

Conference Program Abstracts

Friday 9:30 a.m.

Opening Plenary

- **The LGBT Purge: The journey to inclusion**

Todd Ross, Yoland Raymond Simard, Captain Michelle Backhouse

Between the 1950s and mid-1990s, 2SLGBTQI+ members of the Canadian Armed Forces, the RCMP and the federal public service were systematically discriminated against, harassed and often fired as a matter of policy and sanctioned practice. In what came to be known as the “LGBT Purge”, people were followed, interrogated, abused and traumatized by their own government.

In 2016, survivors of the LGBT Purge launched a nation-wide class action lawsuit against the Canadian government, and a historic settlement was reached in June 2018. As well as compensating survivors, this settlement allocated funds for reconciliation and memorialization measures.

This panel will provide personal reflections from diverse perspectives: a former service member who endured harassment and threats during the Purge era; a veteran discharged for being gay who helped lead the landmark class action lawsuit; and a current Canadian Armed Forces officer whose experience reflects progress and acceptance as a transgender woman.

Through personal stories and critical reflection, the discussion will explore themes of resilience, advocacy, and cultural change. It will also address the future: What does meaningful inclusion look like today, and how can institutions ensure these lessons shape policies and practices for generations to come?

Yoland Raymond Simard: Raymond enlisted in the military in October 1977 at age 17. In 1978, while serving aboard HMCS Terra Nova, he was investigated for allegedly being gay, though the investigation was inconclusive. In January 1979 he was reassigned to a radar station in Chibougamau and warned not to cause trouble. By 1980 he had transferred to 412 Squadron in Ottawa as a flight attendant, serving the Prime Minister, the Governor General, and other heads of state. In 1985 he was posted to Halifax aboard HMCS Protector, where he began receiving death threats. Facing threats to his life, Raymond resigned from the military in July 1987.

Todd Ross: Todd is a two-spirit, Red River Métis veteran, and serves as Piluwitahasuwin, associate vice president of Indigenous engagement at the University of New Brunswick. He joined the Canadian Navy in his youth and was extensively investigated by the military police for a period of 18 months. After he disclosed that he was gay, he was discharged. In 2016, he was a representative plaintiff in the successful multi-million-dollar lawsuit against the government of Canada on behalf of those affected by the LGBT Purge and now serves as Co-Chair of the LGBT Purge Fund and Co-Chair of Rainbow Veterans of Canada. Todd lives in St Andrews New Brunswick and is the Piluwitahasuwin, associate vice president of Indigenous engagement at the University of New Brunswick.

Captain Michelle Backhouse: With 21 years of Regular Force and 10 years Reserve time, Capt Michelle Backhouse has an experience in many areas. From flying the CP140 Aurora and Heron UAV, providing operational support, to more recent employment as the 14 Wing RCAF Culture Evolution Coordinator. Now the 404 LRP&T Sqn Deputy Operations Officer. Since 2018 she has been the Lead Positive Space Ambassador and facilitator for the Wing and in 2020, started to socially transition, expressing her authentic self. Her story is one of acceptance and success as a transgender woman in the CAF.

Concurrent Sessions A – 10:45 AM – 12:15 PM

A1 - Community Archives and Grassroots Memory - Room 1016

- **Digitizing historical Trans+ audiovisual materials: A community conversation about accessibility and risk (Radmacher & Devor)**

University of Victoria (UVic) Libraries is home to the world's largest Transgender Archives, a joint project with the Chair in Transgender Studies. In 2024, UVic Libraries received a Digitizing Hidden Special Collections & Archives: Amplifying Unheard Voices grant from the Council on Library and Information Resources (CLIR) to digitize, preserve, describe, and make accessible at-risk audio-visual items documenting histories of Trans+ activism throughout the 1970s-2000s. The two-year grant runs through to the beginning of 2027.

Cultural heritage organizations must navigate the ethically charged waters of protecting privacy while at the same time aspiring to openness and accessibility. These waters become increasingly challenging to navigate when today's sociopolitical climate and technological advances are taken into serious consideration. Grappling with these ethical and practical tensions is at the core of the project, Trans(formation): Digitizing the Rikki Swin Institute Trans+ Activism and Outreach Media Collection. These tensions are of particular importance when creating digital collections of historical materials depicting Trans+ communities, whose survival throughout much of history has depended on the ability to keep their gender diversity hidden.

In partnership with UVic's Chair in Transgender Studies, the Trans(formation) project builds upon a foundation of community-created best practices to develop additional practical criteria, including metadata and technical access interventions, and identity management protocols.

This conversation-based workshop offers a structured forum for Trans+ community members and allies who have relevant professional expertise. The session will review the progress of the project and invite participants to advise on how to best balance offering appropriate accessibility to historical Trans+ audiovisual materials against the risks associated with making the materials publicly available.

Michael Radmacher (MA, MLIS) is the Transgender Archives Metadata Librarian at University of Victoria (UVic) Libraries. He is a queer man who has worked with UVic's Transgender Archives since 2014, the Chair in Transgender Studies from 2016 to 2025, and was the lead organizer of five international Moving Trans History Forward conferences.

Dr. Aaron H Devor, PhD, FSSSS, FSTLHE, is the Chair in Transgender Studies at the University of Victoria (UVic) and has been studying and teaching about transgender topics since the mid-1980s. Dr. Devor, an out trans man, is the Founder and Subject Matter Expert of the world's largest Transgender Archives, Founder and Host of the Moving Trans History Forward conferences, a former Dean of Graduate Studies, and a professor of Sociology at UVic.

A2 - Room 1014 - Community Archives & Grassroots Memory

- **Sodomitic Archiving (Teeuw)**

In this presentation, I would like to explore the concept of Sodomitic Archiving through the practice of hosting MONSTER ARCHIEF. I want to talk through (colonially and xenophobically rooted) 18th century Dutch understandings of Sodomy, and share how I use those to form a queer, decolonial, rebellious, reclaimed and counterinstitutional archival practice. Very shortly, sodomy in (part of) the Dutch context is defined as an external plague, brought in by (often Orientalized) strangers, threatening the nation; as a set of sexual practices that threaten the state, rather than a fixed, biological identity. There is a lot of anarchist potential in this definition for me! It inspires my archival process deeply.

The presentation draws on my experience as a founder and organiser of the collective MONSTER ARCHIEF, which documents the 1731 sodomy processes of the rural village Faan, the Netherlands. In the process, 21 sodomites (≈homosexuals) were sentenced to death. Through interdisciplinary queer decolonial research, we collaboratively develop and uncover new narratives on this case, challenging earlier historiographies. Part of this process is developing an online and in-person counter-archive, independent from the state institutions. The presentation is strongly inspired by work with MONSTER ARCHIEF members Siem de Boer, Chris Luza, Sofía Murillo Lommers, river budur and Tammy Langtry.

Michiel Teeuw is an artist and researcher interested in the overlap between the personal and systemic. Teeuw works and lives in Groningen, Netherlands.

- **Broadcasting Across Borders: Media Exchange and Translocal Community Building on Winnipeg's Coming Out (1980-1994) (Demus)**

In 1980, the Winnipeg Gay Media Collective felt that LGBTQ2+ people in the city needed some television airtime to give the community more exposure and visibility. Thanks to CRTC regulations which mandated that cable companies should provide a channel dedicated to community programming, Coming Out was born. From 1980 to 1994, viewers tuning into VPW's channel 13 could follow the evolution of the LGBTQ2+ community in Winnipeg and beyond. Indeed, the program regularly featured international guests and aired segments from other LGBTQ2+ public access programs from the United States and the United Kingdom, enabled by the exchange of VHS tapes between various queer groups. Consequently, Coming Out connected its viewers to the Winnipeg queer scene and broader international activist contexts.

Drawing on archival research and oral history, this paper argues that by foregrounding local concerns yet broadcasting images of a larger and geographically dispersed LGBTQ2+ community, Coming Out foreshadowed more interconnected modes of communication and belonging. At the same time, this paper emphasizes that the show's history remains distinctly Canadian, particularly since attempts to feature voices from outside Canada were sometimes thwarted by Canada Customs' restrictions on importing queer materials.

By foregrounding the story of Coming Out, this paper also highlights the crucial role of LGBTQ2+ community programming in shaping and understanding queer histories. Although much of this programming has been lost due to the ephemeral nature of television, Coming Out stands as a significant exception. Despite incomplete preservation—owing to budget constraints during its original run—hundreds of tapes survive and have since been digitized. First donated to the Winnipeg Gay and

Lesbian Archives and now hosted by the University of Manitoba Archives, Coming Out offers a rare, if incomplete, visual record of LGBTQ2+ life across borders and across two defining decades."

Axelle Demus is a FOCAS (Faculty Organizing for Community Archives Support) postdoctoral fellow at McGill University's School of Information Studies. Their research centres on community-based archives, histories of cable access television, media and archival pedagogy, and LGBTQ2+ cultural production in Canada. Axelle's work has been published in *Television & New Media*, the *Historical Journal of Film, Radio and Television*, *PUBLIC Journal*, and *Synoptique: Journal of Moving Images Studies*.

- **We're Here to Listen: LGBTQ2+ Community Phonelines as Archives of Intimacy and Collectivity (Jennex)**

Volunteer-run phonelines served as a cornerstone of queer community building and collective organizing across Canada during the 1970s and 1980s. Organized and operated by activists, phonelines provided callers with emotional support, crisis services, information about local events, contact information for doctors and lawyers willing to work with LGBTQ2+ people, and more. In this presentation, I describe my current research project on LGBTQ2+ community phonelines of the 1970s and 1980s and show that community-run phonelines of the burgeoning lesbian and gay liberation movement in Canada evidence the profound potential of community organizing, audible intimacy, and collectivity across forms of difference.

This presentation is informed by four case studies: research on Halifax's Gay Alliance for Equality's GayLine, Vancouver's Lesbian Information Line, Toronto's Gay Community Calendar at 923-GAYS, and AID Action Now!'s pentamidine project. This presentation will include detailed findings from the broader research project and an unveiling of the project website and phoneline, both of which include archival audio and recorded performances by student researchers at Toronto Metropolitan University.

Ultimately, this presentation presents the primary claim of the broader research project: that LGBTQ2+ community-run phonelines of the 1970s and 1980s provided the foundation for collective political activism in a variety of Canadian locations. Turning to this historical thread allows us to better understand how we can develop collaboration and intimacy—across forms of difference—in the present and how archival collections can continue to inform and animate contemporary understandings of the past, present, and future.

Craig Jennex is an Associate Professor of English at Toronto Metropolitan University (TMU) and a scholar of LGBTQ2+ culture, activism, performance and queer and feminist theory.

- **"My culture, rural culture, is fast disappearing:" Archiving rural queer and trans oral histories in B.C. (Boulay)**

This paper reflects on the process and practices of preserving and making visible rural queer histories in 2SLGBTQIA+ archives in British Columbia, Canada. As queer rural studies continues to expand as a field, scholars must contend with the afterlife of these projects in terms of both archival preservation and ensuring these oral histories are available and accessible to the broader community. British Columbia is home to a rich history of queer and trans rural cultures and communities from Salt Spring Island to Terrace to the West Kootenays, and yet these histories are not well known nor are they visible and available in 2SLGBTQIA+ archives. Through oral history, my project documents queer and trans rural

histories in B.C. from the 1970s-2000s and includes testimonies that feature Radical Faerie gatherings, the women's land movement, lesbians organizing in the north, and the development of grassroots networks of care for trans people and queer seniors. Using my project as a case study, this paper considers how to make these queer and trans rural histories visible and accessible in archival collections.

Dean Boulay. I am a queer and trans scholar of white settler ancestry living on the traditional, ancestral, and unceded territory of the xʷməθkʷəy'əm (Musqueam), Skwxwú7mesh (Squamish), and Səl'ílwəta / Selilwitulh (Tsleil- Waututh) Nations.

- **HIV in My Day: Preserving Queer HIV Histories through Community-Based Oral History, Digital Public Archiving, and Arts-Based Knowledge Mobilization (Klassen)**

Histories of HIV/AIDS in Canada have rarely centred the direct lived experiences of 2S/LGBTQ+ community members who were directly affected by HIV in the 1980s and 1990s. These histories hold many important lessons about community responses to health crises, anti-2S/LGBTQ+ discrimination, and intersecting forms of stigma that remain deeply relevant in the present. Critical and intersectional oral history, rooted in feminist methodologies, can preserve these essential community histories and centre the experiences of diverse people living with HIV.

"HIV In My Day" is a community-based oral history project that collects, preserves, and mobilizes the testimonies of long-term survivors and caregivers about the early years of British Columbia's HIV/AIDS pandemic. Our team, including several peer researchers living with HIV and leaders from community-based organizations (CBOs), has conducted over 120 interviews, including over 90 interviews with diverse 2S/LGBTQ+ people.

In this presentation, we reflect on our multipronged approach to preserving and sharing these oral histories through: the creation of an online, public oral history archive at the University of Victoria; an arts-based workshop and exhibition centring the voices and artistic creations of women living with HIV; multiple peer-reviewed conference presentations and scholarly articles; two verbatim theatre productions, presented at the Cultch Theatre in December 2022 and Phoenix Theatre in March 2026; presentation of a "pocket opera" in Victoria in November 2025; and intergenerational community gatherings associated with the play held in Vancouver and Victoria. We will also review next steps for the project.

"HIV in My Day" demonstrates the possibilities of engaging diverse 2S/LGBTQ+ communities across generations through oral history and arts-based knowledge mobilization. Future 2S/LGBTQ+ oral history projects can foster intergenerational connection and community solidarity through community-based methods that centre lived experience, community expertise, and arts-based methods alongside academic research infrastructure to maximize impact.

Ben Klassen (he/him) is an Associate Director of Research at the Community-Based Research Centre where he co-leads multiple research projects with and for 2S/LGBTQIA+ communities in Canada.

Co-authors: John Paul (JP) Catungal (University of British Columbia), Rick Waines (Playwright and Community Leader), Robert Ablenas (HIV in My Day research team member), Jackie Haywood (HIV in My Day research team member), Sandy Lambert (HIV in My Day research team member), Peggy Frank (HIV in My Day research team member), Sarah Chown (Ribbon Community), William Flett (HIV in My Day research team member), Michael Montess (University of Victoria, Centre for Addiction and Mental Health,

University of Toronto), Surita Parashar (British Columbia Centre for Excellence in HIV/AIDS, Simon Fraser University), Nathan J Lachowsky (University of Victoria, University of Northern British Columbia)

A3- Room 1007-Digital Queer Archives

- **Digital Preservation & Web Archiving as Queer Community Care (Fisher & Sanders) [H-134]**

The acquisition and preservation of born-digital 2SLGBTQIA+ content is an act of community care. As queer history, activism, and community spaces are increasingly moving online, preserving born-digital materials has become critical. This content is threatened by an environment of rising homophobic and transphobic violence and erasure, the vulnerability of digital content to unexpected change or loss, and the ephemeral nature of born-digital and web content.

This presentation will examine digital preservation strategies implemented at The ArQuives, a nonprofit community-based 2SLGBTQIA+ archive. It will highlight approaches to preserving high-risk digital content, with particular attention to web archiving initiatives that fall outside the scope of mainstream tools such as Archive-It. It will make the case that digital preservation and web archiving are extremely high priority tasks for community archives at the moment, and will give practical guidance on how organizations can take the first step.

Natasha Fisher (she/her) holds a Masters of Information Studies (MIS) from McGill University and currently works as The ArQuives' Digital Archivist. She also serves as Communications Chair for the Association of Canadian Archivists (ACA) and as a member of the Canadian Association of Research Libraries (CARL) Digital Preservation Working Group (DPWG). Her side passion project is running the Montreal Roller Derby archives.

Noa Sanders (they/them) is a Master of Information candidate at the University of Toronto, with an Honours BA in History and Women & Genders Studies from UofT. They joined the LGBTQ History Digital Collaboratory in November 2025 as a Digital Archivist for the Drag Kings Oral History Project. They have worked at a digital feminist archive for the past three years, where they have cultivated an archival practice that is attuned to relationships, political stakes, and the material and affective dimensions of memory work.

- **“Our History”: How Digital Archives Create and Maintain Metropolitan Community Church’s Historical, Theological, and Political Imagination (Dumais)**

How should scholars of queer and trans histories and archives interpret information? Lisa Gitelman and Virginia Jackson argue that for data to exist, it must be imagined as data. Data cannot be “raw” as rawness is historically situated within material, social, and ethical conditions. To imagine “data” as data is a classificatory act that makes an argument and holds power. Similarly, Johanna Drucker’s concept of “performative materiality” suggests that understanding what something is requires understanding what it does and how it works across domains. Thus, for an archive/primary source to exist, it must be imagined as such, and we must ask what it does.

This paper will argue that digital archival materials from and about the Metropolitan Community Church (MCC) are central to the creation and maintenance of MCC’s political, historical, and theological imagination, constituting their reality. However, these materials also disturb state and institutional

imaginings by writing queer people back into history. Preserving and disseminating these materials thus produces a shared narrative of “our” story, history, and theology, shaping queer liberation and public memory.

As a case study, this paper will focus on MCC Toronto’s claim that they performed the world’s first legal same-sex marriage, leading to the legalization of same-sex marriage in Canada. This claim is recognized by archives (ArQuives and the LGBTQ Religious Archives Network) and the Canadian government. From MCC’s perspective, their queer-affirming theology constituted legal reality, leaving us to grapple with the fact that theology has been used to enable queer rights and justify queer oppression.

Rather than interrogating the claim’s validity, I am interested in its queer-world-shaping effects, positive and negative. Does it discount historical and cross-cultural examples of same-sex partnerships? Bolster critiques of homonormativity? These types of questions shape how we interpret supposedly “neutral” information, significantly affecting public memory of “queer history.”

Emily Dumais (she/they) is an MA student in Religious Studies with a specialization in Sexual Diversity Studies at the University of Toronto. Emily’s research interests lie primarily in queer and trans studies and the anthropology of religion. Their MA research is an ethnographic study of the Metropolitan Community Church of Toronto, exploring what “inclusivity” and “affirmation” look like in practice.

- **Care-ful Archives. Otherness Archive Canadian Film Collection (Mrzyglod)**

Otherness Archive is an accessible online-based archive, that gathers together on one platform work by and for the trans and queer community. The archive combines pioneering contemporary audiovisual works with their pre-existing counterparts, creating a space where past, present and future coexist in a joint mission to showcase and preserve work representative of the trans and queer experience.

We proudly defy the historical censorship of homosexual, trans and racial themes, and instead highlight them as representations of otherness that deserve equal, if not greater, recognition. Otherness acts as a route into complex narratives and subjectivities that make for richer cinema. The first iteration of the archive focuses on the many nuances of the trans masculine experience within film and moving image work.

Our “interventions against forgetting” recognise the direct line between the works contained in the archive and the livelihood of the filmmakers. Moreover, Otherness is also a resource for trans and queer artists to submit their works, offering them both a platform on which to screen their films, as well as a space that highlights and preserves trans work against the censorship trans people face within wider arts spaces.

This presentation will dive into the works of Otherness Archives, exploring themes of trans audiovisual works, their influence on contemporary cinema, and how audiences use Otherness Archive as a resource. Moreover, we will explore practices of care that are implemented in the life and work of the archive. Over 50 Canadian trans and queer films are platformed on Otherness Archive’s website, the presentation will highlight some of the themes and meanings that they bring up. What could a care-ful LGBTQIA+ archive look like?”

Kosma Mrzyglod is a Polish transmasc artist, archivist, and curator based in London, United Kingdom. They have been a volunteer at Otherness Archive since 2024, helping to build the archive’s collection and support filmmakers in sharing their work. They are currently studying an MA in Socially Engaged Practice in Museums and Galleries at University of Leicester.

- **Small Disturbances, Long Futures: Beaver Methods for Archival Outreach and Digital Stewardship (Wiebe)**

Archival outreach is often framed as a matter of scale: broader access, larger audiences, and expanded participation. Yet for many Indigenous and community-based archivists, the primary constraint is not vision but capacity. Individuals working within institutions—or at their edges—are asked to remediate historical harm, steward complex digital systems, and maintain ethical accountability with limited time, resources, and authority.

This talk introduces what I call beaver methods for archival outreach: an Indigenous methodological framework grounded in the teachings of amisk, which emphasize small, deliberate environmental disturbances that redirect larger systems over time. Rather than attempting comprehensive reform, beaver methods focus on iterative intervention—adjusting metadata practices, slowing extractive access, introducing ethical pauses, and reshaping infrastructure incrementally so that future governance becomes possible.

