paivapo', Beyond Gender and Sexuality in Africa · **Daniel Rogers** Against Death: Robert Ariss, Queer Ephemera and the Sydney AIDS Community · **Lucas LaRochelle** Queering The Map: Co-Creating an Archive of Queer Feeling

14:30 – 16:00 Break · CAUCUS/NETWORKING MEETING for small community archives,

Convenors: **Graham Willett, Sam Bourcier & Terry Beswick** [14:45 – 15:45, K2]

FILM MATINEE * **Katha Vachak** [Storyteller], **Deepak Srinivasan**, India, 2019, 23 mins.

16:00 – 17:30 SESSION 3

VORTRAGSSAAL YOUTH EXHIBITIONS & SEX EDUCATION

Chair: **Hannes Hacke**

Chloe Cooper [with **Melany Rose**] Queering Sex Education at the British Museum · **Jen Grove** Transformations: Co-Producing a Youth-led Exhibition on Gender Identity and Sexual Science · **Mason Culkin** Sexuality Without the Sex: Exhibiting Queer History for Children · **Andrea Günther** 'Let's Talk About Sex!' Gender and Sexual Diversity in Art at the State Museums of Berlin

K2 QUEER WORKERS: LABOUR MUSEUMS & QUEER MEMORY

Chair: **Tone Hellesund**

Leena Ahonen Queer and Labour Museum: Odd or Perfect Match? · **Geraldine Feld** Uncovering the Unpalatable: Reconsidering Australia's Public Health Response to HIV and AIDS · **Rebecca Hale** Class in LGBTQ+ Stories: Queering Lower Class Collections in Museums and the Process in Telling Their Stories

K1 CHANGING OUR NAMES & DIVERSIFYING OUR COLLECTIONS

Chair: **Nick Henderson**

Raegan Swanson The ArQuives: Changing Our Name to Meet Our Mandate, a New Chapter to our History · **Joseph R. Hawkins** Reaching Out: Diversifying ONE's Collections · **Lois Stone** After the Anniversary: How Momentum from Anniversary Events Can be Harnessed to Further Inclusivity

K3 ART & ARCHIVES #3: ART AS ARCHIVAL PRESERVATION

Chair: **Maria Bühner**

E.G. Crichton OUT/LOOK & the Birth of the Queer · **James Bell** Postcards from the Past: Archives, Art and Activism at Glasgow Women's Library · **Ms. Bob Davis** Glamour, Drag and Death: Two Community Archives Preserve Art for the AIDS Crisis

AUSSTELLUNGSHALLE DIGITAL ARCHIVES OF THE MOVING IMAGE

Chair: **Judit Szabó**

Anna Linder To Move On To: The Swedish Archive for Queer Moving Images [SAQMI] · **Thirumalai Jayashree** Queer Archive as a Site of Activism: The Queer Archive for Memory, Reflection and Activism in Bangalore, India [QAMRA] · **Ana Opalić & Zrinka Kolarić** L'Egzistencija: Recording the Personal Stories of Lesbian Existence in Croatia

HIRSCHFELD BAR FILMMAKERS' DISCUSSION PANEL: DOCUMENTARIES AS & ABOUT QUEER DOCUMENTATION

Chair: **Hongwei Bao**

Ingrid Ryberg An Army of Lovers: Queer Self-presentation in Swedish Film History · **Paul Detwiler** Visualising Memory: Queer Films as Artistic Activism [San Diego's Gay Bar History] · **Deepak Srinivasan** Katha Vachak [Storyteller]: Revisiting Narratives of South Asian Mythology to Renegotiate Plural Public Selves

17:30 – 19:00 Dinner break · PERFORMANCE Forty years out and counting, **Rose Collis**, Music & Storytelling [Hirschfeld Bar]

19:00 – 22:30 DOCUMENTARY FILM NIGHT

Chair: **Klaus Mueller**, Salzburg Global LGBT Forum

20:15 – 20:30 Break

Section 1 [65 mins.]

Slay [**Cha Roque**, Philippines, 2017, 14 mins., Filipino with English subtitles]
Lam [**Bao-Chau Nguyen**, Vietnam, 2018, 13 mins., Vietnamese with English subtitles]

Afterimages [**Karol Radziszewski**, Poland, 2018, 15 mins.]

24 Hitchhikers [**Paul Detwiler**, USA, 2013, 5 mins.]

Family is ... [**Klaus Mueller**, Germany, 2017, 17 mins.]

Section 2 [110 mins.]

En armé av älskande/An Army of Lovers [**Ingrid Ryberg**, Sweden, 2018, 72 mins.]

Die Sammlung Eberhardt Brucks: Eine Sammlung des Schwulen Museums, Berlin [**Andrew Franks & Kevin Wrench**, London/Berlin 2011 [English version, Berlin 2012], 20 mins.]

Blue Boy [**Manuel Abramovich**, Argentina/Germany, 2019, 19 mins., Winner – Silver Bear @ Berlinale]

10:00 – 11:30 SESSION 1

VORTRAGSSAAL QUEER ARCHIVES AS CENTRES OF VISIBILITY

Chair: **Katerina Suverina**

Miguel Alonso Hernández Victoria Archives and Diverse Memories: Rescuing Our History with Pride at Mexico's Archivos y Memorias Diversas · **Research Group of the MSD** Personal Archives in the LGBTIQ+ World: New Description Approaches at the Museum of Sexual Diversity in São Paulo · **Benno Gammerl** & **Christiane Hårdel** E2H: A Centre for Queer Culture in the Heart of Berlin

K2 TRANS FOCUS #3: TRANS & INTERSEX AUTOBIOGRAPHIES AS ARCHIVES

Chair: **E-J Scott**

Esther C. Suwannonan They Should Be Seen and Heard: Retrieving Memory of a Trans Child through Re-reading My Elementary School Notebooks · **Jayrôme C. Robinet** & **Dag Heede** Genre Trouble: Trans Memoirs as Queer Archives · **Marie-Louise Holm** Lived Lives, Livable Lives: Reconfiguring Queer Approaches and Analytical Strategies in Reading and Articulating Intersexed and Trans Autobiographies

K1 YOUTH ARCHIVAL FUTURES: STRATEGIES, PRIORITIES & CONCERNS FOR YOUNGER LGBTQIA+ ARCHIVISTS

Chair: **Brenda Marston**

Alex Müller & **Talia Meer** Comics and Podcasts by and for Queer African Youth: Creative Methods for Contemporary Queer Archives · **Zakiya Collier** 'Seeking a Now that Can Breed Futures': Creative Approaches to Self-Preservation for QTPOC+ Memory Workers · **Nicole Verdes** Representing Young Queer Voices: Queer Zines and the Power Behind Autobiographical Memory Work

K3 DRAWING ON FANTASTIC MEMORIES

Chair: **Peter Rehberg**

Juana María Rodríguez Capturing Memories: Sexual Archives and Queer Documentation Practices · **Julian Carter** Transing the Archive: Touching Fantasy across Generations

AUSSTELLUNGSHALLE DIGITAL PRAXIS #5: QUEERING CATALOGUES

Chair: **Pierrette Squires**

Tuan Nguyen 'Homo conference' and Other Mysteries at the National Archives of Australia · **Jack van der Wel** & **Walter Walker** The Abridged Homosaurus: A Supplement to Existing Retrieval Systems · **Amy K. Levin** Gender Activism in Editing and Publishing

HIRSCHFELD BAR PANORAMA SCIENCE, MEDICINE & NATURAL HISTORY: QUEERING SCIENTIFIC ALMS

Chair: **Jen Grove**

Kate Davison Power Flip: Examining the Psychiatric Establishment via the Personal Archive of a Bisexual Homosexual Aversion Therapist · **Virgil B/G Taylor** Zero Patience: Queer Models for Natural History · **Ellie Armstrong** Queer in STEM? Scientific Identity, Queer Identity and the Museum

11:30 – 13:00 Lunch break

FILM MATINEE* **San Diego's Gay Bar History**, Paul Detwiler, USA, 2018, 56 mins. · AUDIOPIECE **Lavender Songs** by Irène Mélix

13:00 – 14:30 SESSION 2

VORTRAGSSAAL AIDS: LARGE-SCALE COLLECTING PROJECTS

Chair: **Peter Rehberg**

Gerard Koskovich & **Manon S. Parry** [Re]Collections: Collecting and Interpreting the Material Culture of HIV and AIDS · **Corinna Gekeler** & **Liesa Hellmann** Collecting AIDS History: Queer Activism in an Institutional Context · **Eugen Januschke** & **Ulrike Klöppel** Under Construction: the European HIV/AIDS Archive [EHAA]

K1 RECOVERING & PRESERVING QUEER MEMORIES IN ARGENTINA, COLOMBIA & BRAZIL

Chair: **Keval Harie**

Michael Andrés Forero Parra Museo Q: Museum Activism as Memory Exercise · **Rita de Cássia Rodrigues** The Right to Memory and History as a Policy of Reparation and Strategy of Inclusion for the LGBTQIA+ Populations · **Anahí Farji Neer** Transvestism and Transsexuality in the Argentinean Medical Journals [1971 – 1982]

AUSSTELLUNGSHALLE QUEER ARCHIVES IN EDUCATION & RESEARCH

Chair: **Judit Szabó**

Angela Brinskele & **Marie Cartier** Students in the Stacks: Building Capacity Through Academic Service Learning · **Benno Gammerl** [with **Justín Bengry**] Queer History @ Goldsmiths: Archiving, Teaching and Researching the Queer Past · **Peter Edelberg** & **Signe Bremer** A Nordic Queer Revolution: Formations of Nordic Homophile, Queer and Trans-Activism in Denmark, Norway and Sweden 1948 – 2018

* Film Matinee starting times: films will begin playing approximately 15 minutes into the break, unless otherwise advised. Exact times will be displayed next to the door of the Vortragssaal.

GLOSSARY

¹ The PANORAMA stream is a three-part moderated series of thematically grouped short presentations. Five to seven presenters will deliver 5-minute 'TED' style talks, followed by joint and small-group audience discussion.

² CAFÉ GLOBAL is a three-part series of sessions giving up to eight presenters an opportunity to discuss their projects in direct, unstructured conversations with individuals or small groups, rather than presenting a traditional paper. These sessions will be lightly moderated to ensure that audience members rotate among presenters.

K2 QUEERING POLITICAL MEMORY: ANTIFASCISM, LIBERALISM & THE LEFT IN QUEER ARCHIVES

Chair: **Dennis Altman**

Hans Tao-Ming Huang Queer Left against Queer Liberalism: A Critique of Neo-Coloniality in Post Martial Law Taiwan · **Franko Dota** Queering the Memory of an Unsung Yugoslav Antifascist Hero · **Kristian T. Petersen & Ole K. Jensen** Bøssernes Befrielses Front: Danish Gay Lib. A True Story

K3 IN OUR OWN WORDS: BISEXUAL & HOMO & QUEER IDENTITY IN OLD AND NEW ORAL HISTORY SOURCES

Chair: **E-J Scott**

Jędrzej Burszta 'How to talk about homosexuality, if it didn't exist?' Studying Queer Narratives about 1970s Poland · **Martha Robinson Rhodes** 'It wasn't so much changing [my sexuality] as sort of activating it': Multiple-gender-attraction, Bisexuality and Oral History in Past and Present · **Jonathan D. Katz** 'Pop art is queer': The Previously Unheard Queer Content of Andy Warhol's 1964 Interview

HIRSCHFELD BAR CAFÉ GLOBAL

Chair: **Anina Falasca**

Dan Tsang Magnus Hirschfeld & Li Shiu-Tong in HK · **Dorna Safaian, Sebastien Tremblay & Susanne Regener** Archiving Victimisation: West German and North American Queer Vectors of Narration and Memory since the 1970s · **Krzysztof Zabłocki** The Archives Collection of the Lambda Warszawa Association, the Oldest Polish LGBTQ Organization · **Walter Meyer** Queering a Museum: Creating an LGBTQ+ Exhibit for the San Diego History Center · **Axmed Maxamad & Ladan Maandeeq** Queer Somali pasts and Presents: A Storytelling and Research Project

14:30 – 16:00 Break · **QUEERING TOWN TWINNING** Twin City Roundtable, Chair: **Ben Miller**, Board Member of SMU Berlin [14:45 – 15:45, K2] with participants from Beijing, Berlin, Budapest, Buenos Aires, Istanbul, London, Los Angeles, Mexico City, Moscow, Paris, Prague, Tokyo

FILM MATINEE* [15:30 early start] **Sao Paulo in Hi-Fi**, **Lufe Steffen**, Brazil, 2016, 100 mins.

16:00 – 17:30 SESSION 3

VORTRAGSSAAL FILM

Sao Paulo in Hi-Fi by **Lufe Steffen**, Brazil, 2016, 100 mins. [15:30 start]

K1 CENTRAL & EASTERN EUROPE #3: PRACTICES, RECOVERIES & [IM]POSSIBILITIES

Chair: **AC Panella**

Tomasz Basiuk The Queer 1970s and Early 1980s in Poland as a Proto-Political Era: Evidence from Emerging Archives · **Karol Radziszewski** Queer Archives Institute: Institution as an Art Practice · **Valentina Iancu** Just a Dream? The Museum of Queer Culture in Bucharest and the Challenge of Queering Memory in Romania · **Elena Gusyatskaya & Elena Zärtlich** The Moscow Archive of LGBTIQ People: History of Creation, Maintenance and Its Current State

AUSSTELLUNGSHALLE PRODUCTIVE INSTITUTIONAL PARTNERSHIPS

Chair: **Angela Brinskele**

Dalena Hunter & Kelly Besser Imagining Queerness: Archival Memories, Community-based Collecting and Dissident Description · **Orla Egan** Out of the Basement, Into the Light: The Cork LGBT Archive · **Pierrette Squires & Stuart Frost** A Queer Cultural Partnership: How LGBTQ Histories Can Enable Museums to Engage with Communities

K2 NEW QUEER COMMUNITY ARCHIVES AROUND THE GLOBE

Chair: **E.G. Crichton**

André Murraças Queerquivo: A Portuguese Archive and a Conversation with the Past · **Margaret Tamulonis** Sharing and Queering Memory at the Vermont Queer Archives · **Zihan Loo** Queer Objects: An Archive for the Future · **Yael Rozin** I-photo-world: Israel's Lesbian-Queer Archive

K3 VISUAL MEMORIES: QUEER PHOTOGRAPHIC OBSERVERS OF THE 20TH CENTURY

Chair: **Maria Bühner**

Karl-Heinz Steinle A Day in the Life of Eberhardt Brucks [1917 – 2008]: A Berlin Gay Life in the 20th Century · **Sary Zananiri** Homosexuality, Biblical Narrative and the Classical: Frank Scholten Photographing Palestine · **Judit Szabó** Photo Series Representing the Private Life and Civil Activity of LGBTQ People in Hungary · **Ruth Ramsden-Karelse** Reading Kewpie's District Six

HIRSCHFELD BAR WHOSE COLLECTI- ONS? INTERSECTIONAL PERSPECTIVES & CONUNDRUMS

Chair: **Brenda Marston**

Rita Paqvalen Beyond Queer: Queering Finnish Archives and Museums from an Intersectional Perspective · **Ladislav Zikmund-Lender** The Will to Preserve: Is Collecting Queer? · **Birgit Bosold & Vera Hofmann** The Year of the Women* at Schwules Museum Berlin: A Case Study of Power Dynamics within 'Queer' Politics of Memory · **Jonathan Dorey** Bounded Memories and Fractured Communities in Queer Montréal

17:30 – 19:00 Dinner break · **GROUP PHOTO** [Location: on the steps overlooking the big square pond]

19:00 – 21:00 CLOSING EVENT: EVENING PODIUM – 'QUEERING MEMORY, DEFENDING THE FUTURE'

Chairs: **Benno Gammerl & Kate Davison**, Steering Committee/Organising Team 2019

Pia Laskar, Swedish National Historical Museums · **Leonardo Arouca Porfirio da Silva**, Museum of Sexual Diversity, São Paulo, Brazil · **Jonathan D. Katz**, Harvey Milk Institute & Visiting Professor, University of Pennsylvania · **Judit Takács**, Centre for Social Sciences, Hungarian Academy of Sciences · **Aaron Devor**, Transgender Archives & Chair in Transgender Studies, University of Victoria, Canada · **Katerina Suverina**, Public History Laboratory & Garage Museum of Contemporary Art, Moscow, Russia

THE EINSTEIN OF SEX – A SHOW ABOUT THE RIGHT TO LOVE WHOEVER YOU WANT TO THU 27.6.2019, 20:00 – 21:30

THEATRE PLAY
'THE EINSTEIN OF
SEX'

Livingstones Kabinet presents a unique performance of the music-theatre show 'The Einstein of Sex', a hit with both critics and audiences. This show celebrates the 100th anniversary of 'The Institute for Sex Research' in Berlin, and is performed at Haus der Kultur der Welten, the original site where the Institute stood prior to its being ransacked by the Nazis.

The Einstein of Sex is a doco-music-theatre piece about the history of homosexuality over the last one hundred years. It celebrates the diversity of sexual orientation with a challenging, imaginative and blackly funny genre-hopping production. The Einstein of Sex takes as its starting point a group of 'free thinkers' in Germany towards the end of the 1800s, who fought for sexual freedom and homosexual rights.

In The Einstein of Sex we find ourselves in the The Institute for Sex Research in Berlin, the historical location of the world's first attempt to systematically combat the repression of homosexuals. As early as 1887, its founder Magnus Hirschfeld [1868–1935] was actively campaigning to repeal the anti-homosexual penal code and to inform the public about 'the nature of man-to-man love'. From a historical perspective the show takes a look at how things stand today and how far we have come in the battle for the right to sexual diversity and freedom. We meet Hirschfeld himself, a German/Jewish sex researcher and writer, who was described in the press of the time as 'der Einstein des Sex'. Hirschfeld was a very active and renowned public speaker both in Germany and internationally. His thinking and opinions were a challenge to the contemporary view of sexual minorities. The Nazi book-burnings resulted in Hirschfeld's library being reduced to ashes and his institute was ransacked and destroyed. Hirschfeld was forced into exile and died in France in 1935. Today Magnus Hirschfeld is revered as the founding father in the fight for LGBT rights. The Einstein of Sex draws parallels with our world today, holding our contemporary prejudices up to comparison with a liberalism of earlier times.

Livingstones Kabinet's shows are characterised by a musical, playful lightness of touch in the treatment of very different stories and ideas. The Einstein of Sex combines documentary material with a broad range of genres in a provocative, modern and image-rich show which connects Weimar Germany to today. The concept and idea for The Einstein of Sex was developed in close collaboration with writer, activist and prolific lyricist Sven Omann [Wanda Liszt] together with Bent Jacobsen, member of Schwanzen Säger Knaben and politically-active figure in the gay scene in Denmark since the 1970s.

Onstage: Pete Livingstone, Nina Kareis, Amia Miang, Bent Jacobsen, Ole Håndsbæk Christensen, Brian Grønbæk and Molly Kareis Livingstone, Script: Kareis and Livingstone, Director: Nina Kareis, Music: Pete Livingstone

<http://livingstoneskabinet.com/>

DOCUMENTARY FILM NIGHT

FRI 28.6.2019, 19:00 – 22:30

DOCUMENTARY FILM NIGHT

SLAY

CHA ROQUE, PHILIPPINES, 2017, 14 MINS., FILIPINO WITH ENGLISH SUBTITLES

Slay features the story of Floyd Scott Tiogangco, a homosexual trans-androgynous gender-queer Filipino performance artist. He is often judged and denied entry to public vehicles and establishments just because of his unique sense of style.

This documentary explores how gender expression is also grounds for discrimination in the Philippines, and how the idea of sexual orientation often comes with a boxed expectation of how a person's gender expression should be.

LAM

BAO-CHAU NGUYEN, VIETNAM, 2018, 13 MINS., VIETNAMESE WITH ENGLISH SUBTITLES

The film is the coming out journey of Lam, an ethnic minority transgender woman. Born and raised in a small village in the mountainous area of Vietnam, Lam has always found herself as a girl/woman since she was a small child. At the age of 18, she went to Hanoi, the capital city for college and started her social gender transition [changing in the way she dresses, make-up, ...]. She grew her hair long and wore the female outfit every day to school, but she had to change back whenever she came home. The film shows the first time she dressed as a woman back home, and the reaction of the Vietnamese ethnic minorities, who have always been considered to be undeveloped or to have limited access to information, might surprise you.

After the film, Lam has become more and more confident. Now she is a famous model and catwalk trainer in Hanoi after she won many beauty contests. However, sadly, after her coming out, there was some time, when she came back home and some guys in the neighborhood tried to sexually harass her. But luckily, our girl is strong and brave and that helped her to get out of that situation safely.

AFTERIMAGES

KAROL RADZISZEWSKI, POLAND, 2018, 15 MINS.

'Afterimages' is a short story about one plate from the archive of Ryszard Kisiel, the creator of 'Filo' – one of the first queer zines in Central and Eastern Europe. The evoked negative from the end of the '80s is the starting point for both Kisiel's personal history and a portrait of the gay scene in the late Polish People's Republic. In his work, Karol Radziszewski often relies on archives, and various cultural, historical, religious, social and gender references intersect in his methodology. The artist has been working on the archives of Ryszard Kisiel since 2009, which also resulted in his film 'Kisieland' [2012].

24 HITCHHIKERS

PAUL DETWILER, USA, 2013, 5 MINS.

During the 1960s and 1970s, a closeted scientist at the U.S. Atomic Energy Commission befriended dozens of hitchhikers along the Pacific Coast Highway between Venice Beach and Santa Barbara. He invited many of those men into his home to model before his camera, and their long-concealed images, rediscovered in the ONE National Gay and Lesbian Archives, provide a glimpse into those bygone encounters. The work is a bittersweet stream-of-consciousness meditation on longing, transformation, and fleeting intimacies between men at a particular point both in their lives and in American history – when the open road promised a journey of personal re-invention and discovery.

The film begins with footage from a vintage adult movie. The narrator's voice represents the musings of the photographer, now deceased, who shot the photos of the hitchhikers seen in the film. As the historic images fade in and out in a voyeuristic montage, the narrator muses on his attractions, motives, and questions for those men. Modern footage shot in a stylized super-8 look represents the narrator's flashes of memory recalling one of the many models he photographed. An onscreen poem by Rainer Maria Rilke is presented in a musical interlude. As the narrator/photographer poses his final questions collectively to his wandering beaux, we as the audience are left to consider what might have become of the young men, and how they may have been transformed by those brief but compelling encounters, so long ago.

FAMILY IS ...

KLAUS MUELLER, GERMANY, 2017, 17 MINS.

'None of us come from families that were prepared for us.' [Klaus Mueller, Founder and Chair, Salzburg Global LGBT Forum]

Family is a fundamental human condition. It is also a fundamental human right. All of us long to feel at home with the families of our birth, in the families of our choice, and in the families we raise. But how do we narrate our own stories of family? Since its foundation in 2013, Salzburg Global LGBT Forum has focused on the realities and experiences of families and their LGBT children, and especially the consequences of exclusion and discrimination. In 2015, with the support of the German Ministry for Family Affairs, Senior Citizens, Women & Youth, the Forum launched a three-year video project called 'Family is ...?'. We interviewed our Forum members – a network of leaders coming from more than 70 countries – about their personal experiences of acceptance, silence and exclusion in their families and ways to heal and protect families in all their shapes and forms. This film portrays the complexities of our lives and hopes to support a global conversation on inclusive families.

EN ARMÉ AV ÄLSKANDE / AN ARMY OF LOVERS

INGRID RYBERG, SWEDEN, 2018, 72 MINS.

En armé av älskande/An Army of Lovers is a documentary about queer filmmaking as a crucial part of the gay liberation movement in Sweden in the 1970s. In 1977, the same year that the first liberation march paraded through Stockholm, three pivotal queer films began production: Bögjävlar/Damned Queers, Kvinnan i ditt liv är du/The woman in your life is you and Eva & Maria. For the first time, open lesbians and gay men were granted public funding for depicting their own realities, stories about finding love and community and confronting society's rampant homophobia and traditional gender roles. In this documentary, a rich archive is brought to life and recharged with urgency in dialogue with newly shot documentary scenes and interviews with the film activists of the 1970s, capturing the strength and magic in creating another world and living one's own life.

En armé av älskande/An Army of Lovers had its international festival premiere in the documentary competition at Stockholm International Film Festival in November 2018 and its national theatrical release in Sweden in December 2018.

DIE SAMMLUNG EBERHARDT BRUCKS:

EINE SAMMLUNG DES SCHWULEN MUSEUMS, BERLIN

KEVIN WRENCH & ANDREW FRANKS, LONDON/BERLIN 2011

[ENGLISH VERSION, BERLIN 2012], 20 MINS.

The film shows photographs, works of art, letters, music and other material Eberhardt Brucks himself has produced or collected. These documents are reconstructed, interpreted and partially animated by the artist duo Wrench and Franks, who are working in Berlin and London.

BLUE BOY

MANUEL ABRAMOVICH, ARGENTINA/GERMANY, 2019, 19 MINS.

What are you up to tonight? Do you want me? We could have fun together ...

Seven Romanian male-to-male sex workers in Berlin have their portraits taken as they listen and react to recordings of their own experiences. By turning the process of exploitation into a spectacle, the camera becomes a client highlighting the inevitable performativity of such power relations.

QUEERING MEMORY, DEFENDING THE FUTURE

SAT 29.6.2019, 19:00 – 21:00

CLOSING EVENT EVENING PODIUM

This final evening podium is an opportunity for the conference as a whole to consider the discussions over the previous three days, take stock of the current landscape, and celebrate and acknowledge our achievements so far, but most importantly to identify challenges going forward. We have curated this panel of six speakers from a range of countries and institutional contexts – East, West, North, South – to represent the work currently being done, to address significant gaps, and to provide models for future work in queer ALMS, but also to generate a meaningful conversation about the challenges posed by increasingly homo- and transphobic ‘strong man’ governments to the future of queering memory. We also hope through the combination of speakers to be able to unpack some old stereotypes [for example about East and West]. The discussion will be explicitly political – we aim to identify the key political challenges facing not only queer ALMS but also queer lives and contribute towards a sense of global solidarity for the future.

Speakers

PIA LASKAR Swedish National Historical Museums, Stockholm, Sweden

LEONARDO AROUCA PORFIRO DA SILVA Museum of Sexual Diversity, São Paulo, Brazil

JONATHAN D. KATZ Harvey Milk Institute & Visiting Professor, University of Pennsylvania

JUDIT TAKACS Centre for Social Sciences, Hungarian Academy of Sciences, Budapest, Hungary

AARON DEVOR Transgender Archives & Chair in Transgender Studies, University of Victoria, Canada

KATERINA SUVERINA Public History Laboratory & Garage Museum of Contemporary Art, Moscow, Russia

Chairs

KATE DAVISON & BENNO GAMMERL

ART PRESENTATIONS THROUGHOUT THE CONFERENCE

ART PRESENTATIONS & FILM MATINÉES

CAMILLE BACK & CELINE DROUIN LAROCHE

SOMETHING TO DO WITH THE DARK, 2019 [VIDEO, 35 MINS.]

Something to do with the dark follows a research stay we did in Texas and California in May 2018 during which we investigated Gloria Anzaldúa's archives in Austin and Santa Cruz, conducted a series of filmed interviews with some of her intimate friends and comrades in writing, collected images and sound between Hargill, Austin, San Antonio, Los Angeles, Santa Cruz and San Francisco.

Although she is hardly ever credited for it, Chicana lesbian activist, creative writer and theorist Gloria Anzaldúa [1942, Raymondville/Texas – 2004, Santa Cruz/California] was one of the first [if not the first one] to use the term queer in an academic context. She was involved in the elaboration of Chicana, queer and decolonial feminist theories, and contributed to introducing border and mestizaje theories in the US, fostering bridge building across the different communities she was a part of.

The video we would like to show for 'Queering Memory' resorts to archival materials [papers, photographs, visual productions, oral histories ...] and revolves around a soundscape where we intertwine fragments of both published and unpublished texts, where we intertwine our voices with those of her friends. It's also an attempt for us, as an artist, an academic, and as lovers, to confront and cross our practices and perspectives on Anzaldúa's work. A plastic and sensory work around Gloria Anzaldúa's figure, her journey, her creative process but also the concepts and poetic images she developed. Something to do with the dark mixes and weaves different regimes of images and narrations. The aim is to go beyond the documentary status of the images, through editing and an experimental soundtrack, in order to switch to fiction and to an experiment aimed at altering our perspectives and our perceptions, just as Anzaldúa's autohistorias-teorías intended to.

Camille Back is a French PhD student in Hispanic studies and is currently doing a research on Gloria Anzaldúa's work, Chicana queer feminism and the emergence of queer theory. As a lesbian feminist and white queer from Italian working-class immigration background, she seeks to propose a critical analysis of white queer theories and some of their paradigms, highlighting the formative role of Anzaldúa whose contributions to the elaboration of these theories [as well as that of many other queers of color] have been erased from current genealogies. Celine Drouin Larocche is a transdisciplinary artist based in Montreuil [Ile de France]: I develop filmic, performative and photographic installations related to issues of [de]colonization, community building and queer feminist thoughts. My work is an intimate exploration of politics, driven by notions of narration of the self and the world. I design projects in which I seek to meet individuals or groups, thus questioning their identities, their imaginations, their knowledge, their practices and the places they live in. A critical approach underlies my work, especially in my relationship to temporalities and spaces that I choose to bring together, between realism and speculation, documentary and fiction.

HANS BERGEMANN & RALF DOSE

MAGNUS HIRSCHFELD'S FRENCH EXILE GUESTBOOK – INTRODUCTION TO AN EXHIBIT

In 2018, the Magnus-Hirschfeld-Gesellschaft presented a travelling exhibit with excerpts from the guest book Magnus Hirschfeld kept during his exile in France, 1933–1935. The guest book is now part of the collections of the Deutsches Literaturarchiv in Marbach. For many years, Marita Keilson-Lauritz conducted detailed research on the many and prominent contributors to this guest book; recently, she asked the Magnus-Hirschfeld-Gesellschaft to continue with this project and to finish it. We are the editors of a complete annotated edition of the guest book, which is planned to be launched in June, 2019. Though the book will be only in German [with many entries in foreign languages], the exhibit provides working translations of all texts in English and French.

Hans Bergemann M.A. is a historian and exhibit curator and Ralf Dose is an independent researcher, co-founder and director of the Magnus-Hirschfeld-Gesellschaft e.V., Berlin.

KATARZYNA REMIN

BERLIN – YOGYAKARTA:

FROM HITLER'S TERROR AGAINST HOMOSEXUALS TO HUMAN RIGHTS TODAY

The poster exhibition of the Polish Campaign Against Homophobia makes space for exploration and processing, by exposing the acts of Hitler's regime that live on in our collective memories as the tragedy of humanity, and displaying the crimes committed against sexual minorities. Besides personal experiences, we can also see current international documents, like the Universal Declaration of Human Rights and the Yogyakarta Principles, which declare international norms of applying basic human rights to sexual orientation and gender identity.

Katarzyna Remin has been active in the largest Polish LGBTI organisation Kampania Przeciw Homofobii [Campaign against Homophobia, KPH] since 2009. Since 2012 she is responsible for the public relations of KPH. The recent campaign, co-organised by Katarzyna Remin under the slogan 'Let's give the sign of peace,' has mobilised prominent Catholics to work for equality between gays and lesbians within their faith community.

ART PRESENTATIONS & FILM MATINÉES

NOEMI BESEDES & KATI HOLLAND

JEWISH LGBT+ COMMUNITIES IN LONDON

These posters form part of an exhibition that opened in Budapest on 7 July 2017 at Kelet Kávézó, Bartók Béla út, during Budapest Pride festival. They were made based on our visit to the Jewish LGBT+ community in London during May, 2017 to illustrate some aspects of the Jewish religion concerning attitudes towards sexuality. During our meetings in London we learned about the Keshet UK's community work, the European Union of Jewish Students' related activities on the given topic, and the wide range of action all over the world undertaken by IGLYO [International Lesbian, Gay, Bisexual, Transgender, Queer & Intersex Youth and Student Organisation]. In the exhibition we show portrait photos of the members of the different associations and NGOs, along with personal interviews. The project was supported by EUJS – European Union of Jewish Students, Hillel Hungary - Magyarország, Keshet UK and Budapest Pride. Further contributors were IGLYO, UJS – Union of Jewish Students and photographer Eve Singer of Philadelphia, USA.

MAOYI & TRUDE SUNDBERG

QUEER SHAPE

Queer shape is a multidiscipline collective art making project which has taken place over a 20 month long making process. The project challenges, breaks down and creates new ways of seeing, living and making queer shapes and expressing them through voice, writing, drawing and digital expressions. Materials are taken from a series of life drawing sessions and writing workshops through collecting, translating, digitalising and universalising into pieces of drawings, texts and videos. It is currently in a phase of being translated into a published artistbook. This presentation will be presented as a video, a living archive and memory of the project. Queer Shape starts with a group of artists, performers and expressers who are taking the discussion of queer body – their beauty, gender, sexualities and desire – a step further, beyond mere discussions, into an act of performing queerness, image making and writing. Life drawing, the first tool used in the project has a long history and through it we translate the idea and concept into posts, ways of dressing and body interacting, to unpack, reclaim and recreate, share and reshape new futures, new desires, new ways of seeing each other, of living gender and being sexual beings. The next step reframes the story through the agency of writing, opening up a stage to write the images from the viewpoint of a queer eye, reflecting each unique individuals' experience and history. Queer shape is a space that allows and explores messiness and vulnerabilities, questioning our own perceptions and behaviors, and decentralises heteronormative thinking and storytelling. It is an archive of the making process of bringing together queer people, challenging ourselves and having fun. Q-space [Beijing] is a grassroots, non-profit, community maker space who believe that embracing diversity is the key to solving social issues. We focus particularly on the empowerment of women and the LGBTQ+ populations. We believe that radical inclusion is key for radical change, and welcome anyone to be part of our community without any need to label themselves.

Maoyi is an artist, designer, activist and Co-founder of Q-space, who works and lives in Beijing. Trude Sundberg is Co-founder of Q-space and Lecturer in Social Policy at the University of Kent's School of Social Policy, Sociology and Social Research since 2012.

MOHAMMAD ROFIQUL ISLAM/ROYAL

EXCHANGE LEARNING:

HOW THE LENS CAN ASSIST ARTISTS PREVENTING DISCRIMINATION

The focus of this exhibition was the background story of each photograph, including the photographer's biography and the exhibition concept itself. Contrary to the claims of many in Bangladesh, gender diverse people are not a threat to the Bangladeshi constitution. Due to widespread social and religious values that increase stigma and discrimination against SOGI [sexual orientation and gender diverse] people, queers are uncomfortable with photographers outside the community, fearing negative and inaccurate representation. By contrast, if approached by a photographer within the queer community who shows an interest in documenting their life, the smiles come out and queer people are happy to talk about their daily experiences. 'Youth Yearn' is the first ever queer photographic exhibition and represents each group of the diverse Bangladeshi queer community: PLHIV, elders and people from a wide range of rural, urban, class, religious, health and ethnic backgrounds, including Indigenous people. Over five days the exhibition travelled around numerous districts in several cities, hosted by public venues. It was attended by 4230 visitors, many of whom left positive comments and critiques, and involved numerous stakeholders including government representatives, ambassadors, media, Islamic students and so on. The exhibition is held in conjunction with a workshop: participants learn how to use photographs, launch activist campaigns and how to reduce stigma and discrimination through the lens. This is an innovative and cost-effective method of activism for countries with strict religious conventions and limited resources. Taking this exhibition abroad will hopefully have the effect of bringing knowledge of the Bangladeshi queer community to a global audience and build regional and international networks. I hope that by bringing my exhibition to ALMS 2019, I can participate in an exchange of knowledge and learn from other activists using innovative art processes to document queer life.

Mohammad Rofiqul Islam, or Royal, has worked for the past 22 years with a community organisation and is currently developing a project called 'Activism and Sexuality'. Royal has abundant experience in international health and human rights work, dance performances, photographic exhibitions and presentations in Schengen countries, Australia, the UK, Ireland and several Asian countries. He is a member of Global MINT Forum, IASSCS, SAHRA, International AIDS Society, GLISA in the Asia Pacific and is a Fellow of the Salzburg Global LGBT Forum.

ORLA EGAN

THE QUEER REPUBLIC OF CORK EXHIBITION

The Queer Republic of Cork exhibition was first opened in the Camden Palace community arts centre in Cork on 25 August 2016, organised and curated by Orla Egan, Cork LGBT Archive, as part of the Irish Heritage Week. The exhibition takes visitors on a journey through the development of the Cork Lesbian, Gay, Bisexual and Transgender communities from the 1970s onwards. Cork has a long and rich history of LGBT activism, community formation and development. Since at least the 1970s LGBT people in Cork have forged communities, established organisations, set up services and reached out to others. Like many other LGBT communities worldwide, this community has been largely invisible in historical accounts and its contribution to social and political change and developments remained largely unacknowledged. The exhibition highlights key moments, organisations, campaigns and triumphs in the history of the Cork LGBT Community and showcases some of Cork's firsts – the first National Gay Conference [1981], the first Irish AIDS leaflet [1985], the first Irish Lesbian and Gay Festival [1991] and the first LGBT float in a Patrick's Day Parade [1992]. The exhibition is complemented by a paper presentation.

Orla Egan is the author of Queer Republic of Cork: Cork's Lesbian, Gay, Bisexual, Transgender Communities 1970s – 1990s. For further biographical information, please see Orla's paper abstract.

RINALDO HOPF

STONEWALL RIOTS 1969

Rinaldo Hopf is a painter, editor and curator based in Berlin. He has close ties with Schwules/Gay Museum in Berlin, as well as with the Tom of Finland Foundation in L.A. where he stayed as an Artist-in-Residence in 2017. His artistic oeuvre includes Golden Queers, 150 iconic portraits of queer writers, artists, film-makers, actors, dancers, composers and rock stars. This is our family album, noted critic Robert Atkins.

Since 2006 Rinaldo has been the editor of the anthology My gay Eye/Mein schwules Auge. This led to his collaboration with the staff at TOM House in L.A. on last year's Tom of Finland Foundation Special that will be featured at L.A. Pride.

This spring, Rinaldo Hopf has painted several large works dedicated to the Stonewall Riots 1969. Though raised in West Germany, Rinaldo had his coming out in the mid seventies in San Francisco and

always had a strong bond with the gay movement in America. Too young at that time, he now gathered as much information as he could, and used some of the few photos of the events that are available. He also researched the fashion of the revolutionary year 1969 and the police uniforms of that era. In addition he had some friends and family model for the large painting, trying to portray the mix of people that were present at the riots.

The paintings are done with watercolor, acrylics and ink on vintage newsprint of The Advocate magazine from the late 60s/early 70s, mounted on board. All figures are life size. The horizontal painting measures 6,5 x 13,7 feet and the vertical group painting 6,5 x 4,6 feet, the single sheet is 40 x 27,5 inches.

Quoting: Marsha P. Johnson 'No pride for some of us without liberation for all of us'.

ART PRESENTATIONS & FILM MATINÉES

SARY ZANANIRI

FRANK SCHOLTEN PHOTOGRAPHING PALESTINE: SELECTED IMAGES OF HOMOSOCIAL SPACES

In 1920 Dutchman, homosexual and amateur photographer Frank Scholten left the Netherlands on a pilgrimage to Palestine. He arrived in 1921 leaving at the end of 1923, witnessing the establishment of the British Mandate after the collapse of the Ottoman Empire. Armed with a camera and library of 6,000 books, he planned to produce a definitive illustrated bible totalling twelve-volumes. Two volumes were published during his life, and synthesised Christian, Muslim and Jewish holy texts alongside secular histories. Approximately 25,000 photographs [mostly of Palestine] and copious working notes referencing texts against images are now held in the Nederlands Instituut voor het Nabije Oosten [NINO]. This selection of photographs and clip-pings focuses on the homosocial spaces that Scholten documented in Palestine, as well as some of the more 'queer' classical works that influenced his photographic practice. This exhibition is complemented by a paper presentation.

Sary Zananiri is an Australian-Palestinian artist and cultural historian. For further biographical information, please see his paper abstract.

TEXAS & GLORY

LESBIAN MATTERS

This mini-exhibition reproduces some impressions of our contribution to the exhibition 'lesbian matters', on display this year in Brooklyn, New York at Trestle Gallery as part of the Bric Biennial. After the exhibition, the items will be housed permanently at the Lesbian Herstory Archives. Brooklyn-based artist Phoenix Lindsey-Hall, the curator, has collected objects, stories, and personal artefacts that mark lesbian life. Our contribution are pictures of our activism during the Cologne Pride in 2018. The exhibition is a collective snapshot reflecting contemporary lesbian objecthood, exploring personal and material effects that are collected through our lives. These personal collections of postcards, trinkets, letters, photographs, and buttons serve as reminders of life's queer moments. What are the objects that make up your life? Our magic moment was to carry a coffin at the front of Cologne Pride parade, with thousands of participants nearly one million spectators.

texas & glory is an artist duo defining themselves as feminist art punks. Their main interests are sexuality, gender identity and lgbtqi* life from a queer feminist perspective. Amongst other media, they express their ideas through videos, photographs and graphic novels.

The Present Is Not Enough

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PERFORMANCES

ART PRESENTATIONS & FILM MATINÉES

IRÈNE MÉLIX

LAVENDER SONGS [BOOK AND AUDIOPIECE]

... Women's Club Violetta. Staged in the Magic Flute, Kommandantenstr. 72, evening of entertainment this Wednesday, free entry for girls ... This Sunday Ladies' Ball with cream-puff eating competition. Club management kindly asks for your ample attendance. Lotte Hahm. Entry for ladies only! ... Clubbing on a gay night turns into a glittering party. Among the guests are Olga Rado, Mette, Eri and many other book favourites. The ladies* nestle around the tables, smoking cigarettes, the authors order one beer after another at the bar, while Fräulein Dr. Südekum keeps to her corner, trying not to stick out. A boisterous, familiar air fills the room and chat-ups are whirring around. No-one seems to notice the lone scorpion that climbs up the wall behind the counter ... This is where the women* who love women* meet to flirt, kiss and whisper sweetly to one another, to talk, dance and write lesbian herstory ...

Lavender songs is an audiopiece based on my ongoing research in LGBTIQ archives, such as Spinnboden Archiv Berlin, Fond Chomarat Lyon and the archives lesbiennes in Paris. Focusing first on novels of the 1920s in Berlin, I came to research the construction of lesbian identities; of the symbols and codes in French newspapers of the 1980s, in photographs and in Polish lonely heart ads from contemporary dating platforms. What do Olga Rado [The Scorpion, 1919], myself and the Polish trans*woman searching for company on Okcupid have in common? What is a meeting of Dr. Fräulein Südekum [Der wilde Garten, 1927] and French activists from the 1980s in Lyon like? And what if we all met in a lesbian bar ... somewhere ...? The audiopiece in the English version has so far only been shown once in public, at Petrohradská Gallery in Prague [December 2018]. I would like to offer a listening session of the German and English versions at the Queering Memory conference in Berlin. Accompanying this with a discussion will give me the opportunity to speak more about my research and to introduce Mette, Olga, Alexandra and many others personally.

Irène Mélix studied Cultural Sciences in Hildesheim and Paris, and Fine Arts in Dresden and Kraków. With her conceptual approach, she works at the points where social and aesthetic issues overlap. Historical, socio-political, gender-specific and literary research topics are starting points for her artistic practice. Events, curatorial work and publications are part of her work. She has been researching the construction of lesbian identities in archives in France and Germany, organising lectures on historical novels and researching the symbols and codes of lesbian milieus. She is part of the artist duo team2. She is artist-in-residence in Lyon and works in Dresden.

Saturday, 29.6.2019, 11:30 – 13:00

ROSE COLLIS

FORTY YEARS OUT [AND COUNTING]: AN ILLUSTRATED PAPER BY ROSE COLLIS

During my four decades as an out and proud lesbian writer, performer and activist I have witnessed, participated in and chronicled many key events in LGBT history that had national and international resonances, including early street marches, Gay's the Word bookshop's battle with HM Customs, the release of ground-breaking documentary Framed Youth, the AIDS crisis, battles against Section 28, and for four years I was the first lesbian co-editor of the 'Out in the City' section of City Limits – the only UK journalist hired specifically to cover lesbian culture and politics. This rich history forms the basis of my entertaining and informative new solo mixed media stage show. Forty Years Out will re-visit, reflect and re-enact some key events – songs, slogans, sit-downs, sorrows and solidarity. This artistic work will be the cornerstone of a multi-media project created and delivered in partnerships with museums, archives, libraries and other venues. It will comprise online/physical exhibitions and public engagement events throughout the UK and elsewhere from summer 2019 onwards. It will feature first-hand anecdotes, cuttings, photos, artefacts and ephemera from my substantial private archive that reflects and chronicles more than four decades of a community's evolution. At the ALMS conference I will present a 'taster' for this project and offer rare insights into how an artist approaches drawing on archive material to create new stage work.

Rose Collis is a UK-based critically acclaimed performer, author, playwright, singer, musician, historian, producer, workshop leader and journalist. She has written, edited and contributed to 17 books and, since 2012, has garnered a national and international reputation as a stage artist who writes, performs and produces high quality work and related public engagement events that emphasise the real stories of over-

looked LGBT/female figures. This has been achieved without the support of any mainstream theatre venues or producers; any regular income or guaranteed funding, or commercial sponsorship. Public talks and lectures have included sell-out events at the V&A, London Metropolitan Archives, Lesbian Lives Conference, Bishops-gate Institute, Royal National Theatre, National Film Theatre and National Portrait Gallery. She is an elected member of Equity's national LGBT+ Equalities Committee until June 2019.

ART PRESENTATIONS & FILM MATINÉES

Friday 28.6.2019, 17:30 – 19:00

FILM MATINÉES

CARNE [FLESH]

JULIANA STREVA, BRAZIL/GERMANY, 2019, 4:23 MINS.

Crossing the borders of Berlin to Brazil, *Carne* is an audiovisual denounce of the political extermination committed against Black, Indigenous, women and LGBTQ+ people during the presidential elections for Jair Bolsonaro in Brazil, 2018. The videoart is a corporeal scream for self-care, resistance and articulation.

Thursday 27.6.2019, 13:00 – 14:30, Vortragssaal

KATHA VACHAK [STORYTELLER]

DEEPAK SRINIVASAN, INDIA, 2019, 23 MINS.

Harihar is a common male Indian name. 'Hari-Hara' is a composite Sanskrit term meaning a coming together of Shiva-Vishnu's energies, Shiva and Vishnu being two male gods. In the film, a young man, Harihar, gets dragged to an event by his mother where he finds a storyteller, telling the story of god, Shiva's conflict with a demon who gains a powerful boon from the god that backfires. As the popular mythical story goes, god Shiva is saved from the demon by the helpful intervention of a trickster male god, Vishnu. The South-Indian version of the story goes on further to narrate the resulting romance of the two gods and the birth of their offspring, the god Ayappa [also named Hari-Hara]. As Harihar listens to the story, repressed adolescent desires surface as he finds an affirmative voice within his tradition and cultural milieu, which [he previously may have felt] had shunned him. He comes to terms with his own self and comes out regarding his sexuality.

