FEELING QUEER

QUEER FEELING

ORGANIZED BY:
DOMENICO BENEVENTI
(SHERBROOKE)
JORGE CALDERÓN (SFU)
PASCAL MICHELUCCI (UTM)

INTERNATIONAL CONFERENCE / COLLOQUE INTERNATIONAL • MAY 24, 25 & 26 MAY 2017
FATHER MADDEN HALL, 100 RUE SAINT JOSEPH STREET, ST MICHAEL'S COLLEGE, UNIVERSITY OF TORONTO

ÉTUDES FRANÇAISES
DEPARTMENT OF FRENCH
UNIVERSITY OF TORONTO
Feeling Queer / Queer Feeling

International Conference / Colloque international
May 24, 25 & 26 mai 2017

Father Madden Hall, 100 rue Saint Joseph Street
St Michael's College, University of Toronto

Org.
Domenico Beneventi (Sherbrooke)
Jorge Calderón (SFU)
Pascal Michelucci (UTM)
Wednesday, May 24th/Mercredi 24 mai
Father Madden, Carr Hall, St Michael’s College

8:30 Welcome Coffee / Accueil café

9:00-11:00 Session/Séance 1: Politics of Affect / Politiques de l’affect
Chair/Présidence : Nicole Côté
• Gary Lee PELLETIER, York University, “On Affect, Queerness, and Community”
• Mary BUNCH, McGill University, “Ecstatic Freedom”
• Marty FINK, Ryerson University, “Chosen Families: Anger, HIV/AIDS, and Lesbian Literary Lineages”

11:00-11:30 Coffee / Café

11:30-12:30 Keynote Address I / Conférence d’honneur I
Chair/Présidence : Pascal Michelucci
John Paul RICCO, University of Toronto, “Mourning, Melancholia, Moonlight”

12:30-14:00 Lunch on site / Déjeuner sur place

14:00-15:30 Session/Séance 2: Creating Queer Communities / Créer des communautés queer
Chair/Présidence : Marty Fink
• Aaron GOLDSMAN, Emory University, “Spicer’s Misery”
• Hannah DYER, Carleton University, and Casey MECIJA, University of Toronto, “The Paradox of Leaving to Love: Queer Kinship and Childhood Innocence”
• Ryan CONRAD, Concordia University, “Affects, Collectivities, and the Political Imagination”

15:30-16:00 Coffee / Café

16:00-17:30 Session/Séance 3: Inter & Trans
Chair/Présidence : Casey Mecija
• Joshua FALEK, McGill University, “Refuse: The Affective History of Queen Vashti”
• Nicole COTE, Université de Sherbrooke, “L’enfant mascara et le double mouvement de la honte”
• Sylvie BERARD, Trent University, “C’est quoi ton pronom déjà ?” : L’instance du pronom dans le discours queer

18:00 Reception – Wickson Social. 5, St Joseph street
Thursday, May 25th / Jeudi 25 mai

8:30 Welcome Coffee / Accueil café
Father Madden, Carr Hall, St Michael's College

9:00–10:30
Father Madden, Carr Hall, St Michael's College
Session/Séance 4: Pain and Pleasure in the Racial Dimensions of Affect and Desire / Douleur et plaisir dans les dimensions raciales de l’affect et du désir
Chair/Présidence : Christina Chung

• Nael BHANJI, York University, “Trans Necropolitics: Terrorism, Vigil/ance, and the Affective Geopolitics of Transsexual Memorialization”
• Natalie KOURI-TOWE, Thorneloe University at Laurentian University, “Nationalism and the Affective Life of Terror in the Case of Omar Khadr”
• Sarah Stefana SMITH, Pennsylvania State University, “Regarding Beauty: Mickalene Thomas’s Tête de Femme and the Search for the Sublime in Difference”

10:30–11:00 Coffee / Café

11:00–12:30
Father Madden, Carr Hall, St Michael’s College
Session/Séance 5A: Race, Colonialism and the Present / Race & colonialisme au présent
Chair/Présidence : Jacob Evoy

• Nathalie BATRAVILLE, Dartmouth College, “Death as Queer Feeling in the Baron de Vastey’s Le système colonial dévoilé”
• Christopher SMITH, University of Toronto, “‘When I Move, You’re Moved’: Black Queer Emplacements, and a Notion of ‘Transient Affects’”
• Gabriel SALAMÉ-PICHETTE, Université de Montréal, “Protecting White Gay Feelings: The Costs of Feeling Safe Under Québécois Settler Homonationalism”