Drawing from the development of the Two-Spirit Atlas (Lii Lozh di Kaastor), I examine how outreach can operate diplomatically within institutional limits. I show how modest design decisions—refusing over-description, embedding consent into interfaces, and planning for afterlives rather than permanence—function as long-term structural interventions. These actions do not resolve archival harm, but they create conditions where relational accountability can persist.

This presentation argues that archival outreach need not be expansive to be effective. When grounded in Indigenous relational ethics, small-scale disruptions can accumulate into durable pathways for care, stewardship, and future governance—without overburdening individuals or communities.

Andrew Wiebe (he/them) is a Two-Spirit (Red River Michif, MMF) PhD Candidate at the Faculty of Information at the University of Toronto. His PhD project, Lii Lozh di Kaastor (The Beaver Lodge), is a co-created archival project that involves the creation of an interactive digital atlas of queer knowledge with Two-Spirit Elders, Knowledge Keepers, and Scholars on Turtle Island.

- **Expand, Revise, and Diversify: New Sources, New Subjects, and New Tools for Memorializing Queer History Online (Crompton)**

"The Lesbian and Gay Liberation in Canada project created and maintains a public history website, lgic.ca, that allows users to explore the people, places, events, and publications that shaped Canadian lesbian and gay liberation history between 1964 and 1985. At the heart of the project is Don McLeod's two-volume chronology, *Lesbian and Gay Liberation in Canada*. Together with a team of research assistants, we have expanded the chronology's original 3500 events to 5450 events.

We will share our experience in expanding coverage and representation of women's, francophone, and rural activism within the movement, and in applying feminist markup practices (Shilperoort; Boyd and Ruberg) to ensure the inclusion of heterogeneous content that otherwise might not have been captured (Liu 2020). We will share the ways we are rethinking what constitutes significance or notability—filling in the gaps in the published record with archival material, integrating oral histories, scrapbooks, handwritten notes, flyers and other ephemera—in order to include more content in both French and English. We will discuss how we've transformed our encoding standards to handle the uncertainty, imprecision,

subjectivity, and individuality of archival records, and to capturing authorship and identity in material where the authors often go unnamed.

Finally, we will speak to how we are addressing the challenges posed by outdated and offensive language in our source material. Language is constantly shifting, even within the fifteen years we have been working on this project, and we want to ensure our project does no harm while also preserving past realities. We will share the workflow we are using to map the Homosaurus vocabulary onto our project text, demonstrating the “Inappropriate Term Detector” our team has built to flag offensive, outdated, or inappropriate terminology that we can then choose to update or to flag with notes on historical context.

Works Cited

Boyd, Jason, and Bo Ruberg. “Towards a Queer DH.” *Bodies of Information: Intersectional Feminism and the Digital Humanities*, edited by Jacqueline Wernimont and Elizabeth Losh, U of Minnesota P, 2018.

Liu, Alan. “Toward a Diversity Stack: Digital Humanities and Diversity as Technical Problem.” *PMLA*, vol. 135, no. 1, 2020, pp. 130–51. <https://doi.org/10.1632/pmla.2020.135.1.130>.

Schilperoort, Hannah. “Feminist Markup and Meaningful Text Analysis in Digital Literary Archives.” *Library Philosophy and Practice* Jan. 2015. <https://digitalcommons.unl.edu/libphilprac/1228>.

Constance Crompton is a white, queer, able-bodied settler and director of the University of Ottawa’s Labo de données en sciences humaines/The Humanities Data Lab. They are a member of several research project teams: Lesbian and Gay Liberation in Canada, Linked Infrastructure for Networked Cultural Scholarship, the Implementing New Knowledge Environments Partnership, and the Transgender Media Portal. They live and work on unceded Algonquin land.

Asher Lacho is an interdisciplinary PhD researcher in Communications and Media Studies at the University of Ottawa, examining how Queer kink communities build intimacy, identity, and consent across digital and physical spaces under conditions of stigma and algorithmic censorship. Their work bridges media studies, anthropology, and digital humanities, combining ethnography, interviews, and AI-assisted analysis to trace how practices of care and accountability circulate online and offline. They bring experience as a senior software engineer and product lead to the project (not presenting).

Michelle Schwartz is a Liaison Librarian at the Toronto Metropolitan University Libraries, supporting the journalism, media, design, and music programs. She co-directs Lesbian and Gay Liberation in Canada, a SSHRC-funded digital humanities research project that is building an interactive digital resource for the study of LGBTQ2+ history in Canada (not presenting).

A4 - Room 1020 - Intersectionality and Representation in the Archives

- **Centering Two-spirit voices in the preservation of history: A conversation with the Two-spirit archives council at the University of Winnipeg (Lougheed et al) [Roundtable]**

"Since 2019, the Two-Spirit Archives at the University of Winnipeg has been guided in its work by the Two-Spirit Archives Advisory Council, whose membership is comprised of members of the Two-Spirit, Indigiqueer, or Indigenous LGBTQIA+ communities; a curator from the Canadian Museum for Human Rights; and the University Archivist/Digital Curator. The purpose of the Advisory Council is to provide

leadership and guidance in the development of the Archives into an internationally-renowned centre for research that supports the needs of the Two-Spirit community; makes Two-Spirit people visible in our documentary heritage; and serves the research, teaching, learning, and community mandates of the University. The Advisory Council ensures that Two-Spirit people are central to preserving the history of their contributions to society and in strengthening their community.

This roundtable session would foreground the voices of the Advisory Council in a discussion on the Council's development, role, successes, and challenges in shaping the Two-Spirit Archives at the University of Winnipeg. Following a brief introduction about the Advisory Council to provide context for the conversation that follows, members of the Advisory Council would each take turns responding to questions or prompts for discussion raised by the Chair of the session for the first 60 minutes, followed by a question and answer period from the audience for the remaining 30 minutes. The conversation would highlight the community-driven nature of the Two-Spirit Archives within the colonial construct of the University archives, while demonstrating how the Archives respects Indigenous traditions and protocols in its work and aims to contribute to the reclamation and resurgence of Two-Spirit and Indigiqueer identities prevalent within pre-colonial systems of kinship and relationality.

Albert McLeod – Dr. Albert McLeod (Fabulous Animate Being) is a Status Indian with ancestry from Nisichawayasihk Cree Nation and the Metis communities of Cross Lake and Norway House in northern Manitoba. He has over 30 years of experience as a human rights activist and was one of the founders of Two-Spirited People of Manitoba. Based in Winnipeg, Albert works as a consultant specializing in Indigenous peoples, 2Spirit history and identity, cultural reclamation and cross-cultural training. He is the primary donor to the Two-Spirit Archives.

Danielle Marie Bitz – Danielle Marie Bitz (she/they) is of mixed Métis and German-Ukrainian descent and has ties to the historic Métis communities of St. François Xavier, the Cypress Hills, and St. Peter's Mission in Montana. As Indigenous Engagement Librarian at the University of Winnipeg, Danielle works to incorporate Indigenous ways of knowing and being into library spaces, systems, resources, and services, and to support relationship building between the library and First Nations, Métis, and Inuit members of the University community.

Connie Merasty - Connie Merasty (she/her) is a Swampy Cree and Two-Spirit woman from the Opaskwayak Cree Nation in northern Manitoba. She is a human rights activist who has worked with Two Spirited People of Manitoba, Opaskwayak Educational Authority, the Canadian Aboriginal AIDS Network, and 2 Spirits in Motion Society. Connie is a trained actor and drag performer who has performed in live theatre productions and is sometimes a writer. She is also a donor to the Two-Spirit Archives.

Brad Blackbird – Brad Blackbird (he/him) is a Two-Spirit Anishinaabe scholar born in Treaty 1 Territory (Winnipeg), and a registered member of Keeseekoowenin Ojibway First Nation (Treaty 2), with ancestral ties to Red Sucker Lake First Nation (Treaty 5). He has 13 years of experience in library work and is completing a Bachelor of Arts with a double major in Human Rights and Honours in Indigenous Studies, and a minor in Religion & Culture at the University of Winnipeg where he is also employed as the Library's Reference and Indigenous Engagement Assistant.

Brett Lougheed [session chair] - Brett Lougheed (he/him) is a settler originally from Treaty 2 territory in western Manitoba, and is grateful to now live, work, and raise a family on Treaty 1 territory. He is a proud ally of the 2SLGBTQIA+ community, whom he centres in his work as University Archivist and Digital Curator at the University of Winnipeg. He has been active in efforts to decolonize archival practice including playing a leadership role in the development of the Two-Spirit Archives.

Concurrent Sessions – B 1:15PM – 2:25PM

B1- Room 1016 - Digital Queer Archives

- **The radical potential of trans collecting: Reimagining archival possibilities with digital archives. (Rawson) [Panel]**

Since at least the 1980s, cultural heritage institutions have been intentionally collecting historical records documenting the lives of transgender and gender diverse people. However, it has only been in the last few decades that these efforts have become more widespread across a range of institutions. In our current political moment, there's increasing urgency to consider where these collections are held, how they are being stewarded, and what role they can play in supporting transgender people.

This panel will take the Digital Transgender Archive as a point of departure to consider questions related to how historical materials travel, how they are organized into collections in physical and digital spaces, how descriptive practices support or impede discovery, and how researchers determine what to include in trans archives. While not completely disconnected from physical archives, digital archives offer the potential for constructing trans history otherwise—via more fluid forms of collecting, organizing, and representing people.

Isaac Fellman (he/him) is the Assistant Director of the Digital Transgender Archive; he manages the organization's West Coast office in Oakland, California. He was previously the reference archivist at the GLBT Historical Society. In addition to his archival work, Isaac is a Lambda Literary Award-winning novelist.

Faith Maldonado (she/her) is a PhD student in the Department of English at

Northeastern University. She currently leads the Digital Transgender Archive's Boston-based lab of student researchers, while her own academic interests lie in gender and sexuality in British Empire studies and 20th century literature.

K.J. Rawson (he/him) is a Professor of English and Women's, Gender, and Sexuality Studies at Northeastern University, Boston. He is also the founder and Director of the Digital Transgender Archive.

Sofia Zamora (she/her) is an undergraduate student at Northeastern University. She is a processing assistant for the Digital Transgender Archive and part of the Spanish Homosaurus team.

B2 - Room 1014 - Queer Public History & Memorialization

- **"Here to Stay!": 2SLGBTQIA+ communities and organizing in Newfoundland, 1974-1992 (Rossiter)**

This research tracks the development of early 2SLGBTQIA+ communities and activism in Newfoundland by examining the first four gay and lesbian organizations founded on the island: the Community Homophile Association of Newfoundland (CHAN) (1974-79); Gay Association in Newfoundland (GAIN) (1982-89); Memorial University of Newfoundland Gay and Lesbian Alliance (MUNGALA) (1986-89); and Gays and Lesbians Together (GALT) (1990-92). It argues that the standard timeline of Canadian queer

activism described in the historical literature, wherein 1970s visibility-based “liberationist” activism transitioned into 1980s rights-based “assimilationist” activism, cannot be applied to Newfoundland, where liberationist tactics were not employed until the early 1990s and human rights protections were always the central focus of activism. With a population of only half a million, Newfoundland and Labrador lacked the critical mass of people needed to give rise to the types of queer spaces seen in large metropolitan cities which had served as incubators for collective consciousness, paving the way for the post-Stonewall liberationist moment. Queer organizations in Newfoundland in the 1970s and 1980s thus served a primarily social function, creating unprecedented queer space in St. John’s and forming contacts with queer people in small communities across the island, while also advocating for the addition of sexual orientation protections to the provincial Human Rights Code. By the 1990s, the upheavals of AIDS and homophobic public responses to Catholic Church abuse scandals compelled activists to take a more visible public stand against homophobia and make an organized push for human rights protections. Drawing from the growing body of historical scholarship examining queer life in smaller North American cities and rural areas, this research challenges notions that outmigration from less urbanized places like Newfoundland was necessary for queer people in the late twentieth century to find community and seek liberation. It instead casts light on the varied types of movement beyond permanent outmigration that queer Newfoundlanders made between Newfoundland and mainland Canada, and demonstrates how these movements, as well as those of mainland queer people and ideas to the island, influenced the development of queer organizing there. In doing so, it contributes to a better understanding of how queer identity and communities form in similar areas, and to filling one of several regional gaps in Canadian queer scholarship as it exists today.

Emma Rossiter (she/her) is a Master of Arts student in the Department of History at Memorial University of Newfoundland, researching 2SLGBTQIA+ community formation and organizing on the island of Newfoundland from the 1970s to the early 1990s. Passionate about preserving Newfoundland’s queer history, she is a longtime archival volunteer with the Newfoundland and Labrador Queer Research Initiative, and hopes to construct an online exhibit based on her oral history interviews with members of the island’s early queer communities upon completion of her thesis. She holds a Bachelor of Arts (Honours) from McGill University.

- **Quilting the Progression of Canadian Queer Rights etc.(Stearman)**

As a gay man born in 1950, I have lived Canadian queer history. I grew up in a time when society feared and despised homosexuals—when being gay was a criminal offense, and when the mere suspicion that you were a homo could cost your job and your community standing. While my immediate world seems safe today, I am aware that hate and fear simmer just beneath the surface.

Telling Queer history is important! For Queer folk, it reminds us of how far we’ve come and of how far we have yet to go. For young people who weren’t alive for our milestones, it fills gaps left by the absence of Queer History in Canadian school curriculum. For heterosexual audiences it offers both revelations and reminders of people who lived on their periphery. For newcomers to Canada, it reinforces the values of inclusion and equity central to the essence of our nation.

My goal with this project was to collect stories from Queer seniors, to organize these stories within the context of historical legal decisions and legislative acts, and to present this information in a multimedia quilt show.

In 2025, I travelled across Canada collecting stories from over 65 Queer seniors. Participants spanned the range of 2SLGBTQIA+. Prior to the interviews, I worked with a therapist to develop skills in dealing with potential emotional challenges, particularly trauma that might surface during, or because of, these interviews and supports were put in place for participants. During my travels, I visited Quilt Guilds, Quilt Shops, Queer Groups, Community Groups, Church Groups and High School classes across the country speaking about this project, Queer rights, and the LGBT Purge. What's next? How do we take this project to a broader audience?

Bill Stearman is a 70-something Queer quilt maker and social activist, living and working in Picton, Ontario. His award-winning work is shown extensively, and he is a sought-after speaker within the quilting world, and more recently among Queer groups. He is best known for using words and stories in his quilts, and for tackling topics rarely discussed in quilts. Since a life-saving liver transplant in 2021, Bill is obsessed with the notion that he's been gifted extra years of life solely to make a positive difference in the world. No generation of Queers has lived through more change in rights than Bill's generation and his current focus is to use stories from this generation of Queers to personalize and memorialize history so that it reaches new and diverse audiences; to take our history out of archives and bring it to new audiences.

- **Research at Library and Archives Canada: LGBT Purge and beyond (Butcher et al)**

Carina McDowell and Daniel German, archivists who worked closely with research teams on the LGBT Purge Project at Library and Archives Canada (LAC), will share successes and challenges of the project, including the search for and transfer of documents from LAC to the LGBT Purge Fund, as well as access post-transfer. They will also share a few documents they found particularly interesting. Then, Megan Butcher will introduce the new research guide "2SLGBTQIA+ related resources at LAC," which started as an off shoot of the Purge Project and quickly grew.

Carina McDowell (she/her) has been an archivist at Library and Archives Canada for 15 years. She is passionate about archival description and democratizing archives.

Daniel German has been with Library and Archives Canada since 1992. He is the senior archivist responsible for the security and intelligence portfolio.

Megan Butcher (they/them) has been a reference librarian at Library and Archives Canada for 15 years. They hosted queer dance parties and literary readings in Ottawa for 20 years.

B3 - Room 1007 - Ephemera & Material Culture

- **How we play: What we can learn from hockey material culture creation and collecting (Rinehart)**

As a queer textile artist; a material culture activist, historian, and enthusiast; and current President of Queer Hockey Nova Scotia (QHNS), I am in a particularly rich position to analyze the modes of sports-related cultural production: from jerseys to trophies, player cards to branded t-shirts, and everything in between. In this paper/presentation, I'll investigate hockey ephemera collecting as seen in the Hockey Hall of Fame, institutional collections like those in rinks and Universities, and personal archives. I will then compare these collections to sport-related items found in queer archives like the

Arquives, evaluating the ways in which cultural values appear, overlap and differ. What types of items are found in each collection? How are queer sporting experiences recorded differently by mainstream voices versus by collections that focus on queer identity? Finally, I'll showcase QHNS's contributions to hockey material culture and argue for maintaining archival records of subcultural contributions in order to strengthen the collective worldbuilding and radical reimagining they represent.

In my administrative role for QHNS, I've witnessed the potential for an intervention in mainstream material production. While the hockey culture generated by the NHL exemplifies patriarchal hegemony in the form of toxic masculinity, unbridled capitalism, global manufacturing, and rigidly maintained gender categories, smaller, activist organizations can take a different approach. QHNS is creating our own material culture from a radical, queer and ethical perspective including handmaking, hiring local designers and manufacturers, print-on-demand instead of mass-production, limiting use of synthetic materials, and avoiding global shipping wherever possible. Our material contributions embody our ethics as much as they showcase our cause. Through inclusion in archival spaces, this labor can serve as a record of powerful activism during a particularly challenging moment where late-stage capitalism and anti-queer participation in sports are at an all-time fervor.

Nora Renick Rinehart (she/they) is an Assistant Professor in Craft, teaching in NSCAD's Textiles department. With a BFA in Fibers from Maryland Institute College of Art and an MFA from the University of Wisconsin-Madison, she has worked in various textiles, teaching and teaching-textiles jobs. Nora combines studio practice – textile design, quilting, sculpture and fashion – with reading a broad range of academic and not-so-academic sources to produce engaging works that appeal to wide audiences. She currently resides in so-called Halifax, the unceded territory of the Mi'kmaq people.

- **From Show Tunes to Zines: Digital Engagement With LGBTQ+ Archives (Garside)**

"From show tunes to zines (and a few diva riffs in between), digital engagement has opened up new ways for LGBTQ+ archives to share stories, objects, and cultural ephemera that have long lived out of sight. Drawing on my work developing online workshops at Bishopsgate Institute, this paper explores how queer cultural fandoms—musical theatre, LGBTQ+ fiction, AIDS cultural history, and even fanfiction—can act as glittering gateways into the archive. What began as a COVID-era experiment to keep community spirits up when the building was closed has grown into a permanent and widely loved learning offer, reaching participants who are geographically scattered, disabled, or otherwise unable to visit in person.

The paper focuses on what made these sessions sing: using familiar pop-culture touchpoints as hooks that make archives feel less like intimidating research vaults and more like spaces where everyone already belongs. This approach has expanded participation across generations, backgrounds, and experience levels, and has been especially effective for welcoming people who might never imagine themselves as "archive users," let alone researchers or historians. Workshops blend chatty live discussion, archival storytelling, and playful creative exercises, encouraging participants to share their own knowledge and contribute to collective meaning-making.

Through case studies and participant reflections, the paper unpacks lessons learned about access, platforms, safeguarding, co-creation, and the quietly radical role of joy in sustaining engagement. Ultimately, it argues that online cultural programming can function as pedagogy, visibility work, and community care. By weaving fun, fandom, and cultural enthusiasm into archival practice, digital sessions expand who archives are for, strengthen queer belonging, and highlight the ongoing relevance of LGBTQ+

histories. The presentation concludes with practical tips for heritage organisations seeking to embed digital engagement models that prioritise access, creativity, and community connection.

Emily Garside is a researcher, writer, and cultural commentator based in Cardiff whose work examines LGBTQ+ theatre and media within wider histories of queer activism and cultural expression. She completed her PhD on theatrical responses to the AIDS epidemic and has since developed a substantial body of scholarship on queer performance and television history.

- **Letters to Found Family (Jensen & Poulin)**

Letters to Found Family is a poetry collection that explores the intricacies of queer experience, queer communal units, and plays with the epistle's capacity to contain and express queer phenomenologies. The poetry collection consists of epistolary poems with singular addressees, while the collection as a whole also carries an addressee that the speaker corresponds with throughout the footnotes. The critical introduction, titled Found Family: Epistolary Poetry as Queer Community Building, works to situate the creative work in its particular theoretical, epistolary, and literary contexts. The critical introduction discusses the histories and impacts of queer epistolary practices through a queer theory lens, outlines the literary emergence of the epistolary poem, and discusses and analyses the queer epistolary practices of various queer poets, before finally discussing poems from Letters to Found Family. This creative project aims to highlight and argue how the epistolary poem is the perfect medium through which to discuss and express queer phenomenologies and record queer communal values and formations.