Friday 28.6.2019, 14:30 – 16:00, Vortragssaal

SAN DIEGO'S GAY BAR HISTORY

PAUL DETWILER, USA, 2018, 56 MINS.

The film traces the development of the gay bar as a community institution in San Diego, from post-WWII to the present. Since 1945, no less than 135 gay bars have operated in San Diego, and provided sanctuary for GLBT people to discover themselves and form community. These institutions have played an integral role in creating spaces for building friendships and for fostering activism, as well as serving as spaces for both grieving and celebration. *San Diego's Gay Bar History* examines the roles bars have played across four major time periods: after WWII until the birth of the modern gay rights movement in 1969; during the 1970s and until the onset of HIV in 1981; during the AIDS epidemic [1981 – 1995], and into the present time.

Saturday, 29.6.2019, 11:30 – 13:00, Vortragssaal

SAO PAULO IN HI-FI

LUFÉ STEFFEN, BRAZIL, 2016, 100 MINS.

A historical documentary about Sao Paulo's gay night life during the 1960s, 1970s and 1980s, with testimonials from people who lived through that time and images of unforgettable shows at classical night clubs of the city. Bringing back to memory the stars, the heroes, and even the bad guys: military dictatorship and AIDS epidemic.

Saturday, 29.6.2019, 15:30 – 17:10, Vortragssaal

THE ARCHIVETTES

MEGAN ROSSMAN, USA, 2018, 61 MINS.

'The Archivettes' is a feature-length documentary about the Lesbian Herstory Archives. Realising that 'Our history was disappearing as quickly as we were making it', Deborah Edel and Joan Nestle co-founded the Lesbian Herstory Archives, the world's largest collection of materials by and about lesbians. For more than 40 years, through many of the major milestones in LGBTQ+ history, the all-volunteer organisation has literally rescued history from the trash. Now the co-founders are in their mid-70s, and the group faces a number of challenges: A transfer of leadership. The rise of digital technology. A renewed call to activism in a politically charged moment. 'The Archivettes' is a documentary film that explores how this group came together to combat lesbian invisibility and create 'a place that says yes'.

Megan Rossman is Assistant Professor of Communication at Purchase College and an award-winning documentary filmmaker. Rossman's films have screened at festivals including DOC NYC and Outfest and she has received numerous prizes, including best student documentary in the Emerging Filmmakers Showcase at the Cannes Film Festival American Pavilion in 2017. 'The Archivettes' was awarded the prestigious Princess Grace Award and is her first feature-length film project.

Thursday 27.6.2019, 13:00 – 14:30, Vortragssaal

WE ARE HERE: LESBITRANS IN CHINA

JING ZHAO & SHI TOU, CHINA, 2015, 58 MINS.

What happens when 300 lesbians from around the world attend the largest United Nations conference? How did two busloads of lesbians headed to an underground nightclub help spark the birth of a lala [LBT] movement in China?

At the 1995 Fourth World Conference on Women in Beijing, the first ever lesbian tent at an UN NGO Forum was created. At the tent, ideas were shared, connections were made, identities were assured with a growing emergence of energy for change. Outspoken lesbian feminist leaders rallied around the statement, 'Lesbian Rights are Human Rights,' as the issue of women's sexual orientation was made visible for the first time on such a significant global stage.

Emerging from hidden shadows of shame and invisibility, Chinese lalas began a hard-fought path of deliverance from themselves, from family, and from an apprehensive environment. In doing so, they sought empowerment and change as they explored concepts and issues from self-affirmation to rights consciousness. The film powerfully moves forward to the present day and shows the drastic change in today's young feminist lalas – their challenging of sexism and homophobia with daring public street actions on subways – a parallel action to their forerunners in 1995, with much vigor and defiance 20 years later.

Friday 28.6.2019, 11:30 – 13:00, Vortragssaal

WALKING TOUR WITH TRAUDE BÜHRMANN

‘Wir sind die homosexuellen Frauen ...’ [‘We are the homosexual women ...’ – from a song by the Flying Lesbians, 1975]

From the Flying Lesbians to the lesbian ‘Grab-WG’ [shared lesbian graveyard], join Traude for a lesbian feminist walk through the Schöneberg district of Berlin, where the post-war German gay and lesbian movement began.

During the walk, we will journey through a colourful metamorphosis from the violet 1970s, golden 1980s and queer 1990s, visiting past places and actual project sites.

The walk will begin at Café BEGiNE [women’s cultural centre] and end at Café Finovo near the so-called ‘queer cemetery’.

Traude Bührmann has been a writer, activist and tour guide since the 1970s, engaged especially in lesbian feminist, national and international culture and artistic movements. She is the author of Lesbisches Berlin [Lesbian Berlin] and, together with Suzette Robichon, Lesbisches Paris [Lesbian Paris].

Tour details:

Time: 13:00 – 15:30

Dates: Friday 28.6.2019, Saturday 29.6.2019

Cost: 15 Euro full/10 Euro concession [payable in cash on the day]

Maximum number of people per tour: 20 – 25

Start: U Bülowstr., Bus M85, M48, Potsdamerstr.139, Schöneberg

You can sign up for the tours at the Information Desk. Payment will be in cash directly to the tour guide.

WALKING TOUR WITH FINN BALLARD

On this walking tour we’ll walk together for approximately 2 hours through the neighbourhood of Schöneberg, exploring Queer Berlin history from the Middle Ages to the present day, with a special focus on the Weimar era. We’ll see the home of Christopher Isherwood and the locations of some of the earliest gay bars in the world, and we will discuss the situation for LGBTIQ Berliners during the Nazi regime and thereafter. The tour will finish near Nollendorfplatz, with many transport connections available [so it will be easy for you to get back to the ALMS Conference at HKW in time for the dinner break and evening podium].

About Finn:

I’m a Queer transgender man and historian who has been guiding tours in Berlin for over a decade. I have a PhD in film and cultural studies. I teach Gender and Sexuality Studies at CIEE [a Berlin-based college], and work at the Schwules Museum, as a contributor to ‘Siegessäule’ magazine, and as a co-host and organiser of the monthly event ‘Queerstories’.

Tour details:

Time: 15:30 – 17:30

Dates: Saturday 29.6.2019

Cost: 15 Euro full/10 Euro concession [payable in cash on the day]

Maximum number of people per tour: 25

Start: U Wittenbergplatz [at the western exit facing the KaDeWe department store]

End: U Nollendorfplatz

Contact: finn@finn-ballard-tours.com

You can sign up for the tours at the Information Desk. Payment will be in cash directly to the tour guide.

WALKING TOURS

QUEERING TOWN TWINNING – BERLIN TWIN CITY ROUNDTABLE

NETWORK MEETINGS

Queering Town Twinning is a gathering of all ALMS participants from officially recognised Twin Cities of Berlin. It will be convened in a roundtable format to discuss the opportunities and challenges for future cooperation and joint projects.

ALMS participants from Beijing, Budapest, Buenos Aires, Istanbul, London, Los Angeles, Mexico City, Moscow, Paris, Prague and Tokyo will come into conversation with representatives of Berlin queer institutions.

Co-chairing the session will be Ben Miller [board member, Schwules Museum Berlin] and Gerard Koskovich [director of partnerships & special projects, GLBT Historical Society San Francisco], who will share their expertise and experience in collaborative projects.

████████ Saturday 29.6.2019, 14:30 – 16:00, K2

CAUCUS/NETWORKING MEETING FOR SMALL COMMUNITY ARCHIVES

Many of us who work in grassroots, community-based ALMS organisations around the world recognise that we are encountering specific challenges and opportunities. At the London ALMS, we observed that the room for such small organisations could be in danger of being overrun by big institutions who are, now, well and truly on the LGBTIQ+ ALMS bandwagon! This caucus/networking meeting is a dedicated time and space for small organisations to come together. We want to build our networks and exchange ideas about effective ways to articulate, advocate and carry out our missions, and to clarify why we remain relevant and important.

████████ Convenors:

Graham Willett, Sam Bourcier & Terry Beswick [with assistance from Gerard Koskovich]

████████ Graham Willett is a historian, independent researcher and committee member [and former President] of the Australian Lesbian & Gay Archives. Terry Beswick is Executive Director at the GLBT Historical Society, San Francisco. Sam Bourcier is a lecturer at the University of Lille and a central figure in efforts to create a community-based LGBTQ archive organisation in Paris.

████████ Friday, 28.6.2019, 14:45 – 15:45, K2

LIST OF ORGANISATIONS WITH STALLS ON UPPER FLOOR

LIST OF ORGANISATIONS

British Museum, UK
Centre audiovisuel Simone de Beauvoir, FR
E2H, Berlin, DE
Fachverband Homosexualität und Geschichte, DE
FFBIZ – das feministische Archiv, Berlin, DE
Forschungsstelle Kulturgeschichte der Sexualität at Humboldt-Universität zu Berlin, DE
GALA archives, ZA
Haringey Vanguard, UK
June L. Mazer Archive, USA
Lambda Archives of San Diego, USA
LGBT Denmark, The LGBT Library [LGBT Biblioteket], DK
London Metropolitan Archives, Engagement and Learning, UK
Magnus-Hirschfeld-Gesellschaft e.V., Berlin, DE
ONE Archives Foundation, Board of Director, USA
Pitt Rivers Museum, UK
QRAB – The Archives and Library of the Queer Movement, SE
San Diego Queer History Project, USA
Schwules Museum, Berlin, DE
Spinnboden Lesbenarchiv, Berlin, DE
STICHWORT. Archiv der Frauen- und Lesbenbewegung, AT
The ArQuives, CA
The GLBT Historical Society, USA
University of California, Los Angeles, Library Special Collections, USA
University of Victoria, Chair in Transgender Studies, CA

DIGITISATION COMPANIES ON LOWER FLOOR

Adam Matthew, UK
Gale – A Cengage Company, UK

SPEAKERS' ABSTRACTS

AAPO RAUDASKOSKI & JEMINA LINDHOLM

ASKING QUESTIONS AND REFUSING ANSWERS – CASE OF QUEER/CRIP GUIDED TOURS IN THE FINNISH MUSEUM OF PHOTOGRAPHY

The first Queer History Month in Finland was held from 20th October to 20th November 2018. Memory organizations were encouraged to take part by producing programs and content related to queer history. The Finnish Museum of Photography contributed to the Queer History Month with Queer/Crip guided tours throughout the month. The authors will present the case of these guided tours as the initiators, creators and hosts of these tours. The tours are built upon the ideas of dialogue, intersectionality [more specifically the intersection of queer studies and critical disability studies] as well as discomfort and radical open-endedness, to emphasize the connection between the content and form, to challenge the traditional notion and dynamics of guided tours in museums, to investigate the crossings of queer, crip and posthuman realities through photography, and to accept and embrace not-knowing and uncertainty as a pedagogical and artistic strategy. The tours are based on participatory and feminist practice, combining queer/crip

analysis of images, engaging in gaze exercises, and openly discussing emotions and questions raised. Through these practices the authors hope to create space for actual change and confront crises induced by unlearning and not-knowing. The presentation consists of an introduction to the case, following with a focus on a more theoretical perspective on the practices of the tours. The authors provide a framework and broader context of juxtaposing, challenging and supporting queering and crippling structures and practices in public art institutions with feminist, queer and intersectional pedagogies.

Aapo Raudaskoski [philosopher] and Jemina Lindholm [producer] are contemporary artists and art pedagogues based in Helsinki, Finland. Jemina's work revolves around themes of intimacy, sickness and health and collaborative processes, often taking forms of video, photography or slightly choreographed encounters. Aapo's interests combine art education with analytical ethics, gender studies, feminist practices and posthumanism. Both artists are part of the FAQ: Feminism and Queer in Art Education research collective and host queer/crip guided tours in the Finnish Museum of Photography.

AARON DEVOR

IT'S ALL ABOUT RELATIONSHIPS: THE FOUNDING AND GROWTH OF THE TRANSGENDER ARCHIVES

At the Transgender Archives, we have found that most content donors have held their collections for decades prior to entrusting them to us. The collections donated have largely come to us as a result of trusted personal/professional relationships between donors and the founder, Aaron Devor, because donors need to feel that their precious collections will be valued and cared for with the respect that they deserve. This presentation will discuss some of how the team at the Transgender Archives has worked to honour relationships of trust in the process of building collections to preserve the historic records of activism and research by and about trans, non-binary, and Two-Spirit people. The Transgender Archives are fully integrated into the library, archives, and special collections of the University of Victoria [British Columbia, Canada]. Collecting began serendipitously in 2007 and the archive was officially launched in September 2011 at the meetings of the World Professional Association for Transgender Health [WPATH]. At over 160 meters,

or 530 linear feet, this is the largest and most extensive collection of its kind. We collect broadly across all areas concerning trans, non-binary, and Two-Spirit people, with a special focus on activism and research. Our records go back into the 19th century, while our activism records start in 1960. Our collections are in 15 languages from 23 countries on all continents except Antarctica. Our visiting scholars and scholars-in-residence programs have hosted 48 scholars from 17 countries on five continents [Australia, Canada, China, England, Germany, Guatemala, Japan, Luxembourg, Mexico, Netherlands, Poland, Scotland, Sweden, Switzerland, Syria, Thailand, and the US], for visits lasting from a few days to a full year.

Aaron Devor, PhD, has been working in the trans community for thirty-five years. He is the founder and first holder of world's only Chair in Transgender Studies at the University of Victoria in British Columbia, Canada, where he is a professor and a former Dean of Graduate Studies [2002–2012]. In addition to founding the Transgender Archives, he is the founder and host of the international, interdisciplinary Moving Trans History Forward conferences.

AARON MCINTOSH

ARCHIVE FEVER: SOFT STORIES BEAR WITNESS

Socially conservative barriers that have prevented preservation of minority community archives are coming down. A glorious anxiety builds as archivists scramble to illuminate and preserve the accurate lives of leaders, activists and everyday individuals from queer, non-white, disabled and immigrant communities. Capturing the richness of these communities' past and present is further compounded by the hyper-documentation of 21st century digital lives and current political forces working to dismantle social progress. Artists of all stripes are turning to these archives for potent content, and a number of craft-based artists are creating material-based archives in response to political anxiety. This talk analyzes the impulses that guide artists to work in stitched textiles – 'soft goods' – to document and mobilize the stories of their disenfranchised

communities. Through an intersectional lens, the author's own Invasive Queer Kudzu project for Southern LGBTQ is discussed in relation to other textile-based, community archive-oriented projects such as the Force: Monument Quilt project for survivors of sexual assault, Aram Han Sifuentes' Protest Banner Lending Library, and Sayaka Suzuki's Drifting Dreamers project of sashiko-stitched stories of immigration. These collective projects probe a politics of materiality and foreground the urgency of crafting the archive as an antidote to political anguish.

Aaron McIntosh is a cross-disciplinary artist whose work mines the intersections of material culture, family tradition, sexual desire and identity politics in a range of works including quilts, sculpture, collage, drawing and photography. His exhibition record includes numerous solo and group exhibitions. He is Assistant Professor and Fiber Area Head at Virginia Commonwealth University.

AC PANELLA, UNION UNIVERSITY & INSTITUTE
SCARS MAKE THE BODY MORE INTERESTING:
TRANS* COLLECTIVE MEMORY & THE ARCHIVE

'They're still killing us, they're still throwing us underneath the jails, but there are people that are not a part of our community who are bitching about the injustices that they are doing to us. That's a major step,' Miss Major [Willis, 2018]. The relationship between trans* identified people and how we talk about trans* identified people is changing. One of the functions of museums is to act as the physical space for to house not merely objects but the narrative of populations. These collections inform and help coalesce the attitudes, values, and experiences within particular cultural groups. With the proliferation of ecomuseums or ethnographic museums and digital archives, trans* voices have only recently been highlighted within museum and exhibition space in ways that have

AG ARFINI & GOFFREDO POLIZZI

CRAAAZI ARCHIVES:
REPERTOIRE OF PRACTICES TO MAKE STORIES OUT OF
THE TRANSFEMINIST MOVEMENTS
WHILE THEY ARE HAPPENING

CRAAAZI – Centro di Ricerca e Archivio Autonomo transfemminista queer 'Alessandro Zijno' – is a crossroads project where activism and research meet, emerging from the experience of Atlantide in Bologna, a publicly owned space occupied in 1998 and evicted in 2015, home of gay, queer, feminist separatist, and punk collectives. In an effort to preserve the materials that survived eviction, CRAAAZI took on the project of imagining precarious queer archival practices. How can we preserve without accumulating? How can we take care of our history without reducing our objects and materials into a museum-like exhibition? How can we archive gestures, affects, bodies, the fleeting present? We want to reconceptualize the archive as a repertoire, as a contact-zone and a space for sharing and creating knowledge. We want to develop an awareness of the risks of memorializing, of nostalgia, of the ideas of originality and authority of 'true history', of aiming at a coherence of the different fragments. We want to escape the mechanisms of capitalist

ALBERT MCLEOD & BRETT LOUGHEED

TWO-SPIRIT RISING:
OVERCOMING THE ARCHIVAL ERASURE OF THE
TWO-SPIRIT PEOPLE OF CANADA

Archives have been complicit in the erasure from the documentary record of segments of society that do not conform to the established western historical narrative of Canada – that of a colonial, cisgendered, heterosexual, white, male Canada. Archivists and record-keepers have supported this narrative through the documentary neglect of records pertaining to racialized, Indigenous, and queer communities. Today, many archivists are working as allies with marginalized communities to overcome archival silences and to make archives culturally safe spaces for people who identify as queer. The dearth of records documenting Two-Spirit people is reflective of their two-fold marginalisation: within Western queer culture and within Indigenous communities, due to pervasive notions of colonial heteronormativity reinforced by Residential School experience in Canada. The University of Winnipeg Archives is working with members of the local Two-Spirit community to combat these archival and historical erasures through the stewardship of the

challenged dominant narratives and objectification [Fuller, 1992]. However, despite the proliferation of projects put together by trans* artists and curators, museums and exhibitions still contribute to grand understanding of trans* identity and understanding and contribute collective memory [Erl, 2011]. This paper and presentation will explore the contributions museums make to trans* memory, themes that are influenced within collective memory of the trans community, and possibilities for interrupting and reimagining of trans narratives in public space.

AC Panella is a trans* scholar, activist, and educator. While teaching at a community college, working with trans* youth, and pursuing a PhD in humanities and museum studies, Panella is interested in the narrative impacts of museums and archives on marginalized communities in the U.S.

extractions from queer lives but we don't want to self-destruct. We are keen on fostering processes of self-archiving which can be useful for the current transfeminist struggles. In this process there are different temporalities which come together: we are interested in the past but we care particularly about the present. We aim at mapping the present time, also as a way of taking back the time which is constantly being stolen from us. In this presentation, we aim at addressing the challenges of instituting an archive of knowledges, practices, affects, successes and failures produced in the struggle, with particular interest to sustainability practices that are not based on free labour and can preserve our autonomy.

AG Arfini and Goffredo Polizzi are founding members of CRAAAZI. AG Arfini conducts research in the fields of consumer culture, feminist and queer theory, disability studies, with particular interest in queer theories of value, affective archives, resistance to gatekeeping in the trans field, and queer practices of protest in the public space. Goffredo Polizzi conducts research in the fields of Italian contemporary literature and cinema, translation studies, queer, feminist and postcolonial studies.

Two-Spirit Archives, a multi-media collection documenting this movement and its peoples in Manitoba and throughout North America. Guided by a Two-Spirit Advisory Council, the Archives hopes to develop the collection into an internationally renowned centre for research that increases the visibility of Two-Spirit experiences in our documentary heritage, assisting Indigenous people in the ongoing process of reconciliation and decolonisation.

Albert McLeod is a Status Indian with ancestry from Nisichawayasihk Cree Nation and the Metis community of Norway House in northern Manitoba. He began his Two-Spirit advocacy in Winnipeg in 1986, became an HIV/AIDS activist in 1987 and was director of the Manitoba Aboriginal AIDS Task Force from 1991 to 2001. In 2018, Albert received an Honorary Doctorate of Laws from the University of Winnipeg. Brett Lougheed is University Archivist/Digital Curator at the University of Winnipeg Archives. His research interests include examining the intersections between reconciliation and digital archives, including web archives and online descriptions of records. He chairs a working group of the Association for Manitoba Archives tasked with Indigenous subject headings.

ALEX MÜLLER & TALIA MEER

COMICS AND PODCASTS BY AND FOR QUEER AFRICAN YOUTH: CREATIVE METHODS FOR CONTEMPORARY QUEER ARCHIVES

The lives of young queer people in African contexts are not well documented, and there is little popular representation. Mainstream discourses in African countries tend to portray queer people either as 'deviant' and 'unAfrican', or as victims of violence and HIV. Creating context-specific, queer-positive materials is thus an important task in developing a robust archive of queer African life, to document and share relatable stories of and for queer African youth, whilst also personalising queer experiences and challenging prejudicial stereotypes. To create popular media for and by young queer Africans, we worked with a group of 18 queer youth from Botswana, Kenya and Zimbabwe to creatively document their lives within their socio-political contexts. Through creative participatory methods [personal timelines, mental and body maps], and expert-led workshops on radio and comic making, we facilitated the creation of a comic anthology and a set of podcasts about young queer

African life. Our presentation reflects on the process of collectively producing these works, and some of the significant themes that emerged from the process, illustrated by excerpts from the comics and podcasts. This work shows the heterogeneity of experience, identity and politics associated with African queerness, and young people's creative individual and collective resilience. Our collective process and the resulting media disrupt the idea of heterosexual African nationhood and the conventions of Western queerness, highlight the diversity of queer life on the continent, and contribute to an emerging contemporary queer African archive.

Alex Müller is an Associate Professor at the University of Cape Town, where she works on community-led research projects that support queer advocacy and activism on the continent. She is also a member of the Board of Triangle Project, one of South Africa's oldest LGBT organisations. Talia Meer is a researcher at the Gender Health and Justice Research Unit and a doctoral student in the Department of Sociology at the University of Cape Town. She is interested in the intersection of everyday life, identity and violence.

ALGA COMMITTEE MEMBERS: GRAHAM WILLETT, CLARE O'HANLON, NICK HENDERSON & TIMOTHY JONES

THE AUSTRALIAN LESBIAN AND GAY ARCHIVES: REFLECTIONS ON OUR PAST AND NEXT 40 YEARS: ROUNDTABLE PANEL OF CURRENT ALGA COMMITTEE MEMBERS

For 40 years since its founding in 1978, the Australian Lesbian and Gay Archives has been collecting, preserving and celebrating Australia's very queer history. In that time, we have accumulated 500 remarkably diverse shelf metres of material from periodicals to posters, t-shirts, badges, books, oral histories and more. For much of this period we have worked pretty much to our own agenda, but over the past decade or so queer history has become a matter of interest to students and other researchers, and to larger state institutions [especially libraries and museums]. In this free-wheeling discussion, a panel of ALGA's commit-

tee members will discuss what we do and why we do it; what it is that a small, community-based volunteer-run organisation can bring to the wider understanding of Australia's past [and present], the challenges and opportunities we face. Internationally, many similar organisations have been handed over to state or academic institutions. The continuing existence of ALGA as an independent collection raises questions about the value and purpose of community-based activities, and on whether they can be sustained into the future. AND whether they should be. What is gained and what is lost by the various alternatives?

Panel: Nick Henderson, Tim Jones, Clare O'Hanlon, Graham Willett – all are members of the Australian Lesbian and Gay Archives Committee. Two further committee members, Ange Bailey [current president] and Richard Keeble will be speaking on other panels.

ALISON ORAM & MATT COOK

MAKING QUEER PLACE AND COMMUNITY: QUEER BEYOND LONDON

'Queer Beyond London' is a research project that ran from 2016 to 2018. It sought out the significance of the local and particular to LGBTQ identities and communities in four English cities [Brighton, Leeds, Manchester and Plymouth] from the mid 1960s to the present. We worked with the hypothesis that queer culture and politics take different trajectories outside the capital. What different queer community groups deem to be important to preserve about the past, how they set up, organise and create such community histories, and how they present their findings in their local cities shows us what is particular about these localities and their queer histories. We looked at the ways in which the big stories in LGBTQ history in the UK played out in local contexts – for example, the partial decriminalisation of homosexuality in 1967, AIDS from 1981, or Clause 28 of the Local Government Act in 1988. We looked too at how local factors and events sometimes superseded those headlines or meant that they were felt especially intensely. Since the

politics and funding of community oral history has changed substantially over the past thirty years, the shifting nature of these queer history projects also demonstrates the effects of public funding [especially by the Heritage Lottery Fund] with its demands for measurable outcomes and the changes brought about by the increasing professionalization of community history.

Alison Oram is Professor of Social and Cultural History at Leeds Beckett University and has published a number of books and articles on 20th century lesbian and queer history and on queer heritage. With Matt Cook and Justin Bengry she was an investigator on the research project 'Queer Beyond London 1965–2010'. Matt Cook is Professor of Modern History at Birkbeck College, University of London. In addition to three edited collections on LGBTQ histories, he is author of two books: *London and the Culture of Homosexuality, 1885–1914* [2003] and *Queer Domesticities: Homosexuality and Home Life in Twentieth-Century London* [2014]. Matt is an editor of *History Workshop Journal* and was Co-Investigator on the AHRC research project *Queer Beyond London 1965–2010*.

ALYSON CAMPBELL

TAKING AN AFFECTIVE APPROACH TO 'DOING' QUEER HISTORIES IN PERFORMANCE: QUEER DRAMATURGY AS A REPARATIVE PRACTICE OF EROTOHISTORIOGRAPHY

In Lachlan Philpott's historical-biographical play, *The Trouble with Harry* [2013/14, Sydney], his eponymous protagonist is not who he seems. 'He' is Eugenia Falleni, a working-class, female immigrant to Australia at the turn of the twentieth century now living as a man, Harry Crawford. Following his encounter with an image of Eugenia Falleni in an exhibition of old police photographs discovered in Sydney, Philpott began creating a theatre work imagining this life and bringing it to a live audience. This paper, based on my direction of this work [in the UK and Australia] emerges from an, at times, overwhelming encounter with the semantic, ethical and dramaturgical issues associated with working on historical and biographical material we might now call 'queer', but which precedes our particular usage of that term. The problem of

staging Falleni/Crawford is utterly ideological in its dramaturgy and has significant ethical implications. The paper proposes that, through an embodied experience in the theatre of what queer theorist Elizabeth Freeman calls an 'erotohistoriography', a play about the past might equally open the present up to scrutiny. Drawing on Freeman and Sedgwick, I argue that performance is potentially one of the most productive sites for an encounter with queer history as it can enact a 'reparative' mode of queer scholarship wherein the political and the social – possibly even the agency – associated with the 'identity politics' discarded by dominant strands of queer theory can be staged queerly.

Alyson Campbell is a theatre director who has worked in Australia, the UK and the US over the past 25 years. Current projects focus on queerness and fatness [Cake Daddy, 2018/19], a new queer work XXX-Isle for the National Theatre of Croatia at Rijeka for the European Capital of Culture 2020, and scholarly research on HIV and AIDS in performance. Alyson is an Associate Professor in Theatre at the Victorian College of the Arts [University of Melbourne].

AMY K. LEVIN

GENDER ACTIVISM IN EDITING AND PUBLISHING

Editing and publishing, particularly in a digital environment, participate in discourses that may liberate or silence the voices of marginalized people. Consequently, these activities constitute performative acts within cultural arenas where issues of gender and sexuality diversity are negotiated. Museum Studies monographs or edited collections with chapters focusing on LGBTQI topics are appearing with increasing frequency, to the extent that they play a critical role in shaping the field. Publishers may emphasize practical approaches, history, theory, cultural contexts or other themes in selecting what to publish; their texts offer complex, often controversial definitions and representations of gender and sexuality, which are more or less intersectional. This is particularly apparent with respect to content relating to transgender and nonbinary identities, as well as to the interrelationships of race, decolonization, and gender. The cost of academic books and their presence or absence from digital libraries are factors that affect accessibility for LGBTQI+ audiences. Finally, the extent to which works are edited plays a significant part. Editors who accept a wide range of material expand the possibilities for authorship in a democratic fashion, bringing in individuals whose

ideas might not otherwise be widely available. This approach has significant drawbacks, however, ranging from broader disparagement of the field if quality slips, to massive, unreadable, and horrendously expensive books. In this presentation I will discuss dilemmas I have confronted which illustrate the intersections of institutional systems relating to publishing with gender and sexuality activism. Contrasting strategies adopted by foremost publishers of books related to museums, libraries, and archives, I will analyze the ways in which the trends listed above are important to conference participants, especially those who seek to write and publish.

Amy K. Levin researches and teaches on race, class, and gender in museums, with numerous publications in the field. In addition to teaching children's classes at the Denver Art Museum and elsewhere, she served as Director of Women's Studies, Coordinator of Museum Studies, and Chair of English at Northern Illinois University for 21 years. In 2016, Levin began a new career as an independent scholar. Most recently, she was a visiting professor in Public History at the University of Amsterdam in fall 2017 and a visiting researcher in Museum and Heritage Studies there in fall 2018.

ANA OPALIĆ & ZRINKA KOLARIĆ

L'EGZISTENCIJA: RECORDING THE PERSONAL STORIES OF 'LESBIAN EXISTENCE' IN CROATIA

The working title of our project – L'egzistencija [l'existence] – summarises the core goal of the project: to record personal stories of 'lesbian existence', i.e. how one's sexual orientation and gender identity/ies* influence major aspects of one's life in Croatia. Interviews are recorded in the form of life stories, with a focus on themes like early childhood, family, identity [trans]formation, coming out, influence of religion, education, career, relationships, parenting, politics, activism, and more. In the context of the current political situation in Croatia – the dominance of right-wing parties, historical revisionism, the growing influence of Catholic church in education, medicine and legislation and the 'gender ideology' scare – recording our existence, giving it a voice and humane face is of primary importance as a means of resistance. The project is in the pilot phase, without any funding or institutional support. Long-term goals are expanding the project in cooperation with local NGOs and the formation of a digital archive available for scholars, artists and ac-

tivist, the development of short documentaries and educational videos for schools, universities, festivals and conferences, other activist practices and artistic interventions, such as installations in museums and modern art exhibitions.

* includes every person who at any point of their life identified as a woman and lesbian/bisexual

Ana Opalić is a freelance photographer and video artist born in Dubrovnik. She has been exhibiting since 1991. Among other acclaimed projects, she co-directed the first documentary that tackles transgender issues in Croatia [Once again], and in 2003 she represented Croatia at the 50th Venice Biennale [with photographer Boris Cvjetanović]. Zrinka Kolarić was born in Zagreb [Croatia]. Between 2010 and 2013 she worked as an interviewer on an oral history project 'Unveiling Personal Memories On War and Detention' for Documenta, an NGO in Zagreb, interviewing around 100 people. They are both members of the activist band 'U pol' 9 kod Sabe', the first queer band in Croatia to enter the mainstream charts.

ANAHI FARJI NEER

TRANSVESTISM AND TRANSSEXUALITY IN ARGENTINIAN MEDICAL JOURNALS [1971 – 1982]

This paper analyses a set of articles published in Argentinian medical journals in the period 1971 – 1982. The correspondent fieldwork was developed at the Central Library and Archive of the Faculty of Medicine of the University of Buenos Aires. The paper explores the ways in which the Argentinian medical field addressed bodily transformation desires of transvestites and transsexuals before the approval of national and international norms that recognised gender identity as a human right. In Argentina, from 1932 to the decade of 1990, 'Police Edicts' penalised homosexuality, transvestism and prostitution. Until 2012 Health Practitioner Regulation National Law prohibited genital surgeries. These reg-

ulations did not impede the production of senses oriented to the regulation and control of transgender people bodily desires. This paper aims to contribute to the understanding of the articulation of moral, technical and professional senses towards health practices that defied sexual and generic norms. It also aspires to understand and remember the ways in which the Argentinian medical field persecuted transgender people, as well as to value the uses of bodily transformation biotechnologies as a means of resistance in that period.

Anahí Farji Neer is a Postdoctoral Research Assistant at the Gino Germani Research Institute, Faculty of Social Sciences, University of Buenos Aires and has a Postdoctoral Fellowship from the National Scientific and Technical Research Council [CONICET].

ANDRÉ MURRAÇAS

QUEERING A PORTUGUESE HISTORY – AN ARCHIVE MADE WITH THE HEART

This paper will outline the creation last year of Queerquívio, the first Portuguese LGBT Archive. This project resulted in a website and a book, and was born from the need to record the lives of anonymous and well-known personalities. Apart from a small group of dispersed interviews online, there was no archive made in Portugal. I started researching our heroes from the past and understood that, either they are always the same once you talk about queer history in Portugal, or there are many stories from invisible or unknown giants that only survive as oral history. So it was time to make a record of it. The project could have been an historical and rigid account of personalities, but I chose to make it close to the heart and so a group of 50 personalities of all areas were challenged to write about why these people shaped their lives and inspired them, hence creating a documented and personal archive later on shared as a website [where the texts were published weekly, follow-

ing the importance of history shared through social media], and lastly everything was compiled in a published book with both Portuguese text and English translation, launched at the QueerLisboa, our queer film festival. This paper will run through this experience and present some conclusions like, how can a country relate to its past, why do we chase previous lives in order to find some connection with ours throughout their heritage, and how to preserve oral history using social media in a country with less and less interest on his history and careless interest by museums and governments. We start by saying their names. And after naming them, we tell their story.

André Murraças studied Plastic Arts at the Theater and Cinema Superior School and completed a Master of Arts in Scenography at the Hogeschool voor de Kunsten in Utrecht, The Netherlands. He is the writer, director and performer of several theatre pieces: The Servant, Sex Zombie – The Life of Veronica Lake, Hollywood, One Night Only – A Radio Conference, An Ideal Husband, Pour Homme, Swingers, Love Pieces and Words are My Business.

ANDREA GÜNTHER

'LET'S TALK ABOUT SEX! GENDER AND SEXUAL DIVERSITY IN ART':

ALTERNATIVE SEX EDUCATION FOR SCHOOLS AT THE BODE MUSEUM IN BERLIN

Why are all these people naked? Is this already porn? Is this a woman with beard or a man in a dress - whatever?! Wow - shiny knight with makeup?! These oft-asked children's questions are addressed in 'Let's talk about Sex! Gender and Sexual Diversity in Art' – a newly developed, object-based sex education program for schools at Berlin's Bode Museum [which specialises in 13th–18th-century sculpture and Byzantine art]. Sexuality and desire are fields of tension that have always received attention in art. At the Bode Museum, too, there are numerous sculptures that enable direct access to these thematic fields. 'Let's talk about Sex!' explores diverse portrayals of gender, body, and sexuality in the museum's sculpture collection. It is a free-of-charge program especially designed for young audiences, and aims to unpick heteronormative narratives in the museum's exhibitions by unveiling the queer histories of displayed figures, which include bisexual mythological he-

roes, homoerotic depictions of saints, cross-dressing and transgender depictions of late-medieval Europe, and homosexuality in the Italian Renaissance. The 4-hour workshop is delivered by a team of art & sex educators who combine artistic methods with sex education tools and art histories. Using artworks, they first identify and then negotiate current issues on the topics of gender, LGBTIQ*, body images, consent, and pornography in dialogue, drawings, comics and re-enactments with school classes. The school program is undergoing permanent development. In 2019 the goal is to focus more on intersectionality and still-missing aspects of representation, especially the histories of black and brown bodies, sexualities and postcolonial perspectives in the museum's collection.

Andrea Günther is an artist, educator, queer-feminist activist and producer engaged in radical education, LGBTQ* and feminist grassroots movements. She uses non-hierarchical, open process formats to create performance, workshops, text based work, videos and publications. Since 2016 she has worked as an educator & coordinator at lab.Bode [Initiative to Strengthen Museum Education at the Bode-Museum, Berlin].

**ANDREAS BRUNNER, CARINA KLUGBAUER
& HANNES HACKE**

QUEERSEARCH:

**A JOINT ONLINE PORTAL FOR LGBTIQ* ARCHIVES
IN THE GERMAN-SPEAKING COUNTRIES**

In 2017 and 2018, a meeting was held to discuss the establishment of a joint online portal for LGBTIQ* archives in the German-speaking countries that would allow users to search for materials across the catalogues and databases of participating organisations. In attendance were representatives of QWIEN in Vienna, Schwulenarchiv Schweiz in Zürich, Centrum Schwule Geschichte in Cologne, IHLIA in Amsterdam, Gay Brandenburg in Potsdam and Forum Homosexualität in Munich, as well as the Berlin-based organisations Spinnboden Lesbenarchiv, Archiv der Jugendkulturen, Schwules Museum, Magnus-Hirschfeld-Gesellschaft, Initiative Queer Nations, Forschungsstelle Kulturgeschichte der Sexualität, the Landesarchiv, FFBIZ and the Archiv der anderen Er-

ANGELA BAILEY

**ACTIVATING THE ARCHIVE – CONTEMPORARY ARTISTS
AND THE QUEER ARCHIVE**

Contemporary artists have long engaged with and referenced historical/social and cultural collections and archives to inform their work and practise. Artists have the ability to reimagine and reinterpret aspects of a collection and archival material in order to activate and reflect a queer and alternate gaze of history. This creative process provides both a political and emotional space to discuss and connect our queer and shared histories and through this bring a contemporary voice and access to these stories and memories. This paper will illustrate the engagement of queer artists with LGBTIQ identified archives – predominantly with the collection of the Australian Lesbian and Gay Archives, but also with reference to other examples worldwide. These include Visual AIDS and the Leslie-Lohman Museum, both in New York, and other exam-

ANGELA BRINSKELE & MARIE CARTIER

STUDENTS IN THE STACKS:

**BUILDING CAPACITY THROUGH ACADEMIC
SERVICE LEARNING**

In recent years, Angela Brinskele has been working with Marie Cartier to bring queer archives into the gender and women's studies as well as the queer studies classrooms. Students learn about the archives, through guest lectures on copyright issues around transferring materials to archives, collection development, how to make archival work useful, and how to maintain archives on a tight budget. These lectures have an even loftier goal: to empower students to be change makers in their communities. Over the past year, the Mazer has been a host site for a pilot community archives internship program for Masters of Library & Information Studies students. The Mellon Foundation has provided support for student interns to work inside the archive, actively applying classroom learning to a real-world archive through this novel practicum experience. It provides an opportunity for students to break through barriers that generally keep grassroots community archives representing a marginalised community and more traditional archival institutions separate. Additionally, grassroots archives offer opportunities for graduate students to learn how to work with communities ethically in a supportive environment. Students learn topics like how to work

innerungen. The QueerSearch project aims to ease accessibility and increase the visibility of the different collections and allow them to gain broader publicity, and to develop solutions for the technical problem of linking catalogues and databases that use a variety of software. Another concern is to develop a German vocabulary of keywords specifically designed for queer history collections and other strategies to make the online search for and engagement with queer history more attractive for diverse groups of users. QueerSearch can be considered an international pilot project for digitising and networking queer history. We will give an overview of the project with an eye to how queer histories can be made visible in digitised times, as well as to collecting, connecting and documenting in the digital age.

Andreas Brunner is a co-director of QWIEN Vienna. Carina Klugbauer is a curator at the Schwules Museum Berlin. Hannes Hacke works at the Forschungsstelle Kulturgeschichte der Sexualität, based at the Humboldt University in Berlin.

ples of larger cultural institutions challenging their own heteronormative narratives through engagement with and intervention of queer artists and communities, such as the State Library of Victoria, the Brooklyn Museum and the British Library.

Angela Bailey is a curator and photographic artist whose practice is informed from the perspective of the community and the cultural. In 2014 Angela curated two exhibitions as part of the International AIDS 2014 Cultural Program in Melbourne and in 2018 curated WE ARE HERE at the State Library of Victoria, which presented contemporary artists exploring their queer cultural heritage and engaging with the collections of the Australian Lesbian and Gay Archives and State Library Victoria. In 2015 she was awarded a curatorial residency with Visual AIDS in New York. She has a Postgraduate degree in Fine Arts, a Masters of Art Curatorship and is President of the Australian Lesbian and Gay Archives.

with living donors and records subjects and conducting preservation projects with limited resources that they may not be exposed to at other internships. With archival education programs beginning to emphasize community-based ethics and approaches to stewarding materials, these partnerships offer a model of how to supplement classroom learning with practical experiences. These experiences, targeting emerging professionals, will build growing networks of archivists who are adept at integrating these ethics into institutional and dominant archival praxis. We will share best practices for graduate student service-learning programs in grassroots archives, discuss coursework materials and offer some examples of how to successfully build partnerships with academics with roots in the community.

Angela Brinskele is a professional lesbian and professional photographer who has documented the LGBTQ community for decades. She has been the Director of Communications of the June L. Mazer Lesbian Archives for over 12 years. Marie Cartier is a scholar, visual/performance artist, queer activist, poet and theologian who has been active in many movements for social change. She teaches at California State University, Northridge in Gender and Women's Studies and also in Queer Studies. Her book, *Baby You Are My Religion: Women, Gay Bars and Theology before Stonewall* was published by Routledge in 2013.

ANINA FALASCA & GIUSEPPINA LETTIERI

QUEERING EDUCATIONAL WORK:

QUEER HISTORY MONTH & BERLIN SCHWULES MUSEUM

The Queer History Month [QHM] in May is a month-long annual initiative of archives, museums, libraries and educational organisations for LGBTIQ+ history, diversity and antiracial perspectives. It is financially supported by the senate for education, youth and family in Berlin. Our aim is to present the different approaches and the variety of educational projects concerning queer history and activism in Berlin. The focus is on intersectionality and empowerment of Black LGBTIQ+s and People of Colour with a migration background, as well as acknowledging the contribution of often marginalised voices and perspectives in mainstream queer history. In 2019 participating organisations in Queer History Month include: FFBIZ – das feministische Archiv, Spinboden Lesbenarchiv und Bibliothek e.V., Schwules Museum, Jugendmuseum Schöneberg, Freie Universität Berlin – Fachbereich Didaktik

ANNA LINDER

TO MOVE ON TO:

SAQMI, THE SWEDISH ARCHIVE OF QUEER MOVING IMAGES

An ongoing work with a new archive for queer moving images in Sweden. About the future of the archive, thoughts, ideas and working methods. How should we make these moving images visible in our own way? And how do we form a queer archive for moving images in Sweden today in the digital era? Thoughts on a new settlement and the work of queering an archive and not falling into old patterns and methods. SAQMI wants to be a co-determining archive where authors influence the development and design what the archive should be. Part of the

ÁSTA KRISTÍN BENEDIKTSDÓTTIR

HIDDEN WOMEN? THE CHALLENGES OF SEARCHING FOR AND DISTRIBUTING SOURCES ON WOMEN'S QUEER SEXUALITIES IN A SMALL PERIPHERAL COMMUNITY

Queer history is an under-researched field in Iceland for many reasons. One has to do with source material. Sources that have proven fruitful for scholars in other Western countries are largely silent about queer sexualities in the Icelandic case, especially about women. These include court documents, literature, memoirs and personal archives. The project 'Hidden Women: Women and Queer Sexualities in Icelandic Sources 1700–1960' was established in 2017 to address this situation, systematically search for source material on women's queer sexualities and to provide a basis for further research by distributing information about existing archival material via the internet. This paper discusses the main challenges of searching for and finding sources on women's queer sexualities in Icelandic archives and libraries. It addresses issues related to homophobia and dealing with absences of explicit mentions

der Geschichte, GLADT e.V., Archiv der Jugendkulturen e.V./Project: Diversity Box, ABqueer e.V. and Queerformat. Our paper will present the results of this year's Queer History Month. We hope to build relationships with different LGBTIQ+ activists and educators and from all over the world visiting the ALMS conference. On a broader level, we'd like to discuss the question of how queer histories can be made visible and accessible for young people and how we can all get better at bringing Queer History – viewed from an intersectional perspective – into schools. We want to discuss how we can build platforms for exchanging knowledge about educational work from similar month-long programs.

Anina Falasca is research assistant at Deutsches Hygiene-Museum, Dresden; she worked at the Schwules Museum, Berlin until May 2019. Giuseppina Lettieri is the coordinator of Queer History Month and works at the Archiv der Jugendkulturen e.V. [Archive of Youth Cultures], Berlin.

project has been to develop a statement of key principles. For the first time ever in Sweden, SAQMI is compiling the history of queer moving images and storing it all in one place: a history that has been marginalized through oppression and self-censorship. Through methods such as documentation, interviews, archiving, screenings, presentations, workshops and discussions, the first platform of queer moving images in Sweden will be created. SAQMI started as a thought in 2016 and got its first contribution in the same year. The archive launched in 2017 with the awarding of a three-year support grant from Kulturbryggan in Sweden.

Anna Linder is presenting at ALMS 2019 on behalf of SAQMI.

of sex, romantic feelings or sexual identity as well as various challenges stemming from the community's small size and obvious absences in the archives. The paper also discusses the main challenges of spreading information from the archives to researchers and other interested parties through a public website. Those include dealing with a plethora of ethical issues as well as privacy laws and institutions enforcing those laws, some of which are not particularly positive towards queer readings into personal sources preserved in archives.

Ásta Kristín Benediktssdóttir holds a MA in Icelandic literature and is completing a PhD dissertation on queer sexuality in the fiction of Elías Mar [1924–2007] at the University of Iceland. She is one of the organisers of The Rainbow Thread, a queer guide through the National Museum of Iceland, and co-edited the first peer-reviewed book on queer history in Iceland, *Svo veistu að þú varst ekki hér: Hinsegin sagnfræði og hinsegin saga á Íslandi* [So you know that you weren't here: Queer history in Iceland] [2017].