12:30–14:15 Lunch / Déjeuner
Thursday, May 25th / Jeudi 25 mai

14:15-16:00

Senior Common Room, Brennan Hall, St Michael’s College

Session/Séance 6A: Feeling Femininities: Affects of In/Exclusion in Queer and Trans Personal Narratives / Féminités sensibles : l’affect de l’in/exclusion dans les récits personnels queer et trans
Chair/Présidence : Barbara Havercroft

- Laura BRIGHTWELL, York University, “Bursting the Queer Bubble: An Affective Femme Critique of Femmephobia”
- Jacob EVOY, Western University, “Queer Trauma and Affect: Lady Gaga and the Creating of a Queer Public and ‘Healing’ Trauma”
- Alli TAYLOR, York University, “Big Fat Femme Feels: Theorizing Fat Femme’s Affective Experiences of Shame and Pride in Contemporary Queer and Fat Communities”

Father Madden, Carr Hall, St Michael’s College

Session/Séance 6B: The Intensities of Affect / Les intensités de l’affect
Chair/Présidence : Thomas Corbani

- Nathanaël WADBLED, Université Paris 8, « Le plaisir comme réalisation ou comme sensation. Rhétorique du visuel et du corporel dans The Duchess of LA de Jane Deynn »
- Domenico BENEVENTI, Université de Sherbrooke, “Affecting Queer Domesticity: Chris DiRaddo’s The Geography of Pluto and Salvatore Antonio’s In Gabriel’s Kitchen”
- Fan WU, University of Toronto, “Affects of Anonymous Friendship: Exhausted Proximity, Ecstatic Indistinction”

16:00-16:30 Coffee / Café

Father Madden, Carr Hall, St Michael’s College

16:30-17:30 Keynote Address II / Conférence d’honneur II
Chair/Présidence : Jorge Calderón

Denis M. PROVENCHER, University of Arizona, “Feeling Transfilial: Queerness and Diasporic Kinship in the Digital Age”
Friday, May 26th/Vendredi 26 mai
Father Madden, Carr Hall, St Michael’s College

8:30 Welcome Coffee / Accueil café

9:00-10:30 Session/Séance 7: Queers without Borders: Feelings, Fetishes, Fantasies / Queers sans frontières : fétiches et fantasmes
Chair/Présidence : Natalie Kouri-Towe
   - Dina GEORGIS, University of Toronto, “The Queer Feeling of Hope in Hani Abu Assad’s The Idol”
   - David K. SEITZ, York University/University of Toronto, “Looking for Lim Pei-Hsien’s Penis: Affect, Activism, Porn”
   - Ricky VARGHESE, University of Toronto, “Archive Queer: Feeling Sex in Vincent Chevalier’s Breeden”

10:30-11:00 Coffee / Café

11:00-12:30 Session/Séance 8: To Say or Not to Say / Dire ou ne pas dire
Chair/Présidence : Sylvie Bérard
   - Guillaume GIRARD, Université de Sherbrooke, « Sentiments, sensations et émotions dans Le loup de Marie-Claire Blais »
   - Isabelle BOISCLAIR, Université de Sherbrooke, « Politique de l’inceste. Les colères de Pattie O’Green dans Mettre la hache »
   - Brandon ARROYO, Concordia University, “Confessions of a Masked Pornographer: Reorienting Gay Male Identity Within a Confessional Assemblage”

12:30-14:00 Lunch / Déjeuner

14:00-15:30 Session/Séance 9: Writing Affect / Écrire l’affect
Chair/Présidence : Isabelle Boisclair
   - Benjamin BAGOCIUS, Bard Early College, “D. H. Lawrence and the Electric Anus”
   - Pascal MICHELUCCI, University of Toronto Mississauga, « L’écriture de la miséricorde chez Mathieu Riboulet »
   - Jorge CALDERON, Simon Fraser University, « Affect, résistance et société disciplinaire dans Hosanna de Michel Tremblay »