This is a collaboration between Wilfred Jensen (original author) and Tristan Poulin (translator), with the goal of being able to present this research to a wider audience. Collaboration and translation is a key feature of queer histories and community, and our goal is to carry this forward in our research.

Wilfred Jensen (They/Them) is a queer-trans poet from Denmark. They are currently completing an M.A. in Philosophy at Memorial University of Newfoundland and Labrador. Their research focuses on queer phenomenology and literature. They love their cat and obsessively write letters to found family.

Tristan Poulin (il/they) est une personne académique provenant de Montréal. Étant titulaire d'une majeure en anthropologie du contemporain et d'une mineure en science politique de l'UQÀM (Université du Québec à Montréal), son travail s'inscrit dans une vision interdisciplinaire des sciences humaines. D'où ses études actuelles à la maîtrise en gender studies à Memorial University à Terre-Neuve-et-Labrador. Ses intérêts de recherche sont la non-binarité et les relations intimes. Il adore jouer au tennis et la promiscuité.

B4 - Room 1020 - Queer Public History & Memorialization

- **Preserving our Stories: Nova Scotia Archival Collections and Contributions 1995-2025 and Public Memory (Murphy, Wilton, McKay, Stien, & Gahagan)[panel]**

This roundtable session will focus on a number of archival collections in Nova Scotia with an emphasis on the Nova Scotia LGBT Seniors Archive (NSLGBTSA), the Lesbian Oral History Project (LOHP), the Gay

Alliance for Equality/Gay and Lesbian Association of Nova Scotia (GAE/GALA), the Atlantic History Network and the contributions of members of the Elderberries to these collections. Speakers will include two former Dalhousie University Information Science students, Carlye Stein and Lydia Hunsberger, who worked with the first two collections in different capacities, along with the founder of these two collections, Jacquie Gahagan, and two members of The Elderberries, Dan McKay and Lynn Murphy, who will speak to their efforts to preserve histories through the Rainbow Encyclopedia, GAE/GALA and the Atlantic History Network. This roundtable session will be chaired by Jacquie Gahagan, AVPR from Mount Saint Vincent University, and will explore a number of key contributions made over the past 30 years to preserving and sharing Nova Scotia archival materials, ranging from the GAE/GALA in the mid-1990s through to Wayves, the Rainbow Encyclopedia, the NSLGBTSA and the LOHP, and the Elderberries.

Lynn Murphy: Lynn (she/her) is a graduate of St Dunstan's University (BA), University of Prince Edward Island (BEd), and Dalhousie University. She is a founding member of the Elderberries, a member of the Atlantic History and Archive Network, and a former member of the Gay Alliance for Equality/Gay and Lesbian Association (GAE/GALA) of Nova Scotia.

Dan Mckay: (he/Him) Dan has been involved in local gay culture in Nova Scotia for decades. In the late 1980s he took over publishing what had formerly been known as the Gay Alliance for Equality, the GAEZETTE, which was then renamed to Wayves Magazine. The two papers together had a 25 year run and Wayves is still publishing, online. In 2000 he started working on the Halifax Rainbow Encyclopedia with the goal of a page for every person, place and event of significance to the Q community in Halifax. He's been on the board of the Elderberries since its inception in 2012.

Jess Wilton: Jess (she/her) is a PhD candidate in history at York University. Her current research project looks at the cultural history of Queer and Trans Communities in Nova Scotia from the 1960s through the 1990s using ephemeral and material archives.

Carlye Stein: Carlye (she/her) is a graduate of Dalhousie University's Master of Information program (MI '24) and works at Dalhousie in the Centre for Learning and Teaching. She has a deep appreciation for archival work and, as an MI student, explored the NSLGBTSA in several papers and projects.

Jacquie Gahagan: Jacquie (they/them) is the Associate Vice President of Research at Mount Saint Vincent University. Jacquie co-founded the Nova Scotia LGBT Seniors Archive and the Lesbian Oral History Project with the Elderberries while they were a faculty member at Dalhousie University.

Concurrent Session C 2:30PM – 3:30 PM

C1 - Room 1016 - Ephemera & Material Culture

- **Queer ephemera as an archive: Using commonplaces, zines, and scrapbooks to tell our stories for present and future generations (Frankes) [Workshop]**

"In his book, *Cruising Utopia*, José Esteban Muñoz discusses how even when a queer knower attempts to document a queer past, there is often a gatekeeper—the dominantly-situated knower—in the way who will labour to invalidate the historical facts of queer lives. He advocates that it is not simply the absence of queer knowers that make up the silence of them in the record. In fact, in the sense of Jacques Derrida, there are traces of what Muñoz refers to as "queer ephemera" and "hermeneutical residue" all throughout history that is rarely obvious to the dominantly-situated knower (65). It is often only seen by the queer knowers who have the epistemic resources to give voice to queer experiences and collective identity that

are illegible, and therefore lost, to straight, heteronormative interpretations of the world. According to Muñoz, the queer community prioritizes the ephemeral traces in history because they matter more to the community than many traditional modes of knowing that evidence their lives as deviant and criminal and recognize that these traces contain “vast storehouses of queer history and futurity” (85). It is all a matter of having a knower with the epistemic resources to see the facts hidden within the trace residue.

This is an ongoing epistemic injustice committed against queer knowers attempting to develop epistemic resources in order to make sense of their own lives and experiences. As author and critic Carmen Maria Machado writes in her memoir, *In the Dream House*, our culture “does not have an investment in helping queer folks understand what their experiences mean” (139). Queer people cannot pass down knowledge or epistemic resources to future generations of knowers that they do not have themselves. As Machado says, “Putting language to something for which you have no language is no easy feat” (134).

Enter this workshop. Following Muñoz’s discussions of “queer ephemera” and Machado’s journey to seeing herself, this workshop aims to create our traces for present and future generations of queer knowers to see themselves in the archives—official or otherwise—so they can understand their own experiences. Through the creation of commonplaces, zines, scrapbooks and other modes of ephemeral documentation, this workshop will discuss the importance of leaving traces behind while providing the time, material, and guidance for workshopppers to create their own, and even bring those skills back to their own communities.

Averill Elisa Frankes, B.Ed. (she/they) is a second-year graduate student in the Master of Philosophy in Interdisciplinary Humanities program at Memorial University of Newfoundland and Labrador. Averill is an experienced facilitator and creative who founded and organized a writer’s collective for ten years in Ottawa, Ontario. After a fifteen-year career in the aviation industry, Averill returned to the Rock to study the ways epistemic injustice and storytelling intersect and impact our ability to know ourselves, find our place in the world, and imagine a satisfying future.

C2 - Room 1014- Queer Public History & Memorialization

- **Join the Circus! and other life-altering advice: Searching for answers through handmade practices (Clementine)**

This presentation combines new archival documentation, oral history narratives, and auto-theoretical methods to uncover trans affective knowledge and highlight the life and legacy of Hedy Jo Star, a transcestor from Prague, Oklahoma. Working with her autobiography, “I Changed My Sex!”, local records, her sexual advice column in *National Insider*, conversations with Trans Studies scholars, and some trans magic, this paper seeks to bring her legacy back to her roots through a collage of practices. Hedy Jo Star, much like her birthplace, is often overlooked when discussing Trans and Queer historical and political moves. By bringing Star back to Oklahoma, her story can impact new generations of trans folks and their fight for rights in states like Oklahoma. Star was a fiber artist, performer, and community organizer in burlesque and carnival spaces. Weaving together scholarship from Jeanne Vaccaro, Carol Mason, Hil Malatino, Susan Stryker, and Julia-Bryan Wilson, Clementine works to recover historical and cultural trans ties to Oklahoma by navigating Star’s words and creations to restitch what has been politically, religiously, and historically ripped from Oklahoma narratives and rural trans studies lineages.

Arlowe Clementine has over a decade of experience in public education settings promoting the well-being of LGBTQ+ people through sexual health advocacy, youth advocacy, and elder care and support. Their

work is grounded in intergenerational healing and utilizes archival education, storytelling, art-based practices, and public performance as methods of connection. Their current research involves resurrections and other forms of public ritual to recover LGBTQ narratives that have been under-researched and under-recorded, particularly in the Heartland of America (Oklahoma, Kansas, Arkansas, and Missouri). Clementine's public-facing work has been highlighted at drag shows, youth-led conferences, community centers, and academic conferences that support work in Public History, Women and Gender Studies, Religious Studies, Theatre, and Folklore.

- **Picture Perfect: Queer Family Photography and the Re-making of Modern Memory (Scott-Strong)**

I am proposing a submission that brings together visual art and oral storytelling. Alongside the presentation of a series of five self-portraits taken immediately before, during and after my top-surgery, I will read from my own literary art (poetry, prose, and autotheory) to orate the story of my medical transition as it happened in rural Nova Scotia. The artwork, *Ordinary States: An Interregnum*, offers a chronological storyline of accessing top surgery as I experienced it while residing in rural Nova Scotia. The accompanying orature connects my experience of self-discovery, engages critically with the limitations of gender-affirming care and challenges the pathologization of queer/trans bodies in a climate of rising fascism, austerity, and anti-trans rhetoric. Previously exhibited at the DesBrisay Museum as part of a larger exhibit in January 2025, new writings will reflect on the experience of exhibiting such intimate artworks in a rural community in Atlantic Canada. Connections to art as a mode of resisting exclusion from public ("institutional") archives, serving to queer rural community spaces as an approach to creating public history for the future will be made.

Arlowe Clementine has over a decade of experience in public education settings promoting the well-being of LGBTQ+ people through sexual health advocacy, youth advocacy, and elder care and support. Their work is grounded in intergenerational healing and utilizes archival education, storytelling, art-based practices, and public performance as methods of connection. Their current research involves resurrections and other forms of public ritual to recover LGBTQ narratives that have been under-researched and under-recorded, particularly in the Heartland of America (Oklahoma, Kansas, Arkansas, and Missouri). Clementine's public-facing work has been highlighted at drag shows, youth-led conferences, community centers, and academic conferences that support work in Public History, Women and Gender Studies, Religious Studies, Theatre, and Folklore.

C3 - Room 1007 - Archival Theory and Queer Methodologies

- **Art + archive: Archival research in queer and trans creative practices in Canada. (Matheson, Crossman, Alexander, & Osden Nault)**

Chair: **Tyler Matheson**, Phd Candidate (McMaster University).

The queer archival turn has been animated by dual reorientations of the archival turn and queer temporality; this turn represents more than a thematic shift within humanities scholarship; it constitutes the forging of a distinct set of queer historiographic and artistic methods. Such methods have led artistic investigations that question what constitutes the archive, and how queer and trans artists excavate or tend to its ruins. The expanded archive extends to include myriad ephemera; the personal archive, counter-archives, and even the refusal of archival legibility. Queer and trans artists who interrogate the archive may adopt a variety of historiographic approaches that are by nature messy and chaotic by embracing speculation, unknowability, and affect as legitimate tools of inquiry. Queer historiography

might be a practice of “feeling backward” into the archive not just to mourn what has been lost, but to find traces of queer relationality among history and all of its ephemera and lack (Love 2007). This queer archival method suggests that the archive is not merely an incomplete repository but a living thing that pulses with the life and blood of queer and trans subjects (Cvetkovich 2022). By challenging what counts as evidence, which lives are worthy of remembrance, and how historical narratives are constructed, this artistic approach to the archival impulse transforms the very practice of making and interpreting history itself. It is a method born of necessity and desire, a way of accounting for lives lived in the margins, in the fugitive spaces of culture, and in the yet-to-be realized horizons of our political imagination. In this panel, I turn to artists and ask: How might queer and trans artists reconstitute materials from the past in projects that contextualize our present, or reimagine queerer futures?

Adrien Crossman (they/them, McMaster University)

Adrien Crossman, “Relating across generations through the solo exhibition Babe, yr my religion at Artspace, Peterborough”.

In this paper, Crossman will speak about their recent solo exhibition, Babe, yr my religion, at Artspace, Peterborough in the fall of 2025. The exhibition positions the gay bar as sacred space, highlighting queer and trans media’s cultural impacts on queer and trans identity formation, world-building, and community. Queer sites of gathering, celebration, mourning, and protest hold vital importance within the histories of queer and trans socializing and political organizing, yet many of these institutions have been shuttered. In Babe, yr my religion, Crossman engages in intergenerational dialogue through queer film and television. Among the works is an altar to Leslie Feinberg’s 1993 book Stone Butch Blues, an autobiographical novel that deals with the subjects of gender, class, queerphobia, transphobia, antisemitism, and police brutality in the last half of the 20th century. Surrounding the altar is a series of nine paintings that depict the wallpaper and textile patterns found in the backgrounds of films such as Cruising (1980) and The Watermelon Woman (1996). Other works in the exhibition include photographs of abandoned cruising architecture in Hamilton, and a frame containing three bottles of unopened Double Scorpio poppers, a brand that was raided and shut down early into US President Trump’s second term. Through these works Crossman pays homage to queer media and culture. Their work centers the often-precarious spaces that have kept our histories alive, while simultaneously envisioning more inclusive and liberatory futures.

Sheri Osden Nault (they/them, Western University)

Sheri Osden Nault, “Shapeshifting as world-building”.

In this paper, Nault examines personal memories from beyond academic discourse alongside narratives co-created through their art practice (such as in group exhibitions) to consider how shapeshifting, both to survive and in artworks, contributes to future-archives by queering the present. Nault grew up in a cultural diaspora, as displaced Métis—without a nearby community—and in the homophobic and transphobic contexts of a northern industrial city. In the early days of the internet, Nault formed their sense of identity through collecting gathered fragments of representation. In the present, Nault’s art practice integrates land-responsive, social, and cultural creative processes through which they explore embodied connections between human and non-human beings, relational responsibilities as artistic frameworks, and learning from more-than-human kin. Spanning mediums including sculpture, video, and more, their practice often produces artworks in which their body is replicated through mould-making, or made present through the traces of labour intensive creative processes.

Shapeshifters; Off-Centre; the body as a fever dream; Fix your hearts or die; it's a towardness, really; bringing to light what came from inside; world-builders, shapeshifters; and Reworldings – each of these examples are group exhibitions Nault has contributed to, organized by queer and/or Indigenous curators. Together, these titles and the themes they represent reveal a narrative of queer and Indigenous art as it shapes the future by queering the present. By bringing into dialogue the personal and public, Nault considers shapeshifting as a queer, Indigenous, and world-building methodology.

Maddie Alexander (they/he, Independent Artist, Halifax)

Maddie Alexander, "Testimony".

Maddie Alexander's artistic practice explores lived queer and trans experiences through an autoethnographic approach by blending archival materials and personal records. Their research based projects are often site responsive and rooted in community collaboration, centring themes of desire, failure, care, and dissonance. While his practice reflects contemporary concerns, he frequently draws on the visual and cultural histories of 1980s and '90s queer activist aesthetics; primarily DIY print and installation techniques. Their recent projects combine historical trans healthcare documents, with their own personal healthcare documents; to consider what has or has not shifted in terms of access, language, and care.

In this paper, Maddie conceptualizes his use of sunprinting and video documentation in his practice to disseminate his research findings. In their current projects, their research investigates the barriers trans people face when accessing care, both in the past and the present. Through their practice they have developed a deep kinship with the chemical based process, the time-based nature of sun printing, and the process of HRT (Hormone Replacement Therapy)—all of which require patience, faith, and a sense of magic. Through this, they see their work as an act of refusal and reclamation: of narrative, of agency, and of time itself. Using medical ephemera and documentation, this work is deeply informed by their own experiences accessing care as a trans person, and seeks to contribute to an archive of care that affects trans subjects differently than normative archives have in the past.

Tyler Matheson (he/him, McMaster University) is a queer interdisciplinary artist, cultural worker and Ph.D student in the Gender and Social Justice, and Communications, New Media, and Culture programs at McMaster University.

Adrien Crossman (they/them, McMaster University) is a queer and trans white settler artist, educator, and curator currently residing on the traditional territory of the Haudenosaunee and Anishinaabe in Hamilton, Ontario. Crossman is the director of Hamilton based gallery Orchid Contemporary and is an Assistant Professor in the School of the Arts at McMaster University.

Maddie Alexander (they/he, Independent Halifax Artist) is a trans artist, archivist, and arts worker based in Halifax, NS. He holds a BFA from OCAD University (2016), and an MFA from NSCAD University (2020), Maddie is a Research Assistant and Public Art Manager with IOTA Studios.

Sheri Osden Nault (they/them, Western University) is a Two-Spirit Métis artist, Indigenous tattoo practitioner, community worker, and Assistant Professor in Studio Art at the University of Western Ontario. They currently live and create near the Deshkan Zhibing, on the lands of the Anishinaabek, Haudenosaunee, Lunaapéwak, and Chonnonton Nations, also known as 'London, Ontario.'

C4 - Room 1020 - Queer Public History & Memorialization

- **Alternate Universe – Gay Marriage is Legal”: Fanfiction Archives as Queer Public Memory (La Belle)**

The fanfiction website and community-run archive Archive of Our Own (usually shortened as ao3) hosts over 4,050 works tagged “Same-Sex Marriage.” As old as 2005, many works come from a time when gay marriage was legal in only a handful of countries. Fanfictions feature both indulgent personal fantasies of queer love and legal marriage, and more traditionally political calls to action. Today, there is an extensive literature on the political contents of largely queer fanfiction, but considerably less that examines fanfiction’s historical and archival dimensions relating to queer pasts. Building on the understanding that fanfiction is a largely women and queer-led subculture and one that produces remarkably democratized, accessible archives, this presentation recentres the queer archival nature of ao3. Examining English-language fanfiction from before 2015, this paper asks how fanfiction archival meta-data offers unique insights into the history of gay marriage. Additionally, it assesses the place of fanfiction archives in queer cultural memory. I argue that ao3 acts as an accessible contact zone that encourages connection with and understanding of queer pasts and their relationship to the present. Fanfiction writers and readers understand ao3 as a venue of queer public memory; for young fans, fanfiction acts as a touchstone to a past when gay legal rights were not guaranteed in North America. Meanwhile, older fans use ao3 to discuss their own emotional and activist experiences. This presentation celebrates fanfiction not simply as an artistic mode of queer creation, but also as an important site of queer memory and historical preservation.

Kaileigh La Belle is a Cultural Studies PhD student at Queen's University. Their research examines the intersection between historical memory, archiving, and sexuality in contemporary fanfiction and fanfiction culture.

- **Lesbian Teens: Queer Sex Education and Lesbian Visibility in Nova Scotia in the Early 1980s (Baldwin)**

Throughout the 20th century, lesbians in North America have faced unique issues with invisibility in both their social lives and in legal, medical, and historical contexts. In the late 1970s and early 1980s, sex education in Canadian high schools was becoming easier to access for straight teens, but gay and lesbian topics were met with either exclusion or outright disgust. Questioning teen girls had little access to information and faced isolation and alienation if they came out as lesbians. To combat this, lesbian activists have been working for decades to build a history by collecting real stories and personal items to share with younger generations. In Nova Scotia, the Lesbian History Project sought to gather lesbian stories and archival material in 2008. One object that was collected in this project was a pamphlet titled *Lesbian Teens: A Question of Choice*, an informational pamphlet aimed at young questioning girls in the early 1980s. In my paper, I focus on this pamphlet to address how it showed the Nova Scotia lesbian movement’s efforts to fill the gaps in teen girls’ sex education through normalization and community building. This pamphlet aimed to share resources for questioning teens by addressing stereotypes, sharing personal stories and experiences, and providing reading lists accessible through the public library. By offering resources available to teens and attempting to normalize lesbian experiences, *Lesbian Teens* helped to fill the gaps in education that excluded and ignored lesbian experiences by drawing on the past to build a queer lineage and a support system for young lesbians in Nova Scotia in the early 1980s. Similarly, the goal of this paper is to help fill the gaps in the history of lesbian activism in Nova Scotia, and to add context to the archival material gathered by the Lesbian History Project in 2008.

My name is **Taryn Baldwin** (they/he), and I am a Gender and Women's Studies Undergraduate student at Dalhousie University. As a Queer and trans person, I've been interested in activism for as long as I can remember, but only over the past couple years have I started researching Queer history. I look forward to the incredible opportunity to learn from so many talented academics and activists, and to share my own findings about Nova Scotia's rich Queer history.