AXMED MAXAMAD & LADAN MAANDEEQ

QUEER SOMALI PASTS AND PRESENTS: A STORYTELLING AND RESEARCH PROJECT

As queer Somalis living in the diaspora, we find ourselves looking for stories of other Somali queers, our histories and our presents. Our project aims to contribute to the visibility of LGBTQIA+ Somalis. Growing up we were never able to find those stories and even in 2019 the representation of Somali LGBTQIA+ is still rare. We often find ourselves between a rock and a hard place: mainstream LGBTQIA+ representations and spaces are often exclusively white and exclude Somali queers. Simultaneously, we are pressured to leave behind our queer identities in our often religiously and culturally conservative Somali communities. We seek to create online and offline spaces where queer Somalis can share stories about our richly diverse pasts and presents. It also aims to document our unique life experiences on the intersection of being Somali and queer. Storytelling provides us with an inherently Somali way of doing this. Our project will use diverse methods for storytell-

B CAMMINGA

WHAT'S PRIVATE ABOUT PRIVATE PARTS? ARCHIVES, OPACITY, TABLOIDS AND TRANSGENDER LIVES ON AND OFF THE AFRICAN CONTINENT

In 2011, Miss Sahhara, a transgender woman from Nigeria with British refugee status, was crowned Miss International Queen First Princess. Held annually in Thailand, Miss International Queen is considered the world's most prestigious beauty pageant for transgender women. As the first woman of colour to enter, let alone win a crown in the pageant, Miss Sahhara immediately drew international attention. Asked to comment on her triumph, the then cultural minister of Nigeria said that if Miss Sahhara was transgender, she could not be Nigerian, and if she was Nigerian, she could not be transgender. This prompted Miss Sahhara to engage in an active 'war with Nigeria through the internet', using digital means to project an identity that is both transgender and African, back at the African continent. Her political visibility did not go unnoticed. The Nigerian tabloid press often publishes salacious online articles about her life carrying titles such as 'Untold Story Of Miss Sa-

BENNO GAMMERL [WITH JUSTIN BENGRY]

QUEER HISTORY @ GOLDSMITHS: ARCHIVING, TEACHING AND RESEARCHING THE QUEER PAST

Goldsmiths launched the first Queer History MA programme in 2017. Since then we have been working towards establishing a Centre for Queer History that promotes research on different levels and public queer history projects. A major part of this Centre is the Archive for Queer Life Stories that will house a private donation, a collection of books and ephemera of international significance, while also focusing on collecting oral history interviews. At ALMS we would like to focus on how queer oral histories can be best collected and presented to

ing and research: podcast series, oral history interviews, zines, public events and archival research. We will begin with the podcast series which is a collaboration with the author Saida Sheikh Ahmed about her groundbreaking book *Lagaama Roona*. It is the first book in Somali which discusses Somali lesbian and gay history and breaks down cultural and religious justifications for homophobia. The second podcast season series will be a collection of interviews with Somali queer artists and activists about their lives, politics and work. Sharing these podcast series on social media is an important way to build community and find other Somali queers who want to share their life stories with us and collaborate with us on participatory projects documenting and researching Somali queer life, and will also serve as an audio archive. Another track of the project consists of oral history interviews and archival research.

Axmed Maxamed is a queer diasporic Somali activist, organiser and music nerd. Ladan Maandeeq is a decolonial feminist organiser and educator based in the Netherlands.

hara, *The Nigerian Man From Idoma Transformed To A Woman*'. These articles often carry her 'dead name', images of her pre-transition and dissect her physical body for signs of deception. These tabloids can do so without threat because Miss Sahhara is both a refugee and transgender, having, in some sense, rescinded her claim to Nigerian citizenship. I understand this archive as being of particular importance for how we understand trans existence and global flows of identity and information regarding trans African identity. Yet, citing these articles is to become complicit in their harm. This paper explores the ethical questions of citation and the archive in the digital age concerning mobility, migration and trans identity.

B Camminga is a Postdoctoral Fellow at the African Centre for Migration & Society, Wits University, SA. Their research interests include: transgender rights particularly in relation to migration and asylum; the bureaucratisation of sex/gender; and transgender history in South Africa. Their first monograph *Transgender Refugees & the Imagined South Africa: Bodies over Borders & Borders over Bodies* was published by Palgrave in 2018.

the public in a way that makes them accessible and at the same time protects interviewee's privacy. Along technical lines we will discuss the potentials of the Oral History Metadata Synchroniser [OHMS] and other digital tools that facilitate the presentation of oral histories online. We will link our discussion to several of the conference themes, such as how queer histories can be made visible in a digital world or on collecting, connecting and documenting in the Digital Age, queering public history and archiving and using queer oral histories between high standards and everyday pragmatics.

Benno Gammerl is a DAAD-Fachlektor in Queer History at Goldsmiths. Justin Bengry is a lecturer in history and the MA in Queer History Course Convenor.

BENNO GAMMERL & CHRISTIANE HÄRDEL

E2H:

A CENTRE FOR QUEER CULTURE IN THE HEART OF BERLIN

E2H is short for Elberskirchen-Hirschfeld-Haus, Queeres Kulturhaus – the Elberskirchen-Hirschfeld Queer Culture House. This Centre for Queer Culture is named after two of the most prominent activists for gay and lesbian emancipation in 1920s Berlin and will soon open its doors on Rudi-Dutschke-Strasse, around the corner from Checkpoint Charlie and thus in the heart of Berlin. The E2H project has been jointly promoted by different LGBTIQ* archives and educational organisations in Berlin across the last couple of years. The building's intelligent architectural design will house archives, libraries, workspaces, conference rooms, a lecture theatre, a cinema and a large foyer for exhibitions, discussions or just for having a chat over a coffee. The main aim is to invite a broad public to engage with various aspects of sexual and gender diversity in the past, the present and the future. We would very much like to pres-

ent the E2H in one of the panels that showcase new archival projects. Thereby we would also address the questions, how new publicities for queer archives, libraries, museums and special collections can be generated and how archives and activism can mutually enrich one another.

Jan Feddersen is a journalist and editor at the TAZ newspaper in Berlin, a co-founder and spokesperson of the Initiative Queer Nations e.V., and a member of the Board of Trustees at the Federal Magnus Hirschfeld Foundation. Christiane Härdel is an educator, neurologist and long-time activist and supporter of the lesbian and women's movement. She is a board member at the Initiative Queer Nations e.V. She is a volunteer at the archive of the Schwules Museum in Berlin and, as a founding member of the Lesbian Action Centre West-Berlin [LAZ], she co-curated the exhibition 'Radikal – Lesbisch – Feministisch: über die HAW-Frauengruppe und das Lesbische Aktionszentrum West-Berlin [LAZ]'. Together they are spearheading the E2H project.

BENNY NEMEROFSKY RAMSAY & JENNIFER EVANS

A TOUCH ACROSS TIME:

THE ART AND SOUND OF QUEER KINSHIP

This is a paper on queer libraries. It emanates out of a research project we have been working for two years now on the home libraries/salons of an earlier generation of queer scholars, libraries and salons of several prominent gay scholars, linked through formal and informal social, sexual, and intellectual networks. Through their teaching, collecting, mentoring and hosting, Gert Hekma, Tom Waugh, and Andrew Rifkin helped forge a foundation for LGBTQI scholarship in a deeply homophobic age. While their scholarship helped formalize the study of queer themes at the university, their libraries took on many different roles. They were community archives before these were commonplace in major urban centres. They were places of intellectual exchange and sociability as salons. They were private spaces of contemplation and research, while the books and items housed there connected readers and collectors to the wider world of scholarly research. And they were charged, erotic spaces, sites of intimate encounter, away from the pry-

ing eyes of a still homophobic society. They were spaces of self-making, of curiosity, excitement and of desire. We are interested in the role of these libraries, collecting and the socio-sexual comings and goings of these spaces and their happenings as a vital part of queer kinship in the era before civil union. The main question animating our work is, what happens when an historian and an artist approach these themes? What does their independent and combined practice tell us about how we might access queer lives and lifeworlds in the past? And what forms of analysis, storytelling, and performance might work best to re-animate some of the sentiments of past times?

Benny Nemerofsky Ramsay is a Montreal-born artist, diarist and PhD researcher based in Edinburgh. Collections holding his work include the Kunsthistorisches Museum Vienna, the Polin Museum for the History of Polish Jews in Warsaw, Thielska Galleriet Stockholm and the National Gallery of Canada in Ottawa. Jennifer Evans is a professor in the Department of History, Carleton University, Ottawa.

BERRY FEITH

CHALLENGES IN DIGITISING AND MAKING THE IHLIA COLLECTION ACCESSIBLE ON THE INTERNET

For more than 40 years IHLIA LGBT Heritage has been the source of information and the historic conscience of LGBTQ+ people in the Netherlands and beyond. IHLIA is an international heritage organisation that owns a socially relevant and indispensable LGBTQ+ collection and is continuously involved in expanding and making it accessible. Anyone can turn to IHLIA for LGBTQ+ information, but access is mostly on location in the Amsterdam Public Library [OBA Oosterdok] where IHLIA is located. In 2018 IHLIA started a five-year program to digitise parts of its collection and making it accessible on the internet. What are the challenges and solutions to realise these ambitions? Some key considerations are: budget [the price of digitisation], long-term costs of access and storage of digitised material, practical knowledge of the collection and copyright issues, how to deal with explicit material and digital access – who are the users of IHLIA and what are their goals? IHLIA has

an international collection, so are there collaborative opportunities with foreign LGBTQ+ institutions considering or undergoing digitisation? Because of copyright laws and sometimes explicit material, almost all the digitised content will only be accessible via a registration and login on the IHLIA website. How can we still introduce a broader audience to the rich IHLIA collection, from young LGBTQ+ people to scientific researchers? What kind of information do these different groups want, and what possibilities do we have to achieve this? These are the issues that I want to share with the ALMS audience. For some of these questions IHLIA has found solutions, others are still open.

Berry Feith is a project manager with twenty years of experience in digital projects, currently in the position of Digitisation Officer at IHLIA LGBT Heritage in Amsterdam. He has worked for several cultural heritage institutions with a depository function. Berry has an MA in History of Architecture and Urbanism at Groningen University, and did a postgraduate program for historic data processing at Leiden University.

BETH ASBURY

OUT IN OXFORD:

AN LGBTQ+ TRAIL OF THE UNIVERSITY OF OXFORD'S COLLECTIONS

In April 2016, a team from the Pitt Rivers Museum, University of Oxford, was awarded funding by the Arts Council England via the Oxford University Museums Partnership's Innovation Fund for the creation of the University's first cross-collections trail, *Out in Oxford: An LGBTQ+ Trail of the University of Oxford's Collections*. The project was a response to a lecture by Professor Richard Parkinson of the Oriental Institute [previously of the British Museum and author of *A Little Gay History*], which he gave during LGBT History Month that year. The lecture called for more explicit, not implicit, LGBTQ+ representation in museums. The outcomes of the project are a free booklet, webpages, and a trail app featuring items from each of the University's Gardens, Libraries and Museums group [GLAM]: the Ashmolean Museum, Bodleian Libraries, Botanic Garden, Museum of the History of Science, Museum of Natural

History and Pitt Rivers Museum, and the Bate Collection in the Faculty of Music. The items featured have been identified by the collections' staff, but the interpretations have all been written by volunteers who identify as LGBTQ+ or allies. Forewords were kindly provided by Richard Parkinson and Stephen Fry. The trail was launched with a series of spectacular and well-attended events co-curated by the project's volunteers during LGBT History Month 2017. The project was shortlisted for a Museums + Heritage Award and University of Oxford Vice-Chancellor's Diversity Award.

Beth Asbury studied Ancient History and Archaeology, and Egyptology at the University of Birmingham, UK. She has worked for the Chartered Institute for Archaeologists, Ministry of State for Antiquities in Egypt, the Pitt Rivers Museum and Ashmolean Museum at the University of Oxford. At the Pitt Rivers Museum, Beth worked on several different projects, including managing *Out in Oxford*. She is currently the Assistant Archaeologist of West Berkshire Council in the UK.

BIRGIT BOSOLD & VERA HOFMANN

THE YEAR OF THE WOMEN* AT SCHWULES MUSEUM BERLIN: A CASE STUDY OF POWER DYNAMICS WITHIN 'QUEER' POLITICS OF MEMORY

Ironically referring to the 1975 United Nations International Year of Women, a radical intervention into and at the Schwules Museum took place in 2018. This year-long concerted program, which wove itself through all sections and spaces of the museum from events to exhibitions, from archive to management, addressed sexism in the cultural industry in general [ie. #metoo] and in the LGBTIQ+ communities specifically ['lesbian visibility'] as well as focusing on various [overseen] her*stories in art and culture. Giving care, voice, budget and space primarily to [queer-]feminist and female* perspectives for a whole year caused harsh criticism. This was pushed by traditional gay misogyny and current campaigns against intersectional queer-feminist policies within [Berlin's] queer communities. Despite this, the year was the most successful in the museum's history in terms of visitor numbers, financial returns and above all the acquisition of new groups of stakeholders [visitors, collaborators, partners etc]. Presenting the project as a case study for queer and feminist curatorial, artistic and activist practice, we will feature the methods of the program, including its different forms.

Furthermore, we will address the political and psychological conflict zones that have revealed themselves during the year. We will question the power dynamics within 'queer' politics of memory [collections, archives, exhibitions, historiography] and ask how we can ensure this will be more than adding homo-normative perspectives to the conventional hegemonic heteronormative white, cis-male historical discourse. Following this, we propose to reflect the connections between these inner queer conflicts and broader ongoing critique centered around 'identity politics'.

Birgit Bosold [Schwules Museum board member since 2006] directed the prominent 2016 exhibition *Homosexualität_en* in collaboration with the German Historical Museum and LWL Museum Münster, and the public history project 'Queering Holocaust History', with Maxim Gorki Theater and University of Warwick. She is currently directing an internationally travelling exhibition commemorating the Stonewall riots commissioned by the Goethe Institute North America. Vera Hofmann [Schwules Museum board member since 2016] was co-director of the Year of the Women* 2018. She works internationally as a multidisciplinary artist with an emphasis on transformational processes and has exhibited in venues such as De Appel Arts Centre, Amsterdam; Benaki Museum, Athens; HKW, Berlin; Palais de Tokyo, Paris; and Pori Art Museum, Finland.

MS. BOB DAVIS

HOW TWO COMMUNITY ARCHIVES PRESERVE ART FROM THE ERA OF THE AIDS CRISIS

All exhibitions seek to place their art in a cultural context to explain its historical moment and deepen the viewer's experience. This presentation will present examples of how two LGBTIQ+ archives used their deep ties to the local community and its creative artists to preserve and contextualise art created by artists who died of AIDS with a richness of emotional detail often absent from collections at institutions with a more expansive mission. The focus of this presentation is the work of Doris Fish [1952–1991], Miss Kitty Litter [1962–1995] and Jerome Caja [1958–1995]. All were serious painters, performers and prominent, even notorious, San Francisco drag queens. All died of AIDS in the 1990s. A significant collection of their paintings and decorative art is preserved at two Northern California, community-based archives: the well-established GLBT Historical Society and the fledgling, grass-roots Louise Lawrence Transgender Archive. Virtually all the art was donated

by people with a connection to the artists: their lovers, friends, fellow performers or audience members who sensed that this art, which embraced the aesthetics of drag and gender ambiguity just before or during the AIDS pandemic of the 1980s and 1990s, was worth preserving. Community-based organisations are in a unique position to take advantage of this intimacy between the artist, their work and collectors who knew the artists. The richness of the visuals will be enhanced by the participation of Daniel Niccoletta, a premier documentary photographer of the San Francisco LGBTIQ+ community during this period.

Ms. Bob Davis is the founder and director of the Louise Lawrence Transgender Archive in Vallejo, CA, has served two terms on the GLBT Historical Society board of directors, one as secretary. Her article, 'Using Archives to Identify the Transgender Women of Casa Susanna', was published in *Transgender Studies Quarterly* [2015], and an autobiographical essay will appear in a forthcoming anthology, *Glimmerings* [TransGender Publishing, 2019]. Ms. Bob teaches music at City College of San Francisco.

BONNIE GABEL

ALLEGED LESBIAN ACTIVITIES: CREATIVELY INTERPRETING THE HISTORY OF LESBIAN BARS IN NEW ORLEANS

'We were babies and scared shitless but we would get all dressed up like we were going out on Saturday night ... And, we would just like drive by. We might park across Elysian Fields, which was a very, very wide street with a neutral ground, so you could park on the other side and just kind of watch from a distance. And we did that several times before we got out of the car, and we went once and just kind of hung out with Charlene outside and kind of stood a little bit away on the sidewalk and just practiced being lesbians at a bar and how do you stand and it was ... I mean we were total babies and totally naive. I mean there weren't magazines, there weren't movies, there weren't shows ... we ... this was our only visual experience of ... the dyke bar scene' [Alda Talley, interviewee]. There were over 12 lesbian bars open in New Orleans in the 1970s–1990s, now there are none. What happened to these spaces?

BRANDEN WALLACE & DANIEL J. SANDER

EXHIBITING AND ARCHIVING WITH THE LESLIE-LOHMAN MUSEUM OF GAY AND LESBIAN ART [LLM]

The LLM is the first and only dedicated LGBTQ art museum in the world, with a mission to exhibit and preserve LGBTQ art and foster the artists who create it. This paper will use two exhibition-based case studies as jumping-off points to showcase our collection of over 30,000 objects, our archival practices both past and future, and queer history more generally. The exhibitions are *The Unflinching Gaze: Photo Media and the Male Figure*, which took place at the Bathurst Regional Art Gallery in New South Wales, Australia, in late 2017 and for which we lent 64 objects, and *Haptic Tactics*, which took place at the LLM in early 2018 and for which we borrowed 23 objects. While *The Unflinching Gaze* offers

What did they mean to our community, and where did they go? *Alleged Lesbian Activities* is a cabaret musical created by 20 next-generation LGBTQ+ collaborators, based on 30 oral histories. This paper outlines the process they used for documenting and interpreting the history of lesbian bars in New Orleans and nationally through grassroots oral history practices, ensemble-generated performance, a podcast series, and social practice. The performance has created spaces for collective memory that have conjured dyke bars and fostered intergenerational and multi-racial community in New Orleans and around the United States.

Bonnie Gabel is a director, performance maker, and community organiser specialising in cross-disciplinary collaborations and grassroots media projects, and co-director of LAST CALL. They are currently a director of the nationally touring performance and social practice project *Alleged Lesbian Activities*. They were a Drama League Fall Directing Fellow in 2017, and a Distillery Artist at the New Orleans Contemporary Arts Center in 2016. Bonnie has studied at Moscow Art Theatre, Dah Theatre [Serbia], and in South Africa.

us an opportunity to explore queer memory in relation to a history of photography and gay male eroticism, *Haptic Tactics* shows how artworks that emphasise the sense of touch can be a way of doing what Elizabeth Freeman calls *erotohistoriography*, a way of locating memory and history in bodily pleasure.

Daniel J Sander is Assistant Curator at the LLM and holds graduate degrees from New York University's Arts Politics and Performance Studies departments. He is currently working on a special issue of *Women & Performance* journal, 'Queer Circuits in Archival Times', based on a conference of the same name he co-organised in 2016. Branden Wallace is Registrar at the LLM and is passionate about the power of artwork and its importance in the queer community. They will be representing their other colleagues at the LLM.

CAROLYN D'CRUZ

THE LESBIAN HERSTORY ARCHIVES' LETTER FROM RADCLYFFE HALL: MAKING SENSE OF STEPHEN IN THE WELL OF LONELINESS FOR TODAY'S ALPHABET SOUP

In 1994, The Lesbian Herstory Archives [LHA] produced a pamphlet containing Radclyffe Hall's 1934 letter about writing *The Well of Loneliness*. The letter was passed to LHA 'by way of a New York City man who found the letter in his deceased parents' closet'. Following the tracks of this little pamphlet, I reflect on memory-building through the experience of queer reading as a rite of passage. While *The Well* has long been seen as a 1920s lesbian classic, the identity of the main character, Stephen, has more recently been a point for reconsideration. Stephen's identity speaks to lesbians, some trans folk, non-binary folk and in the terms of Hall herself, is spoken through the medical language of 'gender inversion'. This paper does not try to settle the debate on Stephen's

'authentic' identity but uses this archival material as a vehicle through which to reflect on the messiness of preserving memory as we make sense of ourselves in canonical knowledge and history. Apart from Hall's letter, this pamphlet also allows us to find the source where several lesbians respond to a survey on *The Well*, through the now digitised past newsletters of the LHA. Between individual experiences of reading *The Well* and situating the book within the broader historical forces of institutional power, Stephen's queer status – in all senses of the word – prompts us to consider queer memory making as necessarily a task whose work is never done.

Carolyn D'Cruz is a Senior Lecturer in the Gender Sexuality and Diversity Studies program and has grown cobwebs in her brain from thinking, writing and teaching about identity politics since the 1990s. She is author of *Identity Politics in Deconstruction: Calculating with the Incalculable* and co-editor of *After Homosexual: The Legacies of Gay Liberation*.

CHLOE COOPER [WITH MELANY ROSE]

QUEERING SEX EDUCATION AT THE BRITISH MUSEUM

The British Museum's permanent and core-funded relationships and sex education workshops for 11–18 year old school students aim to confront the past, provoke the present and DEFY THE HETERONORMATIVE MYTH! Developed by artist Chloe Cooper and Education Manager Melany Rose, these sessions use objects within the permanent collection to teach participants about sexualities and gender identities across cultures and throughout time. Exposure to an apparently pansexual Maori treasure box, a Babylonian goddess who can change the gender of her followers and a Roman cup showing two male-expressing bodies having sex seeks to challenge the assumption that straight is the norm and queerness is the invention of the contemporary white west. On the occasion of the touring exhibition *Desire, love, identity: exploring LGBTQ histories* some of the objects and approaches used in the workshops were shared with museum professionals from partner organisations as examples of how they could engage their publics with objects that rep-

resent diverse sexual and gender identities. This paper seeks to share some of the approaches taken [including object-enquiry and creative activities], the objects used and the ways in which museum education and sex education are integrated within a context that is mindful and critical of many of the objects' colonial legacies. This paper is linked to that of Pierrette Squires [Bolton Museum and Art Gallery] and Stuart Frost [British Museum] and builds on the effects of sharing different ways to make queer history visible.

Chloe Cooper is an artist and educator. She runs fluid sharing paper marbling workshops and delivers workshops on the sex and relationships secondary programme at the British Museum. She's part of Bedfellows, a group of people making tools together to re-educate each other about sex [currently on break]. Melany Rose works at the British Museum curating, developing and managing programs and engagement for schools, families, young people and teachers, including events, interpretation, exhibitions, marketing, development and access.

CHRISTIANE ERHARTER

QUEER STORIES:

ARTISTS WORKING WITH QUEER HISTORIES/HERSTORIES/ STORIES IN FORMER SOCIALIST COUNTRIES

In my paper I present an international selection of artists whose practices deal with queer histories/herstories/stories with a focus on gay and lesbian histories of former socialist countries. Central are the questions: How did socialism affect sexual identities [Anna Daučíková]? How did war, especially the wars in Yugoslavia in the 1990s, affect queer identities [Ana Hoffner]? The works I present do not focus on the coming-out scenario as the problem that kicks-off the narrative, but rather use queer subjectivity as a canvas to unfold lives and worlds which are intended to make sense for those already in the know – not those who need explanations. I want to show how artistic expressions from different geo-political contexts come up with frameworks in which queer lives matter; at times they are full of jokes and innuendo [Robert Gabris]

and at other times, radical associations [Toni Schmale]; they sometimes thrive on quoting and subverting the everyday [Ivan Jurica]; they are deeply situated in a history of drag [Pauline Boudry/Renate Lorenz], queer art practice and theory [Ana Hoffner], or in artistic research [Cabello/Carceller]; they tell stories of sexual desire and the political notion of the body [Anna Daučíková]. All works contribute to developing radical ways of construing new narratives. This aspect of artistic practice – 'telling stories' – is the focus of this paper.

Christiane Erhardter is a contemporary art curator based in Vienna. She studied painting and print-making at the Academy of Fine Arts Vienna and post-graduate Critical Studies at Lund University. Recently she curated the group exhibition 'Queer Stories' at tranzit.sk, Bratislava. She is co-editor of the publication *Pink Labor on Golden Streets: Queer Art Practices* [Berlin: Sternberg Press, 2015]. Since October 2018 she has been Curator for Community Outreach at Belvedere 21 in Vienna.

CHRISTINE OLDERDISSEN, MARTINA MINETTE DREIER,

RAIMUND WOLFERT & SIGRID GRAJEK

IN MEMORY OF EVA SIEWERT:

A WEBSITE EXPLORING NEW AVENUES OF MEMORIALISATION

In 2018, Berlin's 'Year of Lesbian Visibility', a four-person project team emanating from the Magnus Hirschfeld Society, created a website commemorating the life and work of the lesbian Berlin writer, journalist and radio speaker Eva Siewert [1907–1994]. Only a few years ago Eva Siewert was almost forgotten; her name was at best an occasional keyword in the research literature on the German homosexual movement of the early post-war period. Raimund Wolfert was able to gather some data on her biography, social environment and homosexual commitment, as well as a number of her publications. These essays and poems were scattered in various newspapers and magazines in German-speaking countries. Several of her larger works, including a monograph on the 'gynaecophilia of women' [circa 1950], were never printed and must today be considered lost. The website allows Siewert 'speak' through audio files created from six selected texts, describing

among other things her love affair with Alice Carlé [1902–1943] and her own imprisonment in the Berlin Women's Prison during the Second World War. Carlé was murdered at the end of 1943 as a Jew at the Auschwitz extermination camp, while Siewert herself survived years of persecution as a 'half-Jew'. The audio-texts provide a moving testimony to a lesbian love affair of the late 1930s and early 1940s and, since there are still few sources on the life situation of lesbian women during National Socialism, they are historical documents of first-rate importance. They were read by actress Sigrid Grajek, illustrations were contributed by painter Martina Minette Dreier, and web designer Christine Olderdissen created a handwriting collage for the website. The aim of the website is not only to anchor the biography and the literary work of Eva Siewert in public discourse, but should also serve as a source for secondary school curricula on the life experiences of LGBTIQ* people.

Raimund Wolfert has been an active member of the Magnus Hirschfeld Society since 2005. In recent years he has published numerous works, in particular on the German 'homophile movement' of the 1950s. He worked with Christine Olderdissen, Sigrid Grajek and Martina Minette Dreier to develop the Eva Siewert website.

CHRISTOPH GÜRICH & PIA SINGER

'MÜNCHEN SUCHT SEINE LGBTI*-GESCHICHTE': MUNICH CITY MUSEUM'S COLLECTION APPEAL

In partnership with the Stadtarchiv München [Munich City Archives] and forum homosexualität münchen e.V. - Lesben und Schwule in Geschichte und Kultur [lesbians and gays in history and culture], the urban culture collection at the Münchner Stadtmuseum [Munich City Museum] is launching an appeal to collect objects and documents relating to the Munich LGBTI+ communities. For several years now, the urban culture collection at the Munich City Museum has complemented the classic fields of everyday bourgeois culture with more recent issues affecting Munich's diverse urban society. Even though the forum homosexualität München e.V. has been dedicated to archiving in this field for almost 20 years, and the Münchner Stadtmuseum and the Stadtarchiv München have already started collecting LGBTI+ objects, files and documents, LGBTI+ issues have not featured prominently in urban documentation heretofore. The explicit goal of this collection is

to place groups of persons at the center of attention that have long been neglected in the history of the city, despite being an intrinsic part of Munich city life in all its diversity, and to expand exhibitions and displays accordingly. There has also been a lack of exchange between the various institutions collecting and preserving in this field. The project 'München sucht seine LGBTI*-Geschichte' [Munich seeks its LGBTI+ history!] strives to diminish this shortage and to expand the collection of objects and documents from the private, commercial and institutional sectors. The project is supported by numerous Munich institutions, which are responsible for the interests of the LGBTI+ communities and are to be documented themselves.

Christoph Gürich has an MA in Cultural Studies from Ludwig-Maximilian University and works in the urban culture collection of the Munich City Museum. Pia Singer is a freelancer at Munich City Museum and a PhD candidate in the sociology of knowledge and culture at Ludwig-Maximilian University. They are the joint project managers of the project 'München sucht seine LGBTI*-Geschichte'.

CLARA WOOPEN & MAREK SANCHO HÖHNE

WE ARE HERE! L, G AND T* STORIES IN MECKLENBURG-WESTERN POMERANIA

Our participatory exhibition 'WIR HIER – WE [ARE] HERE!' collects life stories of lesbian, gay and trans* people following the timeline of the imperial empire and Weimar Republic, National Socialism, GDR and the 90s until today in the rural area of Mecklenburg-Western Pomerania. Queering memory does not mean only telling the story of [subcultural] movements and their heroic figures, but also telling everyday life-stories of survival, resistance, love and isolation of individual [real] people that lived and are living next door in all their intersectional realities. This exhibition strengthens the self-evidence of our existence in the past and today and empowers queer people in rural areas, especially in post-GDR contexts. Neither the past nor the present is narrated through the eyes of queer people, unless it is explicitly about specific queer aspects. Queer lives are absent in the collective memory of dominant society as well as in scientific research. Queer people have developed strategies

of invisibility in order to survive which makes their own self determined sources a rare find. The willingness to see them and to tell their stories from an empowering perspective facilitates research on lesbian, gay or trans* everyday life, their survival and resistance. This also affects how we talk about the dominant historical narrations themselves, namely through the queer lens on repression and violence under the political and social circumstances of the time.

Clara Woopen is a freelance journalist and project assistant at Lola für Demokratie in Mecklenburg-Vorpommern, inspired by queer feminism. She is a scholar of history, culture and research on antisemitism, based in Berlin. Her current research focuses on constructions of the self and the other in the new women's movement in western Germany. Marek Sancho Höhne is a freelance researcher, educator, lecturer, coach and activist, and currently the head of the project 'un_sichtbar: Lesben, Schwule und Trans* in Mecklenburg-Vorpommern'. They are writing their PhD at the European University Viadrina on current negotiations and normalisation of trans_gender in Germany.

CONNIE VAN GILS

CREATING AN ONLINE PRESENTATION OF THE HISTORY OF GAY & LESBIAN NIGHTLIFE BY USING EPHEMERA

IHLIA has a large collection of objects that demonstrates and proves the tumultuous past of queer liberation and celebration in the Netherlands. We started digitising and preserving this collection some years ago. Having started with a thousand pin-badges and continuing with hundreds of stickers, matchboxes, condom packages and beer coasters, we recently managed to digitise our collection of 300 pride t-shirts. These 'things' placed in time not only tell the history of a fight for acceptance and equal rights, but also depict a history of love, romance, sexuality, fetishism and partying in bars and venues. Most LGBT people have strong and fond memories of their favourite bars and clubs which are no longer there. Searching the internet, we found that there have been quite some attempts to describe this history of gay and lesbian nightlife

venues, some more successful than others. IHLIA teamed up with some connoisseurs and started an online platform on historypin.org using the digitised ephemera of our collection and by crowdsourcing. I would like to show the audience various ways that have already been tried to describe gay and lesbian nightlife around the world and especially show our nightlife ephemera collection on historypin.org that can be scrolled through in time and place. The way these artefacts and merchandise are designed, and the imagery used through the many years, are fascinating. I would also like to identify some of the problems we encounter and hear from the audience about their ideas on depicting this beautiful, important and spicy history online.

Connie van Gils is a writer and Registrar for Memorabilia, Artefacts and Merchandise at IHLIA LGBT Heritage [formerly International Homo/Lesbian Information-Center and Archive], Amsterdam.

CONSTANCE CROMPTON & MICHELLE SCHWARTZ

LGLC.CA:

TAKING A GAY LIBERATION CHRONOLOGY ONLINE

In 2016 we presented at ALMS on the foundations of our Canadian gay liberation recovery project, Lesbian and Gay Liberation in Canada [LGLC]. In 2019 we return to ALMS to present the results of our work: our publicly accessible website [lgc.ca] that allows users to visualise the connections between over 8,000 events, people, organisations, and places connected with the gay liberation movement in Canada. The LGLC project is built on Don McLeod's chronologies, Lesbian and Gay Liberation in Canada, Volumes 1 and 2. The chronologies detail the people, places, legislation, protests, publications, and organisations that defined the Canadian LGBT movement between 1964, when the first gay liberation organisation was formed, and 1981, when the AIDS crisis swept the country. By encoding the text in XML and converting it into a Neo4j graph database, we have both expanded Don McLeod's pioneering content and provided new ways of searching and organising it. Our website provides users with access to interconnected links about lo-

cation information for the places mentioned, biographical information on the people involved, and citations drawn from periodicals, newsletters, and archival sources. Users can follow a trail of their own through the material, exploring at will as they move through the networks of nodes. In our paper we will share our experiences creating this public education website, the influence that our students have had on the project, and how we hope the site will empower members of the LGBTQ+ community to explore their history. We will seek ALMS attendees' feedback to help plan future improvements to the site that best serve the needs of the GLAM community.

Constance Crompton is an Assistant Professor in the Department of Communication at the University of Ottawa and Canada Research Chair in Digital Humanities. She serves as vice-president [English] of the Canadian Society for Digital Humanities/Société canadienne des humanités numériques and as an associate director of the Digital Humanities Summer Institute. Michelle Schwartz is co-director of Lesbian and Gay Liberation in Canada and research fellow at the Centre for Digital Humanities at Ryerson University.

CORINNA GEKELER & LIESA HELLMANN

COLLECTING AIDS HISTORY:

QUEER ACTIVISM IN AN INSTITUTIONAL CONTEXT

In 2012 the group Getting AIDS History into the Museum [AKAIM] founded by Corinna Gekeler and Axel Schock discovered that German archives, libraries and collections did not collect AIDS history systematically. This inspired Andreas Kraß, founder of the Research Centre for the Cultural History of Sexuality, and researcher Andreas Pretzel to initiate a pilot project to establish a considerable collection exemplifying the cultural and political history of HIV/AIDS. This was realised in collaboration with the Humboldt University's central library and with financial support by the Federal Magnus Hirschfeld Foundation. AKAIM acquired donations and bequests from 17 protagonists of German AIDS activism ranging from personal accounts to artworks, publications and documents from self-empowerment and activist groups from the 1980s to 2017. Integrating the archive into Humboldt University's central library offered important advantages: preservation of personality rights and long-term conservation [including digitalisation], a complete catalogue and rights of property and use. The last aspect was the project's ma-

ior challenge. As Humboldt University could only accept objects with cleared rights, every item had to be revised to determine its legal status and to identify its owner. At this point institutionalism and queer activism clash, because: a) activists often gather[ed] in informal groups, so ownership cannot be attributed to a single person or institution, b) personal and institutionalised activism often cannot be separated from each other, and c) the activists and researchers involved favoured a context-sensitive collection over a separation of the items by original owners which was required for legal reasons. In our paper we discuss the advantages and challenges of a queer activist collection in an institutionalised context and outline the benefits for future research.

Corinna Gekeler is a political scientist and former activist of ACT UP Amsterdam. She has been engaged in several artistic and publishing projects concerning self-empowerment of people living with HIV/AIDS. Liesa Hellmann was from 2015–2018 a student assistant at the Research Centre for the Cultural History of Sexuality where she was mainly involved in the pilot project 'AIDS Archive'. She was responsible for determining property rights and preparing the integration of the archive into the University library's collection.

DAGMAR BRUNOW

UNQUEERING LESBIAN HERITAGE?

CURATING DIGITAL CONTENT IN AUDIOVISUAL ARCHIVES

Visibility has long been an important goal in European lesbian activism and an important means of political empowerment. Yet, visibility can also bring about an increased vulnerability for marginalized groups, especially in times of hate speech and an increasing political backlash. Moreover, we need to ask: whose visibility is recognized by whom, and on what grounds? In my paper I look at the ways both national and grassroots film archives recognize lesbian lives through collection and selection policies, through the use of metadata and via the curation of online access. Presenting case studies from the Swedish and British Film Institutes, from the Hamburg-based archive bildwechsel as well as the Lesbian Home Movie Project in Maine, this paper discusses the ambivalence of lesbian visibility after [amateur] film footage has left

the safe space of the archive to be widely circulated online. The paper looks at legal and ethical challenges archivists are facing when dealing with nudity, lesbian affection and other representations which challenge hegemonic heteronormative scopical regimes. How can an ethically conducted archival practice be guaranteed? How can archives avoid making lesbian lives invisible again? This paper presents some of the results of my research project 'The Cultural Heritage of the Moving Image' [Swedish Research Council 2016–2018].

Dagmar Brunow is a senior lecturer in Film Studies at Linnaeus University, Sweden. Her research centres on archives and audiovisual heritage, cultural memory, documentary filmmaking as well as feminist and queer experimental filmmaking and video practice. Dagmar is also a programmer at the International Queer Film Festival Hamburg.

DAGMAR SCHULTZ

THE 'AUDRE LORDE IN BERLIN ONLINE JOURNEY/REISE': A PROJECT OF ARCHIVAL ACTIVISM

The 'Audre Lorde in Berlin Online Journey' is a digital project in English and German developed by myself in 2016 in cooperation with Ika Hügel-Marshall and Aletta von Vietinghoff. Through text, photos, audio and video it showcases the impact that one personality, in this case the author Audre Lorde, had in a specific city during a specific time period. The project is connected with the Audre Lorde Archive, established in 2011 at the Archives of the Free University of Berlin. I will give a short introduction to Audre Lorde, the African American poet and activist, who during the years 1984 to 1992 was in close contact with lesbian women's projects in Germany and had a decisive influence on the development of the Black German movement. I will introduce the website and demonstrate with a few examples how places in Berlin where Audre Lorde was active were chosen and which information is given. Themes range from listening to the author talking about her literary

work, seeing her at political demonstrations, hearing her at readings to seeing her sharing leisure time with friends. This website can be used in teaching in a variety of institutional contexts, especially when the documentary 'Audre Lorde – The Berlin Years 1984 to 1992' cannot be viewed. A range of impressions provide incentives for political and literary discussions. In this way I consider the 'Audre Lorde in Berlin Online Journey' a project of archival activism.

Dagmar Schultz was born in Berlin. In 1963 she went to Michigan to study film, television and journalism, becoming active in the American Civil Rights Movement and the women's movement. In 1973 she returned to Berlin and taught at the Free University. In 1984 she arranged for Lorde to be invited as a Guest Professor at the John-F-Kennedy Institute. In 2011 she was awarded the Margherita-von-Brentano-Prize which funded her film, 'Audre Lorde – The Berlin Years 1984 to 1992' and to the establishment of an Audre Lorde Archive at the Free University of Berlin.

DALENA HUNTER & KELLY BESSER

IMAGINING QUEERNESS: ARCHIVAL MEMORIES, COMMUNITY-BASED COLLECTING AND DISSIDENT DESCRIPTION

This presentation will discuss the queer memory work of UCLA Library Special Collections [LSC], its community-centric and post-custodial collecting approaches, and archival description strategies employed to create access to LGBTIQ+ materials. First, we will describe our partnership with the UCLA Center for the Study of Women and the Mazer Archives, the sole repository in the Western United States dedicated to preserving lesbian/feminist history, to arrange, describe, digitize, and make physically and electronically accessible, Mazer collections of lesbian/feminist activism and writing since the 1930s. Next, we will discuss the tensions that exist within communities struggling for internal cohesion and their relationship with academic archives. We will interrogate how archival cultures affect Black lesbian visibility within archives, best approaches for identifying Black LGBTIQ+ community stakeholders, building relationships with groups such as Black Lesbians United, and post-custodial exhibition work with C. Jerome Woods, Director of the Black LGBT Project. We will then illuminate our community-based descriptive practices employed through the work of the UCLA Library Special Collections Punk Archive. Our LSC Punk Archive is shaped by a collective across

our department focused on working with underdocumented punk communities outside of the traditional pale, male, heterosexual Hollywood scene. We work with punks across Los Angeles to queer our collection descriptions such as the American Hotel and Al's Bar Project records which provide access points to a vibrant bar and hotel which were home to punk dykes, radical ACT-UP organizers, and trans women. Finally, we will speak to our manuscript collection holdings which reveal hidden queer histories. Highlights include the Rudi Gernreich papers which contain early Mattachine Society minutes, the Susan Sontag papers which include her diaries and artwork from Keith Haring and Annie Leibowitz, and pen and ink drawings by Beat artist Rick Barton, many of which were published by the Peregrine Press.

Dalena Hunter is a librarian at the UCLA Ralph J. Bunche Center for African American Studies, with a focus on managing books and special collections related to Black history and culture in and around Los Angeles. Her PhD research focused on evidence of Black lesbian communities in archives. Kelly Besser, is an archivist at UCLA Library Special Collections, who has also processed collections for the African American Firefighter Museum, the Mayme A. Clayton Library and Museum, the Yosemite National Park Service Archives, the Los Angeles County Museum of Art, and the Tom of Finland Foundation.

DANIEL C. TSANG

MAGNUS HIRSCHFELD AND LI SHIU-TONG IN HONG KONG

This paper explores what is published about the time spent in Hong Kong by Magnus Hirschfeld and his partner Li Shiu-Tong and what is discoverable today. It looks at the details uncovered thus far and discusses what may fruitfully be explored using especially local and other materials relating to Hong Kong. The paper addresses the gaps in our knowledge and what remains to be unearthed. It also reviews the important works of Sam Ng Siu-Ming, a Hong Kong-based, self-taught historian of homosexuality in China, who introduced Hirschfeld to the

recent Chinese world and published the first gay liberation magazine in Chinese.

Dan Tsang, born and raised in Hong Kong, has spent his youth and later academic library career excavating and uncovering queer history. He edited and published *Gay Insurgent* and freelanced for queer media as well as straight alternative and mainstream media. He serves on the editorial board of the *Journal of Homosexuality* and the advisory board of the database *Archives of Sexuality and Gender*. He has served as a Fulbright Research Scholar twice, in Vietnam and most recently in Hong Kong.

DANIEL ROGERS

AGAINST DEATH:

ROBERT ARISS, QUEER EPHEMERA AND THE SYDNEY AIDS COMMUNITY

Two years before his death in 1994 from AIDS related illness, Robert Ariss completed a PhD titled 'Against Death: The Sydney Gay Community Responds to AIDS' in which he presents a novel ethnography of the AIDS community in Sydney, of which he was a key organiser. The thesis is unique in its exploration of a community in decline as it was being created, and Ariss is a unique observer – part dispassionate anthropologist, part active participant. In the course of my own research on local queer history I unexpectedly discovered Ariss' thesis, as well as 23 boxes of ephemera which had been donated to the New South Wales State Archives by a friend of Ariss. My talk consists of two stories: Ariss' attempts

to chronicle his own community, and my attempt to use small history, even the history of a single individual, to understand the response of a small community to the AIDS epidemic. It explores problems of inter-generational memory, queer ephemera and the place of narrative in understanding history. My own response is itself in question – to what extent can I appropriate another person's story to contextualise my own queer future? This research combines microhistory and material culture with Bloch's exploration of the function of the historian and Trouillot's silences to question the utility of queer history.

Daniel Rogers is an Honours [post-BA] student in the Department of History at the University of Sydney. Daniel's research interests include digital curation, ephemera, queer literature and butch historicity.

DEEPAK SRINIVASAN

KATHA VACHAK [STORYTELLER]:

REVISITING NARRATIVES OF SOUTH ASIAN MYTHOLOGY TO RENEGOTIATE PLURAL PUBLIC SELVES

Narratives of South Asian mythology present unusual gender metamorphoses and allow for romantic emergences between same-sex and trans-gender couples. Many of these stories have plural variations in different oral cultures within the country. They also get told in mainstream religious and cultural contexts, and get publicly accepted, despite a dominant homophobic public culture. Ruth Vanita, Saleem Kidwai and many other writers and researchers have painstakingly and sensitively traced and documented Hindu mythical narratives and pop media writers like Devdutt Patnaik and others have been writing and sharing their views on gender and sexual transformations in such narratives. After many years of legal twists and turns, in 2018, the Supreme Court of India, finally granted legal rights to LGBTQ individuals despite a growing religious right-wing, public and political movement to curb liberal leftism of all sorts. Within such right-wing activity, a strong urge to recast and sterilise plural mythico-religious narratives has emerged,

attacking artistic, scholarly or literary attempts over the past decade, and these waves of conflict affect queer identity and expression as well. My short fiction film, Katha Vachak, was initially written playfully, to reclaim romantic and innocent coming-of-age moments, often forgotten within 'hard radical' queer politics and queer-art production. After making it, it seems a more poignant contribution to India's queer visual motion archive, given India's socio-political scenario with mythology, religion, politics and their impact on queer issues in India.

Deepak Srinivasan is a Bangalore-based performer, theatre-maker, art educator, designer and community media practitioner with 14 years of experience. His interests include gender, ecology, creative education design, urban space design, knowledge system practices, modernity and its intersections with historic process, oral histories and collective memory. His work in community theatre has spanned many youth groups and other special communities such as street based sex workers and sex-worker children. He was part of Maraa [maraa.in], a community media collective and co-led an urban public arts project which led to multiple performative interventions in the public sphere supporting women's and LGBT rights.

DON MCLEOD & PHILIP VIRTÀ

GALE'S ARCHIVES OF SEXUALITY & GENDER AND THE EXPERIENCE OF THE ARQUIVES: CANADA'S LGBTQ2+ LIBRARY AND ARCHIVES

Gale's multi-part Archives of Sexuality & Gender program is the largest digital collection of primary source documents relating to the history and study of sex, sexuality, and gender. Parts one and two focus on LGBTQ history and culture since 1940, while part three covers sex and sexuality from the sixteenth to twentieth centuries. Source materials were monographs, newsletters, papers, government documents, manuscripts, pamphlets, posters, vertical files, and other types of primary sources, from more than thirty-five countries and across more than thirty languages. Gale partnered with some of the leading LGBTQ, institutional, and library collections in the world, including community-based institutions, to make this project possible. Philip Virtà will introduce the Archives of Sexuality & Gender, exploring its scope and major features, and its plans for expansion. ArQuives, founded in 1973, holds one of the

largest collections of queer serials in the world [more than 10,000 titles], in addition to substantial poster and vertical file holdings. Large-scale microfilming of portions of the ArQuives's serials collection was undertaken in 2005, when Primary Source Microfilm [PSM] filmed 211 reels devoted to international gay and lesbian periodicals and newsletters. The PSM project was later repurposed and expanded by Gale, beginning in 2015. New types of materials were digitised, including posters and a large vertical file collection. Don McLeod will discuss the ArQuives's experience with the Archives of Sexuality & Gender as a case study.

Don McLeod is the head of book and serials acquisitions at the University of Toronto Libraries in Toronto, Ontario, Canada. He has been a volunteer at the ArQuives: Canada's LGBTQ2+ Library and Archives for many years and is on the advisory board of Gale Cengage's Archives of Sexuality & Gender. Philip Virtà is senior acquisitions editor at Gale, Farmington Hills, Michigan, United States, and is the coordinating editor of the Archives of Sexuality & Gender program.

**DORNA SAFAIAN, SÉBASTIEN TREMBLAY
& SUSANNE REGENER**

ARCHIVING VICTIMISATION: WEST GERMAN QUEER VECTORS OF NARRATION AND MEMORY SINCE THE 1970S

Archives are collections of statements and documents deemed worthy to shape historical discourses. The organisation of archival discourses depends, among other things, on the discursive connections to other existing archives, the self-description of movements, and the regulation of their access. The 1970s homosexual emancipation movement in West Germany has not only entered the archival world as a historical movement, but has also, in its time of origin, built on an existing archive of knowledge. After an initial period of dialogue, mainly with the student movement's discourse on capitalism, it began to inscribe itself in a history of victimization during the mid-early 1970s. This rebranding of the movement happened simultaneously with the introduction of the Pink Triangle – a symbol used by the National Socialist regime to mark homosexuals in concentration camps. This introduction also paralleled the demand of the student movement for clarification and representation of National Socialist crimes. This paradigm shift ensured the sustainable

mobilisation of the homosexual movement and its impact on society as a whole. Furthermore it was operationally implemented at various levels. Our research asks: What role did the establishment of a discourse of victimisation play in reference to the movement for the abolition of § 175 and in connection with the National Socialist past? What role did images and new media practices played in initiating and enforcing the paradigm shift? And what are the lasting effects of victimisation narratives in today's understanding of the movement?

Dorna Safaian is an art and media scholar based at the University of Siegen. She is a research assistant on a project funded by the German Research Foundation examining protest images and symbols of the Gay Liberation Movement in West Germany in the 1970s and 1980s. Sébastien Tremblay is doing a PhD at the Graduate School for Global Intellectual History at the Freie Universität. His dissertation analyses homosexual transnational and transatlantic cultural communication networks from the 1970s to the 1990s, focusing on the pink triangle as a marker of identity in LGBTQI+ activist circles. Susanne Regener is professor in Media History/Visual Culture at University of Siegen and affiliate professor at University of Copenhagen.

DOTAN BROM & YOAV ZARITSKY

'LIVING ARCHIVES' – ON INCLUSIVITY AND ETHICS IN QUEER ORAL HISTORY PROJECTS

The Haifa Queer History Project is a grassroots activist initiative, aimed at researching and documenting the queer and LGBTQ+ histories of Haifa, Israel/Palestine's third largest city and home to a mixed population of Jews and Arabs from various denominations, ethnic backgrounds and socio-economic statuses. Oral history is used in the project as the leading approach to access histories that are often muted and neglected in mainstream archives. In the past three years, we have conducted 15 in-depth interviews with veterans of Haifa's queer community – men and women, Jews and Palestinians, gays, lesbians and transgenders. In the proposed paper we focus on the difficulties that queer oral history presents, its boundaries of inclusivity and ethical questions that arise from them. We begin by looking at the unwritten contract between our informants and us. Analysing several case studies from our work, we suggest that our project is inclusive to interviewees who can gain an

empowered sense of self out of sharing their life stories. Using Dana Rosefeld's concept of 'identity careers' presented in her study of gay and lesbian elders, we claim that our project fails to include men and women who have a specific relation to publicity that stems from generational, political, socio-economic and ethnic factors. The paper then reflects on some ethical questions that arise from the juxtaposition of our project limited inclusivity and our aspiration to archive as many and as diverse queer narratives as possible. We conclude by suggesting some preliminary solutions to these difficulties, that can improve our work and that of other similar queer oral history projects.

In 2016 Dotan Brom & Yoav Zaritsky co-founded the 'Haifa Queer History Project'. Apart from the things described in our abstract, the project also offers guided urban walks, lectures, a local queer history festival and the ongoing production of a documentary, which provides a rich archive of local queer lives. It also maintains a digital presence [on Facebook etc.] as well as work towards publishing academic papers.

E.G. CRICHTON

OUT/LOOK & THE BIRTH OF THE QUEER

This will be a spoken/visual presentation discussing a project launched in 2017–2018. I will introduce OUT/LOOK to an international audience and show work created by participants. Rooted in the provocative and seminal content of a historic magazine [whose archives are preserved at the GLBT Historical Society], Out/Look & the Birth of the Queer included new work by 38 participants, panel events, a web/blog presence [queeroutlook.org], a new publication and an exhibition at the GLBT History Museum. As instigator/creative director, my goal was to establish an open forum for younger generations of queer writers, artists and activists to respond to some of the thorny issues we addressed in the journal 30 years ago. OUT/LOOK National Lesbian & Gay Quarterly had a deep impact on queer communities in the US. Published 1987–1992, it was an early model for intersectional inclusion. In a period before LGBTQI Studies and queer theory were established, OUT/LOOK bridged academic inquiry to broader community, embraced complex gender, was racially inclusive, addressed politics and culture, wrestled with topics that were controversial or not yet articulated, and

emphasized visual content with scholarly and creative writing. OUT/LOOK succeeded in making thinking sexy and public debate provocative. This was the first publication after the mid-70s that brought lesbians and gay men together after years of separate movements. A widely diverse group of writers, artists, performers, activists and historians – all from generations who have grown up since OUT/LOOK – accepted the challenge. This project provided a forum for intergenerational dialogue and a container for new forms of production.

E.G. Crichton was one of the founders of OUT/LOOK National Lesbian and Gay Quarterly in 1988. She has served as artist-in-residence for the GLBT Historical Society over the past decade, creating two major traveling exhibitions: LINEAGE: Matchmaking in the Archive, and Migrating Archives. For Migrating Archives, E.G. forged relationships with 12 archive institutions around the world who collect LGBTQI materials, including the British National Archives, GALA in Johannesburg, Labrisz in Budapest and ALGA in Melbourne. She is currently Edward A. Dickson Emeriti Professor at the University of California Santa Cruz.

EIKE WITTRÖCK

QUEERING MODERN DANCE ARCHIVES

This presentation has a twofold objective: it looks at the queer potential of modern dance through a contemporary performance of archive material, and speculates about the intersections of modern dance and the first queer movement in Germany, especially through the work of Magnus Hirschfeld. Looking at a contemporary performance work, Florentina Holzinger and Vincent Riebeek's *Schönheitsabend. Tänze des Lasters, des Grauens und der Ekstase*, I experience a 'temporal drag' [E. Freeman]. In this work Holzinger and Riebeek re-actualize the queer identification potential of dance couples from the early 20th century such as Alexander Sacharoff and Clotilde von Derp, showing how these queer modernisms not only compliment and expand contemporary aesthetic repertoire but also open up questions of the gendered and sexualized body in dance. *Schönheitsabend* was developed within the frame of the Julius-Hans-Spiegel-Zentrum, a curatorial project suggesting alternative perspectives on German dance history through the collection, presentation and artistic [re-]investigation of archive material – a process I accompanied as dramaturge and curator. Revisit-

ing – amongst other materials – the estates of queer dancers such as Julius Hans Spiegel and Egon Wüst held by the German Dance Archives in Cologne, the larger curatorial project of the Spiegel-Zentrum points to overlooked [and forgotten] aspects of [German] dance history. What are the connections of modern dance and the first homosexual liberation movement in Germany beyond the biographical facts that Spiegel danced in Hirschfeld's home and Wüst was the star of the Eldorado-Cabaret? In this presentation I will discuss both artistic as well as curatorial strategies in working with queer archives.

Eike Wittrock is a dance historian and curator, currently teaching at the University of Hildesheim. His research focuses on 19th and 20th century European Dance, especially its iconographic sources, the politics of the archive as well as queer and exoticist performances. He's currently working on a larger project on queer theater and performance history. Curatorial projects include 'Politics of Ecstasy' [2009]; Julius-Hans-Spiegel-Zentrum [2014/2016], International Summer Festival at Kampnagel [as co-curator from 2013–2016]. Eike Wittrock was jury member of the Dance Platform Germany 2016, and is curatorial advisor to the Tanzkongress 2019.

E-J SCOTT

PRINCESS 1700 – 1750:

DUCKIE'S GEORGIAN QUEERS AND THEIR PLEASURE GARDENS

DUCKIE is an arts enterprise, homo-social honky-tonk and vintage performance club for extraordinary populations. DUCKIE's new major 2-year Heritage Lottery Funded queer heritage engagement project PRINCESS will explore rarely investigated LGBTQ lives from 1700 – 1750. The research aims to lead to a better understanding of queer lives in the early C18 and how tensions between sexuality, gender, class, the establishment, the law and public/private attitudes to same sex desire, plus the emergence of early policing technologies such as surveillance, entrapment, and informers led to the emergence of homosexuality as an identity and a thriving queer culture in London. In keeping with DUCKIE's remit as a progressive, queer, working class entertainment collective, the project aims to proactively involve volunteers from a diverse range of backgrounds [academic and non-academic, older and younger, QTPOC and genderqueers, those with different abilities and more]. These volunteers will be led by DUCKIE's archival researcher to uncover the history of LGBTQ+ people and communities from the Georgian period by exploring court records, newspapers, pamphlets, printed

materials, maps, fine art, costumes and meeting places in partnership with a network of organizations including the Victoria & Albert Museums, the British Library, Tate Britain, London Metropolitan Archives, the National Archives and English Heritage. The project will focus on uncovering records relating to four key themes: 1] The Society for the Reformation of Manners [early policing methods including surveillance, informers and entrapment plus pamphlets and public shaming]; 2] Georgian Gender Rebels [known gender transgressors such as Princess Seraphina, Mary Hamilton, Pomegranate Molly, Aunt England, Lady Godiva, Queen Irons and the She-husbands]; 3] The Ridotto al Fresco and the Masquerades [cross-dressing, entertainment and entrepreneurialism]; 4] Molly Houses and Queer Subcultures [camp dialect, queer maiden-names and faux marriage rituals].

E-J Scott is a queer historian, curator and cultural producer, and DUCKIE's archival researcher. He's also the curator of the Museum of Transology [open until Nov 2019] and the forthcoming exhibition *Queer by Brighton Pier* [both at Brighton Museum & Art Gallery], *Queer & Now*, 2018 [Tate Britain], *West Yorkshire Queer Stories* [until 2020, Mesmac/Leeds City Museum/West Yorkshire Archives], *Brighton Transformed* [2014] and wrote & co-presented the *Prejudice & Pride* podcasts, 2018 [the National Trust].

ELENA GUSYATINSKAYA & ELENA ZÄRTLICH

THE MOSCOW ARCHIVE OF LGBTIQ PEOPLE: HISTORY OF CREATION, MAINTENANCE AND ITS CURRENT STATE

This paper will illuminate the origin of the first lesbian and gay archive in Moscow in the late 1980s under the circumstances of the Soviet dictatorship, and its further development at the time of the political and social changes 1990–2013. Key aspects of the story include international assistance, the high interest in and demand for archival holdings, studies produced using the archival documents, the development of an in-

formation and culture centre, lesbian and gay events, volunteer work in the archive, obstacles and threats, and the processing and preservation of holdings, including digitisation]. The presentation will be illustrated by PowerPoint with photos and video excerpts.

Dr. Elena Gusyatsinskaya is the founder and custodian of the LGBTIQ Archive of Moscow. Her publications include *Антология лесбийской прозы* [an anthology of Russian prose by or about lesbians, Kolonna, 2006]. Elena Zärtlich assists her in these and other endeavours.

ELISABETH LUND ENGBRETSSEN

TENSE ALLIANCES:

GENDER POLITICS IN NORWAY'S GAY AND LESBIAN PERIODICALS DURING THE TRANSITIONAL 1980S

This paper discusses lesbian struggles for visibility, power and representation in the gay and lesbian movement, based on readings of key debates in selected gay and lesbian periodicals in 1980s Norway. How were lesbian interests and gendered identity positions articulated in key movement periodicals during this politically crucial decade, especially as regards the sometime strategic alliances with gay men, and with the feminist movement in other issues? How did lesbian politics navigate between coalition building, complicated allegiances, and strengthening of social visibility in mainstream society? How did the AIDS crisis affect movement building from a gender perspective? The 1980s is an important decade because of the lesbian and gay movement's growing internal struggling activist strategies – radical or reconciliatory, moralist

or visionary – all which helped shape gender politics in general and lesbian politics in particular. Moreover, events of the eighties impacted heavily on the assimilationist turn toward marriage and family advocacy of the 1990s. The collection of titles in Norway's national Queer Archive in Bergen, from which I partially draw on sources for this presentation, enables a comprehensive overview of a great diversity of debates and positions. I will argue that studying this particular material informed by feminist politics, offers important insights into queer movement history and the complicated gendered politics of activist struggle.

Elisabeth Lund Engbretsen is Associate Professor at the Network for Gender Studies, University of Stavanger, Norway. An anthropologist, Engbretsen researches gender and sexual diversity in transnational contexts, especially China and the Nordic region. Amongst other publications, she is the author of *Queer women in urban China: An ethnography* [2014], and she co-edited the special issue 'Anthropology's queer sensibilities' in *Sexualities* [2018].

ELIZA STEINBOCK

ACTIVATING THE ARCHIVE:

EUROPEAN AND NORTH AMERICAN TRANSGENDER HERITAGE IN TRANSITION

In this presentation I will outline my new research program to study how the major archives of transgender heritage, located in Europe, Canada and the US, are actively re-imagining transgender visibility and related archival structures of categorical in-exclusion. The key objective is to investigate what recent artistic, digital, and ethnographic [audio-]visual 'activations' of these archives can bring to the cross-cultural study of transgender lives. Central to this is the notion that these activations produce a new understanding of 'the archive' that breaks with its traditional binary gender categorisation and past-facing temporality. My interdisciplinary method of triangulating interviews with practitioners and an analysis of archival ordering with theories of transgender and visibility will refashion an archive concept adequate for conducting intercultural trans research with a future-orientation. In this transgender instantiation of the 'archival turn' to question and transform the archive, my research program sets out to specify who is and may yet be included

in transgender heritage. My research program is innovative in that it will build a first and multi-level [audio-] visual analysis of transgender representations through an archival approach. It will accomplish this by comparatively studying four levels of visually activating archives: 1] European and North American artistic practices that mobilize archival documents, 2] archival practices for digitizing and displaying photographs, 3] accessing public archives of Dutch broadcasts and local LGBT heritage collections [IHLIA], and 4] rethinking gender diversity in ethnology collections of the Dutch National Museum of World Cultures.

Eliza Steinbock is Assistant Professor at Leiden University's Centre for the Arts in Society. With a PhD in cultural analysis, Eliza investigates visual culture mediums like film, digital media, and photography, focusing on dimensions of race, gender and sexuality. They will participate in the Visiting Scholar Program of the Margherita-von-Brentano-Zentrum Freie Universität Berlin in the Summer 2019. Their book *Shimmering Images: Trans Cinema, Embodiment and the Aesthetics of Change* is with Duke University Press [forthcoming March 8, 2019].

ELLIE ARMSTRONG

QUEER IN STEM?

SCIENTIFIC IDENTITY, QUEER IDENTITY AND THE MUSEUM

Queerness in science, technology, engineering and mathematics [STEM] ALMS can be overlooked in a focus on the more socio-cultural locations of queerness. As a response, this paper takes a preliminary look at who is represented in the landscape of LGBTQ+ /queer scientists, and how their stories are remembered in public spaces. Museum visits can be a location of identity formation, along multiple vectors, for young people; thus it is crucial we address where, in public spaces, queerness can be located. Particularly focusing on space science in museums, this paper lays the groundwork for thinking critically about how and where queer scientists could be remembered in future. Thinking norm-critically, I will also move to develop ideas about how destabilising the focus on gender inequity in science communication and developing a more plural understanding of 'STEM' could open new directions for equity and access to STEM in general. By providing comparisons to representations

of queer scientists in non-museum media [particularly digital media], as well as museums outside the STEM field all together, this paper will help contextualise the political, social, and cultural conditions of the present state of London-based STEM museums. In this paper, I will draw not only on theoretical literature, but also on lived experience and memories of STEM professionals, events and projects that seek to address some of this imbalance in the public domain. By working on STEM museums, this paper queers the idea that culture and science are separable, and instead suggests that moving beyond this binary can help understand a plurality of identities within an individual.

Ellie Armstrong is a PhD candidate at University College London focusing on how science is displayed in science museums. Her work uses queer feminist theoretical frameworks to interrogate who and what we display in science museums, and she also considers how art can facilitate alternative imaginaries within space science.

ELSI HYTTINEN

NORDIC QUEER MIGRATION: FLOWS OF PEOPLE AND IDEAS FROM FINLAND TO SWEDEN AND ICELAND TO DENMARK

The Nordic countries are considered sexually permissive and equal. Being gay-friendly is today an important part of how Nordic countries are branding themselves. However, a closer look at the historical attitudes toward homosexuality complicates this picture. Whereas Denmark and Sweden decriminalised homosexual deeds relatively early [in 1933 and 1944, respectively], Finland joined its neighbours only in 1971. The marked difference in attitudes towards homosexuality resulted in a tremendous pull factor for young Finnish gay men and lesbian women, leading to a remarkable – yet closeted – queer migration from Finland to Sweden from the 1960s onwards. Although Iceland followed Denmark's early lead with decriminalisation in 1940, the change in public attitudes there did not follow the legal renewal evenly. Hence, also many Icelandic gays and lesbians sought an improvement in personal fortunes in Denmark, rather than in the close confines of their small communities. This paper provides an overview of an internationally col-

laborative research project focusing on this hitherto unacknowledged feature of Nordic history, for which we are currently seeking funding. The research team consists of nine researchers spanning early-to-senior career stages from four different Nordic countries [Iceland, Finland, Denmark and Sweden], with a broad range of expertise on queer theory, migration history, oral history, archival studies, media and literary studies as well as affect theory. We study media texts, archival materials, and fiction, and conduct new oral history interviews, and will work in close cooperation with various LGBTIQ+ and national memory institutions, benefitting from their already existing material as well as contributing with our relevant data to their collections.

Elsi Hyttinen [University of Turku, Finland] wrote her PhD about early 20th century Finnish working-class literature and studies literary depictions of Finnish-American migration from late 19th and early 20th century. She co-edited a volume on the uses of archival material in literary studies, *Lukemattomat sivut: Kirjallisuuden arkistot käytössä* [Countless pages: Using literary archives] [2010], and has published various articles on class, gender and the queer in the context of Finnish literary history.

ESMA AKYEL & ESRA ÖZBAN

FROM LUBUNYA MAGAZINE TO PINK LIFE YOUTUBE CHANNEL: A LOOK AT TRANS MEDIA IN ANKARA

Pembe Hayat LGBTT Solidarity Association is the first trans* rights association of Turkey, founded in Ankara on 30 June 2006. It was first established by trans women sex workers and human rights defenders who had been victims of the Eryaman lynch campaign in 2006, subjected to mob attacks, police brutality and harassment, and enforced exile. Pink Life LGBTT Solidarity Association was founded to fight against harassment, violence, arbitrary charges, and discrimination of trans people. Pembe Hayat started its work reporting and monitoring human rights violations, providing legal and health consultations, struggling for sex workers' labour rights, and pursuing strategic litigations. It then launched Turkey's first trans zine titled *Lubunya* [*lubun* or *lubunya* means 'queer' in Turkish; it is a slang term commonly used in queer communities and among sex workers]. *Lubunya*'s emergence was important not only because it was the first zine, but also for its very claim on trans history. *Lubunya* only produced 11 editions from 2007 to 2012,

yet the website maintains the legacy of *Lubunya* and many trans from Turkey continue writing to it. Pink Life established its Youtube channel in July 2018, since Ankara Governorship has banned all LGBTI+ events in Ankara for an indefinite time. The channel has become a crucial part of its activities. This paper gives a historical overview of these two different mediums, illustrating the differences of new and old media and their role as a queer counter-archival method.

Esra Özban graduated from Economics and Film Studies at Boğaziçi University in 2012. Esra has completed MA in Film and Screen Studies at Goldsmiths, London, with the dissertation titled 'The Politics of Archive and Counter-Archival Practices: The Case of Geziparkarsiv'. Esra has been working for Pink Life QueerFest since 2014 and became the director of the festival in 2018. Esma Akyel graduated from the Media and Visual Studies program of Bilkent University with her master thesis titled 'Repetition in Film Form: The Case of Kim Ki-duk'. She worked as a social cohesion officer in SGDD-ASAM which is an association founded for supporting refugees live in Turkey. Now, she works for Pink Life QueerFest.

ESTHER C. SUWANNANON

THEY SHOULD BE SEEN AND HEARD: RETRIEVING MEMORY OF A TRANS CHILD THROUGH RE-READING MY ELEMENTARY SCHOOL NOTEBOOKS

As a Kathoey* I would never have thought that some materials that are relevant to my life were a source of knowledge until I learned about how women's archives have altered the landscape of archival collecting and definition in a course on Feminist Research Methodologies. Shifting from women's archives to [my] queer archive and identity, this inspired me to retrieve my elementary school notebooks [evaluation reports] that document a variety of memories and attitudes. School children are written according to variously constructed characteristics: e.g. courage, creativity and empathy, but for me as an effeminate boy, it was written in a remarkable way. Thai Kathoey kids have been seen but their voices have still not been heard in Thai contexts. At the same time, research on transgender childhood in Western countries has accessed information about their experiences by quantitative and qualitative methods, finding again and again that Trans children need supportive environments. Given the ethical issues involved with collecting data directly from trans-

gendered children, these studies have been based on data obtained by many approaches. One approach is investigating the memories of adult transgender people. In this study, however, I apply an archival research methodology to access information about Trans childhood experiences through my elementary school notebooks, illustrating how these materials function as evidence of my experiences of childhood in the Thai educational system. Initiating work in personal archives is a significant step to raise awareness about Thai Transgender children and Thai Queer archive.

*Kathoey or กะเทย, in Thai, generally implies a Transgender woman, however I use 'Kathoey' because I actually identify myself as a Kathoey. I also use it in an effort to transform negative meaning to positive meaning and encourage non-Thai people to recognise cultural diversity.

Esther C. Suwannanon, has a BA in French from Burapha University and is presently an MA student in Women, Gender, and Sexuality Studies at Thammasat University, Thailand. She is the first Thai scholar who has disseminated a Queer archive to Thai academia. She is currently living in Canada as a visiting research student at the University of Victoria.

EUGEN JANUSCHKE & ULRIKE KLÖPPEL

UNDER CONSTRUCTION:

EUROPEAN HIV/AIDS ARCHIVE [EHAA]

In this presentation, we offer an overview of the European HIV/AIDS Archive [EHAA] – an extensive collection of audio- and video-recorded oral history interviews on engagements with HIV/AIDS in Germany, Poland, Turkey, the UK, and on the European level. As scholars document the increased policing and fortification of what is at times called ‘fortress Europe’, the archive’s initial geographic focus has been intentionally selected to grasp Europe as an unstable and shifting entity. Housed at the Institut für Europäische Ethnologie of Humboldt University in Berlin, the EHAA brings together oral histories that are being gathered as part of the research projects ‘Disentangling European HIV/AIDS Policies: Activism, Citizenship and Health’ [EUROPACH] and ‘“Keine Rechenschaft für Leidenschaft!": Aids-Krise und politische Mobilisierung in den 1980er und frühen 1990er Jahren in Deutschland’, and by members of the ‘Arbeitskreises AIDS-Geschichte ins Museum’ [AKAIM], whose initiative to build a German HIV/AIDS oral history archive served to provoke this

expansive project. With the EHAA, we aim to commemorate, document and learn from activist, civil society and other policy-maker efforts in the field of HIV/AIDS and in other closely related areas, such as concerning sex work, drug policy, LGBT rights or the health and legal status of migrants or prisoners. As such, the archive functions as a queer counter-memory of the past that extends beyond the logics of state archives and their exclusions of queer lives, grass-roots initiatives and activist perspectives that are often described as ‘from below’. In short, by creating a space to share, compare and gather these stories, we propose that the EHAA offers a living memory of the contemporary HIV/AIDS history in the 21st century.

Eugen Januschke and Ulrike Klöppel are Research Associates at the Institut für Europäische Ethnologie at Humboldt-Universität zu Berlin, Germany. They work together on the project ‘“Don’t criminalize passion!” The Aids Crisis and Political Mobilization in 1980s and early 1990s Germany’ and are members of the Working Group for Bringing AIDS History into Museums [AKAIM].

EVA BUSCH & JULIA NITSCHKE

‘EMANZENEXPRESS’:

AN INTERGENERATIONAL ROOM OF REMEMBRANCE FOR FEMINIST HISTORY IN BOCHUM

In May and June 2019 our exhibition EMANZENEXPRESS_gemeinsam sind wir gemeiner [Emancipexpress: together we are meaner] is taking place at the atelier automatique in Bochum. It is a research-based, historical-artistic interactive intergenerational room of remembrance that showcases the history of the autonomous women’s and lesbian movement of the 1980s and 1990s in Bochum. We focus on leaflets, newspapers, radio broadcasts, and other communication media, but also on self-organised places. These places have long since been repurposed, but the materials reveal past conditions, struggles, concerns, aesthetic tastes, humour and techniques of provocation. The documents were compiled by the three women’s archives in Bochum that emerged from this movement [ausZeiten, Lieselle, and the archive of Madonna e.V.]. We are keen to address gaps in the movement’s memory and highlight examples of solidarity actions. Contrary to preconceptions of many younger [queer] feminists, for example, our research shows how in the 80s and 90s women’s and lesbian politics in Bochum was highly aware

of racism and intersectionality. In dialogue with older feminists, we have created an artistic map of the most important places and discussed with them the aesthetic strategies in the humorous drawings in the magazine EMANZENEXPRESS. The project is taking place in the atelier automatique. ‘Window pictures’ will fill the fronts of the studio, while visitors inside will be allowed to enter an actual ‘pool’ and immerse themselves in the material. The project not only offers visibility of resistant queer spaces, little remembered in the Ruhr district, but it is also a intergenerational relationship work.

Eva Busch is an anthropologist and art historian interested in participatory, power-critical theories and practices. Most recently, she coordinated the OPEN SPACE and accompanying program at the Kunstsammlung Nordrhein-Westfalen for their ‘Museum Global’ exhibition. Julia Nitschke is a freelance performance artist who, in her oracle performances, develops visions for a utopian future of solidarity, most recently at Sophiensæle in Berlin. She is interested in political-performative ‘Think’ formats for inclusive audiences, which she develops together with Caroline Kapp and Eva Busch. Their most recent work was shown at the Kammerspiele in Munich.

EVA ISAKSSON

THE SILENT LESBIAN ACTIVIST

An activist with a severe hearing loss can accumulate a personal archive full of lesbian short stories, written conversations in form of notebooks, International Lesbian newsletters, photographs from early International Gay Association conferences, electronic archives of early lesbian mailing lists, and much more. With time, these documents were buried in a home archive that no one except their owner knew about. In 2018, during the first Finnish Rainbow History Month, I decided to share these documents as daily Facebook status updates. One month became two, and the daily contributions grew up to more than 60 meticulously documented updates spanning several decades of activism, with a readership impressed by this hidden resource.* What next? Spoken conversations from decades ago have disappeared, while these notebooks of a hearing-impaired person, full of personal conversations, remain. An easy solution would be to donate these to archives. As such, these

notebooks lack metadata such as dates, places, and of course identification of persons who contributed their handwriting. Archiving mailing list conversations is another challenge, as there are currently no straightforward methods for handling confidential conversations in the era of GDPR.

*The updates remain on Facebook and can be located here:

<http://www.sappho.net/eva/timeline.shtml>

Eva Isaksson, born 1953, works as an information specialist at the Helsinki University Library. She was a board member at the Finnish SETA [Organization for Sexual Equality] 1978–1985, Chief Editor of SETA Magazine 1980–1982, a SETA representative at IGA conferences in 1981–1985 and responsible for running the International Lesbian Information Secretariat in 1982–1984. She started the first SETA web pages in 1994 and started a list for Finnish lesbians in 1993 and for European lesbians in 1994. She is the author of ‘Homona ja lesbona Euroopassa’ [Gay and lesbian in Europe, 1994].

FELIPE CESAR CAMILO CARO ROMERO

THE IMPORTANCE OF A RADICAL QUEER HISTORY: UNEARTHING THE HOMOSEXUAL LIBERATION MOVEMENT IN COLOMBIA

The Colombian LGBTI movement has a history of radicalism little known by many people. Since the country has been plagued by a long-standing armed conflict, many LGBTI groups have successfully tried to erase the history of communion between the new left and homosexual liberation, which was the phenomenon that gave birth to the modern movement in the seventies. Yet, thanks to the combined efforts of artists and historians who have been working since 2017, this paper will present the re-discovery of this forgotten radical past, much more complex and dynamic than the mainstream Colombian narrative tells us. I will argue that the 'invisibilisation' of the more radical stages of the modern Colombian LGBTI movement has not been a mere causality. Rather it derives not only from the fear of association in a cold war mentality [a characteristic of the Colombian armed conflict], but also from the reformist notion

FRANKO DOTA

QUEERING THE MEMORY OF AN UNSUNG YUGOSLAV ANTIFASCIST HERO

In March of 1944 Josip Mardešić, captain of the antifascist National Liberation Army of Yugoslavia, the insurgent partisan armed force led by Communists, was prosecuted for being homosexual and subsequently sentenced to death. This is the only military court sentence for same-sex sexual behaviour known to be pronounced and carried out by Yugoslav Partisans. In the eyes of the tribunal, this young officer was a saboteur, a threat to the masculine and heroic image of the insurgent army, and his homosexuality an insult to both the nation and the army. Before the trial, Mardešić was not an ordinary soldier and officer. In fact, he was commanding the Croatian branch of the Yugoslav Antifascist Army's communication division, a very important unit he himself established and developed in the first and most difficult years of the war. He was also a member of the Croatian General Staff. Had he survived the war, he would most certainly have become a highly decorated hero with

FRIEDERIKE MEHL

HER*STORY ONLINE: THE POTENTIALS AND PITFALLS OF DIGITIZATION FOR FEMINIST ORAL HISTORY

Since 2014 the FFBIZ Archive team has interviewed feminist activists about their perspectives on the women*s and lesbian movement since 1968. Our oral history interviews put special emphasis on the political biographies of women*, who developed autonomous institutions, networks and other infrastructures in East and West Berlin. We have collected 23 activists' narratives so far. The video interviews should be of interest for researchers, the feminist community as well as the wider public. 'Berlin in Bewegung!' [transl. 'Moving Berlin'] is the latest project that has contributed to our interview series. It concentrates on the experiences of activists in East Berlin, who were part of the women's peace movement and/or the women*s and lesbian groups, who organised

that it is only through the aid of government that real changes are possible. By re-discovering this radical past, its accomplishments and its mistakes, and presenting it to the public I think its possible to empower communities to do more than the very limited possibilities governments allow them. This is important today with the increasing hostility that sexual diversity is facing in Latin America. Thus, re-visiting the history of such radicalism while opening democratic channels for people to interact with it can create tools of hope and change.

Felipe Cesar Camilo Caro Romero is a Colombian historian and a queer activist. He is currently pursuing a PhD in Latin American Studies at the Zentralinstitut für Lateinamerikastudien [ZILAS] and the Katholische Universität Eichstätt-Ingolstadt and specializes in social movements history. Among his recent publications are 'Radical Sexualities: The Homosexual Liberation Movements in Latin America [1966 – 1989]' written alongside Patricio Simonetto and "Ni enfermos, ni cirminales, simplemente homosexuales" the first Stonewall commemorations in Colombia, 1979 – 1982' soon to be published.

a military or political career. In the last two years I have extensively researched Mardešić's life and his tragic end. But apart from documenting and recounting his story, there is another crucial aspect to my research: the one that aims to establish a collective public memory of this unsung antifascist queer hero, both in the post-Yugoslav LGBT community and in national historic narratives. In my presentation, I will try to demonstrate the intricate ideological and political challenges facing this attempt at queering public memory. I will also reflect on methods used to overcome them, primarily the complex cooperation between artists, historians, and queer organizations, especially those working on LGBT archives and special collections.

Franko Dota, Ph.D., is a historian and LGBT activist from Croatia and was among the founding members of Zagreb Pride organisation. His doctoral dissertation, completed in 2017 at the Faculty of Humanities and Social Sciences in Zagreb, is the first broad historical reconstruction of the political, legal and medical history of male homosexuality in socialist Yugoslavia [1943 – 1989].

with or without the protection of the protestant church. The full interviews are available at our archive. Thanks to the project funding by the 'Stiftung Aufarbeitung', the FFBIZ has built a website that now presents a selection of interview clips online. Departing from this recent project, the paper considers oral history as an archival practice [as opposed to a practice within more academic realms]. In order to discuss the pros and cons of digitisation, it will address some of the most pressing legal, technical and ethical challenges to publishing oral history interviews online as a way to make them more accessible.

Friederike Mehl, M.A., has been working for social movement archives since 2013, most recently at the feminist archive FFBIZ as well as the Lesbian Archive and Library Spinnboden. She has conducted the Project 'Berlin in Bewegung – Aktivist*innen erzählen von der Frauen/Lesbenbewegung nach 1968'.

GENEVIEVE FLAVELLE

RUMOURS, GOSSIP AND GHOST STORIES: CONTEMPORARY ART EXHIBITIONS IN LGBTQ+ ARCHIVES

This paper explores contemporary artist projects that stage interventions in two LGBTQ+ archives. As we search for material evidence of marginalised LGBTQ+ narratives, questions of how to address absence, difficult knowledge, and uncomfortable excesses become imperative. Artistic practice offers an alternative avenue of discourse by giving form to rumours, gossip and ghost stories. The first project this paper looks at is The Museum of Transgender Hirstory* and Art created by the artist Chris E. Vargas. Forever 'under construction', MOTHA is a platform that creatively stages both critiques and celebrations of transgender narratives. Appropriating legitimacy through the guise of an institution Vargas parodies acceptable forms of credibility and visibility. Vargas destabilises accepted historical narratives and the frequent recuperative whitewashing of queer and trans histories. The second exhibition I focus on is Tape Condition: Degraded [2016], created by artist Hazel Meyer and historian Cait McKinney in response to the collection of the

Canada Lesbian and Gay Archives in Toronto. While working on a digitisation project of VHS porn tapes at the archive Meyer and McKinney were disappointed by the lack of representation of diverse bodies and desires. Turning their own desires for expansive representation into an exhibition the couple focused on creating an immersive multifunctional space for watching, archiving and creating queer porn in the CLGA's gallery, inviting embodied and imaginative responses to the archive's limited holdings. Focusing on exhibitions as an avenue for constituting legitimacy and staging a plurality of histories I examine how artists are giving form to the unknowable, messy, and emotionally complex aspects of queer and trans histories.

Genevieve Flavelle is an independent curator, writer and Ph.D student at Queen's University [Kingston ON, Canada]. She is a settler of Scottish and French ancestry raised in Tkaronto/Toronto and currently living in Katarokwi/Kingston ON. She has recently curated exhibitions at Younger than Beyonce Gallery [Toronto] and Good Sport Gallery [London ON]. Her writing has appeared in C Magazine, BlackFlash, Esse, and various exhibition catalogues.

GERALDINE FELA

UNCOVERING THE UNPALATABLE: RECONSIDERING AUSTRALIA'S PUBLIC HEALTH RESPONSE TO HIV AND AIDS

In existing histories of Australia's 'AIDS crisis' much emphasis is placed on Australia's progressive response to the virus. The Labor government of the time responded to the virus with a degree of pragmatism that was absent in the responses of their conservative counterparts in the UK and the USA. There is however a more complicated and challenging history of Australia's response to HIV/AIDS that is harder to find but nevertheless significant. This paper is based on oral testimony collected from nurses who worked with HIV and AIDS patients during Australia's AIDS crisis. Nurses told numerous stories about working in wards, clinics and services that challenge the common narrative of Australia's progressive response to HIV and AIDS. Hospitals and health departments outside the urban gay heartlands of Sydney and Melbourne responded to HIV and AIDS in ways that we might associate more with Reagan's America.

Many people at the margins of Australian society, particularly indigenous people, experienced a response to HIV and AIDS that was vastly different to that experienced by urban, non-indigenous, queer people. Nurses witnessed and sometimes implemented policy and practices that we would consider intolerable today, some deprived their HIV positive charges of their liberty acting as 'jailers' in the name of public health, others watched and experienced the homophobia of their colleagues. These difficult memories shed new light on this important period of queer history. They are a reminder of the role oral history can play in providing a perspective 'from below' that might challenge how we remember the past.

Geraldine Fela is a PhD Candidate at Monash University in Melbourne. For her doctoral research she is interviewing nurses from across Australia who worked during the HIV/AIDS crisis in the 1980s and 1990s. In 2018 her honours thesis, for which she conducted interviews with HIV/AIDS nurses in NSW and Victoria, was awarded the Australian Lesbian and Gay Archives thesis prize.

GERARD KOSKOVICH & MANON S. PARRY

[RE]COLLECTIONS: COLLECTING AND INTERPRETING THE MATERIAL CULTURE OF HIV AND AIDS

Our paper continues an 'AIDS Objects' discussion we had in a closed workshop convened at the Amsterdam Museum during the International AIDS Society meeting in July 2018. Curators and theorists have described HIV/AIDS as one of the most culturally productive phenomena of modern times. The vast array of material generated includes props from protests, artwork, literature, and film, as well as public health campaigns, music, diaries, and performances. Despite this breadth, only a few types are most often collected and displayed in archives and museums. Public histories focus on either a public health narrative, or an activist one, privileging medical perspectives and artistic interventions. Much of the material culture needed to represent a diversity of perspectives remains unidentified and out of reach. Historically significant objects and images have even been lost or destroyed because their value for museums and archives is not well understood. We will share the findings of our meeting in Amsterdam in July 2018 [convened by Manon S. Parry] and the plans that have emerged since. Drawing on

the Netherlands as a case study, we will discuss how heritage is being lost or left uncollected, despite the widespread recognition of the local, and global significance of AIDS, given that the Dutch epidemic has a very different history to the narrative of government neglect, stigma and homophobia, and radical activism told elsewhere [in the US, UK, and France for example].

Gerard Koskovich is a founding member of the GLBT Historical Society in San Francisco and serves as the institution's director of special projects and partnerships. In addition, he spends two months annually in France, where he is a member of the Collectif Archives LGBTQI, the group working to establish a queer archives, museum and public history center in Paris. Manon S. Parry is Professor of Medical History at the Vrije Universiteit, Amsterdam. In conjunction with the International AIDS Society conference in 2018, she led the development of a film using interviews about the history of AIDS in the Netherlands [Voices of the Epidemic] and co-curated a pop-up exhibition. Her current book project investigates collection and exhibition strategies at medical museums across Europe, with AIDS and sexuality as a key focus.

GRAHAM WILLETT, CLARE O'HANLON, NICK HENDERSON & TIMOTHY JONES [ALGA COMMITTEE MEMBERS]

**THE AUSTRALIAN LESBIAN AND GAY ARCHIVES:
REFLECTIONS ON OUR PAST AND NEXT 40 YEARS:
ROUNDTABLE PANEL OF CURRENT ALGA COMMITTEE
MEMBERS**

For 40 years since its founding in 1978, the Australian Lesbian and Gay Archives has been collecting, preserving and celebrating Australia's very queer history. In that time, we have accumulated 500 remarkably diverse shelf metres of material from periodicals to posters, t-shirts, badges, books, oral histories and more. For much of this period we have worked pretty much to our own agenda, but over the past decade or so queer history has become a matter of interest to students and other researchers, and to larger state institutions [especially libraries and museums]. In this free-wheeling discussion, a panel of ALGA's commit-

tee members will discuss what we do and why we do it; what it is that a small, community-based volunteer-run organisation can bring to the wider understanding of Australia's past [and present], the challenges and opportunities we face. Internationally, many similar organisations have been handed over to state or academic institutions. The continuing existence of ALGA as an independent collection raises questions about the value and purpose of community-based activities, and on whether they can be sustained into the future. AND whether they should be. What is gained and what is lost by the various alternatives?

Panel: Nick Henderson, Tim Jones, Clare O'Hanlon, Graham Willett – all are members of the Australian Lesbian and Gay Archives Committee. Two further committee members, Ange Bailey [current president] and Richard Keeble will be speaking on other panels.

HANS TAO-MING HUANG

**QUEER LEFT AGAINST QUEER LIBERALISM:
A CRITIQUE OF NEO-COLONIALITY IN POST
MARTIAL LAW TAIWAN**

This paper uncovers the queer thought of the leftist playwright/AIDS activist Tien Chiyuan [1962–1996], a key figure in Taiwan's Little Theatre Movement of the 1990s, to address the Cold War aphasia of queer liberalism in Taiwan. Before his untimely death, Tien produced over 20 highly original plays, yet the socialist thrusts in his works remain unrecognised to date under Cold War Division. In this paper, I trace Tien's Brechtian epic theatre to a leftist historiography developed by the Third World thinker/novelist Chen Yingzhen in the 1980s: through popular memories, reportage and fictions, this writing of history from below contests the 'Pro-US/Japan, Anti-Communist China' academic industrial complex formed under martial law. By setting Tien's critique of consumer desire and neo-colonial modernity against Taiwanese homonationalism in its formative stage, I show how Tien's ethics of relationality moves beyond the pitfalls of identity politics and its imput-

ed sense of self-righteousness to gesture towards an imagining of the Queer Commons. The gay movement in Taiwan emerged as one of the New Left-inflected new social movements in the post martial law era. This paper probes the question of whether current mainstream LGBT/HIV advocacies in Taiwan, such as the 'marriage equality' campaign, can be rethought in relation to the suppressed history of Taiwan's leftist tradition with its anti-imperialist call for broader social equality and justice.

Dr. Hans Tao-Ming Huang is associate professor at the Center for the Study of Sexualities, Department of English at National Central University, Taiwan. He is the author of *Queer Politics and Sexual Modernity in Taiwan* [Hong Kong University Press, 2011]. He has edited three volumes on AIDS Cultural Studies [in Chinese] and his most recent work on the politics of HIV care and control in Taiwan has appeared in *The War on Sex* [Duke University Press, 2017]. Currently, he is conducting a new project on the genealogy of the Queer Left in Taiwan.

HARRISON APPLE

**'I WANT TO COME OUT LOOKING GLAMOROUS ONE
MORE TIME': THE PITTSBURGH QUEER HISTORY PROJECT**

Every oral history interview is a political encounter where meaning is made in the presence of memory. Conducting 'queer oral history' [so named by Nan Alamilla Boyd and Horacio Roque-Ramirez in *Bodies of Evidence*] specifically raises questions about how narrators recount forms of knowing that exceed spoken accounts. This paper addresses that 'excess' as the relationship between oral historians and narrators over the creation of a historical record. Drawing from debates over the type of evidence oral history offers and Archival Studies scholarship on the long-life of records, oral history practice is a dramatic scene of record creation that questions the false dichotomy of empiricism and subjectivity that plagues the field of oral history. Using the example of my research/friendship with trans elders for the Pittsburgh Queer His-

tory Project, I argue that our ongoing relationship beyond the 'interview encounter' rejects the strict relationship of evidence to empiricism and narrator to oral historian in discussion of the historical event of 'transitioning.' I examine this shift through my recollection of abandoning the traditional interview as my primary research environment for the collaborative work of throwing an elders' drag ball with my narrator/mentor Miss Connie Dorsett.

Harrison Apple is the founding co-director of the Pittsburgh Queer History Project, an oral history and media preservation project focused on working class LGBT nightlife in Pittsburgh PA. They are also a PhD Candidate of Gender and Women's Studies at the University of Arizona. Their work has been published in *Transgender Studies Quarterly* and *Introduction to Transgender Studies* from Harrington Park Press.

HOANG TAN NGUYEN

MY FANTASY GAY ASIAN MALE BODY CIRCA 1994

This paper looks at imaginative and tactile archives that intervene in the erasure of history and incorporate fantasy to produce alternative pasts and futures. In so doing, it reconsiders how archives can be used creatively to reconstitute selves and communities across generations, gender, and racial difference. I and my co-presenters on this panel use sensual tactics to intervene in the archives, re-member history, and generate narratives of queer futures to come. We point to the limits and possibilities of queer archival practices in ways that escape the certainty of narrative, externalize material traces of the erotic, and access affective moments of queer life. We consider tactile strategies for document-

HONGWEI BAO

'WE ARE HERE':

QUEERING WOMEN'S HISTORIES AND ARTICULATING TRANSNATIONAL ACTIVISMS

In this paper, I analyse a queer community documentary, *We Are Here* [women zai zheli], made by China's leading lesbian filmmakers Shi Tou and Jing Zhao in 2015. The film was made to celebrate the twentieth-anniversary of the Fourth World Conference on Women held in Beijing in 1995. This historic conference was often seen as the first time that women's sexual orientation was made visible and openly discussed at an important international forum. The conference also accelerated the development of grassroots feminist and queer movements within China. Through interviewing former participants, *We Are Here* re-constructed an unofficial archive of the conference through lesbians' memories and narratives. The purpose was twofold: first, to write lesbian histories into women's histories; second, to see the Chinese experience as a part of the transnational experience. The two filmmakers were able to engage with some contemporaneous debates including: what is the relationship between feminist and queer activism? How do China's feminist and

ing the force of fantasy to change who we are and what we become, a longing for things to have been different and method for connecting across queer and trans generations.

Hoang Tan Nguyen [panel convenor] is Associate Professor of Literature and Cultural Studies at the University of California, San Diego. His research interests include Asian American visual culture, Southeast Asian cinema, queer cinema, experimental film, race and pornography, film programming, and video production. His experimental videos have been screened at the Museum of Modern Art in New York, the Getty Center in Los Angeles, and the Pompidou Center in Paris.

queer movements relate to the movements worldwide? At a time when feminist and queer activism are increasingly divergent from each other, and when there is a strong call for the indigeneity of gender and sexual politics, this film marks a critical intervention from a transnational queer feminist perspective. In this film, histories and memories are not seen as fixed repository of knowledge that merely offers a static documentation of the past; they are valuable resources to draw inspirations from and contested terrains to build actions on for continued transnational struggles.

Hongwei Bao is Assistant Professor in Media Studies at the University of Nottingham, UK, where he also co-directs the Centre for Contemporary East Asian Cultural Studies [CEACS]. His research focuses on gay identity, queer activism, independent documentary, and alternative media production in contemporary China. He is the author of *Queer Comrades: Gay Identity and Tongzhi Activism in Postsocialist China* [2018] and co-editor of *Queer/Tongzhi China: Perspectives into Research, Activism and Media Cultures* [2015]. He has published numerous articles in academic journals and is currently working on a book on queer cultural production in contemporary China.

HOUSSEM ABIDA

THE LANGUAGE GAP ON WIKIPEDIA:

A CASE STUDY: WRITE FOR THE RIGHTS

Until August 2018, an article about Drag Kings didn't exist in Arabic Wikipedia. Unlike other languages where all artistic and sexual concepts related to the LGBTQI+ exist in Wikipedia, many communities that don't understand these languages don't have access to this knowledge. Unfortunately, there is still a huge language gap on Wikipedia when it comes to LGBTQI+ topics. That's why, in March 2019, we are organizing an international LGBTQ+ editathon in Tunis, Tunisia that will gather multilingual participants from different countries to fill this gap. Over three days, we will translate articles about sexual concepts to make them accessible to Arabic, Nigerian, Russian, Indian and other repressed communities. Also, this event will focus on the movements led by the LGBTQI+ communities in the MENA region and will try to give them more visibility by writing Wikipedia articles about them [leaders, institutions, festivals, etc]. In fact, the editathon will be held simultane-

ously with the Tunis Queer Film Festival, and we will be present to document it. Thanks to a partnership with the organizing NGO, we started in December 2018 hosting a series of workshops to the local Tunisian community to make them join our movement and help us fill the Gap in Wikipedia. This experience is making us learn a lot especially when it comes to the strategy of reaching local and hard to access communities. As a Wikimedian who has been organizing workshops and managing projects for Wikimedia for 3 years now, working with a local NGO that works on LGBTQI+ community in Tunisia is very different. And in this presentation we will showcase these differences and what lessons we learnt because they can be applied in other countries.

Housseem Abida is a fifth-year student in the Medical School of Tunis. He has been part of the Wikimedia movement since 2015, as a member of Wikimedia Tunisia. In 2018, he joined the Wikimedia LGBT User Group by first editing and translating Wikipedia articles into Arabic, then started co-organising local and international workshops and editathons related to the theme.