Concurrent Session D 3:45-4:45

D1- Room 1020 - Activism and Archives

- **Archive Your Own Queer Moments as Sites of Healing and Resistance (Fleming) [Workshop]**

Queer storytelling opens space for personal and collective healing. As well, queer stories function as sites of political resistance by insisting on presence, rather than silence. In the spirit of unlocking our own archives to share with others, this workshop will guide participants through a series of reflective writing exercises. First, participants will be guided to imagine three pivotal moments related to their own queer identities. Next, we will zoom in, and create the beginnings of a more in-depth vignette or snippet of a chosen story. Lastly, we will open up for sharing. As bell hooks (2010) suggests, "Stories help us to connect to a world beyond the self. In telling our stories we make connections with other stories" (p. 53). In this session, we are not attempting to capture memories, but to make them even more expansive.

Details:

- Writing workshop
- Open to members of the 2SLGBTQIA+ community
- Max. participants 20
- Session length: One hour
- No prework required
- Please bring something to write with, blank paper preferable!

Dr. Christina Flemming is Assistant Professor in Adult Education at St. Francis Xavier University. Dr. Flemming's research is inspired by the notion of love as inquiry, and based on her intersecting identities as a queer woman, educator, and mother to a non-verbal daughter on the autism spectrum. A lifelong writer, Christina currently facilitates graduate courses focused on critical pedagogies, arts informed research and methodologies, and social justice.

D2 - Room 1014 - Intersectionality & Representation in the Archives

- **2 Spirit Inclusion at Thunderhead Monument (Ross) [**

The Thunderhead monument will officially open in the summer of 2026 on the unceded traditional Anishinabe Algonquin Nation territory in Ottawa. The Thunderhead monument is being built to recognize this historic discrimination, including the colonial roots of homophobia, biphobia and transphobia and the cruelty of the Canadian government during the LGBT Purge. It will celebrate the resilience of all queer and trans communities and serve to inspire the change still needed in Canada. Central to this process is the meaningful inclusion of Two-Spirit and Indigiqueer perspectives and Indigenous worldviews that predate colonial gender binaries and heteronormativity. This presentation explores how Two-Spirit voices have shaped the monument's conceptualization through the Indigenous advisory circle, artistic representation,

and community involvement. It examines strategies for embedding Indigenous knowledge systems and ceremonial practices within the monument's physical and interpretive spaces, creating a site that is not only commemorative but also transformative.

Todd Ross is a two-spirit, Red River Métis veteran, and community leader committed to advancing Indigenous rights, 2SLGBTQI+ advocacy, and public service. He is a lead plaintiff in the LGBT Purge class action lawsuit and is Co Chair of the LGBT Purge Fund and Rainbow Veterans of Canada. Todd is the Piluwitahasuwin, Associate Vice President Indigenous Engagement, at the University of New Brunswick.

- **Indigiqueering Curatorial Spaces: Exploring Two-Spirit and Indigiqueer Representation through Podcasting (Penner)**

This presentation is based upon my research project on Two-Spirit and Indigiqueer representation in curatorial spaces in Winnipeg, focusing on the Two-Spirit Archives housed at the University of Winnipeg and the "Love in a Dangerous Time: Canada's LGBT Purge" exhibition at the Canadian Museum for Human Rights (CMHR). The Two-Spirit Archives are considered the most comprehensive collection in Canada that is focused solely on Two-Spirit folks. "Love in a Dangerous Time: Canada's LGBT Purge" is an exhibition developed in collaboration between the CMHR and the LGBT Purge Fund, depicting the systematic persecution of 2S+LGBTQ* individuals from their jobs in the Canadian Armed Forces, RCMP, and civil service by the Canadian government from the 1950s to 1990s. It names Two-Spirit folks as the first victims Purged by the Canadian government. I explore the involvement and engagement of Indigenous folks as both contributors to and audiences of these spaces, and the possibilities and limitations of institutional and curatorial narratives. I also use podcasting as a medium to bring Indigenous oral traditions into this research and to share my findings through my own Indigiqueer perspective. Podcasting broadens the accessibility of information beyond academic papers, bridges community and research through conversation and stories, and reaches new audiences who may not otherwise encounter these spaces. My podcast series (in development) features a conversation with Two-Spirit Elder Albert McLeod, who accumulated and donated the original material of the Two-Spirit Archives collection. Together, we discuss the importance of Indigenous stewardship, curatorial and community care, and encouraging folks to see evidence of their histories as worthy of archiving for public memory.

Em Penner (they/them) is an Indigiqueer writer, editor, and researcher from Winnipeg, MB, and proud member of Peguis First Nation. They are currently working as a Senior Research Assistant for the Museum Queeries research cluster of Thinking Through the Museum. Strongly influenced by the navigation of their own Indigiqueer identity and reconnection to their Indigenous culture, Em's research explores the rich spectrum of Indigenous queer identities, decolonizing Two-Spirit and Indigiqueer understandings and representations, and restoring their places in community for Indigenous sovereignty.

- **Queerscape: Reinventing the Spatial Archive of QTPOC Newcomers (Liao)**

"Queer space is often understood as a spatial condition through which queer communities negotiate belonging, safety, and connection. These spaces may include queer-serving venues, neighbourhoods, domestic environments, and increasingly, digital platforms. Historically, such places have been mapped and documented as a way of identifying safe spaces for queer communities, producing what can be understood as spatial archives of queer life.

A notable example is the “Gay Maps” published by The Body Politic in the 1970s. Set in Toronto, Vancouver, and Montreal, these maps illustrated the queer spaces of their time, yet largely catered to cisgender gay men. They excluded many racialized, trans, and immigrant queer communities whose spatial histories remain under-documented. In the digital age, geo-based platforms now enable people to record queer spaces online for storytelling and connection. This evolution of queer spatial archives reflects both changing archival technologies and an ongoing shift toward more inclusive, community-driven forms of documentation.

This paper interrogates the queer spatial archive through the lived experiences of racialized queer immigrants. Through surveys and interviews with Toronto’s QTPOC newcomers, this project produced a series of maps “Queerscape” – as a counter-mapping technique to decolonialize white-centric archival logics and recentres marginalized experiences for spatial justice.

Collectively, these maps formed an infrastructural network of four spatial patterns: Toronto’s Church-Wellesley Village as a site of queer visibility; ethnic enclaves for cultural affirmation; urban public spaces for communal life; and community-based organizations as anchors of support. Findings reveal that QTPOC newcomers are deeply entangled throughout the urban sphere, creating spaces for belonging and mutual support.

These counter-maps function as a living, community-generated archive of queer migration and liberation. By bringing together theory, community engagement, archival research, and artistic methods, this project expands the boundaries of queer archival research and contributes to a more inclusive and comprehensive documentation of queer life."

Simon Liao is an award-winning architectural designer and community researcher based in Toronto. With a Master of Architecture from the University of Waterloo, Simon’s practice and research focus on community-centred design, and spatial justice for equity-deserving groups, aiming to bridge the gap between the architecture industry and the communities it serves.

D3 - Room 1007 - Community Archives & Grassroots Memory

- **Searching for alternative forms of sanctuary: Travel and tourism in the archives. (Mitro & Hulbut)**

This round table explores how understanding the histories of Travel and Tourism within the 2SLGBTQIA+ community can allow us to understand the alternative structures of how we organize outside of city structures. Through print and published ephemera, we can be tourists travelling back in time to be informed and inspired by these paths. This conversation considers how such histories can help us find alternative systems of community organizing outside of mainstream digital social platforms.

This round table also examines the travel and tourism industry as a rare insight into communities collective organizing and movement. The analog sharing of information through brochures, travel booklets and pamphlets, offers a way to look at the past to help shape alternative forms of our collective future. From both the perspective from Rick Hurlbut, a retired travel agent and long-time collector of LGBT Travel and Tourism ephemera and Dylan Mitro an artist working within Queer Travel and Tourism archives focussed on investigative filmmaking. This open dialogue will discuss how their interests meet and will open up the conversation on how this type of archive is a potential starting point for accessing a deeper understanding of community organizing, collectives, expeditions, retreats and more.

Rick Hurlbut is a retired travel agent living in Vancouver. During his 30+ year career, he retained every LGBT travel brochure, video and travel guide that came into the office. He has also been an LGBT community leader and activist since the age of nineteen. It's his sense that LGBT travel, tourism and hospitality are an extension of queer community that motivated him to collect and preserve this material. He has donated to UBC, Western and the Archives.

Dylan Mitro (b. 1995) from London, ON Canada; Dylan has been practicing forms of Queer storytelling through photography and filmmaking. Graduate of the Image Arts: Film Studies program at Toronto Metropolitan University. First finding their craft within Toronto's LGBTQIA+ nightlife as a filmmaker and photographer. Photography and filmmaking are tools Dylan uses as instruments to illustrate and observe contemporary queer life. They were the first recipient of the Martha Cooper Scholarship in Berlin 2025. They have been researching Queer histories within several 2SLGBTQIA+ archives both in Canada and abroad. Currently, Dylan is developing several film and publication projects centred around Queer stories centred around HIV/AIDS activism, intersecting Travel & Tourism within Canada.

D4 - Room 1016 - Digital Queer Archives

- **DIY Your Own Digital Archive (Mooney) [Workshop]**

Have you ever wanted to digitally share queer history materials but haven't had the tools? Have you been told digital archives are too expensive for small organizations/ individuals? Then this is the workshop for you! The co-chair external of NL Queer Research Initiative and professional queer history nerd Sarah Mooney will be your guide on this technological adventure. Bring your laptop and learn the basics of setting up an Omeka archive site, best practices for digital data preservation, and a brief overview of other affordable tools you can use to share queer history online.

Sarah Mooney is the founder and co-chair external of the NL Queer Research Initiative, a grassroots organization that was established to develop and collect 2SLGBTQ+ centered research in Newfoundland and Labrador. In 2023, she published a groundbreaking report on the human rights abuses experienced by queer Canadian soldiers in the First World War. Building on that research, Sarah is currently working on a book about the queer history of the First World War from a Canadian and Newfoundland perspective.

Opening Night - 6:30 – 9:00 PM

Film & Discussion - Room 1016

- **Parade: Queer Acts of Love & Resistance**

This panel accompanies a screening of the award-winning documentary *Parade: Queer Acts of Love & Resistance* and centres the role of archival research in shaping how queer histories are preserved, interpreted, and made visible. Drawing on extensive archival materials, many of which appear publicly for the first time, *Parade* presents archives as living sources that reflect community organizing, resistance and cultural memory.

Featuring Justine Pimlott, creative producer of *Parade*, and Rebecka Sheffield, the film's archival consultant, the discussion will explore how queer archives move from private collections, community spaces, and under-catalogued holdings into a public, cinematic context. Panelists will discuss how archival discoveries informed the film's structure and storytelling, and how research and production worked in close collaboration throughout the project.

This discussion and Q & A offers an opportunity to explore how film can activate queer archives by increasing visibility, accessibility, and public engagement with community histories.

Saturday, 16 May 2026

Concurrent Sessions E 9 am – 10:30 am

E1 - Room 1016 - Activism & Archives

- **Queering the Natural History Museum (Long) [IP-144]**

This research project investigates the historic erasure of queerness in nature by natural history museums and its impact on scientific and cultural narratives. Human queerness does not need validation from the “natural world.” Still, these omissions expose broader society’s negative assumptions about sexuality and “normalcy.”

Methodologically combining cultural analysis, queer theory, human-animal studies, and historical research, questions include: how do museums and textbooks decide which behaviours to highlight? How do these choices reflect larger societal and religious discomfort? What exactly is at stake by the inclusion of this knowledge? Finally, what does a reimaged “queering” of the museum look like?

An examination of how institutions and museums represent “natural” life, free from queer behaviours, reveals scientific and religious traditions to be presenting a false narrative; one that reinforces cultural hierarchies and marginalizes queer identities; incorrectly representing the sexual and reproductive diversity in non-human animals through exclusion, over-simplification, or “explain-the-gay-away” notions rooted in moralized judgment.

The significance of this project lies in its power to connect erasure in scientific discourses to broader societal hierarchies, contribute to conversations about inclusion and representation, and engage with social justice discourses to hold science and education systems accountable for false claims of objectivity and selective inclusion of information. Queerness in nature is well-documented and abundant; and it is the ethical responsibility of institutions to challenge and remove biases to reflect the true diversity inherent in the natural world.

Elliott Long (he/they) is a digital/fibre artist and Cultural Studies graduate student holding a BAH in English from the University of Winnipeg. A queer parent and dog lover, they explore human-animal connections and queerness in nature through research and academic/creative practice. He is also the co-director and co-chair of the local grassroots organization Trans Manitoba.

- **Locating the Queer Gesture (DeFrias)**

In this paper, I seek to articulate queerness as an embodied politic and poetic of disorientation I call the gesture, which I locate within the works and my encounters with Agnes Martin, Marlow Moss, and Catherine Opie. Here, through both visual analysis, critical theory, embodied experience and its memory, I illuminate queer aspects and potentialities of encounters with works of art not through indicting the body of viewer (myself), the artists I discuss, nor the particular aesthetics of their works towards the production of a stable archive, but rather through the ephemeral and disorienting encounters of identification both found and challenged in the works of art I discuss. In my methodology, I seek to maintain a poetic posture of opacity and respect the refusal I locate in these works and in myself, as I engage auto theory. My thesis seeks to articulate queerness as a plurality of strategy and embodiment, through describing my experiences and analyses of the works of Agnes Martin, Marlow Moss, and Catherine Opie—three artists who mean a great deal to me, as a queer subject.

Caro DeFrias is artist/academic/writer/curator currently living and working in Tiohtià:ke (Montréal). Their work, through a variety of mediums and forms, explores embodied politics and poetics of queerness, anti-colonial art histories and practices, and notions of inheritance and identity in relation to immigration and (re)settlement. Caro holds a MA in Art History from Concordia University and BA honours in the Historiography of Science and Technology and Social Anthropology, with a minor in Contemporary Philosophy and a certificate in Art History and Visual Culture from the University of King's College. Their artistic practice currently engages manifold documentations of every life as an intercession with otherwise forgotten assemblages and occasions of time and space that comprise ordinary life.

- **Queering Archival Outreach: 2SLGBTQIA+ Archives and the utilization of outreach as activism (Rohweder)**

This session is based on an ongoing research project that explores the intersection between archives and advocacy within the 2SLGBTQIA+ community. The project explores how education programs at 2SLGBTQIA+ libraries and archives combat or push back against anti-2SLGBTQIA+ sentiment in North America. This session will focus on a Canadian context by exploring the outreach efforts from four major 2SLGBTQIA+ archives, including Toronto's The ArQuives, The Ottawa Trans Library, The Transgender Archives at the University of Victoria Libraries, and the The Sexual Representation Collection at the University of Toronto.

In this session, we will explore outreach in a variety of forms - public events, workshops, as well as smaller instances that focus on education, such as the selection of archival collections for digitization to make publicly available. It will also consider different partnerships that further the pedagogical efforts of these archives. With a specific focus on Canadian queer and trans history, this session questions and examines how 2SLGBTQIA+ archives have aligned themselves as cultural centers for queer and trans communities, becoming key educational and advocacy hubs for and within those communities. Looking at how their community outreach initiatives, especially educational programming, allows them to become sites of resistance against anti-2SLGBTQIA+ sentiment, this session delves into how these archives have become crucial safe spaces. Thus, we will discuss how queering the archives allows for 2SLGBTQIA+ archives to play a crucial role in ensuring a shared understanding of how a community's history enriches and informs its current struggles. And further, how outreach programs, as well as the pedagogies within these archives help shape and enact that role.

Matt Rohweder is the instruction coordinator and the liaison librarian for women and gender studies at Wilfrid Laurier University. He researches, presents, and publishes on 2SLGBTQIA+ libraries and archives, as well as inclusive information literacy classrooms. He is also the current past-president of the Ontario Library Association.

- **"If I don't have hope for the future, then what's gonna happen?": Exploring 2SLGBTQ+ teens' relationships to creativity, community, and the future in anti-queer Alberta (Lewis)**

2SLGBTQIA+ youth in Alberta are being targeted by anti-queer legislation introduced by the current provincial government. This paper examines this historical moment by exploring the social, temporal, and creative worlds of eight queer and trans teens currently living in Alberta. These young people were interviewed in 2025 and invited to contribute creative productions, such as paintings or short stories, to a publicly distributed zine. This paper will explore the participants' artistry and words, drawing upon queer

theories of time, emotion, and self-expression, along with the author's own lived experiences as a queer and trans Albertan, to better understand how this group of young people are navigating their complex sociopolitical landscapes. This work highlights the need for queer and trans youths' voices and creative expressions to be uplifted and archived, especially during a period of increased censorship and harm.

Mikey Lewis is a trans, queer, and disabled multi-disciplinary creative, educator, and researcher currently working toward their M.A. in Child & Youth Studies at Brock University. They previously received their B.A. (Hons., Co-Op) in Sociocultural Anthropology & Religious Studies at the University of Lethbridge. Alongside their studies, they are a Research Fellow for Dr. Hannah Dyer and Dr. Julia Sinclair-Palm's Drawing Queer & Trans Kinship project, an Affiliate with the Canadian Institute for Far-Right Studies, and they are writing a book about queer shapeshifters fighting fascism.

E2 - Room 1014 - Education & Public Engagement

- **From protest to pedagogy: LGBTQ movements and the politics of educational change (Owis & Iskander)**

Recent years have seen a significant surge of anti-trans legislation targeting students in schools, most recently exemplified in the use of the notwithstanding clause in Saskatchewan and Alberta to pass laws preventing trans young people from being recognized by their names and pronouns and participating in sports at school. In the United States, more anti-trans bills target education than any other area. This paper aims to make sense of this moment by 1) situating it in a historical context and 2) considering how LGBTQ education research might be mobilized in response. Throughout, we evaluate the evolving relationship between LGBTQ social movements and the field of education, showing how LGBTQ activism has shaped and been shaped by academic knowledge production. We approach LGBTQ studies in education from an intersectional framework, attending to how race, Indigeneity, disability and other axes of identity and power complicate and enrich the field. We observe that, while LGBTQ youth and educators have long been central figures in education-related activism, academic responses have often lagged behind or resisted the radical demands of these movements. At the same time, new scholarship from queer of colour, Indigenous, and disability justice perspectives expands the possibilities for LGBTQ studies in education. Drawing from this new scholarship, we argue for approaches to LGBTQ issues in education that are informed by intersectional LGBTQ+ social movements and the lessons from the successes, failures, and compromises of past responses to similar moments of backlash in Canada, the United States, and elsewhere. Ultimately, we advocate a response to the current moment that moves beyond inclusion toward intersectional, queer, and trans justice.

Dr. Lee Iskander is an education researcher and a sessional instructor at the Institute for Gender, Race, Sexuality and Social Justice at the University of British Columbia. Their research focuses on trans studies, young people's activism, and teacher education. Their research has been published in Teachers College Record, the International Journal of LGBTQ+ Youth Studies, and Discourse: Studies in the Cultural Politics of Education. lee.iskander@alumni.ubc.ca

Dr. Bishop Owis is a writer, interdisciplinary scholar and Assistant Professor of Women, Gender and Sexuality Studies at Saint Mary's University. Bishop's research critically examines a praxis of care at the intersections of disability, gender, sexuality, race and settler-colonialism in educational institutions. bishop.owis@smu.ca & bishopowis@gmail.com

- **Rumour Has It: Queer Research Methods through Gossip and Archives (McNaughton)**

"Queer histories in rural Canadian cities are often obscured by limited archival representation and public acknowledgement. Lethbridge, Alberta, is no exception.

I created the Queer History Walking Tour of Lethbridge in 2023 to demonstrate that rural areas hold more queer history than what formal archives suggest. This tour traces key sites of queer life, resistance, and gathering, drawing on oral histories recorded in 2019, rumours from locals, and independent archival research. With ten stops, it highlights representational and tangible spaces that are often overlooked in research on queer histories.

Exploring areas such as the Red Light District (The Point) and the Fire Hall, which hosted an underground queer party scene in the 90s, the tour utilizes both historical and contemporary narratives. Each year, I reimagined the tour by incorporating additional interviews, locations, and archival information, going beyond a standard walking tour to involve past participants in creating a living history.

This presentation will focus on the research process involved in curating a cohesive tour with limited formal documentation, as well as a brief overview of the tour's outcomes. I aim to create a space where people can learn about different ways of collecting and presenting stories that are specific to the queer community. Queering the archives through accessible and easily digestible means has been a focal point of this research. Through this presentation I hope to show that queer archives are all around us.