INETA LIPŠA

SELF-CENSORSHIP AND DOCUMENTING THE SELF: A DIARY OF SOVIET LATVIAN GAY MAN [1906 – 1996]

Numerous documents in the National Archives of Latvia document surveillance practices related to the policing of homosexuality in the Soviet Latvia. However, there is little that could help to construct homosexualities as practices, revealing the development of homosexual subjectivities and the voices of homosexuals that have not been distorted by the power discourse – research on these questions is often based on so-called ‘ego documents’. In 2016, a private owner made available a diary written by Latvian queer man Kaspars Aleksandrs Irbe [1906 – 1996]. The diary covers the entire Soviet era – from a couple of weeks before Soviet occupation in 1940 to the restoration of independence in Latvia in 1990, and even beyond 1996. The corpus of diary texts consists of around 77 notebooks. Irbe’s main objective was to write about his romantic adventures, so that it would be easier to remember them in his old age. He wrote not only about his own experiences but focused also

on observation of different sexualities visible in public space focusing on the local life in Jūrmala, where he lived, and in Riga, where he worked, over an extended period from the 1940s to 1980s, i.e. the period when male homosexuality was criminalised. In such circumstances the understanding of the openness of the author of the diary comes into focus of the study. The manifestations of self-censorship of Irbe through the language he used, as well as his reflection upon the issue of self-censorship will also be discussed.

Ineta Lipša is a senior researcher at the University of Latvia, Institute of Latvian History. She has published a monograph on the history of sexuality and social control in Latvia from 1914 to 1939 [2014, in Latvian]. She has also engaged in public history activities writing a popular history book LGBTI people in Latvia: a history of the past 100 years [2017, in Latvian, 2018, in English]. Her current research is focused on sexuality, gender and social control in the Soviet Latvia.

INGRID RYBERG

AN ARMY OF LOVERS: QUEER SELF-PRESENTATION IN SWEDISH FILM HISTORY

In this presentation, I will discuss the artistic research process involved in the making of the documentary *En armé av älskande*/An Army of Lovers, focusing on archival issues. In addition to the three crucial films *Bögjävlar*/Damned Queers, *Kvinnan i ditt liv är du*/The woman in your life is you and *Eva & Maria*, the documentary includes unique amateur footage documenting queer subculture and activism in Sweden dating back to the 1960s. The material includes documentations of queer clubs, liberation marches and lesbian summer camps. The majority of this material is not available in official archives or collections but exists mainly on decaying videotapes and low-resolution DVD transfers in bookshelves and drawers in the homes of now ageing activists. My knowledge of and access to these films have come solely from people who have generously shared their private archives with me. As Lynne Kirste [2007] has argued, such media-unfriendly storage of what is often single copies and the lack of specialist knowledge in official ar-

chives, makes LGBTQ archival outreach urgent. In Sweden, this precious moving image history now runs the risk of being lost while dominant narratives and representations, such as reports from the Swedish television during the liberation era and AIDS crisis, are preserved. In this presentation, I will look closer at parts of this hitherto unknown amateur footage, such as documentations of pre-Stonewall drag performances, and discuss how these moving images can contribute in crucial ways to queer cultural memory in Sweden.

Ingrid Ryberg is a senior lecturer in the Department of Cultural Sciences, University of Gothenburg. She has extensive experience in exploring queer and feminist cultural production in both academic and artistic projects. She is the director of the short film *Phone Fuck* [2009], made for the collection *Dirty Diaries: Twelve Shorts of Feminist Porn* [produced by Mia Engberg], the documentary *Dragkingdom of Sweden* [with Åsa Ekman, 2002] and several interactive performance installations. She is co-editor of the new book *The Power of Vulnerability: Mobilising Affect in Feminist, Queer and Anti-racist Media Cultures* [Manchester University Press, 2018].

ÍRIS ELLENBERGER

THE RAINBOW THREAD: A QUEER GUIDE THROUGH THE NATIONAL MUSEUM OF ICELAND

In 2016 the striking absence of queer visibility in the National Museum of Iceland became of matter of some debate in the Icelandic media. The museum was criticised for marginalising and silencing queer history and the lack of scholarly research and writing on queer history in the Icelandic context was similarly pointed out. In the wake of this discussion members of The National Queer Organisation of Iceland [Samtökin '78] proposed to the museum the idea to organise a queer project or exhibition. The result was The Rainbow Thread that opened in November 2018; a queer guide through the permanent exhibition of the National Museum, *Making of a Nation – Heritage and History* in Iceland. The objectives of The Rainbow Thread are to convey information about queer life and existence throughout Icelandic history, to demonstrate how ideas on gender and sexuality take different forms in different time periods, and to ask questions about the exhibition and the image of Icelandic nationality it represents, examine what remains un-

said and encourage critical thinking. In this paper I discuss the project’s background and origins in the grassroot and its execution in collaboration with The National Museum. I address selected elements of the thread, paying special attention to the project’s theoretical foundation in queer theory and the reasons why the preparation team chose a guide through a pre-existing exhibition rather than setting up a queer exhibition. Finally, I talk about the thread’s reception and impression and contemplate the possibility of further similar projects.

Íris Ellenberger is a co-director of A Rainbow Thread project and an academic at the Reykjavík Academy in Iceland. Her current research includes the intersection of feminist and gay liberation movements in Iceland during the 1980s and homonationalist discourses of Iceland as a queer utopia. She co-edited the first peer-reviewed book on queer history in Iceland, *Svo veistu að þú varst ekki hér: Hinsegin sagnfræði og hinsegin saga á Íslandi* [So you know that you weren’t here: Queer history in Iceland] [2017]. She is currently working on the research project *Hidden Women: Women and queer sexualities in Icelandic sources 1700 – 1960*.

JACK VAN DER WEL & WALTER 'CAT' WALKER

THE ABRIDGED HOMOSAURUS:

A SUPPLEMENT TO EXISTING RETRIEVAL SYSTEMS

The Homosaurus is an international thesaurus of LGBTQ index terms developed by IHLIA LGBT Heritage [Amsterdam]. Initiated in 1997 and significantly revised in 2015, it offers a standardised vocabulary for describing LGBTI materials. In 2016 an international editorial board was formed to transform it into an online linked vocabulary. We meet monthly in online meetings. The editorial board decided to work on an abridged version of the Homosaurus. The abridged version is a more focused thesaurus that deals specifically with LGBTQ issues and terminology and is designed as a supplemental resource for collections using other thesauri [eg. Library of Congress Subject Headings [LCSH], Gemeinsame Normdatei [GND] or Integrated Authority File]. We have presented on the progress of the project at several previous ALMS conferences. This year we would like to discuss our process of revisions and some of the issues that have arisen, including: implementation of our focus on LGBTQ-related terms; challenges in reconciling the different

uses of terms such as 'queer'; and naming multiple gender and sexual identities and grouping them logically. The Abridged Homosaurus includes more LGBTQ-related terms than general subject thesauri, and this allows greater specificity in the descriptions of LGBTQ collections, while still using a controlled vocabulary. We plan to continue to modify and add to the Abridged Homosaurus to incorporate newer terms as they are used.

Jack van der Wel is Head of Collections, Cataloging and Information Services at IHLIA LGBT Heritage in Amsterdam. He was one of the founders of Homodok in 1978, a predecessor of IHLIA. He has attended all ALMS conferences since 2008. Walter 'Cat' Walker has been the Head Cataloging Librarian at Loyola Marymount University in Los Angeles, California, since 2004. He is also a Director-at-Large of the American Library Association's Gay Lesbian Bisexual Transgender Roundtable [ALA GLBTRT]. Cat has been a volunteer at ONE National Gay & Lesbian Archives at USC for 25 years, and presented at ALMS 2016 in London.

JAMES BELL

POSTCARDS FROM THE PAST:

ARCHIVES, ART AND ACTIVISM AT GLASGOW WOMEN'S LIBRARY

This paper considers Glasgow Women's Library mediation of its LGBTQ* collections through contemporary art. Drawing on the organisation's history as an arts project established in the early 1990s, the paper looks to understand a practice of 'artist as archivist,' in the handling of its extensive collection of feminist, lesbian and LGBTQ* materials. Specifically, I look to Nicky Bird's Raging Dyke Network, 2012, a commission to mark the 25th anniversary of the organisation, and an artwork which elucidates the complex forms of mediation that take place between archive material, staff and artists. I follow Kate Eichhorn's assertion of the activism of feminist archivists, collections managers and librarians; and extend this to artists in their questioning of how we might understand a past and the production of histories. Drawing on understandings of queer temporalities in the work of Ann Cvetkovich and Elizabeth Freeman, the paper seeks to consider arts practice as offering a novel ap-

proach to queer pasts, building connections with the present through the affective and ephemeral qualities of the archive. In these complex mediations, between archive and artist, Glasgow Women's Library plays a crucial role informed by its queer and feminist ways of working and collecting. The paper ultimately seeks to ask what political expediencies emerge through artists working with LGBTQ* archives now, and moreover how are these enabled by the institutional practice of Glasgow Women's Library.

James Bell is an artist, writer and PhD researcher based at Northumbria University, with a background in education and production in artist-led and contemporary art organisations. James was a committee member of artist-led spaces Generator, Dundee [2011–12], and Co-director of Rhubaba, Edinburgh [2013–15]. He was the Producer [Learning] at Collective, Edinburgh [2013–17], researching, developing and delivering the contemporary art organisation's learning programme. James' current research and artistic practice focuses on histories of and current LGBTQ*, feminist, and queer activism; and their intersections in contemporary art.

JĀNIS OZOLIŅŠ & KĀRLIS VĒRDIŅŠ

QUEER SUBJECTIVITY AND ARCHIVE:

THE CASE OF INTERWAR LATVIAN GAY MEN

In the interwar period, male homosexuality in the Republic of Latvia was criminalized. However, there are several evidences of the queer presence in the public space, periodicals and cultural production. Our paper will focus on two Latvian queer friends, Kārlis Aleksandrs Irbe [1906–1996] and Jānis Veinalds [1907–1937]. They were both representatives of the generation of Latvian men which reached their maturity in the interwar Latvia. Veinalds, a talented theater actor and amateur poet, committed suicide in 1937 while Irbe, an active member of Riga City gay circles, tried his hand in different trades and wrote an extensive diary for decades, documenting the urban gay life in the capitol in Latvia. Both Veinald's career as an unrecognized poet and Irbe's archive [especially his scrapbook of love poems by several recognized Latvian authors published in the interwar period] serve as a fascinating archive of the interwar Latvian queer subjectivity. They both use the forms and

practices acknowledged by the mainstream culture to express their queer subjectivity in their private life. Different concepts borrowed from literary studies ['low' or 'weak' modernism, 'obliteration' etc.] can be useful to describe their archives. Latvian cultural history has been defined mostly as heteronormative and rural, a genealogy of supposedly 'high' nationalist cultural production. Contemporary exploration of the queer archives challenges such stereotypes and ask questions about the possibility of preserving the memory of other identities and practices of cultural production and everyday life.

Kārlis Vērdiņš is a PhD student in Comparative Literature at Washington University in St. Louis and a researcher at the Institute of Literature, Folklore and Art, University of Latvia. He has published four collections of poems and three books for children. Jānis Ozoliņš is a researcher at the Institute of Literature, Folklore and Art [ILFA], University of Latvia and guest lecturer at Latvian Academy of Culture and Latvian Art Academy, currently completing a PhD on Latvian short prose writer Andra Neiburga.

JANNAT ALI & OMER MUBBASHER

DISSENTING VOICES OF TRANS ARTISTS IN PAKISTAN

For decades, the LGBT community has endured a prolonged battle amidst a history of oppression and injustice in Pakistan – a developing Muslim country with a blend of social, cultural, and religious dogmas. Hijra/Khawaja Sira culture is deeply rooted in subcontinental history, dating back to the Mughal Era of the 16th century. Back then, trans people were considered the epitome of aesthetics, art, and culture; whereas they have been stigmatised since the British colonisation. They were marginalised, deprived of all their basic rights including freedom of expression. Against all odds, they maintained close relations to art. They successfully aligned art with opportunities to earn living, activism, and sustain their community culture. In the modern era, Trans 'activism' through theatrical performances has enabled mainstream trans artists to carve an alternative space in a conservative society. These initiatives have greatly influenced younger queer artists of Pakistan. The recent successful first Trans Pride in Lahore, in December 2018, was a paradigm shift in Pakistan. We endeavor to collect, connect, and document

the history of transgender legends like actress and singer Naghama Gogi and painter Kajal Mitra.

Jannat Ali is Executive Director of Track-T [Transgender led organisation] and was part of the first literacy project on transgender education. A kathak dancer and trainer, she combines her love for dance in her activism [art + activism]. Recent projects include documentaries Poshida [Invisible, dir. Faizan Faiz, 2015], Kachi [Shame, dir. Amina Malik, 2016], and Infinite Journey of Transgender [Dir. Hashim, 2017]. She was the first transgender individual to lead Friday prayers in South Africa. Jannat was a key member of a steering committee for the new Transgender Rights Protection Bill which was passed in Senate and National Assembly of Pakistan in 2018. Omer Mubbasher is a queer researcher currently serving the community as a Board Member of Transled organization Track-T. He is an MPhil student at The University of Punjab researching the challenges faced by the Transgender community in workplaces in Pakistan. He successfully spearheaded teams of more than 20 volunteers in the first ever Trans Pride of Pakistan.

JAS RAULT & T.L. COWAN

THE ACTIVE SOCIAL LIFE OF QUEER ARCHIVES: MAKING METADATA FOR MEMORIES; INTIMATING INTRAMEDIAL INTIMACIES; PROCESSING PARADOX PERFORMANCE AND PROMISCUITY; COLLECTING COLLECTIVE CONTEXTUAL CONSENT

While most TFQ artists, activists, organizers and audiences do not tend to want all of their archival materials to be openly accessible online, they [and we] do want some kind of online social space for these materials. This space needs to be modeled on the protocols and technologies that these networked intimate publics cultivate to avoid unwanted exposure, over-circulation, and unintended scales of growth and publicity, while also creating 'virtual intimacies', which may augment and 'transform the intimacies we already have and ... condition the possibilities for as yet unknown forms of intimacy to be cultivated' [McGlotten 2013, 123]. This presentation will focus on the long journey to creating an online archive of TFQ cabaret performance materials, the Cabaret Commons [CabaretCommons.org] – an intimate and promiscuous publication and exhibition space for TFQ artists, audiences, activists and research-

ers. We consider the questions: How do we account for and cultivate the 'active social lives' of the materials that make up TFQ artistic and activist collections? How do we practice the time-heavy work of collective consent and community-collaboration in the design and development of online archives that can both represent and continue the sociality of their production? How do we work against the erasure of TFQ histories and socialities, while not reproducing extractive, non-reciprocal research, publication and exhibition practices, especially in the era of digital archives and repositories?

Jas Rault and T.L. Cowan are Assistant Professors [in different departments] at the University of Toronto. Together, they write about research economies, Trans- Feminist & Queer [TFQ] research cultures and digital archives. In addition to the Cabaret Commons they are also co-directors of Digital Ethics Research Collaboratory [DREC]. Cowan and Rault are currently co-authoring a book, provisionally entitled Checking In: Experiments in Trans- Feminist & Queer Networked Intimate Publics. Their recent collaborative publications include 'Onlining Queer Acts: Digital Research Ethics and Caring for Risky Archives', Women & Performance feminist journal, 2018.

JAYRÔME C. ROBINET

GENRE TROUBLE: TRANS MEMOIRS AS QUEER ARCHIVES

The modern western trans memoir came into being with Christine Jorgensen's A Personal Autobiography [1967]. While Jorgensen's transition narrative, as well as Conundrum [1974] by Jan Morris, and Second Serve [1983] by Renée Richards, were marked by the need to prove their gender identity, the gender transition narrative has grown away from the imposed medical narrative of the twentieth century. It was Kate Bornstein's Gender Outlaw [1994] that popularised the idea that gender isn't a binary. In the process the trans experience itself has changed, and the gender transition narrative is shifting. Jamison Green's Becoming a Visible Man [2004] and Janet Mock's Redefining Realness [2014] take an intersectional angle and place their narrative within a larger history of a struggle for human rights. My paper examines the evolution of trans memoirs and focuses on how recent transgender self-writing challenges aspects of the standard conventions of trans narrative. Central questions are: Is there a properly called trans memoir literary genre? What

does the evolution of gender transition memoirs demonstrate about the political, cultural and social changes of western societies about queer issues? Can trans memoirs be used as queer archives? This paper explores the potential of trans memoirs for knowledge generation and knowledge transfer by examining several texts.

Jayrôme C. Robinet is a white transgender bisexual working middle class non-disabled writer and spoken word performer from France living in Berlin, Germany. He has published three fiction books in French and German, and his first play was staged at Maxim Gorki Theater in 2015. He translated Kate Bornstein's Hello Cruel World: 101 Alternatives to Suicide for Teens, Freaks and Other Outlaws [2006] into French. His autofictional memoir was published by Hanser Berlin in 2019. He teaches creative writing at Alice Salomon University of Applied Sciences Berlin. In his PhD research at the Berlin University of the Arts [UdK] he examines empowerment through performance poetry in queer spaces.

JĘDRZEJ BURSZA

'HOW TO TALK ABOUT HOMOSEXUALITY, IF IT DIDN'T EXIST?' STUDYING QUEER NARRATIVES ABOUT 1970S POLAND

As part of the international research project *Cruising the 1970s: Unearthing Pre-HIV/AIDS Queer Cultures* [CRUSEV], I spent the last two years conducting in-depth ethnographic interviews with self-identified homosexual men, focusing on their private experiences and memories of everyday life as non-normative queer subjects living in the People's Republic of Poland [with particular focus on the period between 1970 and 1985]. The paper will present the methodology of the research, based on a belief in the need for constructing a queer archive of oral histories that have been silenced or ignored by historians. In addition to providing a historical background on the discourse of homosexuality in the People's Republic, it will also discuss the most crucial aspects of queer life narratives, and their relation to contemporary discourses of gender and sexuality in Poland [e.g. identity politics, the concept of coming out, queer networking and community-building etc.]. This re-constructed queer archive of memories sheds light not only on the local

specificity of homosexual life and queer cultures in that period of Polish history, but also on the dynamic flows of people, information, queer artefacts [material and symbolic culture] and political ideas between the East and West – in many ways challenging this dichotomy in regards to the queer history of Europe. I will argue that discovering the unknown oral history of non-normative men and women living in socialist Poland – a period in which, although it was not criminalised, homosexuality nonetheless remained a taboo subject – is essential not only for reclaiming a Polish queer history/ies, but for understanding today's complex gender politics, especially when considering the [arguably still under-researched] problem of intergenerational exchanges of knowledge within present-day queer communities.

Jędrzej Burszta is a research assistant at the University of Warsaw, working in the international research project *Cruising the 1970s: Unearthing Pre-HIV/AIDS Queer Cultures*. He is currently finalising his dissertation on queering American science fiction literature. He has participated in several ethnographic and sociological research projects, investigating both contemporary issues of culture as well as historical accounts of Polish/Soviet relations in the Communist period.

JEN GROVE

TRANSFORMATIONS: CO-PRODUCING A YOUTH-LED EXHIBITION ON GENDER IDENTITY AND SEXUAL SCIENCE

The Rethinking Sexology team at University of Exeter has just been awarded a Wellcome grant to engage contemporary audiences with their historical findings. Sexology, the scientific study of sexuality, emerged in the nineteenth century and powerfully shaped modern understandings of gender and sexual identity. Working with young trans and non-binary adults [16–25], in partnership with Gendered Intelligence we are developing a 2-year creative programme that explores the modern history of medical authority and gender identity. We seek to interrogate some key questions: Which forms of knowledge are seen as scientific/medical? What evidence is seen as authoritative when it comes to defining gender/sexuality? Which voices are heard – or ignored – when it comes to shaping science/medicine? A youth-led exhibition will be co-produced by academics, activists, creatives and curators. This presentation will consider how co-producing the display of queer history and its modern interpretation can meet three specific aims: 1. giving voice to young

trans and non-binary adults in the representation of trans lives, past and present; 2. providing a space for the arts-interested public to gain greater awareness of transgender equality; and 3. strengthening our academic research on the history of sexual science and its relevance to, and relationship with, the trans community. I will ask for feedback on the project, in particular what can be gained – and what risks do we face – by turning to the history of sexology and to taking a collaborative approach to creating a queer exhibition.

Jen Grove is an Engaged Research Fellow in the Centre for Medical History at the University of Exeter and at ALMS 2019 will be representing the Transformations project team. She has published widely on the modern collection and reception of historical sexually-related artefacts and is the editor of *Sculpture, Sexuality and History: Encounters in Literature, Culture and the Arts from the Eighteenth Century to the Present* [Palgrave, 2019, with Jana Funke]. Jen works closely with museums, communities, schools, charities and young people throughout the UK, using artefacts from the past to get people thinking in new ways about sex and gender today.

JOHN TUBERA

SALVAGING MEMORY THROUGH THE MALIBU FIRES

Over the last 20 years, CMEN [California Men Enjoying Naturism] has sponsored a nudist gathering at a Jewish Retreat Center in the mountains near Malibu, California. Every September, approximately 350–450 gay and bisexual men commune nakedly in the warm sunshine and participate in activities ranging from educational workshops and crafts demonstrations, to drag performances and social hour costume balls. In November 2018, the Woolsey Fire decimated the Malibu Hills, destroying multi-million-dollar homes as well as the Retreat Center where three shipping containers of CMEN memorabilia were stored. French philosopher Michel Foucault argued that the archive is less a physical site or institution of collected documents, and more the sum of all the

texts that a culture has kept attesting to its own past, or as evidence of a continuing identity. If everyday artefacts represent the collective memory of this organisation, what happens when this is destroyed? This presentation charts the process of how this Southern California gay group salvages damaged artefacts, and the work that memory is recruited to do as the organisation endeavours to rethink its traditions, identity, and future in a place that no longer exists.

John Tubera is a PhD student [Cultural Studies and Religion] at Claremont Graduate University in Claremont, California. He serves on the Leadership Committee of CMEN [California Men Enjoying Naturism] as Administrator and Cinema Moderator. His current dissertation explores the work of AIDS memory in a time of erasure of urban queer spaces resulting from gentrification.

JONATHAN D. KATZ

'POP ART IS QUEER':

THE PREVIOUSLY UNHEARD QUEER CONTENT OF ANDY WARHOL'S 1964 INTERVIEW

In this paper I would like to talk about a newly rediscovered tape of the most famous Andy Warhol interview from 1964. In the published interview, which contains the single most influential quotes by Warhol, sexuality is never spoken, but in the recently recovered tape, the ENTIRE interview is about queerness. They just stripped all the queer content out when they published it. In the talk, I play sections of the actual taped interview where Warhol says such things as 'Pop art is queer' and 'this whole interview should just be about homosexuality'. In short, it's incredible for being so openly queer in 1964. In the talk I show how and

why Warhol understands his sexuality not only as central to his art but as a form of lived ethics. This is a wholly new perspective on queerness in which we can now prove that our history has been deliberately stolen. It will be coming out as an article in the fall of 2019.

I would like to play sections of the tape and show the relevant artwork.

Jonathan D. Katz is an activist, art historian, educator and writer and co-founder of Queer Nation San Francisco. He is the founder of the Harvey Milk Institute in the USA, the largest queer studies institute in the world. He was the first artistic director of the National Queer Arts Festival in San Francisco and has published widely in the United States and Europe. He is currently a Visiting Professor at the University of Pennsylvania.

JONATHAN DOREY

BOUNDED MEMORIES AND FRACTURED COMMUNITIES IN QUEER MONTRÉAL

Montréal, Canada, is a vibrant predominantly French-speaking multicultural port city that has been marked by contact between cultures and languages and waves of immigration resulting in an openness that goes beyond simple tolerance. Its history has been shaped by numerous historic and coexisting fractures: European settlers and local Indigenous communities; French-Canadian populations and British-English authorities; established settlers and immigrants; the cosmopolitan 'downtown' and the linguistically fragmented outlying suburbs; independentists and federalists; the straight majority and the queer minority. These fractures also shape its complex queer communities. While archival records are always shaped by social boundaries, Montréal's queer memories are particularly fractured by local identity politics. This paper tells the story of the Montréal queer archive movement through its two primary institutions, the Archives lesbiennes du Québec and the Archives gaies du Québec. Although divided along gender lines, both institutions contribute to the mending of some of these fractures. Together, they preserve queer memory and the history of their respective communities,

but together they also create additional fractures. The two institutions developed in parallel. Two asymptotes on a plane, moving towards convergence, but never touching. What are the points of commonality and compromise that will ensure the long-term survival of two volunteer-based, self-funded institutions? Is unification possible? Desirable? How have their respective experiences helped preserve and disseminate queer memory in Montréal, in Québec, in Canada? This presentation will discuss the way forward for two estranged-sister organisations whose missions are intertwined in a river of diverse communities.

Jonathan Dorey is a sessional lecturer in Information Studies at McGill University in Montréal. More recently, Jonathan started looking into archives as tools that help shape and reshape identity and memory, particularly following trauma or when dealing with mental illness. He is a board member of both the Archives gaies du Québec and the Association of Canadian Archivists. This paper was prepared in collaboration with Julie Podmore, a professor of Geography John Abbott College and Concordia University in Montréal, a board member of the Archives gaies du Québec since 2014 and member of the relaunched Archives lesbiennes du Québec.

JOSEPH R. HAWKINS

REACHING OUT:

DIVERSIFYING ONE'S COLLECTIONS

Over the past few years ONE Archives at USC Libraries has done outreach to incorporate materials from East and South Asia and from Central America. This past year we cataloged and processed a large Japanese LGBTQ collection, making ours among the largest holdings of LGBTQ materials in the Japanese language outside of Japan. In 2017 we mounted our most ambitious exhibition to date, Axis Mundo: Queer Networks in Chicano L.A. Funded by the Getty Museum, the National Endowment for the Humanities [NEA], the Warhol Foundation and private donors, the exhibition and its impressive catalogue provided incredible inroads into the Latinx community of the United States, Mexico and South America. Over the past few years we have conducted tours of Chinese activists in training brought to us by the L.A. Gay & Lesbian Center. We have solicited materials from them and are now attempting

to digitise our holdings so that they might be freely available all over the world. This presentation will talk about what strategies have worked for us and why, and what strategies have not and how things might have worked better. There are many challenges to collecting from certain parts of Asia: language, internal and external prejudices and obtaining the trust of donors, etc. Yet in some places it only requires a little effort to establish one's collections as a leader in the inclusion of folks sometimes not on the radar of Western collections. The goal is to share what we have achieved in the hopes that it will provide inspiration to others.

Joseph Hawkins is the director of ONE National Gay & Lesbian Archives, the oldest still-active Lesbian, Gay, Bisexual, Transgender, Queer [LGBTQ] organisation in the United States. Joseph teaches anthropology and gender studies and his anthropological research focuses on homosexuality and identity in the postwar period of Japan. His current research is around scientifiction or Sci Fi and the early homophile movement development in California from 1930 – 1960.

JUANA MARÍA RODRÍGUEZ

CAPTURING MEMORIES: SEXUAL ARCHIVES AND QUEER DOCUMENTATION PRACTICES

This paper considers how we might capture memories through queer forms of documentation that escape official archival practices to linger in the spaces of imagination and commemoration. Using my own youthful archival and journaling practices as a text, I consider how drawing functions as an alternate form of apprehending sexual memories and experiences. While many of the drawings I consider are self-portraits, images that capture my gendered expressions and romantic desires in any particular moment, others portrayed imagined spaces of cultural belonging and community. These once-private sketches, emerging from the late seventies to the early nineties, serve to document both my own queer youth and the sexual cultures, attitudes, and affective postures of an earlier moment in queer history. For racialized and minoritized

JUDIT SZABÓ

PHOTO SERIES REPRESENTING THE PRIVATE LIFE AND CIVIL ACTIVITY OF LGBTQ PEOPLE IN HUNGARY

As a photographer I have a strong intention to reflect private life and civil activity of LGBTQ people in Hungary by the means of photo series. In my talk I will briefly summarise four of my series, two about private life and two about the civil festivals of Hungarian LGBTQ people. The first project was black and white and was made about the life of my lesbian friend, the late Ilona Gál in an elderly peoples' house during 2015–2016. The other private life project consists of black and white portraits of androgynous people: among my models are gay, lesbian, transgender, and non-binary people from a range of professions. I have been working on the project since 2016. The other two series consist of colour photographs from Budapest Pride Festival and Pride March since 1997 and the Lesbian Identities Festival [LIFT] since 2005. I will deliver a slide show of about 10–15 pics from every project, and meanwhile talk about the development of the projects. I'll emphasise the special conditions inhibiting Hungarian LGBTQ people from showing themselves in photos 'to the public', which causes problems for their photographer,

JUDIT TAKÁCS

DECRIMINALISATION OF HOMOSEXUALITY IN HUNGARY IN THE LIGHT OF RECENTLY DISCOVERED ARCHIVE RECORDS

This study focuses on the background of the decriminalisation of consensual homosexual acts between adult men in the 1961 Hungarian Penal Code by using recently discovered original archive material from 1958. In this presentation I would like to illustrate how 'problematic' social issues can be 'solved' by medicalisation, i.e. rendering them under medical [in this case psychiatric] authority. Examining penal codes is a tangible aspect of socio-historically changing views on homosexuality because criminal laws tend to sanction breaches of norms that are – or are perceived to be – widely accepted in society. Consequently, criminalisation of certain acts or activities can be interpreted as signalling the emphasised significance of certain social norms, in this case, heteronormativity. The changing theoretical and practical interpretations supporting the [de]criminalisation of homosexuality can highlight that already in the mid-20th century medical references were crucial in legal and social decision-making processes regarding homosexual people

subjects, these secret archives and private collections offer another way to think about the limits and possibilities of queer archival practices in ways that escape the certainty of narrative. In the paper, I consider how the sensory pleasures of sexual memory become translated into visual forms that draw on culture, fantasy, and the spaces of embodied feeling. I ask, how does drawing externalize and make material traces of the erotic and what sort of methodological practices might we deploy to access these prior affective moments of queer life?

Juana María Rodríguez is a Professor of Ethnic Studies, Performance Studies and Gender and Women's Studies at the University of California at Berkeley. She is the author of *Sexual Futures, Queer Gestures, and Other Latina Longings* [NYU 2014] which won the Alan Bray Memorial Book Prize at the Modern Language Association and was a Lambda Literary Foundation Finalist for LGBT Studies, and *Queer Latinidad: Identity Practices, Discursive Spaces* [NYU 2003].

too. The series made in the elderly peoples house was a practice task at a Free School of Photography and Film Making, Budapest; two pieces of the androgynous portraits were exhibited in the Gallery Ph21, Budapest in 2016 and 2019 [curator: Zsolt Batori], one series on the Budapest Pride Marches was exhibited in the lounge of an Art Movie in Budapest, 2007 [consultant: Klára Szarka]. The collection about LIFT Festivals is for the Archive of the Hungarian Lesbian Association, Labrizs.

I am a retired economist, scientific researcher, publishing chief editor and university teacher. I am also a founding member and a former board member of Hátér Society [for Homosexuals]. In 1993–1994 I co-founded Szivárvány Társulás a Melegek Jogaiért [Rainbow Association for Gay Rights]. I was a co-organiser of the antifascist demonstration against the founding of the Hungarian Guard Movement and I took part in the organising the Tarka Magyar [Miscellaneous Hungarians] philo LGBT demonstration in 2008. In the 1990s five of my partially gay-themed short stories were published in the periodical 2000, and several of my radio commentaries were aired in the Hungarian Radio.

and their relationships in Hungary [and elsewhere]. My presentation will introduce the changes proposed by the 'Neurology Committee' of the Health Science Council [HSC; 'Egészségügyi Tudományos Tanács'] in 1958 leading to the HSC's unanimous support for a proposal to decriminalise unnatural fornication between consenting adults and to the actual decriminalisation of homosexuality [i.e. decriminalisation of consensual sexual acts between adult men] in 1961. The empirical base of the present study includes recently-discovered archival records of the National Archives of Hungary and other original documents.

Judit Takács is a researcher at the Centre for Social Sciences, Hungarian Academy of Sciences, responsible for leading research teams and conducting independent research on the social history of homosexuality, social exclusion/inclusion of LGBTQ+ people, HIV/AIDS prevention as well as family practices, work-life balance issues and childlessness. Her recent publications include *Trans* Citizenship in Post-socialist Societies* [with R. Kuhar and S. Monroe], *Emergence of the Hungarian Homosexual Movement in Late Refrigerator Socialism* [with A. Kurimay] and *Social Attitudes toward Adoption by Same-Sex Couples in Europe* [with I. Szalma and T. Bartus].

JULIAN CARTER

TRANSING THE ARCHIVE:

TOUCHING FANTASY ACROSS GENERATIONS

Standard archival practices aim for a preservational stasis at odds with the fundamentally mobile and creative aspects of trans embodiment and temporality. My presentation considers strategies for documenting the force of fantasy to change who we are and what we become. I argue that this force reflects our longing for things to have been different: trans* people emerge as such through our unwillingness to let pastness have the last word. The most important aspects of who we were might be who we imagined we might become. So what kind of archival object is this longing for change? How do we keep fantasies from corroding and disappearing? How can we catalog any emergence, much less those that fail or that retroactively revise their own trajectories? These questions inform the Transgenerational Touch Project, a 2017 social choreography piece commissioned by the GLBT Historical Society Archives and Museum in San Francisco as part of a multi-artist exhibition

JULIANA MOREIRA STREVA

QUEERMUSEUM:

[AD]DRESSING [NEO]COLONIAL OTHERING

At the end of 2017, an exhibition named 'Queermuseu: Cartografias da Diferença na Arte Brasileira' [Queermuseum: Cartographies of Difference in the Brazilian Art] in Porto Alegre, Brazil, suffered from protests raised by religious and conservative groups across the country. Based on the claims of traditional family's protection and Catholic values, the event with more than 270 national artists' pieces was cancelled. Even though most of the protestors were not engaging with 'queer' vocabulary, it has been often associated with the so-called war against 'gender ideology' carried out in the country. Contextualising this incident with the later election of the far-right president Jair Bolsonaro [2018],

KARL-HEINZ STEINLE

A DAY IN THE LIFE OF EBERHARDT BRUCKS [1917 – 2008]:

A BERLIN GAY LIFE IN THE 20TH CENTURY

Eberhardt Brucks [1917 – 2008] born and resident in Berlin, worked as painter, graphic artist, photographer and extra for films and theatre. He kept almost all his own and foreign [art-] products throughout his life. In his will, he bequeathed his huge collection of documents, artworks and artefacts to the Schwules Museum in Berlin. It spans more than seven decades and is rich with examples of German, queer and Berlin history. Brucks lived the life of a bohemian and survivor. He followed many seemingly conflicting interests and let himself drift – but always kept everything in picture and word. In many ways, Brucks is no different from many others who process their own non-normative images with the help of constant self-reflection. But his almost completely preserved collection, including negative strips of his films, makes it possible to reconstruct single periods, months, weeks, even individual days and make them comprehensible. Beyond his artistic output, his activities were particularly dense in the second half of the 1950s. This presentation will illustrate a single day from this period. Brucks was well-financed with

charged with bringing a piece of the queer 1990s into the present. My project elaborated on desire and touch as the raw material of queer community and as core media for cultural transfer across queer and trans generations. I documented these transfers through pencil drawings assembled into an illustrated chapbook. My talk considers such drawing as a supplementary archival strategy for transgenderational touch. Where texts and photographs index previous realities, drawing puts imagination and the agency of the artist on display; drawing I show, can capture the provisional and fictive character of fantasy alongside the force it can assert on the real. In the process I highlight the archival value of documentation that is definitionally vulnerable to erasure.

Julian Carter is Associate Professor of Critical Studies at the California College of the Arts. He is the author of *The Heart of Whiteness: Normal Sexuality and Race in America, 1890 – 1940* [Duke 2007] and serves on the editorial board of *TSQ* and the advisory board for Hope Mohr Dance. He also dances, draws, and makes social sculptures as Principle Instigator of the performance group PolySensorium.

the paper aims to analyse the notion of travesti within the formation of gender identity in a decolonial perspective. Framing in the colonial control of bodies and expressions, the article hopes to rewrite the history of resistance to better understand and transform today's conservatives' challenges. This paper is complemented by a screening of my short film 'Carne'.

Juliana Moreira Streva is a cross-disciplinary researcher interested in critical reflections on corporeality/embodiment, normativity, power relations, structural violence, and social transformation. She is a doctoral Candidate in Law at the Interdisciplinary Program 'Human Rights under Pressure – Ethics, Law, and Politics' at the Freie Universität Berlin and has an MA in Theory of State and Constitutional Law at Pontifical Catholic University of Rio de Janeiro [PUC-Rio], Brazil.

commissions from the West Berlin Senate's artist emergency program, his work as an extra at the Volksbühne in Eastern Berlin and the sale of illustrations, drawings, portraits and pornphotos. In this time Brucks was also in contact with the East and West Berlin Kulturböhmie. In addition, he met his partner Hans-Joachim with whom he celebrated his own private happiness. As if viewed through a magnifying glass, the lecture conveys an impression of the perception and emotional world of a gay man in politically divided but still freely accessible Berlin. This offers unique access to the person of Bruck, to the Bruck collection, but also to [queer] everyday and contemporary history. The film *A Day in the Life of Eberhardt Brucks* will be screened at the ALMS 2019 Documentary Film Night.

Karl-Heinz Steinle studied history and Slavic studies. He works as researcher and curator at the Gay Museum in Berlin and was its managing director from 2009 to 2013. In 2013, Steinle started his own business as a historian and consultant for films, projects and collections. His main research focus is lives, places and open spaces in the 20th and 21st centuries.

KAROL RADZISZEWSKI

QUEER ARCHIVES INSTITUTE: INSTITUTION AS AN ART PRACTICE

In post-communist states, where a number of historical threads were broken or, in fact, never emerged, there has been an attempt to construct national identities anew and to create fresh narratives. Today, recent history, including art history, is being largely [re]constructed, as well as often tampered with. In my artistic practice I am particularly interested in such procedures, namely appendicising, rewriting and revising art history from the queer perspective. Consequently, this paper will take special interest in the ways in which archive-based art can have a political impact on our present and future, including its numerous aspects [i.e. cultural, social and sexual]. My long-term project titled 'Queer Archives Institute' [QAI] will be offered as an example of this methodology. QAI is a non-profit artist-run organisation dedicated to research, collection, digitalisation, presentation, exhibition, analysis and artistic interpretation of queer archives, with special focus on Central and Eastern Europe. Founded in November 2015 the QAI is open to transnational collaboration with artists, activists and academic researchers. In

KAROLINA UFA

FUNDACJA Q: POLAND'S VIRTUAL LGBTQ+ MUSEUM AND CONTEMPORARY QUEER ARCHIVES

I am presenting at ALMS 2019 on behalf of the LGBTQIA association Fundacja Q [<http://www.fundacjaq.eu/>]. In cooperation with Google, we opened a virtual LGBTQ+ museum and in our structure there is a historical club that is solely focused on collecting, archiving and disseminating materials about contemporary Polish queer history. It aims to preserve the history of Polish non-heteronormative people by documenting the stories of their constant existence alongside heteronormative people in society. At present, we have 1200 pages to scan from different magazines

KATE DAVISON

POWER FLIP: EXAMINING THE PSYCHIATRIC ESTABLISHMENT VIA THE PERSONAL ARCHIVE OF A BISEXUAL HOMOSEXUAL AVERSION THERAPIST

In 2015 I discovered the personal papers of the Australian psychiatrist and sexologist Dr. Neil McConaghy [1927–2005]. Between 1964–1981 he treated more than 200 bisexual and homosexual men with 'aversion therapy' across 5 large-scale experiments. The material, which is on private loan to me by his family, encompasses 16 archive boxes of material including film reels used in treatment, an electrode machine, audio tape recordings and draft texts – such as McConaghy's speech to the APA conference in San Francisco in 1970 – as well as the original handwritten log books of his clinical experiments. These log books contain the names of men who were treated, their Kinsey scores, penile plethysmograph scores, and other detailed information about their sexual behaviour and feelings. This archive was produced by a psychiatrist – the taxonomer, the one who defines others, the chief investigator, the scrutiniser, the representative of diagnostic power and the medical

my paper I will talk how I'm switching between the roles of an artist, an archivist, a collector and a curator. I will present the different forms the QAI takes – from an exhibition to a temporary office, a publication, a performance, a lecture. I will discuss also how I'm considering running a para-institution as a political statement.

Karol Radziszewski is a visual artist, filmmaker, curator, publisher and editor-in-chief of DIK Fagazine. His practice hybridises personal stories and social unrest, underlining alternative stories alongside the existing narratives. His multidisciplinary research, as well as his archive-based methodology, crosses multiple cultural, historical, religious, social and gender references. His work has been presented in institutions such as the National Museum, Museum of Modern Art, Zacheta National Gallery of Art, Warsaw; Whitechapel Gallery, London; Kunsthalle Wien, Vienna; New Museum, New York; VideoBrasil, São Paulo; Cobra Museum, Amsterdam; Wrocław Contemporary Museum, Museum of Contemporary Art in Kraków and Muzeum Sztuki in Łódź. He has participated in several international biennales including PERFORMA 13, New York; 7th Göteborg Biennial; 4th Prague Biennial.

and journals, 100 posters, 50 different kinds of photos and 300–400 leaflets, zines and other individual pieces of paper. We also have 20 oral history recordings, and are currently working our way through a list of Polish LGBTQIA activists, with the goal of uploading audio and video recordings to the museum. During the conference, I would like to introduce Fundacja Q association, its mission and goals, as well as talk about our work and collection.

Karolina Ufa is an activist of Fundacja Q where she is taking care of organisational archives and a student of Gender Studies, Intersectionality and Change at the University of Linköping.

establishment. What happens if we flip this power relationship? This collection also reveals a man – it contains personal information about his interests, feelings, thoughts, Marxist political ideas, and his bisexuality. This information casts a complex light on his life's work. This paper outlines some of the ways in which the McConaghy Papers can change the way we consider the archives of power. I consider some of the ethical issues that may shape the future custodianship and exhibition of this material: where does this archive belong, and what can we show?

Kate Davison is a PhD student at the University of Melbourne writing a transnational history of homosexual aversion therapy during the Cold War. She is a former Vice-President of the Australian Lesbian & Gay Archives [2016]. In 2006–7 she conducted a pilot project – an LGBT Material Culture Survey – at Museums Victoria, described in the article 'Agents of Social Change? LGBT Voices in Australian Museums' in the La Trobe Journal [May 2011]. Her most recent publication is 'Neil McConaghy's Penile Plethysmograph' in the book *Queer Objects* edited by Chris Brickell and Judith Collard. Kate is also the Program Coordinator of ALMS 2019.

KATERINA SUVERINA [WITH ANDREI ZAVADSKI]**QUEERING THE BODY:****EMERGENCE OF THE PAST THAT DID NOT EXIST**

Since the mid 2000s, history has been an important tool for regime stabilisation in Russia. The version of the past promoted by the Russian authorities is increasingly becoming part of people's everyday lives and bodily experiences. One example is Victory Day ribbons worn on 9 May, which remain on bags or cars throughout the year. The body thus plays a significant role in the official remembrance of key historical events. In the 1990s the individual body, previously part of a collective whole, enjoyed emancipation. The next decade saw a reversal of this. Under Vladimir Putin, the body has been increasingly pushed out to the margins of the dominant public sphere, serving as the Other – a queer, alien element within the 'normal', linear historical narrative. What kind of repressed pasts can this body reveal when interrogated? And how can these pasts help to reimagine Russia's history? In recent years, a number of digital projects [wonderzine.com, o-zine.ru, multiple Tele-

gram and Instagram channels, etc.] have emerged in the country that attempt to bring the body and its practices into focus. This emerging digital archive is reclaiming the pasts that, up to recently, did not exist in dominant Russian publics. This project implies the creation of memories, rather than their recollection. Adopting the lens of queer studies, we will demonstrate in this paper how the process of recalling the body and its queer memory resists the official repressive historical narrative of today's Russia and can potentially reshape its dominant publics.

Katerina Suverina is the coordinator of the international Garage Art Book Fair at Garage Museum of Contemporary Art [Moscow]. She is a lecturer at Moscow Higher School of Social and Economic Sciences and is currently working on her PhD about the history of Soviet and post-Soviet sexuality. Andrei Zavadski is a researcher and PhD candidate at Free University of Berlin's Institute for Media and Communication Studies [Emmy Noether Research Group 'Mediating [Semi]Authoritarianism: The Power of the Internet in the post-Soviet Space']. They are co-founders of Public History Laboratory [Moscow].

KLAUS MUELLER**THE INVISIBLE VISITOR:****MUSEUMS AND THE LGBTI COMMUNITY**

Despite highly visible national and global debates on LGBTI equality, history and culture over the last two decades, many art or history museums and their permanent exhibitions seem to remain unaffected. Though educational institutions, museums at large did not react to the bigger questions of inclusion and exclusion raised in these debates nor changed their parameter for collection acquisition, education or interpretation. In their label texts, museums often struggle with a language that hides as much as it indicates. Rarely do curators include references to LGBTI lives, communities and cultures in mainstream exhibitions, though extensive cultural and historical studies have been produced in recent decades. LGBTI visitors seem to remain, what they always have been: invisible visitors. Homo- and transphobia, one of the most aggressive expressions of bigotry and hate in contemporary society, is not on the radar screen of many museums and their educational divisions.

Given the increased interest in LGBTI historiography and the community's growing visibility in other public realms, however, the mainstreaming of LGBTI history seems imminent. The current cultural shifts mark the end of a closeted relationship. So far, few museums have viewed the LGBTI community as a potential new constituency, a specific audience, or an important source of funding. The question museums now face is how to transfer this silent relationship into an open and more mutually beneficial alliance.

Klaus Mueller is an independent filmmaker and the founder and chair of the Salzburg Global LGBT Forum, formed in 2013. Based in Berlin, Klaus facilitates initiatives with museums, foundations and NGOs. He works as an international consultant for a number of cultural institutions, including the United States Holocaust Memorial Museum in Washington DC. He was the associate producer of the award-winning film Paragraph 175 [2000] profiling gay survivors of Nazi persecution, and assistant director of But I was a Girl [1999] about lesbian Dutch resistance fighter Frieda Belinfante.

KRISTIAN TOFTE PETERSEN & OLE KONGSDAL JENSEN**BØSSERNES BEFRIELESSE FRONT – DANISH GAY LIB.****A TRUE STORY**

This presentation is based on our forthcoming book on the History of BBF – the Danish version of Gay Liberation Front. It aims to save the memory and experiences of former active persons, and to pass it on to future generations of gays. An introduction tells the beginning of BBF in June 1971 and two further chapters narrate the two authors' respective comings out. Three chapters relate our activities during the '70s and '80s. The first years 1972–74 included internal seminars on our politics and activities; participation at two international Sex Seminars at Århus; an international Gay Meeting in Milan; our first presence at left wing Summer Camp in Thy; contribution to the annual Christopher Street Day manifestation; publication of four texts on gays, e.g. a Danish version of Carl Wittmann's 'Gay Manifesto'. The 'great' years 1975–77 included two major Gay Camps in Thy, with seminars for all participants, gays and straights. In 1976 we moved to Bøssehuset [Gay House], still

existing, in Christiania. We had internal schooling to understand our place in class struggle. Groups visiting schools discussed gay problems with students with great success. The later active years, 1978–83, included articles about us in newspapers; participation in the 1978 municipal election with names like 'Wanda Liszt' and 'Nelly Nylon'; arrangement of a successful Gay Film Festival at the Cinematheque; and our theatrical activities began. 1983 saw our last Gay Camp in Thy. The final chapter concerns what followed the politically active years. From 1984 till this day the Bøssehuset became a House of Gay Culture, with theatre, cabarets and music. A conclusion reflects on the current state of the gay struggle.

Kristian [Kris] is 74 years old. He is a former goldsmith at Georg Jensen Silversmithy, now retired. He was active in BBF from 1975 to c. 1984. Ole is 81 years old. He is a former assistant professor at Copenhagen University, Institute of Romance Languages, now retired. He was active in BBF from 1971 to c. 1984. Kris & Ole have been married since 1991 and live in Denmark.

K

KRISTINA MILLONA

WIKI LGBTI+ PROJECT:

HOW CONTRIBUTING TO WIKIPEDIA BECAME A NEW FORM OF ACTIVISM

The Albanian LGBTI+ community struggles to access information in Albanian regarding their issues. Even in Wikipedia, there was not one article that defined sexual orientation or gender identity, or any acronym to describe it. This presentation will focus on one Albanian Wikipedian's work to increase the number of LGBTI+ articles in Albanian Wikipedia, including articles about Albanian LGBTI+ activists and LGBT+ rights in Albania. This work involved collaboration with multiple NGOs working with the LGBT+ community to organize edit-a-thons engaging the LGBTI+ community in writing Wikipedia articles. One of the most fruitful collaborations was with the feminist library in Tirana – perhaps the only

library in Albania devoted to gender issues, LGBTI+ topics, and feminism. This presentation will highlight the importance of networking with different stakeholders for the preservation of the LGBTI+ movement in Wikipedia.

Kristina Millona is editor-in-chief at 'Historia Ime', the only newsportal dedicated to the media coverage of LGBTI+ community in Albania. In 2016, she engaged as an activist for LGBTI+ rights by working as a human rights journalist at 'Pro-LGBT' NGO in Tirana, Albania. She is currently investigating on unnecessary medical surgeries performed on intersex infants. In 2017 she became part of Wikimedians of Albanian Language UG and together with another Wikimedian initiated the ongoing project 'WikiLGBT+ project' in Albanian Wikipedia. She co-organized with the Swedish Embassy the Wiki-Gender gap on 8th of March 2018.

KRZYSZTOF ZABŁOCKI

SUCH, SUCH ARE THE JOYS – THE LIBRARY AND ARCHIVES COLLECTION OF THE LAMBDA WARSZAWA ASSOCIATION

The Lambda Warszawa Association] is the oldest existing LGBTQ organization in Poland, having been founded in 1997. There were other Polish organisations founded in the 1980s, but with a very ephemeral life-span. Although in Poland beginning with the year 1932 there were no legal articles penalising homosexual acts, the general climate was, as everywhere, not a favorable one, with homosexuals forced to remain in the closet until political change in 1989. But even then, despite the emergence of LGBT movement, gay organisations and LGBT press, there were few significant changes in public attitudes, let alone any changes in the law, such as the introduction of same-sex partnerships. The Lambda Warszawa Association set itself the task from the very beginnings of its existence to build up and develop a full-fledged library and archives collection. The collection now consists of a large number

of books, LGBT magazines, press cuttings, brochures, posters and postcards, banners, badges and pins, gadgets and all kinds of artifacts documenting Polish LGBTQ history, as well as recordings and written testimonies relating to individual lives. In my presentation will give a feel of the collection and present some examples, sometimes even humorous ones, of the challenges and joys of building up the collection and of being its custodian, and of the various ways of presenting it to the wider public, especially the LGBTQ community.

Krzysztof Zabłocki is a translator of French, British and American literature. Among the authors translated are Jean Genet [Notre-Dame-des-Fleurs], Cioran, Georges Perec, Paul Auster, Emily Dickinson, Walt Whitman and Philip Larkin. He is the author of numerous essays on literary, cultural and LGBTQ topics and the co-author of Queer Warsaw, a Historical and Cultural Guide. He teaches at Warsaw University [Institute of Polish Culture] and is a longtime LGBT activist. He is a member of the Polish CRUSEV Research Group.

LADISLAV ZIKMUND-LENDER

WILL TO PRESERVE:

IS COLLECTING QUEER?

Based on an original archival research and interviews with collectors and heritage care professionals, the paper presents strategies of queer collecting in the past 100 years in the Czech Lands. The paper describes how did the major 20th Century collections of various artefacts created by gay men look like, what was the politics and personal motivations behind their creation and what was their faith during the political changes over the 20th Century. Furthermore, using these examples, the paper focuses on more general questions like how a collection may become queer and what is queer about collecting. In the second part, using the interviews, the paper shows how queer collecting looks like nowadays

but also asks less pleasant questions: what happened to lesbian collecting and how queer heritage care professionals participate in erasing the queer history and memory in their institutional practice.

Ladislav Zikmund-Lender is a board member of the Society for Queer Memory in Prague. He teaches 20th century art history at Brno University of Technology. He is a co-author of several books including Homosexuality in the History of Czech Culture [Prague 2011 and 2013], Queer Sexualities: Staking Out New Territories in Queer Studies [Oxford 2012], and co-edited a special queer issue of On Curating magazine [2018]. Exhibitions he has curated include Spaces of Desire [2016], What a Material: Queer Art from Central Europe [Amsterdam, 2012] and A Room of Queer's Own: Queer Domesticity in Modern Prague [Prague 2018].

LANCE T. MCCREADY

LEGACIES IN MOTION:

A BLACK QUEER TORONTO ARCHIVAL PROJECT

Documenting the life of queer blackness is a labour of love that challenges and disrupts normative values and society's pervasive ideology of itself. This panel presentation seeks to affirm black queer life through art that speaks to the futurities of queerness and blackness that long for epistemic value and accessibility in our modern context while understanding the cultural development and historical relevance of simply being. Panellists will discuss and provide examples of archiving queer blackness, which they explain is about building a dialectic between the past, present and future of cultural products by black queer creators. The queer art archive is created with the hopes of identifying with visual representations that affirms the perpetuity of queer black existence. This presentation unearths documents, newsletters and photographs that inspire stories of the rich, vibrant period of political organising/cultural activism of Black LGBTQ communities in the Toronto of the 1980s and 1990s. The presenter discusses the historical significance of these mate-

rials and connects them directly to contemporary movements, agitators, disruptors and creators in the greater Toronto area.

This paper is part of a panel accompanied by a photographic exhibition *Fierce!* coordinated by Ajamu.

[REDACTED] Lance T. McCready is Associate Professor of Urban Education in the department of Leadership, Higher and Adult Education [LHAE] at Ontario Institute for Studies in Education, University of Toronto [OISE/UT]. He is an interdisciplinary social scientist whose research, writing and service focus broadly on the education, health and well-being of black children youth and families. He has a strong interest in working with marginalised and racialised populations of queer youth, men and boys. Lance served as an evaluator of 3MV and research consultant for Picasso's Black Canvas, a verbatim theatre piece about the lives of young black gay men in Toronto.

Ajamu is a British artist, curator, archivist and activist. He best known for his fine art photography, which explores same-sex desire and the black male body, and his work as an archivist and activist to document the lives and experiences of black LGBTQ people in the UK.

LEENA AHONEN

QUEER AND LABOUR MUSEUM – ODD OR PERFECT MATCH?

What could groom ties of gay marriage, a spoon used in deaf speech teaching and a plastic bucket distributed in a demonstration that opposed government plans to weaken unemployment benefits have in common? The answer lies in The Finnish Labour museum Werstas. The objects are all part of our heritage which is rarely raised in the national narrative. We at the Finnish Labour museum tell the stories of these silenced people such as the poor, the deaf, the child labourers and sexual and gender minorities. Werstas wants to be an active participant in society, supporting human rights, sustainable development, equality and solidarity. The Finnish Labour museum Werstas is a national special museum that has nationwide responsibility for the themes of social history and working life in Finland. As far as social history is concerned the emphasis is for example on the labour movement, cooperation movement and grass-root movements, such as anti-racist and environmental

movements. On top of all this, we have a national responsibility of LGBT+ history. In my paper I will reflect the benefits and challenges of this complex mission which we are facing when trying to fulfil our mission. Because of the great task and the limited staff, we have to divide our time and resources. I want to introduce the things we have done and what we hope to achieve in the future. Collecting, exhibiting, museum education and events all require different approaches and target groups. Cooperation with the communities, credibility and nationwide visibility are key to our success. Some of our collecting themes are intersecting, for example human rights violations are of concern to many groups, such as deaf, women, anti-racist activists and transgender people. When these themes are linked together, we can take new and influential approaches to our collections and to the society as a whole.

[REDACTED] Leena Ahonen is a Head of Collections at The Finnish Labour Museum Werstas. She is responsible for the management, preservation and development of the collections at the museum, luckily with the help of the skilful collection apartment staff.

LENA KÜHN

'PEACEFUL REVOLUTION'?

LESBIAN/FEMINIST PERSPECTIVES ON 1989

In their latest cooperation project, the Spinnboden Lesbian Archive and Library and the FFBIZ feminist archive take the 30th anniversary of the fall of the Berlin Wall as an opportunity to shed light on this time from perspectives that have received little attention so far. How did lesbian/feminist activists in East and West Berlin perceive the fall of the Berlin wall and its consequences? Which new connections did they form around 1989 and in the years that followed? How did these connections intensify or change? Which encounters took place? How have migrant, Jewish and Muslim women and women of colour within the lesbian and women's movement experienced this time? The collaborative reflection of 1989 intends to show the many shapes of the topic in the Spinnboden and the FFBIZ collections. Furthermore, the project aims to highlight the blank spaces that exist, and to explore how these gaps could be closed.

In addition to an inquiry into the holdings of the two Berlin social movement archives and the digitisation of books, brochures and other materials, the project will produce video interviews with activists from the period from both parts of the city. The actions and encounters characterised by the spirit of optimism that emerged after the fall of the Berlin Wall will be considered as well as the profound fears that were fuelled by the changing political and social conditions after 1989. The results of the project will be published in the META database and the DDF [Digitales Deutsches Frauenarchiv] in order to reach a wider audience and encourage further research on the subject. The project running time is 1 January 2019 – 30 July 2019. At the ALMS conference, we would like to present some results, highlights and experiences from the project.

[REDACTED] Lena Kühn is the project coordinator of 'Peaceful Revolution?' at the FFBIZ feminist documentation and information centre.

LINDA CHERNIS

ARCHIVES MADE PUBLIC:

THE 'KEWPIE: DAUGHTER OF DISTRICT SIX' EXHIBITION

In 2018 the GALA Archives and the District Six Museum collaborated on the exhibition *Kewpie: Daughter of District Six*, shown at the District Six Museum Homecoming Centre in Cape Town. The exhibition ran for 6 months in Cape Town [from September 2018 to April 2019], and in May 2019 it opened at the Market Photo Workshop in Johannesburg where it will be on display until the end of July. The exhibition features photographs and accompanying text from the Kewpie archive collection held at GALA. The collection of personal photographs belonged to Kewpie [1941–2012], a well-known hairdresser who was once part of a prominent queer community in District Six. The extensive collection of some 700 photographs and negatives were captioned by Kewpie when they were acquired by GALA in 1999. They show Kewpie's social life and work life, both within District Six and beyond. They also show a community that was destroyed by the apartheid era Group Areas Act, resulting in

the forced removals of the inhabitants of District Six. Through these images, the exhibition introduces a new audience to this period of LGBTIQ social history and deepens historical understandings of the diverse District Six community. And it should also be noted that the former District Six community was invited to play an active role in the exhibition and the events surrounding it, and that this commemoration of Kewpie's life was largely embraced. The exhibition has received widespread publicity and is playing an important role in surfacing queer histories that are often marginalised in larger historical narratives. This presentation will give a brief visual overview of the Kewpie collection, the exhibition: *Kewpie: Daughter of District Six*, and the associated public engagement and education programmes that accompanied the exhibition.

Linda Chernis is a South African archivist and heritage practitioner who has worked in museums and archives for the past 14 years. She has a passion for bringing history, heritage and the arts to the public. Linda became the archivist at Gay & Lesbian Memory in Action [GALA] in Johannesburg in January 2015.

LOIS STONE

AFTER THE ANNIVERSARY:

HOW MOMENTUM FROM ANNIVERSARY EVENTS CAN BE HARNESSSED TO FURTHER INCLUSIVITY

In 2017 the British Museum opened its exhibit 'Desire, Love, Identity: exploring LGBTQ histories' to coincide with the 50th anniversary of partial decriminalization of homosexuality in England and Wales. Following the successful run of the exhibit, it began touring the country, opening at the Ashmolean Museum in Oxford and then Bolton Museum, where it was expanded using local history to become 'Desire, Love, Identity: In Bolton'. Its opening in Bolton coincided with another anniversary – 20 years since the infamous 'Bolton 7' court case, which sparked massive protests that led to the equalisation of the age of consent for homosexuality and heterosexuality in the UK. Anniversaries can sometimes seem stifling, as if the celebration of a group or event is confined to that year. But as the 'Desire, Love, Identity' project shows, anniversaries can be used as jumping-off points for new projects and deeper engagement

with local communities. This paper focuses on how the British Museum's exhibit in 2017 has been used to inspire further work centred around LGBTQ history. Focusing specifically on how this work has been done in Bolton, I will explore how the energy from a timely project based at a national institution has been used to develop lasting links between a local museum and its community, and how Bolton Museum has used the exhibit to focus more effort on LGBTQ inclusivity as they move forward. This paper is linked to the other papers on 'Desire, Love, Identity' submitted by Pierrette Squires, Stuart Frost, Chloe Cooper, and Melany Rose.

Lois Stone is a PhD researcher in the Department of Classics, Ancient History, and Archaeology at the University of Manchester. Their research examines how the history and heritage of the trans community is being added to museums in the UK. Their other research interests include trans representation in popular culture and the role of educational programmes in museums, and they also run Queer Research Network Manchester, a cross-university, interdisciplinary network for postgraduate students working with queer themes.

LOURDES TORRES

MULTICULTURAL LESBIAN COALITION-BUILDING IN CHICAGO, 1990S TO 2000S: HOW DO WE TELL THESE STORIES?

My work explores efforts to build coalitions across lesbians of colour in Chicago, USA from the 1990s to the mid-2000s. This project focuses on queer people of colour as agents of change. Especially in a city as racially segregated as Chicago, political collaboration among diverse organisations of any type is noteworthy. Lesbian, gay, bisexual and transgender [LGBT] organisations of colour have a rich history of forging such connections in Chicago which has not been documented. For example, during the 1990s, identity-based organisations such as Amigas Latinas [Latina lesbian organisation], Affinity [African American lesbian organisation], and Khuli Zaban [South Asian women's organisation] formed coalitional projects such as Women of All Colors and Cultures Together [WACT] and Color Triangle to advocate for social change. I describe the establishment of these coalitional projects and explore the extent to which these moments of coming together yielded

sustained partnerships to combat problems faced by lesbians of colour and the degree to which these partnerships challenged and engaged with the white mainstream LGBT movement. The models of how to negotiate complex national, racial, ethnic, linguistic and sexual politics with which they experimented continue to be relevant today for queer organising committed to social change. Therefore, as I document this history, I am also thinking about the best ways to share this information with young activists today via digital formats and other methods.

Lourdes Torres is Professor of Latin American and Latino Studies at DePaul University in Chicago and editor of the journal *Latino Studies*. Torres' research and teaching interests include sociolinguistics, Spanish in the U.S., and Queer Latinidades. She is the author of *Puerto Rican Discourse: A Sociolinguistic Study of a New York Suburb* and co-editor of *Third World Women and the Politics of Feminism and Tortilleras: Hispanic and the Latina Lesbian Expression*. Recent articles appear in *GLQ: A Journal of Lesbian and Gay Studies*, *Journal of Lesbian Studies*, *Meridians*, and *International Journal of Bilingualism*.

LUCAS LAROCHELLE

QUEERING THE MAP:

CO-CREATING AN ARCHIVE OF QUEER FEELING

To queer space is to point to the limits of current realities that do not adequately consider the safety and wellbeing of queer bodies. These spaces of possibility are often ephemeral and are produced through the actions of queer bodies resisting or even simply existing in the face of dominant power structures. Queering The Map [queeringthemap.com] is a community generated digital counter-mapping project that aims to archive these fleeting moments of queer existence and resistance in relation to physical space. From direct action activism to conversations expressing gender pronouns, from feelings of isolation to moments of rapturous love, Queering the Map functions as a living archive of queer feeling. By mapping out queer experience in all its permutations, Queering the Map aims to extend the lingering of these queer potentialities in physical space, by archiving them in virtual space. In making ephemeral moments of queerness legible outside of the subjective, the project opens up a potentiality for new modes of intersubjective

connection across spatial/temporal divides. At the time of writing, Queering The Map holds over 28,000 stories of queer joy, pain, and resistance, in over 25 languages, from all over the world. This paper/project presentation will chart the emotional, theoretical, and relational underpinnings of Queering The Map, and explore the ways in which it has developed into a veritable digital 'community of care' through the merging of subjective experiences into a publicly accessible collective archive of queer feeling.

Lucas LaRochelle is a multidisciplinary designer and researcher examining queerness, technology, and architecture. Their practice spans graphic design, digital media, costume design and wearable technology exploring the interactions between the [queer] body, technology and cyber/physical space. They have a certificate in Co-Design from the Utrecht University of Applied Sciences and are currently completing a BFA in Design and Computation Arts at Concordia University. They work as a research assistant at Aboriginal Territories in Cyberspace, and at the Performative Urbanism Lab in Tio'tia:ke/Montreal.

MAGDALENA STAROSZCZYK

'NO ONE TALKED ABOUT IT':

THE PARADOX OF LESBIAN IDENTITY IN PRE-1989 POLAND AND ABSENCE IN ARCHIVES

In my paper I would like to share some thoughts on the lesbian existence and lesbian identity in the Polish Peoples' Republic. The topic of lesbian visibility, still present in today's Poland [and not only here], occurs as a major research problem. And by that, I mean not only an almost complete lack of historical sources, but also the question of how we can talk now about lesbians who 'did not exist'. What does this non-existence really mean? And shall we call those who [supposedly] did not exist lesbians? To illustrate the problem, I will use interviews with non-heteronormative women, excerpts from the works of other researchers, as

well as examples from cultural sphere, such as literature, visual and performing arts. Furthermore, I would inquire into the representation and visibility of nonheteronormative women in Poland after political transformation – especially in feminist and LGBTQ communities, and, hence, try to address the issue of the absence of lesbian archives.

Magdalena Staroszczyk is a PhD student at the Institute of Polish Culture, University of Warsaw and a team member of CRUSEV project [Cruising the Seventies: Unearthing Pre-HIV/AIDS Queer Sexual Cultures]. Her interests include the counterculture and its practices, and the situation of sexual minorities, particularly non-heteronormative women in Poland before and after 1989. She is a feminist and queer activist, a performer, member of the Black Rags art-activist collective. She works in the Museum of Warsaw.

MEG TAMULONIS

SHARING AND QUEERING MEMORY AT THE VERMONT QUEER ARCHIVES

How can a grassroots volunteer-curated archive grow its role and increase its connections and collaborations with the LGBTQ and cultural communities? Begun with the founding of a local community centre in Burlington in 1998, the Vermont Queer Archives [VQA] includes ephemera, newspapers, newsletters, and a small group of artefacts, and reflects at least a part of the history of the LGBTQ experience in Vermont. An inventory, a developing website, and projects with contemporary artists have kept it as a viable, if not yet fully accessible, project. In short, the VQA is a constant work in progress. This paper will provide an overview of the history of the VQA, its place as a vital part of the Pride Center of Vermont from the very beginning, and how the caretakers of this archive have worked to maintain it, make it accessible, and enable it to survive. From gallery and library exhibitions, to film series, to being

included in a traveling exhibition about the work of Alison Bechdel, the VQA has worked to reach out to the Vermont community. In 2018, the VQA held a public roundtable program with the Center for Research on Vermont at the University of Vermont, inviting a variety of historical and arts organizations to talk about how Vermont LGBTQ history is being collected and documented. With increasing attention and involvement in the state, this is a good time to talk about how a grassroots archive can collaborate with other organizations to increase its outreach and accessibility.

I have been a volunteer with the Vermont Pride Center for 20 years, beginning with caring for the VQA in my home. The VQA is now housed at the PCVT, where I have served as co-chair of the Board and as a volunteer. I am completing an MA in history at the University of Vermont. I am co-curator of a traveling exhibition on Alison Bechdel [2018] and am Manager of Collections & Exhibitions at the University of Vermont.

MARGIT HAUSER

MAKING LESBIANS VISIBLE: TRACES OF A DEBATE IN DOCUMENTS ON THE WOMEN'S MOVEMENT AND IN THE POLICIES OF WOMEN'S ARCHIVES IN THE GERMAN-SPEAKING WORLD

In my lecture, I will trace an important debate that gripped the Second Wave Women's Movement in German-speaking countries from the late 1980s to the early 1990s. During this time, lesbians in the women's movement demanded to be named and made visible. The starting point was on the one hand the linguistic debates of the 1980s, but also the crumbling 'We' of the movement, which took place on many levels. Using documents from the STICHWORT Archives of the Women's and Lesbians' Movements [Vienna], founded in 1983 and today the only archive on the women's and lesbian movement in Austria, I will show the cornerstones of the debate and how it is expressed in the self-presentation of feminist groups, especially in their names. Austria is particularly interesting here because, in contrast to Germany, there were comparatively few autonomous lesbian political activities, and so

lesbian debates within the women's movement were an important sign of lesbian activism. At the same time, the debate must be seen against the background of the discriminatory legal situation still in force at the time. In recognition of these considerations feminist archives in German-speaking countries began to revise their collection policies and forms of communication to users. Discussions about 'lesbians on the shelf' were the subject of numerous networking meetings and had a long-term impact on the individual institutions. Some important discussion elements and the steps of change can be read from the minutes of the meeting of German-speaking women's and lesbian archives, libraries and documentation centres.

Margit Hauser is the Managing Director of the feminist library and archive STICHWORT. She is active in establishing connections and collaborative projects of feminist and lesbian archives and libraries. She is a member of the board of i.d.a., the umbrella organisation of German language lesbian/women's archives, libraries and documentation centres and a member of Frida: The Austrian Network of Information and Documentation Centres for Women's Studies.

MARIA BROCK

A QUIET REVOLUTION? QUEERING RUSSIAN MEDIA HISTORIES

In this presentation, I will showcase one of the key outputs of a two-year AHRC-funded project on representations of non-heteronormative sexualities in Russia [quiet-revolution.org], namely the first substantial database of media representations of LGBTQ issues in Russia. This database systematises available representations of non-heteronormative sexualities [NHS] in mainstream media in Russia over the last 20 years [1999–2019]. The ultimate aim is to produce a searchable, curated online version of the database which shall be made available to researchers and other interested parties. By covering such a significant length of time, coinciding with Vladimir Putin's time in power, the database aims to track trends and fluctuations in the representation of NHS, both in terms of their nature and their frequency. The presentation will give an overview of how the database has been organised and which media genres and platforms were utilised. It will also showcase some findings, both typical and singular, with examples from music, TV, and other visual media, giving an insight into how queerness is coded and

represented to the Russian public [eg. many popular music performers embrace aesthetics that may read as queer to certain audiences, while publicly disavowing any non-normative content or intention]. This includes both the increasing visibility of, and concern about, the presence and role of sexual minorities in Russia, and the politicisation and polarisation of the debate about their rights. Finally, the presentation will discuss some of the logistical, political and emotional challenges of creating the database, which range from issues of accessibility, ephemerality of data and organisation, to dealing with overwhelmingly negative and prejudiced representations, to identifying or labelling performers or performances that have sought to remain opaque about their sexual orientation.

Maria Brock is a postdoctoral research associate at the School of Journalism, Media and Culture at Cardiff University. Broadly speaking, her research and publications evaluate the psychosocial dynamics of transitional and post-transitional societies in the former Eastern Bloc, and the former GDR and Russia in particular, focusing on issues of representation, nationhood, memory and gender.

MARIA BÜHNER

QUEERING THE STASI, OR WHAT WE CAN LEARN ABOUT LESBIANS WHILE READING THE RECORDS OF THE EAST GERMAN STATE SECURITY SERVICE

My presentation explores the potentials and limits of the records of the Ministry for State Security [Stasi] for writing a history of lesbians in the GDR. This is a chapter of the history of East Germany which still needs to be written. The very high number of files prove that the Stasi carried out intense observation on the lesbian and homosexual activist groups founded throughout East Germany in the 1980s. They collected as much information as possible on the groups and their members, but also developed strategies to destroy or at least destabilise them. This was only possible due to the massive use of lesbian and bisexual informants, called Inoffizielle Mitarbeiter [IM], or 'unofficial colleagues'. These lesbian and bisexual IMs break the seemingly clear dichotomy between victim/penetrator. I use files of several IMs to give insights on their various motivations and ways of working together with the Stasi. But I will also look at the specific source related challenges: access to

the files is restricted and the selection and retrieval of files is done by archivists based solely on information provided by the researcher; strict rules about anonymisation result in the blacking out of names and files are often incomplete. Their content must be treated with care due to their creation in a context of pressure to prove efficiency, for informants to lie and to obtain information in illegal ways, but can be complemented with archival documentation from the Grauzone Archive, the archive of the independent Women's Movement of the GDR.

Maria Bühner is a PhD candidate and lecturer at the Institute for Cultural Studies at Leipzig University. She is currently completing her dissertation on Subjectification of female* Homosexuality in the GDR. Maria was a scholar of the German Academic Scholarship Foundation. Her publications include 'The Rise of a New Consciousness: Lesbian Activism in East-Germany in the 1980s', in *The Politics of Authenticity: Counter-Culture and Radical Movements Across the Iron Curtain [1968–1989]*, edited by Häberlein, Keck-Szajbel & Mahoney [2018].

MARIE-LOUISE HOLM

LIVED LIVES, LIVABLE LIVES:

RECONFIGURING QUEER APPROACHES AND ANALYTICAL STRATEGIES IN READING AND ARTICULATING INTERSEXED AND TRANS AUTOBIOGRAPHIES

In this paper, I will present a methodology developed for my PhD thesis which rethinks analytical approaches in the intersection between queer, trans and intersex studies. Specifically, my approach has been to move away from a focus often applied in queer analyses of intersex and trans [auto]biographical accounts which aimed at assessing the potentials of these for subverting or affirming conventional notions of gender and sex. I suggest performing a reparative reading which focuses on considering intersexed and trans persons' endeavours to create more liveable conditions for themselves. I apply this approach in an analysis of [auto] biographical accounts collected from the medico-legal archives of the Danish Ministry of Justice and Danish Medico-Legal Council. These accounts were written by people who applied for changes of name and legal gender status, wearing specifically gendered clothes, and per-

mission for particular gender affirming body modifications during the first three quarters of the 20th century. My methodology enabled me to perceive and articulate the history of intersexed and trans people in Denmark, drawing different conclusions from those of most previous studies. It enables me to consider how intersexed and trans people were able to articulate their experiences of themselves and obtain social intelligibility at a time when no concepts of intersex or transsexualism existed and to make a genealogical analysis of how the latter concepts emerged historically from different, but related concepts.

Marie-Louise Holm researches in the areas of intersectional feminist studies, the history of medicine and technology, and bioethics. They have published articles on trans and intersex history, feminist and queer theory, as well as a book with Morten Hillgaard Bülow on notions of masculinity in the history of sex hormone research in Denmark. In 2017, they finished a PhD project at Tema Genus, Linköping University, on 20th century experiential and medical accounts of intersexed and trans persons. Currently, they are a part-time lecturer at the Science and Sund Faculties at the University of Copenhagen.

MARTHA ROBINSON RHODES

'IT WASN'T SO MUCH CHANGING [MY SEXUALITY] AS SORT OF ACTIVATING IT':

MULTIPLE-GENDER-ATTRACTION, BISEXUALITY AND ORAL HISTORY IN PAST AND PRESENT

This paper focuses on two oral history collections: the Hall-Carpenter Archives Oral History Project [1985–99], and my own oral histories of bisexuality and multiple-gender-attraction [2018–19]. Little has been written on the methodological issues of using pre-existing oral histories. A view exists that using pre-existing oral histories is a poor substitute to conducting your own interviews. Indeed, this was initially my own perspective. In this paper I will discuss the difficulties but also the opportunities posed by my re-use of the Hall-Carpenter interviews alongside those I conducted myself. One of these issues is the question of 'queering memory' and different temporalities. My project spans the late twentieth century, and so the Hall-Carpenter interviewees were living through, as well as recalling, the period that I am now studying. My own interviewees reflected on the late twentieth century, but also fre-

quently referenced current affairs and issues specific to the present day. Another issue is the question of identity. I use the term 'multiple-gender-attraction' to refer to anyone who has experienced attraction to more than one gender, regardless of their identity. However, the fact that most of my interviewees identify as bisexual, compared to only one out of 230 Hall-Carpenter interviewees, presents ethical as well as methodological problems. I will question whether it is possible for me to conduct a 'queer oral history' when re-using oral history interviews as well as conducting my own. Despite my initial misgivings, the re-use of the Hall-Carpenter interviews has provided some incredibly important insights into my research.

I am a second-year PhD student in History at the University of Birmingham, working on the first queer oral history of multiple-gender-attraction and bisexuality in late twentieth-century Britain. I have previously researched multiple-gender-attraction in the 1970s gay liberation movement, and representations of bisexuality in Gay News magazine. I am the membership secretary for the UK Oral History Society's LGBTQ Special Interest Group.

MASON CULKIN

SEXUALITY WITHOUT THE SEX:

EXHIBITING QUEER HISTORY FOR CHILDREN

In the wake of the Supreme Court decision which legalised same-sex marriage across America, many museums have sought to develop queer inclusive programming aimed at increasing the visibility of the LGBTIQ+ community. Yet, the way in that a specific museum will choose to address queer history is largely dependent on its anticipated audience, as the topic is still largely considered too explicit for younger audiences. This tends to stem from the incorrect focus on the 'sex' in sexuality, resulting in few family-friendly exhibitions on queer history. Some of the most impactful examples of queer-friendly exhibits are those which aim to normalise LGBTIQ+ history for visitors of all ages, such as the Chicago History Museum's Out in Chicago temporary exhibition. However, queer history exists within world history, not as a separate or temporary point in time [nor should it only be displayed during Pride Month].

Furthermore, there is not an age restriction to the LGBTIQ+ community, nor should there be in the approach to queer curating or museum education. Thus, I propose an approach to creating exhibitions and programming in museums for younger audiences. In this paper, I suggest a framework for creating queer history exhibits directed at young audiences using an approach inspired by communicative styles of children's books. I will demonstrate how narrative and sensitive wording can be used to approach topics like queer history, gender identity, and same-sex relationships in a way which eases the worries of discomfort for possible visitors, while still displaying the breadth of queer culture and history that has long been skimmed over in museums.

Mason Culkin pursuing an MA in Museum Studies with a concentration in Women's and Gender Studies at the University of Illinois at Chicago. As a queer woman, she is personally invested in how queer history is addressed in museums, particularly with youth education and programming.

MICHAEL ANDRÉS FORERO PARRA

MUSEO Q:

MUSEUM ACTIVISM AS MEMORY EXERCISE

In 2018, two non-profit organisations working for LGBT communities in Colombia concluded that the legal recognition of rights might not have a significant impact in the decrease of violence against LGBT populations. Despite a peace process, advancements in civil rights and the overall reduction of homicides across the country, violence against LGBT people has not decreased in proportion. In this critical context, Museo Q was founded three years ago: an abnormal, queer museum, without walls and collections, but with the mission of placing the memories and identities of LGBTIQ+ people in the Colombian cultural public realm. Today, we recognise that museum narratives have a chauvinistic, androcentric, patriarchal, heteronormative or cis bias. However, during the last decade many strategies within the arts and culture have surged in Colombia that highlight and reflect upon diverse sexualities and non-normative identities. Through exhibits, publications and community initiatives, some permanent and some temporary, art and resistance have merged in what might be considered 'Queertural Activism'. Since its foundation, Museo Q has been developing exhibi-

tions, learning material, contemporary cartographies, talks and papers. Although Museo Q does not have a permanent building, the inexistence of an architectural space has enabled the project to enter other territories, through multiple layouts and before different audiences. This presentation will ask: In what ways activism can reconfigure our history? How are museums integrating LGBT memories in their programming in a country where memory still is a highly contested subject? How can queer art find a place to be exposed and cherished? To what extent ephemeral actions, like exhibits and temporary presentations, have an impact on society?

Michael Andrés Forero Parra is a co-founder of Museo Q and has co-curated exhibitions and developed partnerships to promote the initiative. He studied architecture and art museum and gallery studies, and from 2015 to 2018, coordinated the architectural development of the forthcoming National Museum of Memory, a project of symbolic reparation to the victims of the armed conflict in Colombia. Michael has published in Colombia, Mexico, the UK, and the Netherlands. He is member of ICOM Colombia and was an invited speaker at the 44th ICAMT Annual Conference in Helsinki.

MICHAEL C. OLIVEIRA

I READ THEM FOR THE ARTICLES:

GAY MALE EROTIC MAGAZINES OF THE 1970S & 1980S

As more Homophile, Liberation, and AIDS era publications are increasingly digitally available, magazines with erotica content have been overlooked. Many mid-1970s publications attempted to function as lifestyle magazines with regular art, community, entertainment, fitness, and health features. Jim Kepner addressed a number of community issues including the internal turmoil between the Gay men and Lesbian women. A number of articles on fitness and exercise document the change in the 'desired' male body from a slim and lean person to a more muscular physique. In the early 1980s, erotic magazines printed some of the earliest stories on what was to become the HIV/AIDS/VIH/SIDA world health crisis. The periodicals of this era represent local LGBTQ voices and concerns. By the mid-1980s community voices are lost to the

demands of capitalism and popular culture. There's a fractalisation of markets with each fetish and/or kink finding its own voice in a specialised publication. The mid-1970s through the early 1980s of community growth remains under-documented; the failure to make these periodicals available creates a gap in our history, one prone to erasure. The internal struggle within the LGBTQ+ movement of the 1970s created the leaders and foundational organisations that would galvanise the movement. The internal turmoil and cultural growth of this period are documented in the erotic magazines of the 1970s and 1980s.

Michael C. Oliveira is a Reference Librarian and Archivist at the ONE Archives at the University of Southern California Libraries, Los Angeles California. He was hired to fulfil a succession of processing grant positions from 2006–2010, 2011 until 2015 when hired by the University of Southern California. He received his MLIS from the University of Pittsburgh with a Specialization in Archives in 2005.

MIGUEL ALONSO HERNÁNDEZ VICTORIA

ARCHIVES AND DIVERSE MEMORIES:

RESCUING OUR HISTORY WITH PRIDE AT MEXICO'S

ARCHIVOS Y MEMORIAS DIVERSAS

Due to the great conservatism of Mexican history academics and in Mexican society in general, LGBT studies has only emerged in very recent decades, in parallel with global 'Queer Theory' and under the name of 'Gender Studies'. While LGBTTTI population and civil society organisations have expanded in social, legal and cultural matters, very little has been done to preserve and safeguard documents from these processes, and therefore, almost all the information about LGBT culture and history throughout Mexico has been lost, destroyed or remains undiscovered. At the end of 1980s, Colectivo Sol, buzzed the community to find whoever could have any references about 'The Ball of those 41'. Unproven information tells us that during the general discarding of 'useless' documents in the 1970s, at the Archivo General de la Nación [National General Archive], files about this subject were thrown away, but were also rescued by one of the archivists who kept them secretly in

his own house. After he passed away because of HIV, this documentation was burned by his family. By the end of the 20th century, there were only two LGBT archives in Mexico, the CIDHOM [Homosexuality Center for Information and Documentation in Mexico], held by Colectivo Sol, and the 'Nancy Cárdenas's Archive of Mexico and the Caribbean', originally in possession of Yan María Castro Godoy and later managed by Dr. Norma Mogrovejo. Both archives are currently sheltered by the Universidad Autónoma de la Ciudad de México. However, since 2009 a new archive organisation has been established from grassroots civil society, in order to rescue, safeguard, preserve and share the historical and cultural heritage of the Mexican LGBTTTI population: 'Archivos y Memorias Diversas' [AMD]. Up to now, AMD shelters 19 documentary collections that include: textiles, videos, magazines, books, photographs, written and sound documents, among other valuable stuff.

Alonso Hernández is a historian and compiler of archives and memories of LGBTTTI populations and general director at Archivos y Memorias Diversas. He studied history at the National School of Anthropology and History, Mexico.

MIRJAM SNEEUWLOPER

THE POWER OF COOPERATION TO MAKE QUEER HISTORIES A PERMANENT FEATURE AT THE AMSTERDAM CITY MUSEUM

The aim of this talk is not to give a theoretical explanation of various projects of the Amsterdam Museum [eg. Transmission, TranScreen co-operation, LGBTQI perspective tours, the 9-day program during Pride in the courtyards and halls of the museum, and of course the Amsterdam RainbowDress, part of our collection that travels the world and can be seen as a LGBTQI activist object]. Although all these projects will be briefly reviewed, we will hopefully give inspiration and motivation to the wonderful work we can do together and the use of soft power of a cultural institute. We will mainly emphasize three points: building trust between different queer communities and a museum that can be seen as an institution with a white western heteronormative narrative/lens; the need to reflect on our history, in particular the awareness of adjust-

ing the current dominant story; and the next steps being made towards intersectional integrated programming and to denormalise the institute. This will be explained in particular through the project that started in January 2019: Sharing Stories – Queer History Talks. It is a monthly recurring program in the city museum in which [recent] histories relating to the various LGBTQI+ communities in Amsterdam are made visible, discussed and researched and is developed with an external [based on shared authority] editorial board, connected to different LGBTQI networks.

Mirjam Sneeuwloper works within the educational department of the Amsterdam Museum. She is particularly focused on social change through innovative network projects and inclusion based on co-creation, participation and representation. She has been the co-curator of Pride programming since 2017, has worked closely with TranScreen and is part of the advisory board of the network Queering the Collections in the Netherlands.

MUSEUM OF SEXUAL DIVERSITY

[SÃO PAULO, BRAZIL] RESEARCH GROUP

PERSONAL ARCHIVES IN THE LGBTIQ+ WORLD: NEW DESCRIPTION APPROACHES AT THE MUSEUM OF SEXUAL DIVERSITY IN SÃO PAULO

As the first official centre devoted to queering memory in Latin America, the Museum of Sexual Diversity [MDS] was created in São Paulo, Brazil, in 2012 with the purpose to preserve and diffuse cultural heritage of the LGBTIQ+ community, collecting books, newspapers, films and diverse other forms of documentation. This paper focuses on the MDS's acquisition of the Claudia Wonder collection. Born in 1954 and educated as a boy, Claudia Wonder soon assumed another personality and became famous by performing in nightclubs and experimental theatre. Activist, cinema actress, band leader, hairdresser, model in men's magazines, makeup artist and writer, Claudia Wonder was known for her multifaceted identity and militance, both in Brazil and in Switzerland, where she lived for eleven years. She died in 2010 and is nowadays celebrated for

her leadership in the LGBT Pride Parade of São Paulo and by tackling prejudice against AIDS. In order to describe different kinds of material related to Claudia Wonder - books, clothes, photos, posters and other objects, independently of their origin – our approach considers the nexus between these materials the activities Claudia Wonder developed along her life, always striving for contextualization as the key operation in archival methodology. The result of this approach will be a chronology [almost a biography, indeed] of all sort of events and actions which give sense to described documents, just providing access to an important chapter of our social and cultural history.

Members of the MDS Research Group are: Ana Isabela Ferreira da Silva Mendes, Camilla Campoi de Sobral, Jorge Felipe Lira de Abreu, Leonardo Arouca Porfirio da Silva, Mariana Soares Popperl, Pedro José de Carvalho Neto They work under the coordination of Ana Maria Camargo, Professor of History at the University of São Paulo and author of many books and papers on archival science.

MYRA BILLUND-PHIBBS

IT'S ALL ABOUT RELATIONSHIPS: THE FOUNDING AND GROWTH OF THE TRANSGENDER ARCHIVES

My senior thesis 'Steam Rooms' is based on archival research using the Tretter Collection, as well as a series of oral history interviews, some conducted anonymously, which touch on many topics, including but not limited to outdoor sexual culture, cruising, gay childhoods in the 1950s and '60s, sex in gay bathhouses, early gay political organising, the realities of operating a gay bathhouse, and police crackdowns on public sex. 'Steam Rooms' was an exercise in 'queering memory,' in broadening the existing histories of Minneapolis, in telling new kinds of stories, in delving into 'unacceptable' histories, in excavating what little is left, and in ensuring that what remains would be safeguarded archivally. In the interviews I asked about outdoor beach and park cruising scenes, all-night indoor bathhouse culture, and fast-paced, impersonal porno bookstore sexual rituals. By interviewing men deeply embedded

in those scenes, I sought to bring sensation, emotion, and desire into the history I was producing, and to safeguard their seemingly mundane, everyday-life stories of gay public love, sex, and intimacy. Minneapolis, like many American cities, has transformed itself in the image of capital, destroying and rewriting its history with wrecking balls and developers' blueprints. As a result, this culture is missing from the official gay history of Minneapolis, and from larger histories of the city, having been washed away by property development, the AIDS epidemic, and the increase in digital and social media technologies; the interviews I conducted for 'Steam Rooms' were a deliberate attempt at undoing those processes of erasure.

My name is Myra Billund-Phibbs and I am a History undergraduate student at the University of Minnesota, a two-year employee of the Tretter Collection in GLBT Studies, and a researcher and oral historian in the GLBT history of the Twin Cities, a beautiful history which I contribute to every day by living and working in my hometown.

NICOLE FERNÁNDEZ FERRER & SUZANNE ROBICHON

WHO'S AFRAID OF THE AMAZONS?

LESBIAN IMAGES AND SOUNDS:

VIDEOACTIVISM FROM THE SEVENTIES TO THE PRESENT

The Centre Audiovisuel Simone de Beauvoir is an archive centre for video and films on women's rights and struggles, feminism since the 1970s, and LGBT history and activist movements throughout the world. The Centre is the first media institution devoted to women's history. Founded in 1982 by Delphine Seyrig, Carole Roussopoulos and Ioana Wieder, its purpose is to conserve, digitalise, distribute and promote international audiovisual works on these topics. The video and film holdings are expanded through submissions of new documentaries, video recording of feminist or LGBT events and demonstrations. We will present a selection of film clips from the collection to highlight the role of lesbians in the struggles and the importance of audiovisual archives for the history of lesbians and feature important figures like Anne-Marie Grelois. We will offer a rare opportunity to listen to debates and discussions of activist groups, and to see footage of the first Lesbian and Gay

demonstration in Paris in the seventies. The political strength of lesbian slogans and songs can be measured through the images and sounds of the archive. Intimate chronicles and political stories will cross each other to highlight the activism, struggles and representation of lesbians and their contribution to feminist and LGBT battles.

Suzette Robichon is a lesbian activist and member of Archives, Research and Lesbian Culture [ARCL, created in 1983] in Paris/France. She sits on the board of Centre audiovisuel Simone de Beauvoir, and is a co-founder of the only Lesbian Foundation in France, Lesbiennes d'intérêt général. She is a member of the ALMS 2019 International Board. Nicole Fernández Ferrer is a feminist and lesbian activist, and coordinator of the Audiovisual Simone de Beauvoir Centre in Paris. She is currently working with women and young people in jail with a non-profit organisation of Prison Librarians [screenings, shooting, and film analysis]. Nicole has programmed the Gay and Lesbian Film Festival in Paris and the Creteil International Women Films festival. She is board member of the 7ème Genre, Archives du Féminisme, Centre Hubertine Auclert and Cinémas du Sud-Tilt.

NICOLE VERDES

REPRESENTING YOUNG QUEER VOICES:

QUEER ZINES AND THE POWER BEHIND

AUTOBIOGRAPHICAL MEMORY WORK

One of the many benefits of an LGBTQ+ community archive is its ability to not only preserve local histories and narratives, but also to act as an armoury against homo- and transphobia. This role is essential in capturing narratives of marginalised and vulnerable populations. Lambda Archives is in the process of collecting locally produced trans, non-binary, and queer zines [self-published mini-magazines]. Topics in the zines include sexuality, queerness, gender issues, developmental issues for adolescents and youth identifying as queer or trans, transitioning, and safe spaces for children and allies. We are also engaging trans, queer,

and non-binary youth in workshops for creating their own zines, to establish a space for them to tell their stories and share their knowledge, and to examine how youth use zines to practice queer autobiographical 'memory work'. In this presentation we discuss our experiences running the workshops and describe their outcomes, and we will offer best practices gleaned from working with these populations.

Nicole Verdes is a San Diego activist and Board President for Lambda Archives of San Diego. In 2013, she graduated with her Masters Degree in Sociological Practice from Cal State San Marcos. Her thesis, 'Cunning Linguists: Analyzing the Undoing of Gender in Riot Grrrl Zines' utilised a feminist methodological approach to conduct a discursive analysis of 21 zines printed between 1991 – 1995, using Butler's theory of gender performativity as a theoretical framework.

OLOV KRISTRÖM

LONE HEROES OR DURABLE COMMUNITIES?

REFLECTIONS ON THE IMAGE OF QUEER HISTORY

WORKERS

In this paper, I want to discuss the dilemmas queer history organisations can face in navigating media and mainstream discourses that give attention to individual efforts and specific stories but often obscure or ignore the structural and organisational conditions that enable [or prohibit] the preservation and dissemination of queer history. Using the example of the dissolution of RFSL's library in Stockholm, and its partial transfer to QRAB in Gothenburg, I wish to highlight some strategies for giving a more complex view of the collective work to save and share queer history. In late 2017 RFSL, the Swedish Federation for Lesbian, Gay, Bisexual, Transgender and Queer Rights, disbanded their library in Stockholm, due to office relocations after rent increases. The collection had been built since the 1950's and consisted of somewhere between 8,000 and 10,000 volumes. Some 500 volumes were transferred to the

National Library of Sweden and a couple of university libraries. The remainder were going to be sold at a flea market or sent to recycling. By chance members of the newly formed Archives and Library of the Queer Movement [QRAB] in Gothenburg heard of the plans, and quickly acted to acquire as much as possible of the collection. A member of QRAB went to Stockholm and brought back some 500 volumes to Gothenburg, and later also retrieved some 300 academic papers and essays that were being discarded by RFSL. The disbandment of the library received media attention, and QRAB was asked to comment. Pretty soon we felt the need to steer clear of stories of a 'lone rescue action' and 'heroic efforts' and find other ways to frame what had happened, to give a more complex contextualisation of the problems facing queer history workers – and the powers we hold!