Tess McNaughton is passionate about making queer history interesting and accessible. After attending the University of Lethbridge for their undergrad in 2022, Tess worked at the Galt Museum & Archives in a variety of roles including the Archivist Assistant and Collections Assistant. They continued their research as the Historian in Residence at the Calgary Public Library in 2024, and is currently in their first year of their Masters at the University of Victoria.

- **Out of the Archives and Into the Woods: Teaching 2SLGBTQ+ History at Camp Eclipse (Bartlett)**

Founded in 2009, Camp Eclipse: OUT in the Woods is a four-day leadership retreat for 2SLGBTQ+ youth and their allies from across Newfoundland and Labrador. Using a solution-focused and strengths-based approach, Camp Eclipse creates a safe and supportive environment where youth can build connections and gain leadership skills, which then empower them to find support for themselves and others, take positive steps to help end discrimination, and create safer schools and communities. This presentation will focus on the 2SLGBTQ+ history workshops that are regularly offered as part of Camp Eclipse's programming. Previously taking the form of trivia quizzes or timeline recreations, these workshops have switched focus to make use of the growing wealth of accessible and digitized archival materials related to 2SLGBTQ+ life in Canada, particularly in the Atlantic provinces. Using these materials, we have been able to promote engagement with the past by getting primary sources into the hands of youth and encouraging them to contribute their own knowledge, reflections, and analyses. We believe that the particular sense of belonging, openness, and vulnerability fostered at Camp Eclipse and other 2SLGBTQ+ summer camps is crucial to empowering youth to take an active role in interpreting the past, making them potentially transformative spaces for teaching 2SLGBTQ+ history.

Rudy Bartlett (he/they) is a Master's student in the Department of History at Saint Mary's University in Halifax, NS, where his research focuses on public memory and commemoration of the Cupers Cove settlement in present-day Cupids, NL. They have attended Camp Eclipse in their home province of

Newfoundland and Labrador for over ten years and have been developing and facilitating workshops on 2SLGBTQ+ history for campers since 2018.

- **The Pride Library and The Royal Imperial Court Records (Mullender & Kazi)**

This paper will share the experience and learning from a queer archives project done in collaboration between the Pride Library at Western University and the Royal Imperial Sovereign Court of London and Southwestern Ontario, the local chapter of the International Court System. In 2018 The Court entrusted Pride Library with their records to prepare for preservation in the Huddler Archives (the Pride Library's LGBTQIA+ archives). Since then, a team of volunteers has found many opportunities to engage students across disciplines in experiential learning, working directly with the archival materials and with members of the Court to educate students about both community history, and the work of libraries and archives.

For this paper, we will provide a brief timeline of the project, and highlight certain successes. But, will focus specifically on the recent interaction between the project and a Queer Archives course offered by Western University and taught by one of the presenters, in which groups of students created displays of material from The Royal Court Archives to publicly celebrate the community and their history. These students then hosted members of the Royal Court in an informal gathering at the Pride Library to celebrate the display.

This project was an opportunity to make visible hidden local queer histories. Students learned about the living history of the Court, the city's historical drag culture, and the role of volunteer community archivists in preserving these records for the future. We see this as an example of how LGBTQIA+ archives may be used to help educate students and celebrate local queer history.

Alec Mullender (He/Him) is a PhD Candidate in the Library Information Science Program at Western University. Since 2018 he has been a volunteer and community archives assistant at Western's Pride Library.

Professor Iraboty Kazi (She/Her) has a PhD in Art History and Visual Culture from the University of Western Ontario. She is the instructor of Western's Queer Archives course.

E3 - Room 1007 - Oral History and Storytelling

- **Archiving What Was Never Meant to Survive: Stories from the Jelena Vermilion Collection (Vermilion)**

This multimedia storytelling presentation draws from the Jelena Vermilion Collection, a community-led sex worker archive housed with Hamilton Public Library's Local History & Archives and The ArQuives. Through spoken narrative, projected archival materials, and curated excerpts from her original research, Jelena will bring forward the lived histories of sex workers whose lives have been excluded, distorted, or criminalized within Canadian historical records.

The presentation is structured around a series of unique historical finds drawn from within the collection: individuals whose lives appear in police files, newspapers, or social service records, and whose humanity, labour, and resistance are restored through community-engaged narrative arts. Jelena Vermilion will read a selected chapter prepared from her archival research, pairing the reading with photographs, and recontextualized institutional documents to reveal how sex worker histories survive through fragments, refusal, and care.

Rather than treating archives as neutral repositories, this presentation foregrounds the ethical tensions of preserving criminalized lives: consent, anonymity, disappearance, and the risks of institutionalization. It demonstrates how sex worker-led archives function as a form of Queer resistance and public history, challenging narratives of respectability, nationalism, and progress.

By centering storytelling as an archival method, this presentation bridges scholarship, activism, and public memory. It offers audiences an embodied encounter with Queer history as it is lived, remembered, and fought for, rather than as it is sanitized and stored.

This format aligns with the conference's focus on Queer and Trans archives, community-led history, and innovative approaches to public memory, while offering an accessible and emotionally resonant way to engage with sex worker-led archival practice.

Jelena Vermilion (she/her) is an interdisciplinary artist, community archivist, and sex workers' rights advocate based in Hamilton, Ontario. She is the Founder and Executive Director of the Sex Workers' Action Program (SWAP) Hamilton and the creator of the Jelena Vermilion Collection, a community-led archive housed with Hamilton Public Library's Local History & Archives and The ArQuives. Her work focuses on sex worker histories, Queer resistance, labour, and ethical archival practice.

- **Surviving the Limitations of Gender-Affirming Care: An Autotheoretical Account (Beck)**

I am proposing a submission that brings together visual art and oral storytelling. Alongside the presentation of a series of five self-portraits taken immediately before, during and after my top-surgery, I will read from my own literary art (poetry, prose, and autotheory) to orate the story of my medical transition as it happened in rural Nova Scotia. The artwork, *Ordinary States: An Interregnum*, offers a chronological storyline of accessing top surgery as I experienced it while residing in rural Nova Scotia. The accompanying orature connects my experience of self-discovery, engages critically with the limitations of gender-affirming care and challenges the pathologization of queer/trans bodies in a climate of rising fascism, austerity, and anti-trans rhetoric. Previously exhibited at the DesBrisay Museum as part of a larger exhibit in January 2025, new writings will reflect on the experience of exhibiting such intimate artworks in a rural community in Atlantic Canada. Connections to art as a mode of resisting exclusion from public ("institutional") archives, serving to queer rural community spaces as an approach to creating public history for the future will be made.

Given that viewing of the artworks while I am speaking is an essential component of the presentation, I am proposing a virtual presentation that will allow participants full, unencumbered viewing access to the self-portraits as I move through the orature.

ivan beck, PhD candidate (2026), is a white, disabled, trans literary-visual research artist living in unceded and unsundered Mi'kmaw territory.

- **Peel it back: queer and trans presence in the suburbs (Verma)**

"The suburbs outside of Toronto face unique circumstances, given their proximity to Canada's largest city. In Peel (Mississauga, Brampton, and Caledon), this has meant that services, supports, and a visible sense of community are concentrated just across the regional border, with queer and trans community

members seeking to leave Peel (if they can) in order to feel safer, find work, and make connections. As a result, there's a sentiment that there aren't queer and trans people locally now or in the past. But this couldn't be further from the truth. From police raids and town council comments in the 1970s, peer support for parents in the 1980s, club spaces in the 1990s, through creative interventions and advocacy about police presence at pride events in the 2010s, there is a lot that has been hidden or under-appreciated about suburban queer and trans communities' experiences.

Since 2010, I've been engaging with the unofficial archives of the complicated brilliance of queer and trans communities in the 'burbs by documenting and sharing. I've shared parts of this work with students, and community members. I shared from this work (and included documentation of work to challenge anti-Black racism locally) alongside Zoë Dodd and ted kerr, at URGENT ARCHIVES, a discussion, show and tell event hosted by the Blackwood Gallery as part of WISH YOU WERE HERE, WISH HERE WAS BETTER.

In this session, I will be sharing objects, images and sounds from my personal historical project, while storytelling - not a linear or neat history, but a complex, messy and beautiful set of moments that encourages us all to stop forgetting, to peel back the layers, and to honour it all. Participants will be invited to engage with the materials, and through collective sharing, reflect on what they know about suburbs and the task of remembering."

Anu Radha Verma (she/her) is a cis, queer, woman of colour who grew up (and still lives) in Mississauga, a suburb outside of Toronto. In 2016, she co-founded QTBIPOC sauga, a grassroots gathering for QTBIPOC folks in and from Peel (Mississauga, Brampton, and Caledon), whose work has included meetups, panels and performance events, and advocacy. She has written and spoken on the histories and present realities of queer community organizing in the suburbs in a variety of contexts as part of her personal historical project of documenting and sharing histories and complexities of queer community organizing locally grounded in her observation and conceptualization of "conscious forgetting."

E4 - Room 1020 - Community Archives & Grassroots Memory

- **Community archiving: Preserving the archives of Anita Martinez.(Barret et al)**

"Anita Martinez moved to Nova Scotia in 1983 and became a pillar in the feminist and queer communities. She dedicated her life to social justice and activism and served on many boards, organizations, and community groups. Anita was also a prolific photographer and used her camera to document feminist and LGBTQ2S+ movements in Halifax from the early 1980s onward. Following her death in 2025, members of the LGBTQ2S+ community and women's rights activists came together to help preserve her extraordinary collection of photographs and ensure the material is accessible to future generations.

This roundtable discussion will use the story of Anita Martinez' archives to illustrate how community organizations and individuals can ensure the long-term preservation of queer archives. Members of the Elderberries and staff from Dalhousie University Archives will share stories from their recent experiences working together to preserve Anita's photographs. The roundtable will also provide an update on ongoing activities to organize and describe the photographs and make them accessible to the public.

Creighton Barrett is an archivist at Dalhousie University. He works with external donors and units across the university to acquire, preserve, and provide access to archival material in the University Archives.

Concurrent Sessions – F 10:45 am - 12:00 pm

F1 - Room 1016 - Community Archives & Grassroots Memory

- **Making a Scene: Curating an Archive of Queer Femme Culture, 1990-2000 (Brushwood Rose & Schwartz)**

"This presentation will showcase an oral history and archival project about queer femme life in Toronto during the 1990s, undertaken in collaboration with The ArQuives: Canada's LGBTQ2+ Archives. The 1990s has been described as "the second lesbian revolution" (Sides 2009, 216) and the second decade of "neo-butch/femme" sexual culture (Faderman 1992, 579). Focusing on the robust femme cultural production and community organizing in Toronto during this decade, our project offers an intervention in the historical marginalization of femmes within queer communities, as well as the longstanding oversight of femme contributions to queer history and culture-making. This marginalization of femmes has been described by numerous femme scholars, as well as culture and community leaders (see for example: Brightwell 2018; Hollibaugh 2000; Nestle 1992).

For the archival project, we collected over 40 oral history interviews and archival material to create the "Femme Story Archives" collection at The ArQuives. The collection contains narratives about queer femmes creating culture through participation in music, performance, and literary scenes, as well as leading civil rights movements within transgender, sex worker, and racialized communities—movements that intersected with and broadened the nature of queer politics in Canada. Drawing on this newly created collection and other material held by The ArQuives, we are curating a digital exhibit for permanent display and an in-person exhibition scheduled for June 2026, both of which aim to make these overlooked histories more visible.

The digital exhibition is organized around five key themes: femme identity, sexuality, cultural production, friendship and communal ties, and the significance of Toronto as a site of femme culture. This presentation will showcase materials from the project to highlight the lasting impact that queer femmes' cultural production and community-making during this period have had on Canadian queer politics and culture more broadly.

Chloë Brushwood Rose (she/her) is a Professor at York University and co-lead of the SSHRC-funded Femme Story Archives project in collaboration with the ArQuives in Toronto.

Andi Schwartz (she/her) is a Research Associate with the Institute for Research on Digital Literacies at York University and co-lead of the SSHRC-funded Femme Story Archives project.

- **The Passionate Community Practitioner (Swartz)**

"What happens when one realizes the history of their community is evaporating in real-time? This presentation tells the story of an outsider's path into archiving, not through the ivory towers of academic training, but through DIY tactics and a sense of existential urgency to facilitate the survival of a vital thread of queer culture. Following over two decades representing artists in the music industry, David Aaron Swartz began his journey to address a looming crisis: the threat of queer club culture history erasure. This narrative tracks his entry into exploring archival research methodologies which led to his founding of the Queer Club Culture Archive (QCCA) as an act of radical community care, acknowledging those contributing to the culture and ensuring their work's legacy is sustained. It explores the obstacles

of being a professional outsider who lacked formal archival training but possessed an impassioned gratitude for and deep engagement within the local queer club culture community of Berlin.

After moving to Berlin from Los Angeles in 2015, David immersed himself within the city's local queer club culture and discovered an authentic sense of belonging within a community unlike anything he had ever previously felt. The bonds of kinship and chosen family he has developed through Berlin's queer club culture community have been transformative. And while formal academia may argue that direct involvement within a community which one is documenting presents a bias to be corrected, David argues that it is exactly this membership and engagement with the community that provides him with a specialized toolkit for tracing the community's lineage. This involves the set of relationships with key figures fueling the culture and uncovering queerness hidden within the shadows of non-queer archives where subcultural codes are often overlooked or de-prioritized by more hetero-normative institutional workers.

This presentation reflects on the challenges of documenting the "now" (such as navigating the shift of queer collectives' communication from public social media networks to closed "dark" communication channels, while also trying to keep up with ongoing community activities) along with the necessity of rescuing the "then" (not only from the institutional shadows, but also poor record-keeping practices of those operating in the club culture sector). In sharing the hurdles of this practitioner-led journey, he advocates for the value of passionate archiving through lived experience. While this work can feel insurmountable, ensuring intergenerational continuity requires more than technical know-how; it requires a dedicated heart. Bringing love for the community to the work is an essential ingredient in the recipe of archiving a community. A shift is proposed in approaching public memory work: recognizing that the most potent tools for moving from marginalization to visibility are not just the technical know-how of metadata and preservation, but the radical empathy and subcultural literacy of the community being archived.

David Aaron Swartz (born in Los Angeles in 1984) is a Berlin-based independent practitioner engaged in research-intensive work of archiving, curating, educating, and also grassroots organizing. He is the founder of the Queer Club Culture Archive (QCCA), which is in the process of being formally registered as a non-profit association in Germany. After over two decades representing artists in the music industry (including work managing artists such as Mykki Blanco, Patrick Wolf, Tricky, Lotic, and Homo-Centric Records), he shifted his focus in 2023 toward preserving and facilitating engagement with queer subcultural memory. As a passionate practitioner lacking traditional archival training, David utilizes his deep community roots to compile archival collections, while also implementing his entrepreneurial management experience from the music industry and innovative clever techniques to uncover hidden threads of queer lineage within institutional repositories. Over the last few years, he has contributed to the curation of several exhibitions in Berlin and has delivered guest lectures both at universities and within queer art exhibition public programs. Since late 2025, he has been a research volunteer at the Archiv der Jugendkulturen e.V. (Archive of Youth Cultures) in Berlin. He is committed to bridging the gap between professional archiving and radical community care, with a key part of this commitment consisting of doing the work to facilitate resource-sharing with fellow members of the queer community.

- **Crafting Queer Worlds (Hollenbach)**

I am proposing a research-in-progress presentation of research work that is in its early stages. The research project explores the past and contemporary world-building practices of 2SLGBTQIA+ people and communities living in Mi'kma'ki (the Canadian Atlantic region) through their professional/amateur

handcrafting practices. This presentation shares findings from current work in the Nova Scotia LGBT Seniors archive, held at Dalhousie University.

This research project arises in response to the current rise of anti-queer/anti-trans hate in political rhetoric and mainstream public spaces and discourses, and the erasure of queer people, art, and history from art and other cultural museums, collections, and archives. This project aims to a) make living and working in this scary world more joyful and less terrifying (for me, a queer femme faculty at NSCAD University), b) to learn how my queer ancestors were resisting oppression and erasure in the past through their creative world building practices so that I might follow their example in my own world-building work, and c) to share this knowledge with my students (many of who are 2SLGBTQIA+ people) and create opportunities for intergenerational queer coalition building.

This presentation will center sharing material, photographic, and textual examples of creative world building practices that I have learned about through my engagement with the LGBT Seniors archive, in support of a discussion about the power of countercultural resistance and placemaking through creative individual and community practices, which is especially timely and urgent today in the face of violent fascist programs of anti-queer hate and queer erasure in the United States, in Canada, and many places around the world.

Dr. Julie Hollenbach is a mad (mentally ill and neurodivergent), queer, cisgender, white settler material culture and design historian with a doctorate in art history and expertise in contemporary art curation and participatory research with artists, arts audiences, and creatively engaged communities. Her research and teaching focuses on social justice oriented art and creative practices, the politics of the built environment and radical place-making initiatives, ethical approaches to cultural production and community engagement, and accessible, inclusive, and culturally responsive curriculum and arts programming. As a faculty member in the Division of Art History and Contemporary Culture at the Nova Scotia College of Art and Design (NSCAD University), she teaches art, craft, and design history, museum studies, and critical theory including queer and trans cultural theory, queer and trans contemporary art, and feminist material culture.

F2 - Room 1014 - Activism & Archives

- **The Construction and Application of the "Archival Closet" (Dineen)**

This paper outlines the development of a lesbian-centered framework called the "archival closet": a methodology for reading canonical lesbian texts that analyses the significance of clothing for the construction of non-heteropatriarchal gender identities with an emphasis on butch and femme genders. The archival closet is constructed from an archive of "gender performativity" (Butler) within "lesbian public cultures" (Cvetkovich) using clothing as a case study to corroborate Monique Wittig's assertion that "Lesbians are not women" (32). This methodology relies on the double meaning of the closet as a literal container for clothing and the metaphorical concealment of a non-heteronormative sexuality or gender. By focusing on the closet as an inherently queer archive, it becomes clear that the lesbian genders of the butch-femme subculture are built on the foundation of heteronormativity, but that foundation is queered to remove lesbian identities from heteropatriarchal "compulsory performance" (Butler). Using the archival closet, the complexity of legible queerness is foregrounded – embracing one's butchness requires leaving the safety of a metaphorical closet, while femme identities are afforded that

safety in heteropatriarchal spaces but must negotiate with invisibility amongst queer community. Through a case study on Leslie Feinberg's *Stone Butch Blues* (1993), this paper demonstrates that the archival closet offers an insight into historical methods of embracing one's queerness and resisting heteropatriarchal corrective violence; amidst the current persecution of gender-queer identities, the archival closet emphasizes that queerness has always existed, resisted, and found authentic methods for perseverance as a community.

Molly Dineen is currently completing her Bachelor's degree in English with a minor in Gender and Women's Studies. Her primary research interests focus on contemporary queer literature with an emphasis on women and gender-non-conforming authors' work.

- **Queer Has Always Been Here: Campus & Community Organizing and Activism (Nicholls)**

"This project explores the Trent Homophile Association (THA), a campus-based organization that served as Peterborough's primary queer institution from 1976 through its evolution into today's Trent Queer Collective. Through oral history interviews with former members and archival research at Trent University, we examine how queer organizing sustained itself in a small Ontario city during the pivotal transition from homophile to liberation politics.

Existing histories of Canadian queer activism focus predominantly on major urban centers like Toronto, Montreal, and Vancouver, where commercial infrastructure and population density enabled specialized organizations and visible communities. Yet campus groups in smaller cities created alternative models of queer organizing that challenge urban-centered narratives. THA insisted on serving both students and Peterborough community members—students and townies, activists and social seekers, people at different stages of coming out—even when this commitment threatened student union funding. This pragmatic inclusivity was both structurally necessary and politically chosen, creating sustained coalitions across differences that urban groups, with their ability to specialize, did not require.

Through oral histories, we explore key questions: How did THA members experience organizing at the intersection of campus and community? What made a small-city campus group sustainable across decades when urban homophile organizations fractured? This research responds to gaps in Canadian queer history by documenting rural and smaller city organizing and contributes to an understanding of student activism and how institutional contexts shape queer community-building. It also preserves foundational histories for the Trent Queer Collective and Peterborough queer and trans community.

Dr. Rachael Nicholls is an Assistant Professor at Trent University.