Olov Kriström is a queer activist, private collector and public librarian, as well as a founding member and board member of the Archives and Library of the Queer Movement [QRAB] in Gothenburg, Sweden.

ORLA EGAN

OUT OF THE BASEMENT, INTO THE LIGHT: THE CORK LGBT ARCHIVE

Archives and museums are traditionally seen as neutral impartial 'keepers of the truth' and guardians of our history and heritage. Yet whose history and whose heritage is being preserved and who and what is being excluded or ignored? LGBT community and queer archives pose challenges to the dominance of the historical and social narratives and subject matters conventionally found in Irish museum contexts. This presentation will focus on the burgeoning collaboration between the Cork LGBT Archive and Cork Public Museum. Cork has a long and rich history of LGBT activism, community formation and development. There are various aspects to the Cork LGBT Archive, including a physical collection, a digital archive, social media, as well as an exhibition and a book. The core of the Cork LGBT Archive is the Arthur Leahy collection, a private collection which was gathered and stored in the basement of his house from the 1970s onwards. The work of the Cork LGBT Archive

has developed over the years and has been recognised by the Irish Heritage Council, who awarded the project with a Hidden Heritage Award in 2016. There are plans to include the Cork LGBT Archive's digital collection within the Digital Repository of Ireland. Of particular significance has been the moving of the Arthur Leahy Collection from the damp basement where it had resided to Cork Public Museum. This paper is complemented by the Queer Republic of Cork Exhibition in the HKW foyer space.

Orla Egan has been actively involved with the Cork LGBT community since the 1980s. She created the Cork LGBT Archive and continues to develop the archive on a voluntary basis. She is the author of *Queer Republic of Cork: Cork's Lesbian, Gay, Bisexual, Transgender Communities 1970s – 1990s*. Orla has delivered papers and workshops on the Cork LGBT Archive throughout Ireland, in the UK, New York and Budapest. The Queer Republic of Cork Exhibition has been displayed in various venues in Cork and Belfast. In 2016 Orla received a Hidden Heritage Award from the Irish Heritage Council.

PAUL DETWILER

VISUALISING MEMORY: QUEER FILMS AS ARTISTIC ACTIVISM

Visualising queer memory through film is a powerful form of archiving lived experiences, causing audiences to consider the validity of their own histories and to work towards documenting and protecting community memory. Queer archival materials, when possessing an established provenance and context, can oftentimes help tell these stories; but in other cases, when those materials have no background information, they require interpretation and [re]contextualisation to tease out possible histories and meanings, and can serve as materials for art that reflects and honours queer memory. This presentation will discuss the process of creating documentary and art films from archival materials from ONE and Lambda Archives, and use video examples to show how

queer experiences and memories have been documented and reimaged using the tools of digital media and filmmaking as a form of empowering activism extending into the public sphere. This paper is complemented by two films, *San Diego's Gay Bar History* and *24 Hitchhikers*, which are both screening during ALMS 2019.

Paul Detwiler is a filmmaker and science educator whose recent film, *San Diego's Gay Bar History*, relied heavily on archival documentation of the city's historic gay nightspots, and has contributed new queer oral histories for Lambda Archives. The film premiered at FilmOut, San Diego's LGBTQ+ Film Festival in June 2018, and was broadcast locally on KPBS, the region's public television station. His previous short film *24 Hitchhikers* was inspired by photographs discovered in the ONE Archives collection and has screened internationally at 22 LGBTQ+ film festivals.

PAWEŁ LESZKOWICZ

THE ART OF QUEER MEMORY: THE ARTISTIC AND CURATORIAL STRATEGIES TO COMMEMORATE LGBTQ PAST IN EASTERN EUROPE

The purpose of this paper is to present some existing alternative artistic archival visual materials and their underpinning theoretical approach. One of the most visible and impactful resources are visuals and exhibitions produced by contemporary artists, filmmakers and curators, who document, recreate, or imagine queer past of their cities or countries. The artistic and curatorial involvements with queer archiving and memory politics seem to be the most important alternative to the official institutions of cultural memory in a period of increased conservatism and nationalism in new Eastern Europe of the 21st Century. Hence, my presentation will focus on selected examples of artworks, films and art shows from Estonia, Poland, Russia and Hungary, which take an archival approach to LGBTQ past and imagine a way to powerfully document

queer lives and to question at the same time the dominant musicological and visual history.

Paweł Leszkowicz is Associated Professor in the Department of Art History, Adam Mickiewicz University, Poznań, Poland. He is also a freelance curator and journalist specializing in international contemporary art/visual culture and LGBTQ studies. He is the author of the *Ars Homo Erotica* [2010] exhibition at Warsaw's National Museum, and has published four books, including *Love and Democracy: Reflections on the Homosexual Question in Poland* [with Tomasz Kitlinski, 2005] and *The Naked Man: The Male Nude in post-1945 Polish Art* [2012]. He was a Marie Curie Research Fellow at the University of Sussex in Brighton [2011–2014], Senior Fulbright Research Fellow at One Gay and Lesbian Archives at the USC Libraries in Los Angeles [2015–2016] and EURIAS Fellow at the Helsinki Collegium for Advanced Studies [2016–2017]. Paweł is a member of the ALMS 2019 International Board.

PETER EDELBERG & SIGNE BREMER

A NORDIC QUEER REVOLUTION: FORMATIONS OF HOMOPHILE, QUEER, AND TRANS ACTIVISM IN DENMARK, NORWAY, AND SWEDEN, 1948 – 2018

This presentation introduces a new collaborative research project, funded by the Swedish Research Council for 4 years [2019 – 2022]. A Nordic Queer Revolution will analyze the connections between the expanding Scandinavian welfare states, sexualities and gendered diversity, and movement building since 1948. While some national studies from the countries involved exists, the ambition of our project is to write a transnational Scandinavian history about LGBTQI-activism in the expanding welfare states. LGBTQI politics, lives and cultures are undoubtedly phenomena that cross borders and are shaped by international currents and movements. This project will study the flow of LGBTQI ideologies, people and forms of activism across Norway, Sweden, and Denmark. Key methods are historical, archival methods and cultural analysis, as well as feminist multi-sited ethnography and anthropological methods. The project focuses on three distinct themes that will be explored in three sub-projects: 1] the three national organisations that were found-

ed 1948 – 50 and still dominate Scandinavian LGBT activist politics; 2] gender relations and gender politics – broadly conceived – within the national organizations as well as in separatist groups; and 3] trans-activisms from the 1970s onwards, both in mainstream LGBT movements and in independent organizations. Some of the key research questions that guide the project are: How, when, and to what degree, have Scandinavian welfare states been cooperating with the LGBT movements? How have the national LGBTQI movements in Denmark, Norway and Sweden formulated demands and organised member support, from their beginnings in 1948 until the present day? What trajectories are possible to foresee in the near future regarding cooperation or tensions between LGBTQI movements and Scandinavian governments? After presenting our project, we will be particularly interested in discussing methodologies and pitfalls in transnational archive studies with the ALMS conference participants, many of whom who will certainly have valuable insights and experiences to share.

Peter Edelberg is associate professor in the Department of History, Saxo Institute, University of Copenhagen, Denmark. Signe Bremer is a researcher in the Department of Gender Studies, Lunds University, Sweden.

PÉTER HANZLI & SÁNDOR NAGY

HÁTTÉR ARCHIVES: THE OLDEST EAST EUROPEAN LGBT+ ARCHIVE AND LGBT HISTORY MONTH IN HUNGARY

Our presentation does two things. First, we will provide a brief overview of the Háttér Archives, one of the main projects of Háttér Society established in 1995. To our knowledge, it is the oldest LGBT+ Archives in Eastern European region. We collect books, journals, newspaper articles, audiovisual materials, posters, brochures and other relics that document the history and life of the Hungarian LGBT+ movement and LGBT+ people. An electronic database of LGBT+ themed literary works, films, newspaper articles will be published online soon. We are also editing LGBT+ related articles on Wikipedia and plan to establish an LGBT+ periodical. Second, we would like to share insights from 7 years of organising the LGBT History Month in Hungary, together with Labrisz Lesbian Association. We will describe the organisational framework and cooperating partners [including Institute of Sociology of the Hungarian Academy of Sciences, Central European University, Amnesty International, El Kazovsky Foundation, Budapest Pride, etc.].

We will describe the opening ceremonies and guest speakers [including Günter Grau, Susan Stryker, Hungarian film director Károly Makk, etc.] and a selection of events from the programs, especially film screenings, theatre plays, exhibitions, museum tours and historical events. We will also briefly discuss the future plans of the program.

Péter Hanzli is a journalist, educator, archivist and activist based in Budapest and has played an active role in the LGBTQI life of Hungary since 2002. He was the founding member of Szimpozium LGBT Youth Association and director of its library project. Between 2008 and 2016, he was an organiser of Budapest Pride. He has volunteered at Háttér Society since 2009 and since 2012 has co-organised the LGBT History Month. In 2017 he received the Háttér Award. Sándor Nagy is journalist, and a founding member and program coordinator of the Háttér Archives and Library. He co-edited the Háttér Archives' training manual. From 1997 – 2008 he was a journalist at Mások LGBT+ magazine. He has attended and presented at several previous ALMS conferences and has represented Háttér at several other conferences across Europe. In 2010 he was the recipient of the Háttér Cultural Award.

PIA LASKAR

UNSTRAIGHT RESEARCH IN MUSEUMS: QUEERING MUSEUMS' PERMANENT EXHIBITIONS AND BUILDING NETWORKS

The project 'Unstraight Research in Museums' [2016 – 2018] was shaped by a collaboration between the activist museum The Unstraight Museum, and two national Swedish museums – The Royal Armory museum and the Historical Museum [funded by Statens kulturråd]. One of the objectives of the project was to implement queer perspectives in two permanent exhibitions at respectively museums, another aim was to create a suitable method for queering exhibitions. An important part of fulfilling the objectives became building a national network that would bridge researchers in gender and queer studies and museum professionals. Thus, the network Cultural Heritage and Cross-disciplinary Gender Research was launched.

In this presentation I will share some of the project's results by discussing tools and pedagogy to challenge heteronormative history and to include hitherto marginalised queer narratives in museum exhibitions.

Pia Laskar is a senior researcher at the Swedish National Historical Museums. In her PhD thesis in History of Ideas and Science [2005] Laskar studied sexual manuals [1800 – 1910] and the intersection between gender, class and race in the construction of heterosexual norms. Laskar's research and teaching is theoretically rooted in critical gender and queer studies, and decolonial studies. She has the last decades taught and researched at the gender departments at primarily Stockholm University and Linköping University. Her just finalised research project, Unstraight Research, was funded by the Swedish Cultural Department [2016 – 2018], she is currently leading the network cultural heritage and cross-disciplinary gender research project.

PIERRETTE SQUIRES & STUART FROST

A QUEER CULTURAL PARTNERSHIP: HOW LGBTQ HISTORIES CAN ENABLE MUSEUMS TO ENGAGE WITH COMMUNITIES

This paper explores the impact of a small exhibition at the British Museum, *Desire, Love, Identity: Exploring LGBTQ Histories* [May–October 2017]. The exhibition was inspired by Richard B. Parkinson's award-winning book, *A Little Gay History – Desire and Diversity around the Globe*. This book features forty objects from the British Museum's global collection, ranging chronologically from 11,000 years ago to the present. The exhibit consisted of two elements, a focused exhibition in a modest display space, and a series of temporary interpretive interventions throughout the museum's permanent display in the galleries highlighting fourteen objects. The exhibition provided a catalyst to further the embedding of queer histories at the British Museum and beyond. The display was subsequently adapted to tour to four UK museums, including Bolton Museum. This paper looks at the impact of this exhibition and other programming on different communities in London and across the UK. Bolton Museum & Library has, over the past 5 years, developed close links with the local LGBTQ communities this work culminated in

hosting and further developing *Desire, Love, Identity*. The exhibition has helped to leave a legacy of strong cultural and research connections, PhD Placements, volunteers and a programme of contemporary collecting. This paper explores how community links have been invaluable to the exhibition & collections research. Embedding queer histories in all areas of museum practice raises visibility, reduces isolation for individuals, creates valuable educational resources, improves long term access to collections and above all enables members of the Queer community to feel at home in our cultural institutions. This paper is submitted alongside two linked papers on *Desire, Love, Identity* by Lois Stone, Chloe Cooper & Melany Rose.

Stuart Frost is Head of Interpretation & Volunteers at the British Museum. He co-curated *Desire, love, identity: exploring LGBTQ histories* [May–October 2017], the touring version of the display and produced an LGBTQ audio tour of the museum. Pierrette Squires, is Conservation & Collections Officer for Bolton Museum. Pierrette is a mentor for the Institute of Conservation [Icon] and has been on the board of trustees of Icon. An activist in her spare time, Pierrette runs Bolton LGBT Partnership. Pierrette is a speaker on bisexual inclusion for this year's LGBT History Month 'Outing the Past' festival.

RACHEL WEXELBAUM

GLOBAL LGBTQ+ WIKIMEDIA ENGAGEMENT: A CALL TO ACTION

The Wikimedia Foundation supports LGBTQ+ content creators and the generation, sharing, and preservation of LGBTQ+ culture and history. Over the past 20 years, this work has resulted in a vast increase of the amount of LGBTQ+ information that people around the world have at their fingertips. It also has resulted in the building of a global, multicultural, multilingual LGBTQ+ Wikimedian community that includes academics, librarians, scientists, programmers, artists, and activists. This community not only increases visibility of notable LGBTQ+ people, events, and cultural artifacts from around the world, it is also a movement that advances LGBTQ+ visibility, acceptance, and intersectionality. The community also spends a good deal of time defending this work to fellow Wikimedians and non-Wikimedian academics, librarians, archivists, and cultural heritage institution professionals. This presentation will document the history of LGBTQ+ participation in Wikimedia initiatives, success and impact of the Wiki Loves Pride movement, the challenges that

LGBTQ+ Wikimedians still face in bringing LGBTQ+ culture out of the closet through Wikipedia and Wikimedia Commons, and how libraries, archives, and cultural heritage institutions can support this work.

Rachel Wexelbaum is Collection Management Librarian and Associate Professor at St. Cloud State University in St. Cloud, Minnesota. Currently she is pursuing her doctorate in higher education administration at St. Cloud State University, where she is studying the impact of academic libraries on LGBTQ+ undergraduates. Rachel is the editor of *Queers Online: LGBT Digital Practices in Libraries, Archives, and Museums* [Library Juice Press, 2015], and has written several articles and book chapters dealing with emerging library resources and services for LGBTQ+ populations. Currently Rachel serves on the IFLA LGBTQ+ Special Interest Group, collaborating on a survey to develop international guidelines for LGBTQ+ library resources and services. She is also the Twitter administrator for Wikimedia LGBT+, a global thematic user group devoted to promotion, creation, and improvement of LGBTQ+ content on Wikipedia and providing support for LGBTQ+ Wikipedians.

RAEGAN SWANSON

THE ARQUIVES: CHANGING OUR NAME TO MEET OUR MANDATE – ADDING A NEW CHAPTER TO OUR HISTORY

What do you do when your organisation's mandate no longer aligns with its name? This question occupied the minds of volunteers and staff at the Canadian Lesbian and Gay Archives. Since 1993 – when our name was last changed – the LGBTQ+ initialism has evolved and grown. Despite growing understandings of a larger, varied, intersecting, and heterogeneous queer and trans community, however, the name of our institution remained the same. On May 7, 2018, the CLGA announced that our new name would be The ArQuives. This paper will discuss the name change process, why it was important that it took

place, and why it had to happen now. Additionally, this paper will discuss how the CLGA is exploring new partnerships and programming to emphasise this change.

Raegan Swanson is the Executive Director of The ArQuives [formerly the Canadian Lesbian and Gay Archives]. She holds a BA from Collège universitaire de Saint-Boniface and a Masters of Information from the University of Toronto iSchool. She has worked as an archivist at Library and Archives Canada, the Truth and Reconciliation Commission of Canada, Aanischaaukamikw Cree Cultural Institute and as the Archival Advisor for the Council of Archives New Brunswick. She is currently working on her PhD focusing on the role of community archives in Aboriginal and Inuit communities.

RALF MARSAULT

BRINGING BASTILLE, AGAINST ALL ...: THE BASTILLE ARCHIVES

The American artist Franklin B. Webber died in France on 3 November 1990 of AIDS related Leukemia, at the age of 61. In the last ten years of his life, besides his commercial work as an illustrator for architecture projects, he produced a small body of paintings and drawings, under the pseudonym 'Bastille'. Some were eventually published in the Swedish pornographic publications *Toy* and *Mr. SM*. Originally regarded as depiction of hardcore homoerotic scenes [orgies, fetishism, scatology and S & M], these masterfully rendered gouache and pen and ink drawings have always been considered reserved for selected aficionados. Before he died, Frank wished to organise his legacy. But the illness was too fast and everything was left unsettled. Documentation remained scattered if not lost. The legal heirs were unaware of both his artistic production and the fact that he was openly gay. The Bastille Archives connects a group of friends [some knew Frank personally] and is leading a non-profit archiving and analysing task. Over the past 28 years,

bringing recognition to this art has kept us busy trying to find collectors, persuade them to have the works documented, searching for witnesses and information, fighting against judgmental and commercialist appreciation of the work. This time has given way for an awareness of conscience that allows us now to present the complexity of Franklin B. Webber's art: those images cannot be reduced as simply pornographic. Their political questioning of masculinity as arcane of domination, the meditative spirituality conveyed in their subtle and poetically evocative way, appears to be one of the overlooked contributions in contemporary art in need of re-evaluation.

Ralf Marsault is an ethnologist specialising in visual anthropology, who combines academic research, lectures and workshops with his work as a visual artist in photography, video and mixed media. Recent publications include 'Eléments d'Anthropologie Punk' in *Anthropologie et Anarchisme*, *Journal des anthropologues* [June 2018] and 'La zone de Kreuzdorf, représentation d'une Wagenburg berlinoise' in *Espaces et société* [December 2017]. He is based at Phanie, Centre de l'ethnologie et de l'image, Paris.

RAMY KHOULI

ARTICLE 230: A HISTORY OF THE CRIMINALISATION OF HOMOSEXUALITY IN TUNISIA

Since the 2011 Revolution, Tunisia has taken meaningful steps forward in terms of protecting civil and political rights, particularly in regard to freedom of expression and association. But for the country's LGBTIQ community, numerous forms of systemic discrimination and stigmatisation, often justified through a repressive legal framework, remain a daily source of fear, intimidation, and violence. Government repression of the LGBTIQ community is generally justified under Article 230 of the Tunisian Penal Code, which punishes sexual acts between two consenting adults of the same sex by up to three years of imprisonment. In a report submitted to the UN Human Rights Council in the lead up to Tunisia's 2017 Universal Periodic Review [UPR], five Tunisian LGBTIQ groups [Mawjoudine, Damj, Chouf, Kelmti and Shams], working with the support of 14 national and international NGOs, meticulously analysed the unconstitutionality of Article 230 under Tunisia's 2014 constitution. According to the report, Article 230 violates at least three central principles of the Tunisian Constitution. The French-language version of

the law criminalises 'sodomy', while the Arabic-language version prohibits both 'male and female' homosexuality. In their advocacy efforts aimed at repealing Article 230, LGBTIQ activists often highlight the fact that the Tunisian sodomy law is a relic of the colonial era. As noted by Tunisian Law Professor Sana Ben Achour, the criminalisation of homosexuality in Tunisia began with the passage of 1913 Penal Code, imposed by colonial authorities during the French protectorate. Previous iterations of the Tunisian penal code, such as the *Qanun Al Jinayat Wal Ahkam Al Urfya* [أحكام الجنايات والعرفية], issued in 1860's under the Husainid dynasty, included no provisions criminalising homosexuality. This presentation will outline the history of Article 230 and some of the documentary, archival and political challenges faced by human rights activists today. This research forms the basis of my recently published book.

Ramy Khouili is a medical student and a dedicated Human Rights activist working with several national and international organisations, as well as various UN agencies. His areas of expertise include individual and collective liberties, sexual and reproductive rights, women's rights and gender equality, and the rights of migrants and refugees.

RASHEEDA FORBES-RILEY

PLACES AND SPACES

Documenting the life of queer blackness is a labour of love that challenges and disrupts normative values and society's pervasive ideology of itself. This panel presentation seeks to affirm black queer life through art that speaks to the futurities of queerness and blackness that long for epistemic value and accessibility in our modern context while understanding the cultural development and historical relevance of simply being. Panellists will discuss and provide examples of archiving queer blackness, which they explain is about building a dialectic between the past, present and future of cultural products by black queer creators. The queer art archive is created with the hopes of identifying with visual representations that affirms the perpetuity of queer black existence. This presentation is a media arts milieu of contemporary queer communities that are coming together online. Between podcasts and social media outlets like Facebook, Twitter and Instagram, queer activism draws in a community based on niche interests of relative identities and therefore creates potentialities. The archive exists as a result of this digital era, but it is designed to be explored.

REBECCA HALE

CLASS IN LGBTQ+ STORIES: QUEERING LOWER CLASS COLLECTIONS IN MUSEUMS AND THE PROCESS IN TELLING THEIR STORIES

This paper will focus on the researching and telling of lower class stories from Gressenhall Farm and Workhouse in Norfolk, UK. Many UK museums have begun to queer their collections, but this has largely been restricted to stories from the upper class, as seen at the National Gallery, V & A and National Trust. However inspirational these programmes are, it is also felt that that they aren't fully representative of the LGBTQ+ community today and particularly in Norfolk. This paper will discuss how I used my position as Learning Officer to ensure public engagement with our LGBTQ+ stories both at Gressenhall Farm and Workhouse, and across Norfolk's Museum Service. The paper will include the difficulties faced, such as researching lower class stories, selecting them and institutional conservatism. It will also include the imperatives

RENEE EVE DIXSON

ROCKING THE BOAT: DEVELOPING A DIGITAL ARCHIVE OF LGBTIQ MIGRATION ORAL HISTORIES

This paper examines the possibilities and challenges of an archival crowdsourced model of LGBTIQ materials in Ukraine with reference to my ongoing research into the GLAM sector of Ukraine. I use the expression 'rocking the boat' to signify both the precarity of LGBTIQ communities in trying to preserve their history and challenge the GLAM sector, as well as a potential vulnerability of the GLAM sector in queering their own practices and challenging hegemonies. It is almost impossible to disentangle the impact of colonisation from both queer bodies and archival practices. Achille Mbembe says there is no such an archive as 'secular'. An archive is primarily the product of judgement, the result of the exercise of a specific power and authority. Available research states, that the use of state libraries is still affected by the existing stigma around LGBTIQ people. Personal prejudices of librarians and hegemonic library classification structures affect the dignified representation of marginalised groups. Libraries are using structured vocabularies that

This paper is part of a panel accompanied by a photographic exhibition *Fierce!* coordinated by Ajamu.

Rasheeda Forbes-Riley, B.A., is a Master of Education, Adult Education and Community Development candidate at the Ontario Institute for Studies in Education, University of Toronto [OISE/UT]. She is a queer activist, artist and teacher whose work has been focused on community development and women's education in Canada, Saudi Arabia, Brazil and South Korea. Rasheeda is also part of a global online movement called WAVE [Women against Violence Everywhere] Vice President of Events and Planning of the Race and Ethnicity Caucus for the University of Toronto Graduate Student Union [REC-UTGSU] and a high school mentor of the Global Ideas Institute at the Munk School of Public Policy and Global Affairs.

Ajamu is a British artist, curator, archivist and activist. He best known for his fine art photography, which explores same-sex desire and the black male body, and his work as an archivist and activist to document the lives and experiences of black LGBTQ people in the UK.

to continue, such as the shocking statistic that from 2016 the UK has seen a 147% increase in LGBTQ+ related hate crime. By showing that our local museums have LGBTQ+ stories, it was my hope that it would help people to understand everybody has a place in, and right to, the present. This paper will also highlight different strategies in developing a public tour programme and discuss the role that community can play. Firstly, in terms of how to develop a tour programme that is relevant for a local community and how far assumptions can help or hinder this. Secondly, how to establish connections and work collaboratively with the local LGBTQ+ community.

I have been working in the learning teams of Norfolk Museums Service since 2016. My particular interests lie in dissenting or taboo subjects, which is my focus of my AMA [through the Museums Association]. I also work as an educational freelancer and live interpreter, most recently working on creating education materials in Suffolk to engage young people with politics.

fail to respectfully organise materials about LGBTIQ people. Patrons using this structure to find related information about LGBTIQ people inevitably learn negative stereotypes about the community. In this paper I will argue that using digital tools to create, collect, visualise and reconstruct the history of LGBTIQ community in Ukraine can help deepen our understanding of its history. Collaborating with GLAM sector, LGBTIQ communities, and LGBTIQ NGOs in Ukraine, while it seems like we are rocking the boat, has a potential to build bridges towards a more equal society.

Renee Eve Dixson is a PhD candidate at the Australian National University. She aims to develop a prototype of a crowdsourced digital queer archive designed to support collections and preservation of LGBTIQ history in Ukraine. Prior to coming to Australia, she was founder of an LGBTIQ organisation in Ukraine and worked for 5 years. However, she was forced to leave. From Australia she continues to help the queer community in Ukraine. Additionally, she and her partner are running a peer support and advocacy group for queer refugee women in Australia.

RICHARD KEEBLE

OPENING UP TO THE WORLD: MOVING TO A WEB-BASED COLLECTION MANAGEMENT SYSTEM

There is now an expectation that collection catalogues can be searched online and content viewed from anywhere in the world, but the move to an online catalogue system is a daunting prospect for a volunteer-run community organisation like the Australian Lesbian and Gay Archives [ALGA], which has limited information technology, financial and human resources, but needs to manage 25,000 catalogued items. What do you do when an existing catalogue started as a long-lost hand-written register which was transferred to a card catalogue, then to an abandoned custom-built database, and finally a series of spreadsheets and is stuck firmly in the 20th century? How can existing metadata be preserved and migrated to an online software system? How should the organisation's

intellectual property be kept secure? How can a software system enable volunteers with little or no information technology or GLAM experience to reliably catalogue new material? How does an LGBTI organisation share information across the world while keeping the secrets of individuals? And how can a project like this be kept running over a long period of time in a volunteer organisation? This paper describes the practicalities of ALGA's journey from a closed, hard-to-access catalogue to a system that can now be accessed world-wide and will support digital representations of ALGA's growing collection into the future.

Richard Keeble holds a Master of Engineering in Information Technology from Royal Melbourne Institute of Technology [RMIT] and has worked as a software developer for 30 years. He has been working at the Australian Lesbian and Gay Archives [ALGA] for three years, where like many before him he fell in love with the collection.

RITA DE CASSIA COLAÇO RODRIGUES

THE RIGHT TO MEMORY AND HISTORY AS A POLICY OF REPARATION AND STRATEGY OF INCLUSION FOR THE LGBTQI+ POPULATIONS IN BRAZIL

Forced to live their eroticism clandestinely, the Queer population appropriated certain spaces in urban areas, such as cinemas, public bathrooms, parking lots, buildings and beaches, building social protection mechanisms and producing a rich subculture. In Brazil it was no different. Although historiography about their sociability and life forms is still relatively recent in the country, initiatives to recover and disseminate their inventive practices and conquered territories have been increasing in recent years. This article starts from the understanding of cities as a great open-air collection of the protagonists of LGBTQI+ people. It presents a panel of actions of research and popularisation of this knowledge, developed by the author, in the city of Rio de Janeiro, and the resulting products. Among them, the blog created in 2009, dealing with characters from popular culture; the elaboration of tours for the spaces of memory in the central areas of the city, in 2012; and research on the forms of sociability since the nineteenth century. The knowledge pro-

duced has been disseminated through palestras and academic articles. The author argues that knowledge about such experiences and collections, made up of territories of historical and cultural value, should be at the service of, above all, the collectives that constituted them, since the right to memory and history is an integral part of the rights of citizenship. This is knowledge that can be worked from various fields, such as geography, urbanism, history, memory, museology, culture, tourism, in the perspective of an interdisciplinary social policy of repair and promotion of self-esteem, as well as the generation of employment and income. The objective is, therefore, to promote the self-esteem of the LGBTQI+ population from the recognition of their historical role and the appreciation of their memories.

Rita de Cassia Colaço Rodrigues is an autonomous researcher, lecturer and teacher with a PhD in History from the Fluminense Federal University. She is a widely published writer in magazines and academic journals. She participated in the Brazilian homosexual movement in 1979 and 1986. She was a member of the Carioca Committee on LGBT Citizenship of the Special Coordination of Sexual Diversity of the city of Rio de Janeiro from 2013 to 2014.

RITA PAQVALÉN

BEYOND QUEER – QUEERING FINNISH ARCHIVES AND MUSEUMS FROM AN INTERSECTIONAL PERSPECTIVE

The first oral history collection of LGBTIQ memories in Finland was done undertaken in 1993 by the Folklore Archives of the Finnish Literature Society, but it was not until the new millennium that the Finnish memory organisations started to collect LGBTIQ history and memories more consciously and systematically. The first to do so was the Finnish Labour Museum Werstas in Tampere. It founded its LGBTIQ collection in 2002 and has since received the national responsibility to collect LGBTIQ history. The museum arranged the first LGBTIQ history exhibition in Finland in 2005, with a bigger LGBTIQ history exhibition arranged two years later in the Vantaa City Museum. Much has happened since then. During the past fifteen years queer topics have become, if not mainstream, quite common within the Finnish museum and archive sector. Queer memories have been collected by several archives and LGBTIQ themed exhibitions are regularly produced and shown throughout the country. LGBTIQ themes are now a standard part of audience outreach

programs and queer guided tours have become a popular way to approach art collections and history exhibitions. It is time to go beyond the queer history and address the silenced and marginal voices within our LGBTIQ history. In my paper I want to discuss the current interest for queer perspectives within the Finnish museum and archive sector and suggest ways to address LGBTIQ pasts from an intersectional perspective. I will base my presentation on three different projects that I and my organisation have been involved in: Queering the Museums [2012–2014], Finland 100 – In Rainbow Colours [2016–2018] and Queer History Month [2018].

Rita Paqvalén is the Executive Director of Culture for All Service, addressing queer issues through projects such as Queering the Museums [2012–2014] and Finland 100 – In Rainbow Colours [2016–2018]. She holds a PhD in literature and has worked as university lecturer and researcher. As an activist she was one of the main organisers of the LGBTQ culture festival The Nights and the Days of the Tribades [2000–2009]. She is widely published in all of these themes.

RUNAR JORDÅEN

'I OF COURSE TAKE FOR GRANTED, THAT THIS, LIKE MY OTHER LETTERS, WILL BE BURNED': QUEER MEMORY AND LOSS IN NORWAY

The quote in the title of my paper can be found in a letter from Norwegian historian of law Ebbe Hertzberg to his Danish friend Poul Andræ 29th December 1900. Despite Hertzberg's clear admonition, the letters between the two friends miraculously survived, and were rediscovered in 2013. They give a rare glimpse into reflections on identity based on readings and interpretations of continental sexological literature by two same sex desiring Scandinavian men at the fin de siècle. In contrast to Hertzberg and Andræ's letters, most traces of queer history in Norway have been erased according to the wishes of the involved persons, the prejudice of surviving relatives, or the definition of historical value and relevance of archivists [often based on heteronormative assumptions about what should or should not be, part of 'public life']. In my pres-

entation I will take a closer look at Hertzberg's letters and the story of how they accidentally came to be preserved. Furthermore, notwithstanding radical new views of both history and sexuality taking hold in the Norwegian public from the 1970s, until the establishment of The Norwegian Queer Archive [Skeivt arkiv] in 2015, very little material concerning queer history had been preserved by record holding institutions [such as archives, libraries, and special collections]. Through examples from Skeivt arkiv I will discuss the continuing relevance of specialised queer archives, [or queer approaches to collecting and appraisal within general archives], to prevent queer memory loss.

[REDACTED] Runar Jordåen is a historian with a PhD from the University of Bergen. His research focus is on queer Norwegian history, especially the criminalisation of sex between men until 1972. Jordåen is currently a senior academic librarian at the Norwegian Queer Archive [Skeivt arkiv] at the University of Bergen Library.

RUTH RAMSDEN-KARELSE

READING KEWPIC'S DISTRICT SIX

Gay and Lesbian Memory in Action [GALA], in Johannesburg, houses 710 photographs – spanning 1950 to the early 1980s – collected by Kewpie, who was born Eugene Fritz in 1942, in District Six, Cape Town. The collection is uniquely comprehensive in its depiction of life for a community whose identities exceed categories gay, trans, drag, queer, and who were classified 'Coloured' under apartheid. Following the first public exhibition of the photographs last September, collaboratively curated by the District Six Museum and GALA, I propose a reading of the Kewpie collection that privileges the creative [as opposed to documentary] function of photography. Ultimately, I argue for an understanding

of the collection as one aspect of a necessarily time-bound and collaborative project of world making.

[REDACTED] Ruth Ramsden-Karelse is founder and co-convenor of the Oxford Queer Studies Network, a founding member of Queer Research UK, and a DPhil researcher in the English Faculty at the University of Oxford. The inaugural Stuart Hall Doctoral Studentship, in association with Merton College, TORCH and the Stuart Hall Foundation, supports Ruth's DPhil research on queer feminine gender performance since 1950 in communities of the Western Cape of South Africa formerly classified as 'Coloured'. Ruth served on the panel of judges for Miss Gay Western Cape 2018.

SABINE BALKE ESTREMADOYRO

THE DIGITAL GERMAN WOMEN'S ARCHIVE [DDF] FROM ANALOGUE TO DIGITAL: SAVING FEMINIST MOVEMENT HISTORY

For the first time, knowledge of the German women's movement has been gathered into a common portal of feminist memory organisations and made accessible to all those interested – the Digitales Deutsches Frauenarchiv [Digital German Women's Archive], established in July 2016 with funding from the Federal Ministry of Women's Affairs. Books and magazines, partly unpublished original documents such as letters, photos or sound recordings and precious treasures from e.g. private bequests of feminist pioneers make the diverse perspectives of women and the lesbian movement tangible. These important finds tell of one of the greatest social movements of the past 200 years – yet they often remain invisible. So far, these valuable documents have been preserved

and processed analogously to the institutions of the i.d.a. umbrella organisation. Around 40 lesbian and women's archives, libraries and documentation centres in Germany, Austria, Switzerland, Luxemburg and Italy are working closely together and are archiving materials from women's history for posterity. This presentation will give a detailed overview of the project..

[REDACTED] Sabine Balke Estremadoyro is a sociologist and political scientist and the managing director of the DDF. She has many years of experience in the management of the Archiv & Bibliothek Spinnboden, the oldest and largest lesbian archive in the world after the Lesbian Herstory Archive in New York. Before taking over management of the DDF, she headed the development of the META database from 2012. Since 2006 she has been on the board of the i.d.a. umbrella organisation.

SARAH-JOY FORD

QUEERING SUFFRAGE:

A QUILTED STRATEGY FOR MAKING LESBIAN LIVES VISIBLE

This paper examines my own craft practice as a method for critically queering Women's Suffrage history in the exhibition *Hard Craft*. 2018 was the 100-year anniversary of The Representation of the People Act that granted women in the UK partial suffrage. In celebration of the centenary there was funding and support available for a wide range of cultural events leading to increasing engagement in women's history. Amongst the positivist narratives of political transformation there was a lack of rigorous work undertaken to challenge the collective memory of the suffrage movement as universally white, upper class and hetero-normative. The suffragettes created a visual language of resistance through posters, pamphlets, banners, sashes, handkerchief petitions and ceramic tableware. Many seemingly domestic objects became weapons of dissent and symbols for a societal revolution. *Hard Craft* drew on this material history of dis-obedient craft alongside archival research in order to queer homogenous narratives of suffrage history. This paper will discuss two artworks. The first critiques the obscurity of

lesbian suffragettes through a quilted response to the Vera 'Jack' Holme archival collection at The Women's Library [LSE]. Holme was a suffragette, actress, chauffeuse to the Pankhurst's, ambulance driver, prisoner of war and aid worker alongside her partner Evelina Haverfield. The second is a series of banners based on anti-suffrage propaganda depicting women as cats, mewing for an undeserved vote. The cat here becomes a queer symbol of failure, resistance and reclamation as the bestialized suffragette, the witches familiar, the companion of the crazy cat lady and of course a regular in lesbian pop-cultural mythology.

Sarah-Joy Ford is an artist, curator and researcher. She studied at The University of Leeds, The Hungarian University of Fine Art, The School of the Damned and Manchester School of Art. Recent exhibitions include *Hard Craft*, *Vane* [Newcastle], *Queen*, *COLLAR Gallery* [Manchester] and *Weaving Europe: The World as Mediation*, Shelly Residence [Paphos]. She is the recipient of the AHRC North West Consortium Doctoral Training Partnership Award for her PhD research examining quilting as a methodology for re-visioning British lesbian archive.

SARY ZANANIRI

HOMOSEXUALITY, BIBLICAL NARRATIVE AND

THE CLASSICAL:

FRANK SCHOLTEN PHOTOGRAPHING PALESTINE

In 1920 Dutchman, homosexual and amateur photographer Frank Scholten left the Netherlands on a pilgrimage to Palestine via Italy and Greece and remained there until the end of 1923, witnessing the establishment of the British Mandate after the collapse of the Ottoman Empire. Armed with a camera and library of 6,000 books, he planned to produce a definitive illustrated bible totalling twelve-volumes. Two volumes were published during his life, with instructions for another other ten. These volumes synthesised Christian, Muslim and Jewish holy texts alongside secular histories. His work was donated to Nederlands Instituut voor het Nabije Oosten [NINO], including approximately 25,000 photographs mostly of Palestine and copious working notes referencing texts against images. This paper seeks to consider the amorphous 'queer space' which Scholten inhabited, and implicitly imaged, in his

travels. Scholten shows us a Palestine that differs greatly from other European photographers – a multi-communal world in the throes of transition in which he clearly moved through multiple cultural spheres. His association with Jacob Israël de Haan, a homosexual, Jewish-Dutchman also in Palestine in the period, hints at the ways in which expatriate Dutch queers were able to cut across social and cultural divides interacting with indigenous communities.

Sary Zananiri is an Australian-Palestinian artist and cultural historian. His current research considers the imaging of masculinity in the Middle East and the ways in which transnational Christian-Orthodox relations between the Arab world, Russia and Greece form an interstitial space between categories of 'east' and 'west'. He was co-director of the Palestinian Film Festival Australia from 2014 – 16 and Associate Lecturer at the Monash Fine Art department from 2014 – 2018. He is currently a Postdoctoral Fellow on the NWO funded project *CrossRoads: European Cultural Diplomacy and Arab Christians in Palestine 1918 – 1948* at Leiden University.

SCOTT R. COWAN

QUEER ROOTS:

PRESERVING THE LGBTQ2+ PAST AND PRESENT IN A RURAL ONTARIO COUNTY

Loffin [2012] stated that 'some people go to gay bars to first immerse themselves in gay culture, but I went to a gay archive instead ... learning about gay history probably helped me more than anything to accept my gayness'. This is true for many queer people. Queer people still need and seek access to a collection of queer histories, stories, and information about queer people, and the places and spaces they currently inhabit. Unfortunately, most LGBTQ+ archives are only available in metropolitan areas. This paper will focus on a digital archive project, *Queer Life in Southwestern Ontario*, which examines queer histories in Windsor-Essex County located in the southernmost point of Canada. Windsor is a mid-sized, working-class city surrounded by a larger rural area, Essex. This project is a collaboration between the Leddy Library and *Queer Activism*, a first-year course in Women's and Gender Studies, at the University of Windsor. This collaborative project

aims to engage university and community members in preserving local queer history and making it visible to reduce isolation within the queer community by highlighting queer life in a mainly rural area. Students identify, document, and catalogue past and present queer spaces/places/events/services in the area. The project will also document oskyral histories and stories of community members about their life growing up queer in the area. Having students working on the project assures that diverse queer voices are included and heard. The project builds a collective queer memory of an isolated and mainly rural area, making the unseen more visible and queering the memory of the area.

Scott R. Cowan is an Information Services librarian at the University of Windsor in Windsor, Ontario, Canada. He completed his Master of Library and Information Science degree at the University of Western Ontario, and his undergraduate degrees in Education and Music Education at the University of Saskatchewan. He is a former middle school and high school teacher. His research has focused on the information needs and access to information for the LGBTQ2IA community.

SEAN CURRAN

THE HISTORIC HOUSE AS A QUEER HAVEN

In 2017 a twitter user tweeted: 'Just found @SuttonHouseNT & can't work out if it's a parody account or renegade outpost trying to drag the @nationaltrust into 21st century'. Such was the impact of our year-long program of events and exhibitions 'Sutton House Queered', in which we used the 500-year-old Tudor building, the oldest house in East London, as a centre for exploring contemporary LGBTQ+ themes and ideas. Sutton House is often thought of as the problem child of the National Trust [the largest membership organisation and conservation charity in Europe], given its working-class urban surroundings, its lack of a grand ancestral lineage and its diverse local audience. Since 2014, Sutton House has been a leading innovator in the way it engages LGBTQ+ audiences with diverse programming, events and exhibitions. Under the National Trust's ownership, the house was occupied by a number of squatters in the 1980s, who pushed for the Trust to more proactively engage with making the house a safe and creative space for local people. This community-driven period had a lasting impact

on the direction the Trust would later take in the way the house was managed and served as inspiration for my own intervention over twenty years later. In 2014, Sutton House was the first National Trust property [out of around 400] to host an exhibition for LGBT History Month. This paper will outline the activism that ensured that Sutton House continued to serve local LGBTQ+ communities. I will also critique the Trust's lack of neutrality through their silencing of non-normative sexualities and gender identities.

Sean Curran is Community Learning Manager at Sutton House. They recently completed their PhD at UCL Institute of Education looking at situating LGBTQ voices in National Trust historic houses. As well as their ground-breaking exhibitions at Sutton House 'Master-Mistress' and '126' and 'Sutton House Queered', Sean has worked on a variety of LGBTQ projects. Sean serves as a committee member for LAGNA [the Lesbian and Gay News Media Archive at the Bishopsgate Institute], and steering committee member for the LGBTQ+ History and Archives conference at the London Metropolitan Archives.

SHAAN KNAN

'THIS IS ME' QUEER MIGRANT & TRAVELLER MEMORIES: THE RAINBOW PILGRIMS PROJECT

Rainbow Pilgrims is a landmark project that discovers the hidden history of LGBTQI migrants in the UK past and present. The project explores the narratives around 'rites and passages', documenting the interconnection between faith, sexuality, gender and ethnicity in place and time. The project aims to highlight the complex patchwork of identities and journeys – cultural, religious and sexual – examining how these identities interrelate with each other in the framework of UK migration, both within the British Isles and from outside UK borders. The voices and images of over 30 LGBTQI members of the diverse migrant populations are documented by means of oral history, film and photography, and focusing on the marginalised migrant groups of refugees/asylum seekers, as well as minority groups within Britain's borders such as Gypsy, Roma and Traveller communities [GRT].

Rainbow Pilgrims discovers the rich heritage of LGBTQI migrants and

travellers in the UK so that their [queer] memories can be celebrated and preserved for future generations. The project was supported from 2016–2018 by the Heritage Lottery Fund and proudly hosted by Liberal Judaism; the collection is deposited with the London Metropolitan Archives. In this paper, I will set the context, outline the main features of the project and then go on to look at the challenges and opportunities in recording and interpreting the memories of queer migrants and travellers, examining the impact that taking part in this visual oral history project has had on the participants, project stakeholders and – ultimately – on the wider community.

Surat-Shaan Knan is a London-based heritage manager, diversity warrior and equality campaigner. Shaan works for the UK charity Liberal Judaism and is the founder and project manager of the UK landmark oral history projects Rainbow Jews, Twilight People, Rainbow Pilgrims: The Rites and Passages of LGBTQI migrants in the UK, and most recently Lily's Legacy. He is a member of the UK Oral History Society LGBT Special Interest Group [OHS SIG].

SKYE CHIRAPE

'PAIVAPO', BEYOND GENDER AND SEXUALITY IN AFRICA

The proposed paper discusses an ongoing research and archive of the history of Africa's culturally specific forms of intimacy, homosociality, sexualities and genders. Historically Africans have been forced to straddle a 'queer' history predominantly Eurocentric in its scope, documented, edited and archived by colonialists. From around the 16th century documentation of sexual intimacy between persons of same sex was used as evidence by European missionaries, adventurers and colonialists to reinforce and depict Africa as barbaric and in need of Christian cleansing. While it is continually claimed that homosexuality is un-African, oral history, studies by historians and anthropologists have found same-sex relationships to have been in existence in pre-colonial Africa [The Yan Daudu people, Hausa; Mpho women, Lesotho, Female husbands in the Ibgo tribe, Nigeria; Ancestral wives and spiritual healers among the shona, Zimbabwe; Nupe in Nigeria; the Azande in Sudan]. In fact, ancient cave paintings such as those of the San people near

Gurube in Zimbabwe depict men engaging in ritual sex. To dispel the belief/impression that homosexuality is un-African, this paper therefore aims to collect and preserve, thereby not only reclaiming but rewriting history.

Zimbabwean born and a published author Skye Chirape/Skyetshookii is a Forensic Psychology scholar, visual activist and PhD candidate at the University of Cape Town. A self-identified 'ancestral wife', she identifies as gay/queer. Often in collaboration with other artists and organisations, Skye uses visual art/activism to examine geopolitical issues, often drawing from personal experiences. In recent years Skye has placed much focus on the conversation of trauma within black communities, including issues affecting LGBTIQ African asylum seekers. Skye's MSc thesis, "'He was treated like a criminal": Evaluating the Impact of Detention-Related Trauma on LGBTI Refugees' was published in 2018. In 2014 Skye was identified as one of 15 British women campaigners making waves in the world and was published in the book, *Here We Stand: Women changing the world*.

STEVEN DRYDEN

THE TRANSHISTORICAL: NATIONAL COLLECTIONS AND GENDER NON-CONFORMITY

In 2018 the British Library launched LGBTQ Histories, a webspace exploring LGBTQ artefacts in the national library of the UK. Many of these historical objects are familiar – newspapers, books, magazines – while others might be unexpected, unfamiliar and unique – like the stories the artefacts capture. The British Library Sound Archive holds the largest collection of oral history recordings in Europe, capturing the articulated life experience of hundreds of thousands of individuals, many of whom are from communities usually excluded from dominant print forms of history. It is the resonance of the individual lives captured in archives that can often surprise us with their familiarity and the powerful contribution they make to current issues within society. Suddenly the past is very near, and alive with possibility. Collections of printed and written material are an invaluable resource for researchers and historians, but also present barriers to access - this may not always be apparent to the institution holding them. The specialist knowledge of a traditional aca-

demic/researcher user base can often leave communities, with a stake in objects, feeling excluded or that their lived experience aren't in the past. This paper uses case studies from the British Library LGBTQ Histories website and presents radio, oral history recordings, newspaper articles and photographs from the India Office, held at the British Library, to discuss transhistorical narratives created when engaging a community in forming understanding artefacts relating to gender non-conforming identities. The paper ultimately tells tales and addresses issues that arise when queer theory and community meet and are let loose in a national institution.