- **When You're Up to Your Ass in Alligators: Respect des Fonds and the Remnants of the Manitoba Gay/Lesbian Archives (Clark)**

This paper explores the administrative history of the Manitoba Gay/Lesbian Archives (MGLA, 1988-2003) and its original custodial organization, the Rainbow Resource Centre in Winnipeg. During the Resource Centre's 2003-04 fiscal year, the MGLA's records were moved into a storage unit and left abandoned until their contents were salvaged by University of Manitoba librarian Ryan Schultz. They were subsequently transferred to the University of Manitoba Archives & Special Collections (UMASC) in several instalments beginning in 2008. Drawing on the MGLA's few remaining administrative records, related archival collections at UMASC and the Archives of Manitoba, and conversations with contemporary activists and volunteers who added to or helped maintain the original collection, I attempt to reconstruct the

provenance, original order, and arrangement of the records that initially comprised the MGLA. Finally, I interrogate the extent to which these concepts are truly determinable and discuss how the MGLA's records complicate traditional notions of the archival fonds.

Maggie A. Clark is a second-year master's student in history at the University of Manitoba. She is the assistant editor of Stylus Magazine, the treasurer of the Trans Solidarity Tuesday Group, and a member of the 1919 Workers Collective. In her spare time, you can find her making sound collages, playing Wingspan, or watching baseball. Go Mariners.

F3 - Room 1007 - Queer Public History & Memorialization

- **Sex and Dark Tourism: Intergenerational Trauma, Queer Desire, and Public Memory (Evoy)**

This paper examines the intersection of intergenerational trauma, public sites of memory, and queer sex, desire, and intimacy within roots trips narratives of LGBTQ+ children of Holocaust survivors. Combatting the stigma of associating (queer) sex and sexuality within dark tourism and sites of public memory, this paper analyzes how queer sex, desire, and intimacy become foundational and central aspects of participants' narratives and experiences of traveling and tracing their families' lives before, during, and after the Holocaust. Rather than an event that occurs alongside and/or outside of their attempts to understand their families' experiences, I demonstrate how queer sex, desire, and intimacy were used within these narratives as a means of providing a narrative structure, navigating postmemory, disrupting heteronormative logics, and creating discomfort for Germans. Through these narratives, we can begin to acknowledge and understand the powerful ways that queer sex, desire, and intimacy inform, influence, and provide a means of navigating traumatic pasts and confronting sites of public memory.

Jacob Evoy (they/he) is a part-time Adjunct Professor at the University of Western Ontario and the University of Northern British Columbia. Their research examines the experiences and identities that meet at the intersection of intergenerational trauma and queerness. They are currently completing their first manuscript based on queer oral history interviews with LGBTQ+ children of Holocaust survivors in Canada and the United States.

- **Fragmentary Remains: Archival Ambiguity and Making History (Mara-Mckay)**

This paper examines the role of ephemera, including photographs, zines, correspondence, marginalia, community newsletters, and other fragmentary records, as critical evidence in the recovery of queer and trans histories. It explores how historians and community researchers attempt to recover past lives, relations, and networks when identities cannot be confirmed or named concretely.

Drawing on a case study of a research project in development, the paper situates recovery as a political act that can offer recognition, continuity, and collective grounding for queer and trans communities. At the same time, it emphasizes that empowerment through recovery exists in productive tension with archival silences.

Methodologically, the paper employs a queer and trans archival reading practice combining close analysis of ephemera with reflexive attention to absence, uncertainty, and ethical restraint, treating ambiguity not as a problem to resolve but as a condition of historical knowledge. Central to this approach is the distinction between identity categories and analytical categories. Identity categories refer to lived, self-articulated, or historically situated modes of belonging that may not always be visible, stable, or safely recorded. Analytical categories, by contrast, are interpretive tools that allow researchers to trace relational patterns, networks, and historical contexts without retroactively fixing identities.

Using analytical categories such as queer sociality and trans possibility, the paper demonstrates how fragmentary materials reveal relational histories, including shared spaces, affective ties, and informal networks, while resisting definitive claims about individual figures.

Finally, the paper attends to the contexts in which queer and trans histories are presented, noting that academic and community engagements make different demands on certainty, naming, and narrative form. Ethical historical practice, I argue, lies in remaining accountable to how recovery work circulates, what it enables, and what risks it carries for the communities whose lives it seeks to make visible.

Nico Mara-McKay (they/iel) is a historian, writer, editor, and occasional curator whose work focuses on histories of gender and sexuality through lenses of embodiment and identity. They write about queer and trans history, culture, and community at nicomaramckay.com and ephemeralrecord.com, and share updates on Bluesky @[nicomaramckay.com](https://bsky.app/profile/nicomaramckay.com).

- **Island Memories: 2SLGBTQ+ History of Prince Edward Island (Etkin et al)**

Supported by artifacts from personal collections, this presentation will cover the queer history of Prince Edward Island, including the fight for human rights protections in the 1980's -2000's and the role of 2SLGBTQ+, Pride, and AIDS Service Organizations.

Nola Etkin is a professor of chemistry and the dean of science at the University of Prince Edward Island, with a long time side gig as an equity activist. She is currently serving as special advisor on EDI and Human Rights to the VP People and Culture at UPEI.

F4 - Room 1020 - Community Archives and Grassroots Memory

- **Building the Hamilton 2SLGBTQ+ community archives: The joys and challenges of working together to storytell queer/trans pasts (Dean, Gately, Aksamit, & Meegwun) [Roundtable]**

In 2018 Hamilton Public Library (HPL) accepted a founding donation for the Hamilton LGBT2SQ+ Community Archives from the estate of Michael Johnstone. Michael was a gay activist very involved in LGBT organizing in Hamilton, and at the time of his death in 2018 he had, according to the library's account, "captured more than 50 years of Hamilton's LGBT2SQ+ history – serving as a self-appointed archivist." Michael's papers have been preserved and catalogued by HPL with plans to use them as the basis from which to build a broader Hamilton LGBT2SQ+ Community Archives.

Our project, "Building the Hamilton 2SLGBTQ+ Community Archives," works alongside HPL's collection to engage 2SLGBTQ+ community members and McMaster University students in documenting and sharing stories about the queer past in Hamilton. We collect oral histories; create digital stories about Hamilton's

queer pasts; and we have organized several community events and workshops. We share our work through a website, social media, and youtube, and at several public events. We also archive student research projects on Hamilton's queer pasts completed in Dr. Dean's "Queerness in the Archives" course.

Our project recognizes the crucial importance of archiving the histories of 2SLGBTQ+ communities, and we also recognize that queer archiving has been a site of struggle. There has been a tendency to archive materials relevant to predominantly white gay (and to a lesser extent lesbian) lives, and a subsequent lack of representation of Black, Indigenous and people of colour (BIPOC) 2SLGBTQ+, Trans and gender non-conforming/non-binary community members, members who identify as mad or disabled, or those more recently added to the longer version of the LGBTQ+ acronym. Our roundtable reflects on the joys and challenges of working together towards building a Hamilton 2SLGBTQ+ Community Archives that is as diverse as possible, and ultimately an archive that can sustain and nurture its radical (grass)roots and support community counter-archives alongside its more traditional collection.

Amber Dean is a professor in the Department of English and Cultural Studies at McMaster University. Over the years she's been involved in several Hamilton queer / sex positive groups, and she teaches a class on queer archives at McMaster.

Cole Gately (he/they) came out of the closet in 1991, the first year of Hamilton Pride. Since then he has been active in organizing within Hamilton's 2SLGBTQ+ communities. He has the privilege and responsibility of being one of two community stewards of the Michael Johnstone Collection, which was donated to Hamilton Public Library in 2018.

NaWalka Geeshy Meegwun (aka Lyndon George) and **Matthew Aksamit** are also presenting on this roundtable.

Concurrent Sessions -G 1:00 pm – 2:00 pm

G1 - Room 1016 - Queer Public History & Memorialization

- **Commemorating Queer Histories at the Federal Level (Cinanni)**

This presentation will provide a brief overview of how the National Program of Historical Commemoration has approached the inclusion of 2SLGBTQ+ histories through its strategic priority on Diversity since 2019. It will provide the context for the first federal designation explicitly connected to Queer history, explore the challenges of preparing historical research reports, and highlight the potential for this public history program to raise historical awareness for Canadians.

Michelle Cinanni is a historian at Parks Canada. For 20 years, she has been conducting historical research for the National Program of Historical Commemoration, the Historic Sites and Monuments Board of Canada, and the Federal Heritage Review Office.

- **Sharing Our Stories: Highlighting 2SLGBTQIA+ Public Servants' Experiences in a Post-Purge Context (Stinson)**

The history of Canada's LGBT Purge has been documented (albeit not extensively) in research, literature, and even the arts. Since The Purge's conclusion in 1992, the history of 2SLGBTQIA+ federal public

servants has been importantly and necessarily focused on the stories of Purge survivors. These stories tell us where we have come from, but there is also a need to record where we have gone since. With the increasing politicization of 2SLGBTQIA+ identities in Canada (and globally), ensuring that the stories of today's 2LGBTQIA+ federal public servants are told grows more important. By bringing these experiences to the forefront, alongside stories from The Purge, an opportunity arises to challenge harmful assumptions about 2SLGBTQIA+ public servants. These assumptions still thrive in our professional and public memory and create barriers to equity-based professional education, respect in the workplace, and better public services provision. This literature review will look at academic and government publications, archives, and other materials published between 1992 and the present day that detail the experiences of 2SLGBTQIA+ public servants (federal government employees, Royal Canadian Mounted Police, and Canadian Armed Forces) after the Purge. Identifying what has been done thus far to record the experiences of 2SLGBTQIA+ public servants in a post-Purge context will highlight gaps in our history and illuminate pathways for future research and storytelling.

Madeleine Stinson (she/they; MPA, BMgmt) is a PhD student at Western University's Faculty of Education and a federal public servant. Madeleine's PhD research focuses on understanding the experiences and sharing the stories of 2SLGBTQIA+ federal public servants post 1992. Her other research interests include higher education governance and curriculum, decolonizing & Indigenizing, equity-based and trauma-informed approaches, and community-based participatory research.

G2 - Creative Activities

- **Room 1014: Living Altars as Queer Archives: Memory, Ritual and Non-Linear Histories (Vicente)**

Altar-making invites us into an archival practice that is alive in the present moment: material, tactile, and relational. Unlike traditional archives that privilege fixed texts and linear chronology, altars weave together memory, gesture, and presence. They hold objects that speak to love, loss, ancestry, and survival—accumulating stories through arrangement, tending, and perception. In queer, trans, and diasporic contexts, altars can act as counter-archives, making tangible the emotional, spiritual, and embodied lives that have been rendered invisible or fragmented by colonial and heteronormative narratives.

This project envisions a participatory altar-making intervention that animates these living archives. Rather than presenting archived content as static or completed, altar practices generate narratives through ongoing engagement: selecting objects, naming ancestors, lighting candles, placing offerings, sitting with silence, speaking aloud memory. These gestures produce a non-linear archive in which history is not something that has already happened, but something continuously enacted.

By positioning altar creation as archival work, this intervention reframes what counts as evidence and testimony. It invites participants to reflect on how daily practices of care, remembrance, and ritual negotiate selfhood and belonging across time and place. The altar becomes a space where generational knowledge, ancestral trace, and queer embodiment converge—each object and gesture a testament to lived experience that resists categorization and erasure.

Andi Vicente (they/them) is a Queer, Apayao Filipino community organizer and visual artist whose interdisciplinary curiosities and practice is radicalized by relationship building with different communities. Through storytelling, installation, image making and other imaginings, they've explored epigenetics,

precarious livelihoods and the juxtaposition of movements. Andi is passionate about creating thoughtful, grounded spaces where complexity is welcomed and dialogue leads to meaningful, inclusive action.

- **Online Only: Make Weird Art: Cataloguing Community through mixed-media Collage (Dion-Glowa)**

We often see our own art as unworthy of articling, as though it isn't representative of time, place, and personhood. But our unique experiences and self-expression are a part of the cultural milieu of queerness, and our individual knowledges and understandings are representative of the intersectionality of the community, and how we are interwoven with one another.

In this workshop we will explore overlapping time and place within artwork, while simultaneously expressing the moment in which it is being created. Using a combination of collage, textile arts and elements from nature, we will create a living Weird Art Archive together, centring our individual intersections within the queer collective we spontaneously become.

The use of collage allows us to tie into the words and images of the past – rooting us in connection to ancestors and traditions (both queer and cultural). We will use elements from nature – hives, flowers, seeds, leaves and more – to show appreciation to the land that connects and provides for us. And we will use textile craft – cross stitch, beading, and tufting – to remind us that the details of our lives matter – that our queerness connects us, and that connection is powerful, rife with meaning, and a bridge to brighter tomorrows.

Dutch Dion-Glowa is a queer Métis internationally published poet, artist and beadworker. They work in the non-profit sector, helping educators access resources for 2SLGBTQ+ inclusion. In their downtime, they write poetry and make weird art.

G3 - Room 1007 - Queering the Archive

- **“We Remember Us”: Erasure and Archiving the Trans Dead (Hill)**

In a contemporary moment when Transgender and gender diverse lives are under systemic attack, it becomes critical to examine how these lives are remembered in death. The archive can serve as a repository of memory, but its limits became clear through ethnographic research I conducted in Vancouver with Saige Community Foodshare over the summer of 2025. Saige is a Two-spirit, trans, and gender diverse Foodshare named for a transwoman who died by suicide. In this paper, I argue, using Solimar Otero's concept of the “living archive,” that through material culture, performance, and shared activist work, spaces like Saige hold and transmit memory, especially of those we have lost.

Through the lens of Butler's “grievability”, this paper foregrounds stories of violence, suicide, overdose and media erasure, particularly how trans deaths are often rendered unintelligible within dominant memorial frameworks. I begin to navigate this erasure by examining the story of Nilo, a nonbinary Iranian refugee and Saige community member whose death has gone quietly unrecognized. Nilo's story is retraced through stories, online investigation, and the B.C. Corner's office and an interview with Nilo, shared with me from Dr. Ryan Stillwagon's dissertation work.

This paper combines this ethnography with archival research conducted at the Transgender Archives at the University of Victoria. There, I examined B.C. specific content, such as community organizing and reporting on trans deaths in Vancouver's downtown eastside, and stories that reflect Nilo's. The archive

itself becomes both a site and a metaphor of memory: a repository of what survives, and a reminder of what cannot. By combining archival and ethnographic evidence, this paper argues that remembrance for trans people is never a passive act but an act of survival that depends on intertwined modes of memory.

Deni Hill (they/them) is a master's student in folklore at Memorial University. They have a B.A. in anthropology and English literature from UBC. They are an associate editor for *Culture and Tradition*, the folklore graduate journal and a board member of NLQRI.

- **Tra(ns)versing the Stacks: Preserving Indie Trans* Works in Troubling Times (Mason & Maston)**

Tra(ns)versing the Stacks is a project conceived to help mitigate the loss of trans, nonbinary, two spirit, and gender divergent literatures by collecting physical copies of works at high risk of censorship. This project is a collaboration between author and trans scholar Elliot Mason, who facilitates the Gender Journeys program at Memorial University, and SK Maston, Cataloguing and Metadata Librarian at Memorial University. Together, we are exploring ways to support the protection and access of materials by connecting with collections librarians at Memorial University and the Newfoundland and Labrador Public Libraries, and through partnerships with community-run spaces such as Quadrangle NL, to identify and collect relevant works that challenge (cis)temic bias and promote cultural literacy. Following the election of Donald Trump, censorship efforts and book challenges against LGBTQIA+ works have increased in the United States and Canada. With digital media sold through online retailers like Amazon and Kobo able to be easily deleted from consumer devices, the survival of marginalized literatures increasingly depends on physical media and DRM-free eBooks. Likewise, international efforts, such as that by the conservative Australian activist group Collective Shout, to influence the sale and distribution of erotica, has particularly harmed the ability of queer, trans authors to publish. More ephemeral media such as self-published and small press books, zines, and erotica, face a greater chance of disappearing due to their limited print runs, distribution, or perception as less culturally significant compared with works published through dominant publishing houses. Since marginalized authors face increased challenges signing agents and publishing deals with major presses, a significant amount of queer cultural production emerges from indie spaces. The need to protect independent and ephemeral literature is therefore especially urgent. We argue for a need to resist collecting practices that omit physical items, as well as for the importance of expanding collections to include the literature most at-risk of being disappeared and devalued.

SK Maston is a Cataloguing & Metadata Librarian at Memorial University with a focus on special collections cataloguing and descriptive equity. Their work bridges institutional library systems and community-driven cultural memory.

Elliot is a trans man who runs a support group for gender diverse students out of Memorial University's Student Wellness and Counselling Centre. He has a PhD in Religions and Cultures from Concordia University, Montreal. His current and upcoming published work includes queer and disability analyses of survival horror videogames, a piece on nature and monstrosity for a forthcoming Bloomsbury series on monsters, and a contribution to Routledge's upcoming Handbook of Global Trans Cinema.

- **An archival analysis of the administrative harm by Canada's first gender clinics (Davis)**

I will present my dissertation research that used archival data to examine the administrative violence and the systemic barriers for people accessing transition-related healthcare between 1960 – 1999 in Canada. During my doctoral research, I collected roughly 12,079 pages' worth of archival data, from the perspectives of trans activists and advocates, from the Transgender Archives, ArQuives, Digital Transgender Archives and Two-Spirit Archives. These data included court cases, reports, pamphlets, oral histories, photos, periodicals, correspondence and newspapers. My findings demonstrated how Canada's first gender clinic, the Clarke Institute of Psychiatry, gained a stronghold on Canadian transition-related policies, resulting in Canada having stricter gatekeeping policies than the United States. Given the Clarke Institute's authority in Canada, I specifically explored how the Clarke Institute's interpretation of the Standards of Care was implemented, upheld, and ultimately weaponized against trans people. The administrative violence enacted by the Clarke Institute, even into the early 2000s after it became the Centre for Addiction and Mental Health (CAMH), demonstrates the necropolitical power offered to the Clarke Institute by the state through a deprioritization of transition-related healthcare and an administrative monopoly that resulted in no regulatory oversight into the harms enacted on trans people. One purpose of this presentation is to provide insights into Canada's history, which has historically been underexplored in research. Further implications of this history will be explored in my presentation.

Charlie has a PhD in Community Psychology at Wilfrid Laurier University. His dissertation research examined historical trans activism, with an emphasis in examining how trans communities have been impacted by Canadian policies. He is a community-based scholar and seeks to conduct action-orientated research that will benefit queer and trans communities.

G4 - Room 1020 - Activism & Archives

- **Queer Art and Counter-Archival Practices in Newfoundland & Labrador (Jefferies, Osborne, Rollmann, Ambrose, Critch) [Roundtable]**

Foregrounding creative practice and collaboration as methods of reparative storytelling, in this panel, we reflect on various arts-based archival projects exploring queer, trans, and sex worker lives and histories in Newfoundland and Labrador. Essential to our work is an understanding that arts-based archival projects can redefine our perceptions of, and encounters with, historical and community knowledge – particularly in rural or coastal contexts, where queer, trans, and sex worker lifeways are shaped by unique cultural, geographical, and socio-political factors. Our presentations will demonstrate how oral history and sound art, visual and erasure poetry, mapping and audio tours, photovoice, sculpture, and other creative forms have the potential to mobilize historical and community knowledge in ways that are accessible and socially engaged.

Daze Jefferies (she/her) is a white settler artist, writer, and educator born and raised in the Bay of Exploits on the northeast coast of Ktaqmkuk (Newfoundland). Her research-creation practice explores queer, trans, and sex worker embodiments, counter-histories, and intergenerational relationships in Atlantic Canada.

B.G-Osborne (they/them) is a white settler artist and archivist born and raised in Bobcaygeon on Michi Saagiig Nishnaabeg territory (Kawartha Lakes). Their work explores neurodivergence, grief, and familial collaborations. They are the digitization technician at The Rooms Provincial Archives.

Rhea Rollmann (she/her) is an award-winning journalist, writer, and audio producer based in St. John's, NL. She's the author of *A Queer History of Newfoundland* (Engen Books, 2023) and has an extensive background in queer, trans, and labour activism.

Lexx Ambrose (they/them) is a queer and trans undergraduate student in the department of Gender Studies at Memorial University. Their modes of thinking are largely informed by a life-long relationship to art-making as a method of process and expression, and a deep desire to care for queer and trans lifeworlds.