Steven is Broadcast Recordings Curator at the British Library, London, where he has worked for 8 years. In 2017 he co-curated Gay UK: Love, Law and Liberty, an exhibition commemorating the 50th anniversary of the Sexual Offences Act 1967. Steven currently leads content development for the British Library LGBTQ Histories website. He has published several articles, and in 2018 undertook a residency with the Women, Gender and Sexuality department at Harvard University, working with students and giving two public lectures.

SUMITRA SUNDER

SO YOU THINK YOU KNOW THE CLOSET? A READING AND REFLECTION ON USING ARCHIVAL MATERIAL IN QUEER ART PRACTICE

The archive is a dynamic entity that provides a background for multiple kinds of expression. In India, the relative lack of documentation has been a serious gap in the collective movement for the LGBTQ+ [Queer] community. This is significant now more than ever as the Supreme Court in India has ruled in favour of the queer community. This paper will be reading and reflection on a recent installation that used archival material as subject and the closet as site. I used material from a yet to be opened [to the public] archive in Bangalore, India. The material that it houses at the moment includes Digital images and footage, analogue footage as well as newspaper clippings dating back to the late 1980s. The archive is called QAMRA and work towards this installation began in August 2018. The installation itself was on display at Khirki Studios in New Delhi. Being in the closet is an experience that is very familiar in

the queer universe. But what does it imply? Often it is associated with deep discomfort with selves, bodies and desires. 'Staging' a closet is therefore both an invitation to be 'seen' as well as an immersion into the space of the closet. Once inside, the viewer/audience reads archival material and is pushed to engage with the content. Discomfort was the aim of this installation. But is this the only aesthetic that can come from 'creating' a closet? Using archival material can liberate the individual as well as speak for a community.

I am an Independent researcher and curator, based in Bangalore, India. My work is largely in the fields of art history and curating. I am currently finishing my doctoral work that looks at curating contemporary art in India through the lens of art history. Since completing a Masters in museology, I have co-curated the Students Biennale [2016] among other shows. What interests me the most is the way the world sees anything that is not heteronormative or doesn't fit neatly in a box.

THIRUMALAI JAYASHREE

QUEER ARCHIVE AS A SITE OF ACTIVISM: THE QUEER ARCHIVE FOR MEMORY, REFLECTION AND ACTIVISM IN BANGALORE, INDIA [QAMRA]

QAMRA is a physical multimedia archival project chronicling the genesis and growth of the rights of sexuality and gender minorities in India. Established in 2017, primarily with my extensive video footage, the collection includes video and audio footage of the movement for the decriminalisation of homosexuality in India and the legal challenge to the law in question – Section 377 of the Indian penal code and its recent repeal by the Supreme Court in 2018. Today, the archive's material ranges from full documentaries to raw video documentation of protests, marches, parades, and interviews, from newspaper, journal, and magazine snippets to objects such as masks, flags, and costumes used during struggles for rights and moments of celebration. Through the archiving process we unearth, salvage, store, and document the lives and the struggles of individuals as well as of the larger gender and sexual minority community, so that the archive – while maintaining records

of social, legal, and political change through society and government – can itself become a tool for social activism and advocacy. In this presentation, I will focus on the challenge of developing a perspective for the material in QAMRA. Can these videos of Queer activism be translated into a further collective action? Will they provide visual and auditory support for legal battles as well? Could we imagine QAMRA as an archive that is alive, and interventionist, enabling the creation of a new space for dialogue while assiduously documenting the lives, work and interventions of existing and older histories? We envision QAMRA as a 'living' archive, not just to recreate nostalgia. The material in QAMRA is about public history but also about the private lives of individuals, of which there is very little existing documentation. We hope that this archive will serve both as a repository of collective memory and platform for collective action..

Thirumalai Jayashree is founder of QAMRA. She is a writer, producer and director of documentary films focusing on the intersections of gender, sexuality, law, and public health. Her work can be viewed on Vimeo.

TOM FURBER

PRACTICE MAKES PERFECT? RE-IMAGINING THE ARCHIVE THROUGH LGBTQ+ MEMORY AT THE LONDON METROPOLITAN ARCHIVES

This paper explores how developing LGBTQ+ collections at London Metropolitan Archive [LMA] has challenged, inspired and influenced archival practice. Gathering contemporary LGBTQ+ archives is ground-breaking work. Without them archives remain places where LGBTQ+ people are talked about in official records but have no voice. The activism of collecting and sharing drives forward understanding and change. LMA's mission is to encourage people to recognise and celebrate the importance of their own history and plurality. From 2003 LGBTQ+ people have attended LMA events and participated in making new collections and their use. LGBTQ+ history has been embedded into the mainstream offer for schools and adult audiences. LGBTQ+ collections from individuals and small organisations carry significant personal investment. Trust is established through careful guidance around depositing, retaining ownership, offering alternative to depositing managing potentially sensitive material and ensuring materials are promoted and used. Making time for a chat, a laugh and lending a sympathetic ear are

vital to long-term relationships between institution and individuals. All of the above informs LMA's collecting and access strategy for LGBTQ+ material, which includes gathering a wide range of ephemera, accepting digital copies of printed material, pro-actively collecting oral histories and reviewing search terms in the catalogue. LMA must also respond to changing circumstances including finance, attempts to commodify collections as assets, shifts in the needs and aspirations of the community and developments in access. LMA is working with LGBTQ+ stakeholders to establish the Speak Out History Lab. Handing over ownership and responsibility to the community is a vital and exciting next step in archival practice. The archive is re-imagined as it relinquishes control, enabling users and depositors to be active rather than passive and providing the archive with innovative pathways to the future.

Tom Furber has a varied background in heritage learning including working for Historic Royal Palaces and the Jewish Museum. Tom has been at LMA for some years where he has done extensive work with LGBTQ+ communities, contributing to the annual conference, LGBTQ+ History Club and the Speak Out London Oral History Project.

TOMASZ BASIUK

THE QUEER 1970S AND EARLY 1980S IN POLAND AS A PROTO-POLITICAL ERA: EVIDENCE FROM EMERGING ARCHIVES

This paper addresses the queering of memory and the rewriting of history by focusing on the emerging LGBTQ oral history archive in Poland and a little-known Polish-language letter collection housed in Austria. It specifically looks at a set of oral history interviews collected by Lambda Warsaw [an LGBTQ NGO] and destined for a local historical museum, and others collected more recently under the framework of the Cruising the Seventies [CRUSEV] research project. It further looks at letters sent from Poland to HOSI Wien, which published and distributed a Polish-language quarterly newsletter in the mid-1980s, attracting letters to the editor. These oral history and epistolary sources describe the lifting of a stigmatising silence around homosexuality in Cold War Poland as a

crucial process that eventually paved the way for the more overt political activism of the late 1980s, which has garnered more scholarly attention than the earlier period. Evidence emerging from archival findings suggests that the 1970s and the early 1980s were a proto-political era in which homosexuals shared and discussed their experiences with others, established informal queer networks that reached beyond national borders, and actively sought out representations of queerness in domestic and foreign literary and film production.

Tomasz Basiuk has published and taught courses on queer studies since the late 1990s. He is a founding co-editor of *InterAlia: A Queer Studies Journal* and is currently PI in the HERA-funded project 'CRUSEV – Cruising the Seventies: Unearthing pre-HIV/AIDS Queer Sexual Cultures'. He is the author of *Exposures: American Gay Men's Life Writing since Stonewall* [2013] and co-editor of several volumes of essays on queer studies, gender studies, and public memory.

TONČI K. BATALIĆ

[IN]VISIBLE TRACES OF A HISTORY

Artistic research conducted under the working title '[im]possibilities of image as a document' by collective queerANarchive in 2016/17 in Split and Zagreb, Croatia, falls into the realm of memory, the memory of men whose identity is defined by intimate and romantic relationships with other men. The research gathers oral history that reveals everyday practices of gay men in the 1980s, including the social changes of early 1990s and their meeting places, forms of communication and self-identification. The need to collect memories of these men, to create an alternative archive, comes from a sense of loss, the loss that through this research is recognised as an omission of the dominant cultural memory to integrate the memory of other and different. Reflecting on the processes of documenting and archiving the memory, this visual research explores [im]possibilities of creating visual documents as carriers of memory, relying precisely on the archival techniques mentioned earlier. Following the traces of oral history produced photographs and videos present the

information to the observer. They are not trying to hide the author's position, his imagination from which the image is generated, nor the time lag in which visualisation arises in relation to the pure memory that eventually remains hidden or lost within the media. This visual research was originally presented as an exhibition and in form of a publication.

Tonči Kranjčević Batalić graduated at DAMS at University of Bologna, Italy. He works as a coordinator, curator and researcher for queerANarchive in Split, Croatia. The author has presented the work of the collective in different exhibition and discursive formats at programs and conferences such as Queer Art Lab Space ID Madrid [2013], Gender Crossroads, Art radionica Lazareti, Dubrovnik, Croatia [2013], NMG@PRAKTIKA, Dom mladih, Split, Croatia [2014], Activist in Residence at Visby, Sweden [2014], Unstraight Museum Conference, Stockholm, Sweden [2016], qIZLOŽBE, Dom mladih, Split [2016, 2017], Organ vida conference, Zagreb, Croatia [2017] and Croatian Amateur Film Festival [2018].

TONE HELLESUND

DESEXUALISING LESBIANS: STRATEGIC AND IDEOLOGICAL POSITIONINGS IN NORWEGIAN RADICAL FEMINIST PERIODICALS 1976 – 1986

The Norwegian queer archive, Skeivt arkiv, has an extensive collection of material from the radical feminist movement in the 1970s and 1980s. In the video-interviews with activists, in the organizational papers, and in the periodicals a wide variety of political issues were explored. Sexuality was not prominent among these issues. This paper will explore how the different archival material relates to sex and sexuality. The relative lack of sexuality can partly be seen as an attempt to 'sanitize' lesbianism to other feminists, but also as a way to distinguish themselves from older generations of 'homosexual women' defined by their sexual desire. Another reason to downplay the focus on sexuality was that different women came to the lesbian movement from different motivations. Some saw lesbianism as a political choice and an escape

TUAN NGUYEN

'HOMO CONFERENCE' AND OTHER MYSTERIES AT THE NATIONAL ARCHIVES OF AUSTRALIA

The titles in archival databases reflect the worldviews of content creators and archivists. What does a collecting institution do, however, when it encounters titles that contain 'fag' or other offensive terms? Drawing upon my experiences as Audiovisual Data Officer at the National Archives of Australia, my paper explores this organisation's conflicting approaches to modifying titles and the resulting effects for queer communities. It also recounts my resistance against queer invisibility against institutional constraints, starting with small [and seemingly mundane] acts as choosing titles. This is a basic step towards enriching records of queerness that challenge the assumed straightness of archival collections.

TUULA JUVONEN

MOST MEMORABLE MOMENTS: COLLECTING WRITTEN REMINISCENCES ONLINE

In the absence of a specific queer archive or museum, there are two publicly funded memory institutions with the national responsibility to collect and preserve LGBTQI histories in Finland, namely the Worker's Archives and Worker's Museum Werstas. In 2018, the Archive's Labour Memory Data Commission collaborated with the University of Turku to collect written reminiscences of people living with sexual and gender diversity, as well as their allies, in a project titled Unohtumattomat hetket/Most Memorable Moments. The Archive's collaboration with a researcher in collecting research data through a safe on-line site as written reminiscences instead of conducting oral history interviews has many benefits for both parties, not least the immediate safe preservation of the digital born textual data. In my presentation, I explicate also other decisions we made in the researcher driven collection process, some of them good and other less fortunate. The paper starts by ad-

dress the drafting of a call that seeks to diversify the existing collections by addressing a host of various audiences, and the current complications in doing so. Yet the paper focuses mainly in evaluating the ways in which the target audiences of a digital collection process were aimed at. What were the pros and cons of face-to-face marketing vs. digital presence? What kind of collaborations were established to circulate the call and ensure responses? I conclude with some initial remarks about the results of our call. How does the collected data add to the existing data? In which ways does it destabilise and queer the more traditional LGBT history writing?.

Tone Hellesund is professor of cultural studies at the University of Bergen, Norway. She has done research on spinsters 1980 – 1940, modern homosexual suicide narratives, and people living outside conventional families in contemporary Europe. She is heavily affiliated with the Norwegian queer archive, Skeivt arkiv.

Tuan Nguyen is a museum and archive researcher and professional with a PhD from the University of Sydney. In his research, he has investigated the inclusion of LGBTIQ communities in museum management, collections, exhibitions, and collaborations. The results of this project have been published in high-rank journals and presented at national and international conferences. At the same time, he has exceptional experience working with cultural collections. As an Audiovisual Data Officer at the National Archives of Australia, he contributed to a multi-million dollar project to digitise audio on vulnerable magnetic media, and accessioned over 3,300 titles from agencies including the ABC and Film Australia. Across his research and practice, Tuan has been driven to enable diverse audiences and communities to access empowering cultural experiences.

Tuula Juvonen is a gender studies scholar and a Collegium Researcher in the School of History, Culture and Arts Studies at the Turku Institute for Advanced Studies, University of Turku, Finland. She has collaborated with museums and archives since 2002, while studying and writing about especially Finnish lesbian, gay and trans histories.

ULLA MANNS

ON LEGIBILITY AND VISIBILITY: THE RISK OF UNQUEERING 19TH CENTURY FEMINISM

Drawing on empirical examples from the Nordic women's movement at the turn of the 20th century, this paper discusses the risk of unqueering the history of 19th century western feminism in contemporary research. Methodological questions concerning first and foremost reading practices and contextualization when working with historical source material are raised, mainly with inspiration from queer reading practices and critical feminist history. The paper discusses implications of different

readings on the production of the cultural memory of feminism, which is crucial for historiographical research. This paper presents some of the results of a larger study about the memory culture around 19th century western feminism.

Ulla Manns is a historian of ideas and professor of Gender Studies at Södertörn University, Sweden. She has written extensively about the history of the early organized women's movement and historiography, as well as about the raise and development of Women's and Gender Studies in the Nordic countries.

VALENTINA IANCU

JUST A DREAM? THE MUSEUM OF QUEER CULTURE IN BUCHAREST AND THE CHALLENGE OF QUEERING MEMORY IN ROMANIA

A few years ago I dreamed an incredible dream: I was attending the curatorial board meeting of a newly opened Museum of Queer Culture in Bucharest, located in a 19th century house in the old city. The topic of the meeting was a new art pavilion to be built at the crossroads of Grivita Street and Dacia Blv. that would integrate the ruins of a public toilet [a space for clandestine meetings between homosexuals during Communism]. Could it be real in the Romanian context? The Museum of Queer Culture is my own imaginative method for researching LGBT history in Romania. I have built this mental framework with two purposes: 1. To structure my research using the methods of a museum curator [I call this a process of queering my own knowledge]. 2. To search for answers to transform a concept into a reality. In Romanian contemporary culture queerness is rather an absence. No institution has ever hosted a major project. Until 2001 all the representation of queer anything was illegal. In 2021, Romania will celebrate 20 years since

the decriminalisation of homosexuality, the only group 'without history'. Being a Romanian homosexual has meant for centuries being invisible and hiding your traces. I have found fragments from these stories at the National Council for the Study of the Securitate Archives [CNSAS]. Dozens of files of those 'suspected to be gay' prove that the Securitate [communist secret police] had an eye everywhere, but these archives are still kept secret. The missing history of representation has made the process of producing new one slower. I want to briefly introduce the practices of some local artists producing mainly queer culture and their place as the first creators of representation. I will analyse how their practices are creating new sensibilities.

Valentina Iancu is a feminist writer, activist and independent researcher, with a background in art history. In the past ten years she has been working at The National Museum of Art of Romania. She signed curatorial projects both on modern and contemporary art with a political touch, looking for those left outside from 'official' history of art. She researches queer eastern European art, feminist practices to challenge art museums, outsider art.

VERONICA MCKENZIE

WHOSE BELOVED COMMUNITY? BAME LGBTQ+ CONTRIBUTION TO UK LGBTQ HISTORY

In the late 1970s while feminists and a burgeoning gay movement asserted their rights, black lesbians and gay men were largely invisible, and were compelled to explore alternative ways of building community. This presentation will include showing some excerpts from the film *Under Your Nose* and *Q & A*, which details how, in the early 1980s, the rise of black gay and black lesbian feminist groups led to the beginnings of a black lesbian and gay identity. It documents their search for a black lesbian and gay space, against the backdrop of changing political and social climate. The film has screened at events including the 'Unspeakable' LGBTQ+ History and Archives Conference at LMA, the V & A, and Schools Out LGBTQ+ education events. BAME [Black, Asian and Minority Ethnic] histories are generally underrepresented in archive records. BAME LGBTQ has been largely undocumented within the wider LGBTQ+

history, and I wanted to unearth, share and ensure the preservation of this important history. The documentary reveals the previously undocumented history of the BAME LGBTQ+ community in Haringey. Screenings of the film prompted further extensive discussions highlighting the necessity for training and skills sharing around the use of and preservation of archive materials. This led to the formation of the Haringey Vanguard Project, which works with participants in exploring existing collections and providing opportunities to deposit their own physical or oral history material. This will enrich the wider Haringey LGBTQ+ story and ensure the preservation of important history by placing older BAME LGBTQ+ residents' experiences at the heart of the project.

Veronica McKenzie has used film to tell untold stories about BAME [Black, Asian and Minority Ethnic] LGBTQ+ history. She is community Engagement Lead for the Haringey Vanguard project – A BAME LGBTQ+ Haringey History Project [1970s – 1990s]. The project partner is London Metropolitan Archives.

VICTORIA MUNRO

PRESERVATION AND REINTERPRETATION OF LGBTQ HISTORY AT THE ALICE AUSTEN HOUSE MUSEUM

The Alice Austen House in New York fosters creative expression, explores personal identity, and educates and inspires the public through the interpretation of the photographs, life and historic home of pioneering American women photographer, Alice Austen [1866 – 1952]. The Alice Austen House is the only museum in America dedicated to the work of a single female photographer. In June of 2017 the Alice Austen House marked its national designation as a site of LGBTQ history. The museum's listing on the National Register of Historic Places was amended to include LGBTQ history as an area of significance. This was an achievement of the NYC LGBT Historic Sites Project, funded through a grant from the NY State Historic Preservation Office and made possible by the National Park Service. Integrating Alice Austen and Gertrude Tate's loving relationship story into the museum's core interpretation bridges a gap between the institutional narrative of Austen's story and the truth that the LGBTQ community has long known about her life. While, in

some ways, we are catching up, the Austen House is at the forefront of LGBTQ interpretation at historic sites. LGBTQ history remains under-represented in American history. This paper will explore the process of transformation of this historic home to reinterpret and truthfully represent the life and work of Alice Austen to include LGBTQ+ histories in its permanent gallery spaces and public and educational programs. From scholarly research and planning through to implementation and outside partnerships, the Alice Austen House has begun to provide safe and inclusive programs for contemporary LGBTQ storytelling and continues to identify ways to enhance our social and historical responsibilities to the LGBTQ community.

Victoria Munro, born in Wellington, New Zealand, has been a resident of New York for over 2 decades and lives on the North Shore of Staten Island with her partner and their two children. She is an artist, art and art history educator and curator. Victoria is the Executive Director of the Alice Austen House and the museum's representative in the Stonewall 50 Consortium.

VIKTORIYA SUKOVATAYA

QUEER BODIES IN SOVIET AND CONTEMPORARY UKRAINIAN POPULAR CULTURE

Early Soviet movies adapted many traditions from 'Great Russian literature', especially concerning representations of the queer body and sexuality in the frames of heteronormativity. However, this does not mean queer motifs were absent in Soviet popular culture. They were present in Soviet avant-garde movies of the 1920s. The first Soviet popular cinema which openly used queer and cross-dressing images was the enormously popular Soviet film 'Hello, I am Charley's Aunt' [1975]. After 1991, queer bodies were placed at the centre of plot-lines and of post-Soviet audiences' attention. Queer motifs in the post-Soviet popular culture were presented in the Moscow theatre of Roman Viktyuk, which scandalised post-Soviet audiences by staging 'The Maids' by Genet and 'Salome' by Oscar Wilde, in which all female roles were played by men. Other Russian and Ukrainian artists use images and motifs of queer sexuality in their performances, such as Boris Moiseiev, Sergey Zverev, 'Monroe', Boris Aprel', Sasha Kladbishe. Queer studies is a very new area of scholarship in post-Soviet and Ukrainian academia. The goals

of my work are to investigate the representations of queer sexuality and the queer body in Soviet and post-Soviet Ukrainian popular culture. In my paper I will focus on the most popular Ukrainian TV show featuring Andrew Danilko as 'Verka Serduchka', a cult figure in Ukraine during last fifteen years. Danilko represents himself as a travesty-woman, with strong female subjectivity and 'performative' character. Using the theories of Judith Butler, I define what place the constructions of queer sexuality had in the Soviet popular culture, and how constructions of queerness connect with models of sexual liberation produced by Ukrainian mass-culture.

Viktoriia Sukovata is a professor in the Theory of Culture and Philosophy of Science Department, Kharkiv National Karazin University. She is widely published in the areas of gender and postcolonial theories, semiotics of culture and visual arts, Soviet and post-Soviet identity, and has held fellowships in Hungary, Germany and the USA. At Kharkiv National University she teaches courses in cultural studies, gender theory, queer studies, culture of the 20th century and aesthetics.

VIRGIL B/G TAYLOR

ZERO PATIENCE: QUEER MODELS FOR NATURAL HISTORY

A privileged site of cultural production, history-making, and visualisation, the museum has long been scrutinised by AIDS activists. 'Zero Patience', the 1993 musical by John Greyson, provides an apt critique of museological representation and natural history as it pits Patient Zero, the late French Canadian often blamed for bringing AIDS to North America, against Sir Richard Francis Burton, who, having gained immortality, is at work at the Natural History Museum in Toronto on a new 'Hall of Contagion', a display of infectious disease funded by major pharmaceutical companies. In 2018, the Wellcome Trust, a grant-giving organisation that profited from a number of pharmaceutical products, notably AZT [an early AIDS treatment that was both prohibitively expensive and largely ineffective] initiated their 'Contagious Cities' cultural project. As part of this project, the Museum of the City of New York presented 'Germ City: Microbes and the Metropolis' which attempted to visualise the 'surprising interplay between people and pathogens in

an urban context' through historical artefacts, contemporary art, maps, and digital interactives. The exhibition is careful to supplement a purely biomedical account of infectious disease by highlighting social histories and activist perspectives, but the pharmaceutical industry is notably absent. Our presentation will consider what is at stake in visualising HIV/AIDS. We will consider how Wellcome's absence from 'Germ City' serves to naturalise the role of pharmaceutical corporations in the aetiology of AIDS. When Wellcome is paying, we must ask: How did these objects come to be here? What would these objects say of their place in the gallery?

Virgil B/G Taylor is an artist and an MA candidate in Public Histories at Birkbeck College. He recently presented 'The Coming Out of Christopher's End' an artist project exploring the work of photographer and writer Frank Hallam to address the legacy of the redevelopment of the New York City piers as spaces for recreation, as opposed to sex, in the late 90s and early 2000s. He is a member of the What Would An HIV Doula Do? Collective and runs FAG TIPS, an online speculative zine project.

WALTER MEYER

QUEERING A MUSEUM: CREATING AN LGBTQ+ EXHIBIT FOR THE SAN DIEGO HISTORY CENTER

In 2018, Lambda Archives of San Diego [LASD] partnered with the San Diego History Center [SDHC] to create the largest ever exhibit celebrating LGBTQ+ history in San Diego. The SDHC is the museum of the region's history and is located among more than 20 museums in Balboa Park, one of the most visited tourist attractions in the U.S. The LGBTQ+ exhibit opened July 2018 and will run through January 2020; it is expected to be visited by 150,000 people from all over the United States and the world. Display cases feature memorabilia from Lambda Archives' collections and borrowed from community leaders and a section of the AIDS quilt honors prominent San Diegans who were lost to the plague. Eight pillars looked at topics including Pride, Unite & Fight, Love Wins, Out in the Sunshine. The exhibit was curated by noted historian Lillian Faderman, assisted by the LASD manager, Walter Meyer, who

did much of the work locating appropriate materials for inclusion. This presentation elaborates on the partnership of the SDHC and Lambda Archives worked, and offers suggestions and considerations for liaising between organizations, to exhibit development and display issues. I will also elaborate on some of the challenges of such a large exhibit, including lack of adequate staff, meaning not enough time was left to really review the entire exhibit, so we were left with some errors and omissions which we are still working to correct.

Walter G. Meyer is the manager of Lambda Archives of San Diego. He has researched and created walking tours of the LGBTQ+ history of San Diego and created the Out at the Archives symposia series. He is a Lambda Literary Award nominee and finalist for a San Diego Book Award. Mr. He has spoken at numerous universities and has written hundreds of articles for newspapers, magazines and websites. He is currently writing the companion book for the San Diego History Center's LGBTQ+ exhibit which will published in 2019.

Yael Rozin

I – PHOTO – WORLD: ISRAEL'S LESBIAN-QUEER ARCHIVE

In the summer of 2015 I joined the HFI [Haifa Feminist Institute] and founded the visual-cultural section of the new Lesbian-Queer Archive. As the archive is unaffiliated, autonomous and feminist, its resources are limited and the items for the visual-cultural section are curated solely in digital form. Documentation of lesbian life, its preservation and distribution are perceived as acts of resistance. Not only do digital archive technologies mediate our engagement with the world, they also make lesbian-queer activities visible. Visibility increased social tolerance for LGBT people. Therefore, the archive is a significant technique for the queer community in its struggle for legal rights. In the archive, digital traces of human activities are perceived as evidence of a real-world happening or a situation. This is a kind of mediation that involves one's experience in and of the world, and raises questions regarding the structure of that experience. Among these questions: in what way

the mediating tech/photo influence the co-constitution of subjectivity [I/community] and objectivity [world]? These 'digital materials' [Wiltse, 2014] can be traced back to the actions that caused them, but their accessibility via the Internet may also urge viewers to perform 'actions in the world'. I follow Ihde's [1990] intentionality relation scheme, which is 'I – technology – world' or in the case of digital materials of the archive, 'I – photo – world', to explore the transparent relation between: 'I [lesbian community] – photo [traces/evidence of activities] – world'.

Yael Rozin is the founder and curator of the Virtual Visual Archive as part of the Feminist and Lesbian Archives at the Isha L'Isha Center, Haifa. She is a research associate at the HFI [Haifa Feminist Institute, focusing on visual and artistic cultural representations of the LGBTQ community in Israel. For the past ten years she has been a lecturer at the Open University of Israel, and has taught at the Bezalel Academy of Arts and Design, Jerusalem since 2015. She is the project entrepreneur of ARTiq – Queer Art in Israel, a new initiative promoting the establishment of queer art centre.

YENER BAYRAMOĞLU

QUEER VOICES AND ARCHIVES IN ISTANBUL AND BERLIN

What can comparing queer archives from different cultures tell us about queer histories? Do stories and images of scattered queer histories travel transnationally? Or is it rather that different paths and fractures define queer temporalities in different places? These questions laid the foundation for my own historical research on queer [in]visibilities in Turkish and German press archives between 1969–2010, focused on visual and textual material from newspaper archives in Berlin and Istanbul. Conducting research with the aim of unearthing queer voices and visibilities in press archives frequently evokes disappointment and sadness as one is repeatedly confronted by the silence, invisibility, and the discursive violence of misrepresentation that are the shared experiences of queer subjects in different times and places. Furthermore, a comparison of queer archives in Istanbul and Berlin debunks the popularly assumed dichotomy of 'Orient' versus 'Occident'. Despite the widespread perception of the Orient as a place where sexual and gender diversity

cannot be lived out, queer narratives and images do find their way into mass culture there, even in times of authoritarianism. Derogatory portrayals in German and Turkish tabloids opened up new spaces for queer visibility not previously found in mass media. This paper synthesises the commonalities and divergences between the archives of two cities and illustrates queer temporalities, showing the inadequacy of the notion of a teleological temporal progression from repression to liberation.

I am a queer theory scholar and postdoctoral researcher at the Alice Salomon Hochschule Berlin, working on intersectional life span inequalities in queer biographies. I received my PhD in media and communication studies from the Freie Universität Berlin. My works have been published in several edited books and journals including *Sexuality & Culture*. My first manuscript *Queere [Un]Sichtbarkeiten* was published in Germany in 2018. My research interests include temporalities, life course theory, history of sexualities, popular culture, intersectionality, queer migration, border studies and digital media.

YEN-JEN CHEN

RE-CONSTRUCTING QUEER HISTORY IN TAIWAN: THE MEMORIAL IDENTITY OF GAY ELDERS COMMUNITIES IN CYBERSPACE

The contemporary digital mobilises online social connection, which bears the weight of the identificatory reconstruction of minority communities. This project investigates a gay elder's memoirs that reveal the diverse ways in which the cybernetic participates in the local gay communities construction in Taiwan. The first gay bar in Taiwan, 'Manting-fang', established in the 1950s, launched the historical entanglement of the gay communities with the development of nationality, producing a unique queer pop-culture on the island. Yet, these nightclubs problematically embody the hegemony of the gerontophobic gay mainstream, which reinforces an internal hierarchy within the gay communities. In the light of this, the project analyses the nightclub experience through

the lens of what this project calls a 'digital memory' in order to argue that the digital has worked as tools for the gay elders to both actually and virtually participate in the gay communities and even further [re] shape the historical landscape of queer histories in Taiwan.

Yen-Jen Chen is a Taipei-based queer performer and scholar. He graduated from the Department of Drama at National Taiwan University of Arts with a special focus on queer performance. He is currently a graduate student at the Graduate Institute of Taiwan Literature at National Taiwan University. His research interests include queer history, gender studies, literary theory, and performance discourse. He is also a renowned queer activist in the gender movement in Taiwan who combines social practice, critical theory, with analysis of cultural phenomenon in order to [re]construct a queer landscape through the lens of historiography. His articles can be found in the Medium: Yen-Jen Chen.

YUTAKA KUBO

EXCAVATING THE UNTOUCHED MEMORIES: CHALLENGES OF DISPLAYING HOMOEROTIC COLLECTIONS AT THE TSUBOUCHI MEMORIAL THEATRE MUSEUM

The Tsubouchi Memorial Theatre Museum located on the campus of Waseda University [Japan] is planning to hold a special exhibition of queer materials on theatre and cinema in Spring 2020. This will be its first attempt ever to excavate and display the materials untouched before from a queer perspective. Since its foundation in 1928, the museum has played a central role in educating mainstream theatre and cinema to scholars, university students, and people of the neighbouring communities. Although it may be true that it has failed to address the histories of the marginalised and invisible through its exhibitions, it does not mean that no queer materials exist in its collections. By employing database-searching and cruising as methods analysed by scholars such as Patrik Steorn [2010] and Melissa Adler [2017], we have found some interesting materials such as scripts and production notes of soft-core

Japanese gay porn movies. This paper will discuss our findings of materials related to homoerotic representations in Japanese theatre and cinema and examine possible solutions to challenges we face in displaying them as one of the facilities on the university campus by also comparing archival selections of National Film Archive of Japan. Although Japan has been in the midst of so-called 'LGBT boom', there is still a strong sense of homophobia both in everyday lives and academia. Therefore, it is extremely important for museums like ours to take part in excavating these untouched. This paper will thus be also an attempt to see the possibility of making the museum into a sort of safe space for discussions on the queer past, present, and future.

Yutaka Kubo is an Assistant Professor of Film Studies at the Tsubouchi Memorial Theatre Museum, Waseda University. He curates audio-visual materials for primary and special exhibitions. His research focuses on exploring queer sensibility in post-war Japanese cinema and on films of Keisuke Kinoshita in particular. His other research interests include the representation of youth and aging in Japanese cinema and the role of mobility in post-disaster mourning films.

ZAKIYA COLLIER

'SEEKING A NOW THAT CAN BREED FUTURES': CREATIVE APPROACHES TO SELF-PRESERVATION FOR QTPOC+ MEMORY WORKERS

Queer writers of colour such as Audre Lorde, James Baldwin, and Beverly and Barbara Smith understood the importance of caring for themselves and remembering, documenting, and sharing their stories. Within the ALMS profession there has been continuing discussion on collecting and preserving such narratives. However, there has not been sufficient focus on the self-documentary practices that these communities employ as a means to both document their lived experiences and as a method of survival itself. To explore the interrelations of race, sexuality, gender, and memory, the proposed presentation discusses my facilitation of a community workshop, 'Archiving 101: Methods of Self-Preservation'. The workshop applies the term 'self-preservation' to queer of colour self-documentary practices such as saving photos, journals, correspondences, and digital content. I aim to shift the ALMS profession's focus to the ways in which queer people of colour have always recognised their own legacies and ensured their continued existence

through archiving, albeit outside of the profession. Centring the archival practices of queer communities of colour and decentering the efforts to acquire queer of colour collections, I argue, makes possible the imagining of archives that not only rewrite history but also affirm the existence of queer people of colour by not robbing us of our strategies of survival in a world in which 'we were never meant to survive' [Griffin, 1996].

Zakiya Collier is a queer, black feminist archivist and librarian dedicated to recognising and documenting black life and survival as revolutionary. She is an MA candidate in the Department of Media, Culture, and Communication at NYU and recently received her MLIS from the School of Library and Information Science at Long Island University. Her research and writing draws on black feminist thought to interrogate the archives' historically exclusionary relationship with communities of colour, and study the self-curated, collaborative, digital archival practices that have developed in resistance to that antagonistic relationship. Zakiya currently works as a Processing Specialist at Barnard College and Digital Archivist at the Weeksville Heritage Center where she is working on projects involving African-American legacies, digital heritage, and cultural memory.

ZIHAN LOO

QUEER OBJECTS: AN ARCHIVE FOR THE FUTURE

Queer Objects: An Archive for the Future was an art installation at the Institute of Contemporary Arts, Singapore, from February to April 2016. I sent out a call for objects that were indicative of queer 'lived' experience and assembled a collection of objects that attempted to represent a hypothetical queer Singaporean archive. I will perform a short critique of the premise the installation before going into an in-depth analysis of one of the contributed objects – a watch – as an indication of the latent narratives that remain unexamined in the other eighty objects. I argue that it is through the exhausting of material – fictional and factual, virtual and actual – that we are able to engage with the 'thingliness' of these objects. This 'thingliness' is what poet and academic Fred Moten, referencing Heidegger, claims to be 'that which prompts [the] making' of the object. In other words, 'thingliness' underscores the social conditions that make an object commodity available to some and impossible to

ZOLTÁN CSEHY

COLLECTING POEMS: LGBTIQ ANTHOLOGIES AS ARCHIVES OF TASTE AND SELF-REPRESENTATION

The paper examines LGBTIQ poetry anthologies as special archives: archives of memory, extended literary canon, historical proof of emancipation and the useful instruments for the creative educational strategies. The paper provides the synoptic treatment of the concepts, self-representation aspects and queering strategies in these poetry anthologies using the matrix of Christopher Reed. Reed constructs a matrix of interpretation between the concepts of homosexuality and the relationship of art to homosexuality. I focus on the new, current concept of the first Hungarian anthology of gay/homosexual/queer poetry [currently in preparation under my editorship], with reference to the survival of male ancient homoerotic tradition, the erotic and associative outlets in the zone of the transcending of gender norms, the subcultural aspects,

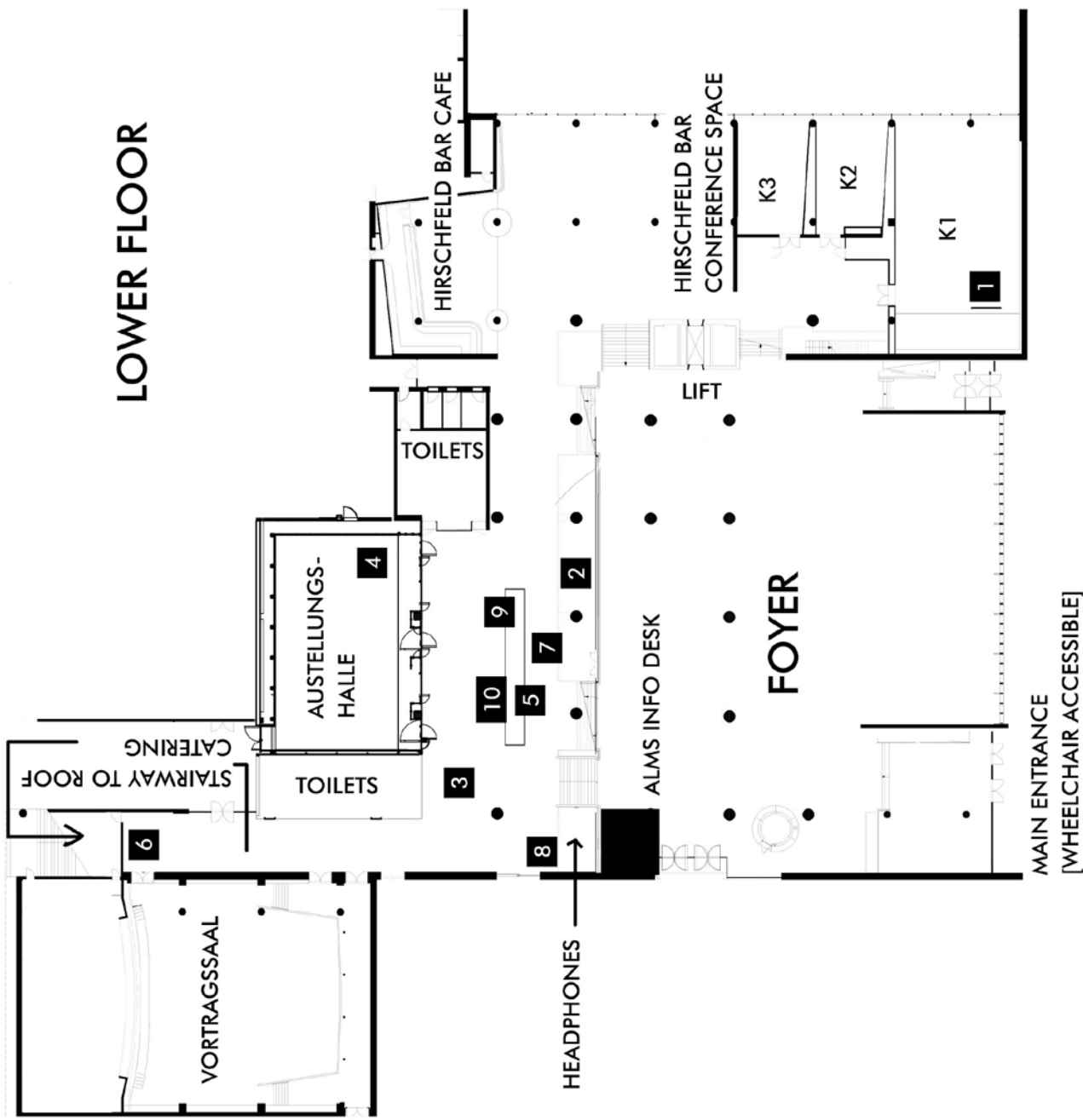
others. As political theorist Jane Bennett argues, it is through attending to the vibrancy of things that we can 'raise the volume of the vitality of materiality' and give voice this 'curious ability of inanimate things to animate, to act, to produce effects dramatic and subtle.' The interrogation of these effects allows one to step back from the absorptive capacity of everyday life to consider the implications of these virtual/actual things and their inherent limitations. By recalibrating our attention to the archive I am urging the viewer to inspect the shifting shadows it casts over time, and consider the narratives it might occlude in its presence.

Loo Zihan is an artist and academic from Singapore working at the intersections of critical theory, performance, and the moving-image. He received his Masters of Fine Arts in Studio Practice from the School of the Art Institute of Chicago and a Masters in Performance Studies from New York University's Tisch School of the Arts. He was awarded the Young Artist Award [2015] and an Arts Postgraduate Scholarship [2017] by the National Arts Council of Singapore.

the concepts of the separate gay/queer identities and to the poetical performative roles as self-conscious choice of artists. I would also like to highlight the project of the virtual on-line poetry-archive, containing not only original Hungarian LGBTIQ poetry, but the very rich thesaurus of translations too.

I am a poet and translator and the current head ['senior lecturer'] of the Department of Hungarian Language and Literature at Comenius University in Bratislava. In my monograph *Sodom and Environs* I published the first scholarly treatment of Hungarian poetry of gay and queer subject matter and orientation, and the discourse around it, from the Middle Ages until today [*Szodoma és környéke*, Kalligram, Bratislava, 2014]. I have translated several important works of Ancient and Neolatin Literature, a collection of poems of P. P. Pasolini [from Italian], a monography of Martin C. Putna from Czech [Christianity and Homosexuality: Attempts on Integration] into Hungarian and have published five collections of own poetry.

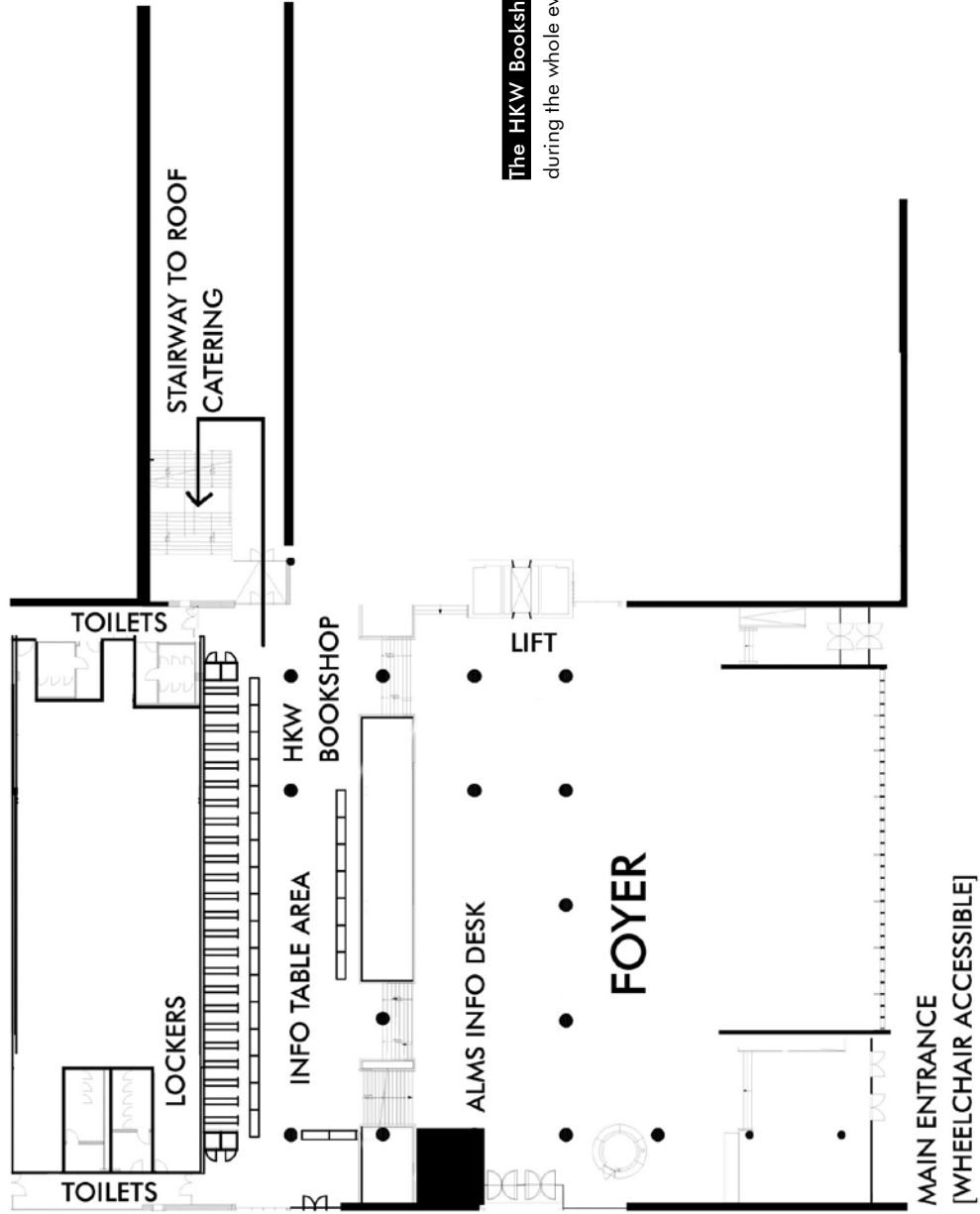
SPREE RIVER



LOWER FLOOR

- 1 Ajamu
- 2 Camille Back & Celine Drouin Laroché
- 3 Hans Bergemann & Ralf Dose
- 4 Katarzyna Remin
- 5 Kati Holland & Noemi Besede
- 6 Maoyi & Trude Sundberg
- 7 Mohammad Rofiqul Islam / Roya
- 8 Orla Egan
- 9 Sary Zananiri
- 10 Texas & Glory

UPPER FLOOR



The HKW Bookshop is open from 12:00 – 19:00 during the whole event

USEFUL INFORMATION

CONFERENCE VENUE

Haus der Kulturen der Welt, John-Foster-Dulles-Allee 10, 10557 Berlin

The conference information desk is located in the foyer and will be staffed throughout the conference.

EMERGENCY NUMBERS

112 – Fire & Ambulance

110 – Police

NEAREST HOSPITAL

Charité hospital emergency ward ['Notaufnahme']: Rudolf-Nissen-Haus, Philippstrasse 10, 10117 [in Mitte]

WIFI

There is WiFi throughout the building, but bandwidth is limited and is not suitable for downloading large files or audio/video streaming.

Network: KBB.Public [no password required]

MONEY

Berlin/Germany is still largely cash-based. Don't be surprised if your credit cards are not accepted at restaurants, cafes, in taxis or elsewhere. It's a good idea to carry cash with you for almost every purpose.

The nearest ATMs ['Geldautomat'] are located either at Hauptbahnhof [main train station] or S-Bahnhof Friedrichstraße. These two train stations also have mini-supermarkets, pharmacies and other useful shops.

PUBLIC TRANSPORT

Berlin's public transport is run by the public transport authority BVG, which has a yellow logo. It is efficient and easy to use [although this does not stop Berliners complaining about it!].

Nearest stations

S + U Hauptbahnhof – Main Station

S + U Brandenburger Tor

Bus 100 stop 'Haus der Kulturen der Welt'

Boat station 'Haus der Kulturen der Welt'

Tickets

AB day ticket ['Tageskarte'] = unlimited all-day travel until 3am on all trains, buses, etc. in the inner city [zones A and B]

AB normal two-hour ticket = valid for up to two hours on all trains, buses, etc. in the inner city [zones A and B]

ABC tickets are required if you want to go to Potsdam, or a zone C add-on ticket

TAXIS, UBER, ETC.

These are all possible in Berlin and are trustworthy. Taxis are a great way to experience the famous 'Berliner Schnauze' [literally 'Berlin snout' – the informal slang, colloquial speech and verbal humour of the inhabitants of the city of Berlin, commonly characterised as being outspoken, lacking politeness and using coarse humour, according to Wiktionary].