Concurrent Session H 2:15 pm – 3:15 pm

H1 – Walking Tour & Anchor Archives Zine Library (2:15 - 4:30)

- **Queer History Walking Tour ending at the Anchor Archives Zine Library (MacKay, Stevens)**

Walking group departs Rowe building at 2:15 pm. Meet in the Rowe Lobby.

Note: This tour *combined* with a visit to Anchor Archives Zine Library will be the equivalent of Concurrent Sessions H and I

Community Historian **Dan MacKay** will lead a walk from the Dal campus to Radstorm, which happens to be in the historic tiny gay village of our tiny city. En route we'll scope out queer stuff from 1752 to community research being done right now, and a germane piece of poetry by Robin Metcalfe. The walk is under 1¼ hours over 2.4 km on city streets and 300m of well groomed gravel path through a cemetery. Participants will get Dan's outline of the walk with references into the Halifax Rainbow Encyclopedia.

Amander Stevens will lead the zine library tour and brief discussion about zines and their significance to 2SLGBTQIA+ communities and history and then allow people to read and look at items in the collection for 1-2 hours. will lead the zine library tour and brief discussion about zines and their significance to 2SLGBTQIA+ communities and history and then allow people to read and look at items in the collection for 1-2 hours. The Zine Library has a large collection of zines made by 2SLGBTQIA+ folks from around the world about their personal lived experiences and 2SLGBTQIA+ political issues, campaigns, and movements, with a particular concentration of zines from Canada, the Maritimes, and Halifax. The Anchor Archive has also been an active queer and trans collective space in Halifax since 2005.

H2 – Room 1014 - Activism & Archives

- **Pride & Resistance: Social Justice Activism By & For Queer People (Brouillard-Coyle) [Workshop]**

In this workshop, Sydney will explore what it means to engage in activism as a member of the queer and trans community. Drawing from her extensive lived experiences as a social justice activist, she will discuss strategies for activism using creative and non-traditional means that embrace each person's diverse, unique, and lived experiences, while also linking this to historical social justice and queer activist movements.

Sydney Brouillard-Coyle (ney/nem/nir) is a queer, trans, nonbinary, asexual activist and author of "A Pocket Guide to Pronouns". Ney are currently a PhD student in Gender, Sexuality, and Women's Studies at Western University, where nir research explores the importance of creative arts for trans liberation. Ney are engaged in numerous forms of activism, including protests, creative arts, writing, networking, events, and more.

H3 – Room 1007 - Ephemera & Culture

- **The Personal is Propositional: A Creative Exploration of the Value of Intimate Archival Documents in Re-Imagining Queer/Trans Histories (and Futures) (Jefferson) [Workshop]**

This 90-minute interactive, creative workshop will explore the use of archival material in literary projects, and engage participants in hands-on writing exercises creating characters and scenes based on excerpts from personal documents. I will share my experiences as a historical fiction writer using archival materials to research period-specific language and living conditions, as well as relationships, and the impacts of class, race, and gender politics in that period. I will also share my work-in-progress inspired by my brother's personal journals, which are currently held by The Archives, thanks to the curiosity of a random stranger. These journals chronicle a period of intense change and excitement in my brother's life as a young gay man in Toronto in the early 80's, only a few years before he was infected with HIV. The notebooks are filled with gossip, stories of hook-ups and hang-ups, and (pre-google maps) travel adventures. My project is to use these journal entries alongside letters he wrote to me during the same time period to re-imagine our relationship as though it had continued beyond the year he died of AIDS, and to re-imagine what our relationship could have been like if he'd known I was trans. I want to offer participants the opportunity to explore the potential of archives as resources for re-imagining queer and trans histories and futures. Participants are invited to bring their own personal documents to use in the exercises, and other options will also be provided.

Jo Jefferson (they/them) is a queer/trans writer, parent, and community worker. After 50 years in the Maritimes, Jo migrated to Toronto in 2013, and now lives in rural Ontario in a queer land collective. They write about family, gender, history, and speculative futures.

H4 – Room 1020 - Activism & Archives

- **Créer des alliances entre les organismes communautaires et les artistes 2ELGBTQ+ pour réaliser et promouvoir des oeuvres artistiques militantes / Creating alliances between community organizations and 2ELGBTQ+ artists to produce and promote activist artwork (Pettinicchio) [Film Screening with English subtitles]**

Documentariste au Portail VIH/sida du Québec depuis 2022, l'artiste multidisciplinaire Nancy Pettinicchio présente un atelier participatif qui propose de réfléchir aux ponts possibles entre le milieu communautaire et les artistes. À partir d'une projection du court métrage documentaire ÇA VA FINIR PAR FINIR sur l'art, le militantisme et le VIH, l'atelier utilise ce film créé par Nancy et le Portail VIH comme cas

d'étude. L'objectif de l'atelier est d'inciter les participants-es à explorer la création artistique comme outil de sensibilisation, de transmission des savoirs et d'action militante en lien avec les réalités 2ELGBTQ+.

À travers des exercices guidés, les participants-es de l'atelier seront invités·ées à réfléchir activement à la conception d'un projet artistique en lien avec leurs propres réalités, communautés ou champs d'intérêt. Il s'agira d'imaginer comment ce projet artistique – que le projet soit sonore, visuel, littéraire, performatif ou hybride – peut être réalisé entre artiste et organisme communautaire pour revaloriser des archives et pour tisser des liens entre le passé et le présent.

[English version]

A documentary filmmaker at the Quebec HIV/AIDS Portal since 2022, multidisciplinary artist Nancy Pettinicchio presents a participatory workshop exploring potential connections between community organizations and artists. Using a screening of the short documentary film *ÇA VA FINIR PAR FINIR* (IT WILL END UP) about art, activism, and HIV, the workshop uses this film, created by Nancy and the HIV Portal, as a case study. The workshop aims to encourage participants to explore artistic creation as a tool for raising awareness, sharing knowledge, and taking activist action related to the realities of the 2SLGBTQ+ community.

Through guided exercises [by the bilingual presenter], workshop participants will be invited to actively reflect on the design of an artistic project connected to their own realities, communities, or areas of interest. They will imagine how this artistic project—whether sound, visual, literary, performative, or hybrid—can be realized through a collaboration between an artist and a community organization. Revaluing archives and forging connections between the past and the present.

Nancy Pettinicchio est une artiste non-binaire italo-canadienne de Tiohtià:ke/Montréal qui vit actuellement à Tkaronto/Toronto. Son travail en tant que scénariste, réalisatrice et productrice de films et de balados explore des thèmes tels que l'identité queer, les relations intergénérationnelles et le VIH/sida. Le premier court métrage de Nancy, *FALENA* (2022), a été présenté en première internationale au Palm Springs ShortFest, a reçu le prix IMAGE+NATION du meilleur court métrage québécois et a été projeté dans plus d'une vingtaine de festivals au Canada, aux États-Unis et en Europe. Son court métrage documentaire *ÇA VA FINIR PAR FINIR* (2025) a reçu la mention spéciale du jury pour le meilleur court métrage LGBTQ+ au Palm Springs ShortFest, ainsi que le prix cinématographie au festival montréalais Cinéma sous les étoiles. De 2022 à 2024, Nancy produit la toute première émission francophone du réseau balado Canadaland, *DÉTOURS*. Animée par la journaliste Emilie Nicolas, *DÉTOURS* remporte la médaille d'argent aux Prix d'excellence en publication numérique 2024 pour Meilleur balado : questions d'actualités. Depuis 2022, Nancy travaille en tant que documentariste au Portail VIH/sida du Québec, où elle réalise actuellement une série balado explorant l'éducation à la sexualité au Québec.

Concurrent Session I 3:30-4:30

I1 - Room 1016 - Intersectionality and Representation in the Archives

- **Communing with ghosts: exploring archival poetics as a critical methodology to address queer ancestors (Marelj) (Workshop)**

Based on my work in my 2024 chapbook, *Crossroads Readings*, participants will engage in this workshop to find and express the affective dimensions of queer archives and archives about queer people. In this

workshop participants will learn about poetic methods such as erasure, ekphrasis and bibliomancy. They will get an overview of the history and implications of these methods as it pertains to their use in archives. Attention will be paid to each method's relationship to power and how they may be used to subvert power dynamics in archival materials that don't adequately address their subjects. After this overview participants will have a chance to create their own work of poetry out of archival materials based on one of the above methods. Participants will receive support on poetic direction from the facilitator.

Neven Marelj (BFA) is a published poet, journalist, library worker and MAS/LIS candidate at the University of British Columbia's School of Information. Their research concerns how archival workers may trouble, elucidate and ameliorate archival ghosts and subaltern gaps through poetic methodologies.

I2 - Room 1014 - Oral History & Storytelling

- **Archive Dive: Using Archives to Foster Lesbian Intergenerational Explorations (Harcourt) [Workshop]**

The Archive Dive (@QueerArchiveDive) project brings an Edmonton lesbian archive into community spaces to convene themed conversations about lesbian and queer history, culture and identity. The collection includes newsletters, books, an oral history and other resources dating back to the early 1980s. Many of the resources have been digitized and catalogued in preserved collections, whereas the Archive Dive collection visits classes, libraries, arts spaces, coffee shops, pub trivia nights and other informal settings.

When history is explored together, new insights emerge, and this can lead to hopeful ways to approach current and future challenges.

The project goals are:

- To promote social connections, especially for lesbian, queer and trans people.
- To raise awareness of lesbian history and to counter lesbian erasure.
- To build opportunities for inter-generational and trans-inclusive dialogue.

Participants in this workshop will explore resources from the archive, discuss ways to bring archival material to the communities they represent and learn about inter-generational similarities and differences that have been uncovered from this exploration.

Archive Dive events have explored themes including:

Locating past hangouts, meetups and community groups,

Lesbian graphic design, font, illustration and images

Uncovering queer sexuality through the exploration of erotica, personal ads, sex ed resources, health guides, zines and more.

Kristy Harcourt has a long history of involvement in Edmonton and Alberta 2SLGBTQ+ community initiatives and is the current keeper of a local lesbian archive. Kristy is a social worker, therapist and a sessional instructor in Social Work and Gender Studies.

I3 - Room 1007 -Intersectionality and Representation in the Archives

- **Solidarity and surthrivance: Dene land-based ancestral teachings and queer kinship practice (Shaughnessy) [Workshop]**

Indigenous land-based knowledge is passed down through geographically specific ancestral teachings on how to survive our respective environments, climates, and landscapes, and how to do so in ways that are ecologically sustainable and supportive of good community relationships. Colonial violence in the form of extractivism, land theft, and environmental destruction have regularly threatened to disrupt transmission of ancestral teachings from one generation to the next, and yet we continue our fight for sovereignty.

Similarly, lessons on how to thrive and survive, aka “surthrive” (McNeil-Seymour, 2018), as queers are passed on by explicit direction and example through the care and support we provide for one another in the face of hate and oppression. Censorship, criminalization, and sanctioned violence on various levels have been ever-present as we continue finding inventive ways to protect one another and our ability to experience joy, pleasure, and connection.

How have we weathered similar storms and what skills of surthrivance do our movements have to share and build off one another? How have we co-resisted epistemicide and erasure? What ancestral kinship teachings do we currently embody that can help us navigate the present-day climate and protect our queer and Indigenous cultural knowledges and practices?

We will begin this session with a short writing exercise followed by a presentation that supports us to situate our written reflections on land-based knowledge in relationship to our experiences of queer kinship.

This workshop is relevant to participants of all cultural backgrounds and no prior knowledge of one’s own cultural or land-based teachings is necessary to fully participate.

McNeil-Seymour, J., (2018). Two-spirit resistance. In McFarlane P. & Schabus N. (Ed). *Whose land is it anyway? : a manual for decolonization*. Federation of Post-Secondary Educators of BC. (2018).

Kyle Shaughnessy is a trans and Two-Spirit/Indigiqueer educator, social worker, and writer of Tłı̨ch̨ Dene, Irish, and Ukrainian background who is originally from the NWT, Nunavut, and rural BC, now living on unceded Coast Salish lands. He is a PhD student in Interdisciplinary Studies at the University of British Columbia and Vanier Scholar (2025-2028) focusing his research on intersections between Dene land-based knowledge and queer ethics of community care. Kyle has primarily worked within queer, trans, and Indigenous communities throughout his career and has a professional background as a community developer, advocate, clinical educator, curriculum designer, and educational consultant in both healthcare and academic settings.

I4 - Room 1020 - Community Archives and Grassroots Memory

- **Strategies and models for community-accountable archival projects.(Weaver) [H-140:] [Roundtable]**

This roundtable brings together artists, archivists, and historians for engaged dialogue to illuminate insights, strategies, and models for community-accountable archival projects. We will consider how the values and practices of the archival profession (context, preservation, and access) sometimes conflict with the reality that memory-keeping and sharing are at once deeply personal, social, relational, and culturally specific.

Models employed to document and transmit 2SLGBTQIA+ community history take many forms, from oral traditions, social networks, creative practices, cultural production, and personal collections to independent, community, university-based, and public archives. While this roundtable is applicable to a diversity of contexts, it is set against a backdrop of the conference taking place in Kijipuktuk, Mi'kmaw'ki, or what is colonially known as Halifax, Nova Scotia. In the specificity of this place, the list presented above becomes concrete, linked to existing models and yet unrealized possibilities. Archives operate in social space, amongst a cloud of relationships that constitute and sustain them. At the same time, formal archives have the potential to prioritize preservation over access, severing materials from community custody, hoarding them in the storehouses of brick-and-mortar institutions.

Considering the strengths and weaknesses of these different models, this roundtable will ask: How are accountability, sustainability, and continuity maintained or compromised across these sites? How can we resist colonial understandings of property and ownership to enact archival futures that do justice to the lives, experiences, and histories they preserve? How can we keep archives alive while continuing the work of passing on memory across generations?

Brody Weaver is a writer, artist, educator, and archivist-in-training living and learning between Kijipuktuk (Halifax, NS) and Tkaronto (Toronto, ON). She is in her first year of the MI program at the University of Toronto, concentrating on Archives and Records Management with a collaborative specialization in Women and Gender Studies. Brody has worked in a variety of roles across the non-profit, heritage, and research sectors to support the preservation and transmission of community history in queer and trans communities.

Robin Metcalfe (he/him) is a writer, curator, cultural activist and community historian of Acadian and Newfoundland ancestry, now living in Sheet Harbour Passage (Weijuik) on Nova Scotia's Eastern Shore. His writing has been published on four continents and in six languages. In half a century of Queer activism, mainly in Halifax, Robin has assembled one of Atlantic Canada's largest archives of Queer materials, which he has been activating through the Passage Memory Project. In 1979, on his initiative, the Canadian Lesbian and Gay Rights Coalition proclaimed February 14th a Queer holiday, Pink Triangle Day. Halifax Pride honoured him as Honorary Grant Marshal in 2010, and he is Chair of Sheet Harbour Pride.

Kay Macdonald (they/them) is an African Nova Scotian, Acadian, Queer, Trans community educator, artist, activist, facilitator, and performance based artist born and raised in Kijipuktuk, Mi'kma'ki. Macdonald holds central the intersecting views of advocacy, community building, remembrance/memory and artistic processes as integral means to disrupt and intervene in harmful colonial and white supremacist narratives. Currently, Kay is working as the Program Coordinator at The Youth Project, a non-profit charitable organization dedicated to providing support and services to 2SLGBTQIA+ youth ages 12-25. As well as, currently holds the role as Co-Artistic Director at Kinetic, a contemporary dance organization based in Kijipuktuk.

Albert McLeod is a Status Indian with ancestry from Nisichawayasihk Cree Nation and the Metis communities of Cross Lake and Norway House in northern Manitoba. He has over thirty years of experience as a 2Spirit/Indigenous LGBTQI+ human rights activist and was one of the founders of the 2-Spirited People of Manitoba. He was the director of the Manitoba Aboriginal AIDS Task Force from 1991 to 2001. In 2018, Albert received an Honorary Doctor of Laws from the University of Winnipeg. Albert was also a member of the sub-working group that produced the 2SLGBTQIA+ Action Plan (2020-2021) for

Canada's national inquiry into Murdered and Missing Indigenous Women and Girls (MMIWG). In 2020, Albert joined Team Thunderhead, the team that recently won the international competition to design the 2SLGBTQI+ National Monument in Ottawa. He is a current cultural advisor and historian to Communities Alliances and Networks for Indigenous Responses to HIV-STBBI (CAAN). Albert lives in Winnipeg, where he works as a consultant specializing in Indigenous peoples, HIV/AIDS research, 2Spirit re-emergence, cultural reclamation, and cross-cultural training.

Meredith J. Batt (they/them) is originally from Sackville/Moncton, New Brunswick and graduated in 2018 with a BA in history from Université de Moncton. They work as an archivist at the Provincial Archives of New Brunswick and are the Queer History Research Archivist Advisor for the QHINB Collection. Along with Dusty Green, they helped co-found the organization and oversaw the incorporation and co-authored *Len & Cub: A Queer History* published in April 2022 by Goose Lane Editions. Their writing has appeared in *Xtra!* Magazine, *Active History* and the *Canadian Historical Review* and a historical fiction short story has been featured in the 2SLGBTQIA+ Collection "A Toast to Hope: Stories at the Center of Us" by Engen Books. In October 2022, they received the Platinum Jubilee Medal for their work in preserving queer history and for public education. Meredith is currently pursuing their masters in Archives and Records Management at University College Dublin in Ireland.

Dave Stewart's background in film, writing, and pop culture commentary, and his lived experience as a gay person, has led him to become "an accidental documenter of Queer PEI history". This mash up has resulted, so far, in the creation of the "talkumentaires" *Before Grindr: The Secret Social History of Gay & Lesbian PEI* and *POSITIVE: When HIV/AIDS Hit PEI*, the former which received a PEI Heritage Award from the PEI Museum & Heritage Foundation, and a City of Charlottetown Heritage Day Award. Dave has volunteered with Pride PEI, is currently a volunteer with PEERS Alliance, and has appeared as a reader/contributor with Toronto's Queer Songbook Orchestra, sharing music and personal queer histories.

Sunday, 17 May 2026

Concurrent Sessions J - 9 am – 10:30 am

J1 - Room 1014 - Intersectionality & Representation in the Archives

- **What Remains After the Laws? Inclusions and Marginalities in Archival Politics in Contemporary Greece (Polykarpou) [V-151][TC]**

"Over the past decade in Greece, a series of rights that for decades constituted key demands of LGBTQI+ communities and movements have been institutionalized. These developments are often narrated as evidence of social progress and increased visibility. At the same time, however, LGBTQI+ history in Greece remains largely unarchived in any systematic or centralized way. In the absence of an organized LGBTQI+ archive, fragments of queer and trans histories are preserved through community magazines such as *Amfi*, *Kraximo*, and *Ntalika*; posters and ephemera from early Pride parades, including those held on Strefi Hill in Athens; and publishing initiatives such as the queer press *Polyhromos Planitis*. These materials operate not only as historical traces, but also as sites where knowledge is produced, circulated, and contested.

This paper asks how the production of knowledge through archival practices is connected to the institutionalization of rights. How do archives shape what counts as LGBTQI+ history, and what forms of political recognition do they enable or foreclose? Can the formation of archives itself function as an assimilationist politics—offering the promise of escape from marginalization while ultimately reproducing it through normative frameworks of visibility, respectability, and national belonging? These questions form the core of the presentation, which draws on ethnographic research conducted in Athens between 2021 and 2025. Rather than treating archives as neutral or inherently emancipatory, the paper approaches them as contested political terrains. By grounding these debates in the Greek context, the presentation contributes to broader conversations on queering the archive and the uneasy relationship between memory, rights, and visibility."

Vasiliki (Bessy) Polykarpou is a PhD candidate in Social Anthropology at Panteion University. They hold a BA in History and Philosophy of Science and an MSc in Political Science and Sociology, both from the National and Kapodistrian University of Athens. They are the co-editor of *Epistemic Resistance, Radical Politics, Positionality* (De Gruyter Brill, 2025), to which they also contributed a chapter. Their research interests include feminist, anti-racist, and LGBTQI+ histories, political coalitions, and the multiple forms of political violence. Their previous research focused on the first two decades of the Gay Liberation Front in Greece during the post-dictatorship period. They have worked as an educator, trainer, and journalist, and their work has been presented in workshops and seminars and published in newspapers and academic journals

- **Archiving Protest in the Age of Surveillance: Lessons from Researching the Red & Black Power Movements (Romana)**

"The late trans ancestor, Miss Major Griffin-Gracy, highlighted the dangers of visibility, especially for Black trans feminine people, stating visibility puts people's lives in danger. As memory workers, archivists have to hold this truth in tandem with their praxis.

The tension between confronting the erasure of trans histories in the archive and the understanding of the risks that come with visibility is palpable. Under the rise of fascism and increased violence, documenting resistance efforts and protests with any identifiable information presents immense risk. QTBIPOC peoples already disproportionately face state violence. Their existence and continued survival is a threat to the colonial state, their calls for decolonization, anti-racism, or accountability threaten the state further and increase reactionary violence.

When archiving protests and resistance, archivists are responsible for the care of the materials, safety of the subjects, and the legacies & futures of the communities involved. The central questions to this research include: How can we preserve the memories of anonymous persons? How do we balance memory work and preservation as evidentiary of the movement with safety for protestors? The exploration of these questions will produce a toolkit and guidelines for archivists to balance documented memory with community safety.

The Indigenous Power and Black Power Movements offer knowledge in their histories, yet have extensive documentation of being held as political prisoners and assassinated by the state. In searching for this knowledge, organizers are often advised to look outside the archive. As we transform the archive to be a non-violent entity we must also empower communities to create their own archives. In this transformation, the archivist must incorporate the ethos of the protest as well as its organizers' safety precautions into their praxis. The archive must reject neutrality in its praxis and define its values of practice if it is to ever hold queer Black and Indigenous resistance.

Paxton Romana (he/they) is an Abenaki & Assamese archivist and researcher from Lenapehoking. His work ranges from youth empowerment and Internet studies to decolonization in GLAMs settings. Inspired by their time with ACT UP NYC and the Urban Indigenous Collective they actively offer support to grassroots memory projects. Their current research project centers queer Black & Indigenous influence on the punk subculture.

- **Who Makes Whom Visible? Excavating Eco-Visual Cultures in DR Congo and its Diasporas (Katshunga)**

Using Congolese artistic modalities as a tool for excavation, this paper reflects on narratives around violence, memory, the environment(s) and identity in the Democratic Republic of Congo and its diasporas in so-called Canada. I disrupt visibility using what I term the “technologies of race-making”, to simultaneously explain: 1) the functions of a peripheral visuality that flattens and erases our land relations and coerced participation in extractive global colonial and imperialist technological “advancements”; 2) how Congo is (then) reproduced as a volcanic environment and, 3) the erasures of the multi-sense and interior violence of ecocide and genocide experienced in Congo and its diasporas, with special attention to disabled and/or trans/gender expansive and queer peoples. Employing a Congolese and Black Canadian diasporic transfeminist and queer ecological disability justice approach, I contend that marginalized Congolese and Congolese-Canadian diasporic perspectives are uniquely positioned to understand the interconnected convergence of human-land-animal-plant catastrophes and possibilities within and outside of Congo.

Jen Katshunga is an award-winning Congolese (Mukwa Luntu/Kalonji/Luluwa, etc)-diasporic multi/anti-disciplinary artist, writer, educator, researcher and cultural worker raised and based in T'karonto (Toronto). Jen is a PhD Candidate in the Gender, Feminist & Women's Studies program at York University where their SSHRC-funded research explores the ecologies of Congolese and Black Canadian trans*/lesbian/disabled cultural productions from the 20th century to the present.

- **At the Margins of Canadian Queer Narratives (Burtseva)**

"Canada has a long history of immigration and a well-established field of queer studies, yet the experiences of queer immigrants remain unevenly explored. While some queer migrant narratives have found space within Canadian scholarship and archives, others, particularly those shaped by recent displacement, war, and layered marginalization, remain difficult to locate within existing frameworks.

Focusing on LGBTQIA+ Ukrainians as one case among marginalized queer immigrant groups, the paper explores why certain queer immigrant experiences remain underrepresented in Canadian queer narratives. Since Russia's full-scale invasion of Ukraine in 2022, queer Ukrainians have been displaced across multiple countries, including Canada. Although reports document LGBTQIA+ Ukrainian refugees in Europe, their experiences in Canada have received very limited sustained attention. Moreover, queer Ukrainians often experience marginalization across multiple social spaces: within broader Canadian queer contexts where immigrant experiences may be secondary, and within Ukrainian diaspora communities where heteronormative norms can limit visibility and belonging.

Drawing on oral history theory and informed by an autoethnographic perspective as a queer Ukrainian living in Canada, this paper approaches the relative absence of queer immigrant narratives as a starting

point for inquiry. It asks what conceptual, methodological, and ethical challenges arise when engaging with queer immigrant histories that are still emerging, fragmented, or difficult to document, particularly at the intersection of sexuality, immigration, nationality, and displacement.

The paper calls for two inclusive approaches. First, a stronger engagement with queer immigration as a meaningful category within Canadian queer studies. Second, attention to how specific immigrant experiences, such as those of queer Ukrainians within a longstanding Ukrainian Canadian context, can be situated without being isolated. By paying attention to intersectionality and layered marginalization, this paper seeks to open space for marginalized queer immigrant voices to become part of Canadian queer scholarship over time.

Mariia Burtseva is a PhD student at the University of Alberta, and RA at the Canadian Institute of Ukrainian Studies (UoA). The main research interests include Ukrainian and Ukrainian-Canadian Studies, Queer Studies, Oral History, and Immigration Studies.

J2 - Room 1016 - Queer Public History & Memorialization

- **Homo-graphie: An Argument for the Québécois Origins of L'écriture inclusive (Kaplan)**

"L'écriture inclusive" is a written form of inclusive French encompassing a variety of practices but most commonly associated with use of punctuation to simultaneously include masculine and feminine referents (see Alpheratz 2018 for an overview). For example, one can write 'participant-es' ('participants') instead of the masculine form 'participants' or the feminine 'participantes.' Abbou has identified the term 'langage inclusive' as emerging in the 1980s-1990s (Abbou 2023), with the earliest studies of the practice of l'écriture inclusive examining 1990s-2000s French anarchist pamphlets (Abbou 2017). My own archival corpus points to alternative origins in 1970s queer magazines and activist materials in Quebec. Examining 1970s-1980s materials from the Archives gaies du Québec, I highlight two phenomena: (a) the existence of orthographically inclusive practices from at least 1975—predating what is often claimed as the canonical start of Quebec's administrative-level feminization movements in 1976 (Bouchard et. al. 1999) and (b) linguistic variation in punctuation. For example, different authors vary in where punctuation is marked so that 'homosexuel(le)s' and 'homosexuels (les)' are both acceptable. The degree of variation points to the phenomenon being in an early stage of uptake at this point.

These findings fundamentally shift the narrative around l'écriture inclusive to a Canadian-centered one, wherein a writing practice that has simultaneously become a tool for 21st century feminist and queer practices and the subject of much polemic, especially in France (Kaplan forthcoming), is in fact tied to North American queer practices of the 20th century. I argue that while this breaks with prior scholarship, ultimately these origins make sense: From the 1970s onwards, Quebec famously became a leader in acceptance, and adoption, of linguistic feminization practices, which parallel one of the goals of l'écriture inclusive in attempting to visibilize the feminine—and therefore, women—in language (Parent 1994: 123; Vachon-L'Heureux 1992: 140).

Jennifer Kaplan is a doctoral candidate in Romance Languages and Literatures at UC Berkeley. Her dissertation project applies the lenses of queer theory and transfeminism alongside methods of linguistic ethnography to examine the language practices and linguistic attitudes and ideologies within francophone queer, trans, and non-binary communities in Montreal.

- **Lettres à ma famille choisie (Poulin & Jensen)**

Letters to Found Family (Lettres à ma famille choisie) est une collection poétique qui explore les complexités des expériences queer, l'unité communautaire queer, et joue avec la capacité de l'épître à contenir et exprimer les phénoménologies queer. Cette collection poétique est composée de poèmes épistolaires à destinataire unique, simultanément, son ensemble comporte un.e destinataire avec qui la locutrice s'engage à travers les notes de bas de page. L'introduction critique s'intitulant Found Family: Epistolary Poetry as Queer Community Building (Famille Choisie: Construction Communautaire Queer par la Poésie Épistolaire) vise à situer l'œuvre créative dans ses cadres théorique, épistolaire et littéraire. Cette introduction critique discute des histoires et répercussions des pratiques épistolaires queer avec une lentille théorique queer provenant de plusieurs poètes.ses.s queer, avant de finalement dissenter les poèmes de Letters to Found Family. Ce projet créatif vise à souligner et démontrer comment le poème épistolaire est le médium parfait pour discuter et exprimer les phénoménologies queer tout en consignnant les valeurs et constructions des communautés queer.

"Ce projet est une collaboration entre Wilfred Jensen (auteurice original.e) et Tristan Poulin (traducteurice), avec comme objectif de pouvoir présenter cette recherche à une plus grande audience. La collaboration et la traduction sont des éléments importants des histoires communautaires queer; notre objectif est donc de perpétuer celles-ci dans notre recherche.

Tristan Poulin (il/they) est une personne académique provenant de Montréal. Étant titulaire d'une majeure en anthropologie du contemporain et d'une mineure en science politique de l'UQÀM (Université du Québec à Montréal), son travail s'inscrit donc dans une vision interdisciplinaire des sciences humaines. D'où ses études actuelles à la maîtrise en Gender Studies à Memorial University of Newfoundland and Labrador. Ses intérêts de recherche portent sur la non-binarité et les relations intimes. Il adore jouer au tennis et la promiscuité.

Wilfred Jensen (They/Them) is a queer-trans poet from Denmark. They are currently completing an M.A. in Philosophy at Memorial University of Newfoundland and Labrador. Their research focuses on queer phenomenology and literature. They love their cat and obsessively write letters to found family.

- **When Service Ends: Exploring 2SLGBTQI Canadian veterans' housing experiences (Manuel)**

The 2SLGBTQI community experiences a multitude of housing challenges due to lack of safe and inclusive housing options, higher incidences of disability and mental health conditions (Seida et al., 2023), higher rates of eviction, lack of familial support, and discrimination related to their sexual and gender identity (CMHC, 2022; Sterling et al., 2024; SRDC, 202). Not much is understood about the housing experiences of 2SLGBTQI Canadian veterans due to the lack of research studies targeting this population. Existing research shows that veterans are two to three more likely to experience homelessness compared to the general population (Chase et al., 2023).

This paper contributes to the gaps in research highlighting specific risk factors to homelessness and housing insecurity among 2SLGBTQI Canadian veterans. Using a military life course approach (Rolland-Harris et al., 2022), this research study explores how events that transpired during the different stages of a veteran's military life course may have repercussions or ramifications for other life course-stages, such as experiences of homelessness and housing insecurity. Moreover, we consider the Canadian military's "LGBT Purge" as an impactful and pivotal event that shaped veterans' lives and can help us better understand 2SLGBTQI veterans' experiences with housing. Indeed, Purge survivors are reported to have life-long challenges resulting from the trauma of the discriminatory, transphobic and

homophobic practices from their military service (LGBT Purge Fund, 2021), which may pose additional risk factors to poverty and housing challenges.

Gazel Manuel is a Research Officer from Egale Canada based out of Treaty 1 Territory, also known as Winnipeg. At Egale, her research has focused on 2SLGBTQI entrepreneurship and exploring dimensions of social determinants of health among 2SLGBTQI Canadian veterans.

- **Zapomenuty Hlas [A Forgotten Voice] (Štorková)**

Through an illustrated lecture and/or art exhibition, I will present my art series Zapomenutý Hlas [A Forgotten Voice], reflecting on the suppressed history of openly Queer community during the First Czechoslovak Republic. Historic texts and images are transferred into artworks using cyanotype and stitching to reclaim a history which has undergone decades of violent suppression.

The textile book Zdeněk Koubek memorializes the Czech transgender of the same name, consisting of surviving records of their life organized chronologically, as if a family photo album. Other unbound textile pages feature figures within the Queer liberation movement of this time. The use of cyanotype and folk embroidery allow archival images to be embedded into the fabric, similarly to how individuals are embedded into Czech and Slovak history. I utilize textile mediums and bookbinding to symbolize connection, broken threads, and intergenerational trauma.

Queerness is a concept which is often considered alien to East-Central Europe. The Interwar Years (1918-1938) in the First Czechoslovak Republic saw the publication of the first explicitly Queer Czech/Slovak magazines, novels, and art. However, the succession of the Nazi and Socialist regimes immediately following led to the destruction of records. This series is a reconciliation with my roots, as I have often been told that queerness is a 'western' concept infringing on Slavic values. This is particularly significant to me as a Czech person living in the diaspora in western Canada, where anti-immigration and anti-2SLGBTQIA+ rhetoric is increasingly common. Through the creation of visual artworks using archival texts and images, I cement the existence of queer people across time and space, whether that be in East-Central Europe or the conservative Canadian prairies. This project actively resists the erasure of Queer histories in a time where book bans are becoming more common, making it exceptionally relevant today.

Míša Štorková (they/he/on/ona) is an emerging artist, craftsperson, and arts educator studying at the University of Calgary, currently based on Treaty 7 land but originally from the Czech Republic. Míša's primary mediums are fibre arts, printmaking, and analog photography, though anything employing a hands-on mixed media approach lies within their interest. The scope of their art practice focuses primarily on the Disabled experience, matrilineal relationships, and generational trauma – whether that be regarding biological and/or found family. Míša strives to make works which question what we view as Fine Art, and to give voice to those who have been 'Othered'.

J3 - Room 1007 - Queering the Archive

- **Using vernacular photography to ground an art historical approach to trans bodies in the UK (Love)**

My doctoral research is a methodologically art-historical study of the visual representation of transgender individuals in Britain during the second half of the twentieth century. Drawing on newly accessible archival material, it centres on the visual culture produced by and within the Beaumont Society, a controversial

British social organisation for self-identified “transvestite” men and predominantly closeted transgender women, inspired by organisations in the US.

My paper will examine domestic-style photography circulated among members and printed in their monthly publication (1960-1980), alongside letters and written discussions concerning the aesthetics and material qualities of what were described by one member as the ‘accoutrements of femininity’, and by another as a ‘pearls and teacup’ aesthetic. I argue that these sources reveal a highly curated visual regime that distinguished the Beaumont Society from other contemporary trans communities and functioned as a strategy for negotiating hostile social, medical, and legal frameworks. Particular attention is paid to practices of self-policing, respectability, and the fear of medical pathologisation or accusations of paraphilia, as well as the implications of these strategies for later debates around acceptable forms of trans visibility.

Situating the Beaumont Society within broader visual and print cultures of the period, my research compares their internally produced imagery with representations in non-member publications, exploring differences in intended audience, purpose, and sensory emphasis. In dialogue with Susan Stryker’s assertion of the political centrality of images in transgender history, my presentation argues that these visual practices both enabled forms of survival and contributed to enduring tensions around identity, medical gatekeeping, and the visual legibility of modern transgender lives.

Laura Love is a part time PhD candidate at Essex University and a full-time art teacher and mixed media artist. She lives in Colchester, Essex, where she is an ally to the thriving LGBTQ+ community and the creator of a recent community quilt project in partnership with Collidescope.

- **Time Is Out of Joint: Embodying Silenced Histories through Transtemporality and Anachronism (Riva)**

"How might queer art be approached in ways that resist classification, assimilation, and normalization, while sustaining the denormalizing impulse that nurtures desires to be otherwise, elsewhere, out of time, and toward transformation? How can queer theory operate not only as a critical lens but as a generator of awareness and actionable political imaginaries? Within this horizon, is it possible to avoid reproducing colonial epistemologies, and what might the “difference of the different” disclose in the present moment?

This paper investigates how the past, rather than being merely represented, can be lived, performed, and transformed through contemporary artistic practices, generating new affective and political configurations of time. Drawing on queer feminist theory and postcolonial studies, it examines how silenced or marginalized histories and subjectivities are reactivated through practices that disrupt linear temporality and challenge normative historiography.

Central to this inquiry is an expanded notion of reenactment, understood not as repetition but as embodied citation. Following Catherine Grant, reenactment is framed as a critical device that produces deliberate anachronisms, forging trans-temporal relations between bodies, experiences, and subjectivities. From this perspective, queer anachronism emerges as a strategy of resistance and temporal rewriting.

Through selected artistic case studies, the paper advances a reconceptualization of the archive not as inert documentary material, but as a living, affective matter capable of generating connections between bodies across and despite time.

Two main trajectories structure this analysis: the first examines practices of temporal drag, as theorized by Elizabeth Freeman and further expanded by Renate Lorenz into transtemporal drag, where drag operates both as temporal transvestism and as an affective and political pulling of the past into the present.

The second trajectory focuses on possession and the act of “speaking through” as aesthetic and political strategies that interrupt chronological time. Here, the body functions as a permeable, living archive: an open vessel through which suppressed memories, traumas, and excluded presences can resurface.

Together, these approaches illuminate how history is not simply revisited but embodied, reimagined, and transformed.

- **Telepathic Visions: A Psychic Investigation of Queer Hauntings in Canadian Archives (Deveau)**

In August 2020, I was chosen as the Long Days Artist-in-Residence at Modern Fuel Artist-Run Centre in Kingston, Ontario, to conduct an engagement with their Nan Yeomans Research Library. The library archive compiled ephemera, film, funding budgets, and public documents from artist-run centres across the land we now call Canada, dating back to the beginning of the 1970s and spanning into the 2020s. My residency project, entitled Telepathic Visions, aimed to establish a practical concept of telepathy to parse through queer ephemera, connecting myself with embodied queer histories untapped by the material world of art history’s grip on positivist Western Enlightenment philosophy. In this talk titled “Telepathic Visions: A Psychic Investigation of Queer Hauntings in Canadian Archives,” I will draw from my upcoming book chapter in *Museum Queeries: Two-Spirit, Indigiqueer, and LGBTTTQ* Interventions into Museums and Curation* (Jagiellonian University Press) and explore a methodological framework of telepathy to establish alternative modes of psychic connection within archival spaces. The curatorial aims for the methodology of telepathy are two-fold: to escape the rigid boundaries of commodification and depersonalization in museum collections while simultaneously introducing alternative modes of queer hauntology into the archives and galleries.

Adrian Deveau is a PhD Candidate in Art History at Concordia University and holds an MA in Art History and Theory from the University of British Columbia. Adrian has worked with arts-based organizations, including SSHRC-funded research projects “Parallel: The History and Archives of Artist-Run Centres in Canada” and “Queer Operatives: Writing, Making, and Transmitting Queer Canadian Art Histories,” *Thinking Through the Museum: Museum Queeries*, the Museum of Anthropology (Vancouver), Vancouver Biennale, and Modern Fuel Artist-Run Centre. In their research, Adrian is interested in the intersection of queer art and political protest, Artist-Run Centre Culture, and the methodology of Telepathy within the archive.

J4 - Room 1020 - Oral Histories & Storytelling

- **Documenting community across difference: Challenges and insights from oral histories of the AIDS crisis. (Fitting, Robinson, Lahey, & Metcalfe) [Panel]**

This panel discusses the Coming out during the AIDS crisis project for which we collected 30 oral histories from Two Spirit, lesbian, gay, bisexual, trans and queer folks who lived in Canada during the AIDS

crisis (1981 to 1997), a time when homophobia shaped initial government and public health responses to HIV/AIDS. Presenters discuss different aspects of research and archiving practices, ways to better document the diversity of 2SGLBTQ+ experiences in Canada, and why these stories are important to document and disseminate in the current moment. The collected oral histories have been donated as audio recordings and transcribed text to the queer ArQuives in Toronto, with a smaller subset to the Two-Spirit Archives at the University of Winnipeg.

Elizabeth Fitting, (Liz), is a professor in sociology and social anthropology and research lead on the sshrc funded project, Making the archive: Coming out during the AIDS crisis in Canada

Margaret Robinson is Associate professor in English and sociology and social anthropology at Dalhousie University. Dr. Robinson is two-spirit scholar from Eski'kewaq, Nova Scotia, and a member of the Lennox Island First Nation.

Joseph Lahey, MA, is a contributor to the project and currently employed at St Mary's University.

Robin Metcalfe (he/him) is a writer, curator, cultural activist and community historian of Acadian and Newfoundland ancestry, now living in Sheet Harbour Passage (Weijuik) on Nova Scotia's Eastern Shore. His writing has been published on four continents and in six languages. In half a century of Queer activism, mainly in Halifax, Robin has assembled one of Atlantic Canada's largest archives of Queer materials, which he has been activating through the Passage Memory Project.

Closing Roundtable: 10:45 pm – 12:00 pm - Room 1020

- **What comes next - Action Items**

Closing by Elder - 12:30 pm – 1:00 pm