15:30-16:00 Coffee / Café

16:00-17:30 Session/Séance 10: The Affect of Images / L’affect des images
Chair/Présidence : Gabriel Rémy-Handfield
   - Déborah GAY, Université de Toulouse 2, « Le corps de l’acteur : débat et casting dans le cadre d’une websérie de France Télévision sur des militants LGBT »
   - Enda MCCAFFREY, Nottingham Trent University, “Becoming-animal as Affect in Contemporary French Cinema”
   - Julianne PIDDUCK, Université de Montréal, “Claude Jutra: Queer Time, Affect and Afterimage”
Nous tenons à remercier les institutions qui ont appuyé la tenue de cette conférence

Groupe de recherche VersUS, Université de Sherbrooke
Jess DORRANCE (UC Berkeley)

An Archive of Toxic Feelings: The Visual and Embodied Politics of Queer-Feminist Historiography

From the Stonewall Rebellion in 1969 to campaigns for gay rights and same-sex marriage, the two words gay and pride have changed the cultural, social, and legal lives of millions. In their celebratory wake, a powerful strain of recent queer-feminist theory has turned to affect theory in order to understand the costs of transforming homosexuality from a “perversion” into a proud social identity, and to attend to aspects of queer lives and history, like shame, loss, and trauma, that are often minimized or erased within the framework of “gay pride.” Revisiting and revaluing queer pain, these scholars argue, is integral to telling different stories about queer history, understanding the limits of gay pride, and envisioning different futures for contemporary queer publics. While much of this theory has focused on text-based culture, my paper addresses a gap in this debate by analyzing the installation and filmed performance *Toxic* (2012) by Berlin-based artists Pauline Boudry/Renate Lorenz in order to investigate how queer bodies look, perform, and feel across history – to explore what I call the visual and embodied politics of queer historiography.

Gary Lee PELLETIER (York University)

On Affect, Queerness, and Community

Despite the queer wholesale embrace of “negative” affects and corresponding critique of “positive” affects – resultant of unique trajectories and developments within queer studies and queer politics – there remains a methodological problem, as identified by Heather Love: “although many queer critics take exception to the idea of a linear, triumphalist view of history, we are in practice deeply committed to the notion of progress; despite our reservations, we just cannot stop dreaming of a better life for queer people” (3). Regardless of the degree to which hope and optimism are admitted and theorized within queer communities (and I contend they are under-theorized and under-utilized), politicized queers mobilize – in large part – to ameliorate queer existence. Yet, powerful skepticisms over so-called positive affects like hope, optimism, and progress dominant contemporary queer politics and often operate at odds with aspirations for social change. In this paper I hypothesize that the predominance of queer negativity as methodology/practice/ethic as described in the work of theorists such as Leo Bersani and Lee Edelman – despite its inclination to value negativity as a way of affirming queer subjectivity – has been counter-intuitively translated into forms of negative sociality that damage communality and prevent collaboration.
Mary BUNCH (McGill University)

Ecstatic Freedom

The proposed paper considers the ethico-political dimensions of the encounter between queer theory and affect through the concept of “ecstatic freedom.” Ecstasy is both an ethically charged outsideness to the self and erotic force of worldmaking. Ecstatic freedom shifts from autonomous individualism to ethical, intersubjective modes of action. I explore the implications of this alternative political imaginary for political action in areas typically treated as being outside of queer concerns but which are increasingly taken up in queer discourse. These include, for example, concerns related to transnational migration, prison abolition, and settler colonialism. I return to Rousseau and Marx’s critical understanding of freedom in terms of a desire to participate in shaping the conditions of life (Brown 1995), while situating my analysis in current discourses of relationality, affect, and alterity. I draw “ecstasy” from the sexual lexicon to ground this queer perspective in the vitality and materiality of bodies as sexed and sexual as well as racialized, gendered, dis/abled, colonized, and classed. Ecstasy also draws on an existential tradition concerned with a world of others and discourses that establish the erotic as a mode of power (Lorde 1984), and force of community (Freud 1930, 1989).

Marty FINK (Ryerson University)

Chosen Families: Anger, HIV/AIDS, and Lesbian Literary Lineages

As Deborah Gould and Ann Cvetkovich have identified, anger as an affective force fueled the successes of HIV/AIDS activism in the late 1980s and early 1990s through movements including ACT UP (AIDS Coalition to Unleash Power). This paper proposes an intergenerational lineage of representing anger to link lesbian HIV/AIDS activists of the 1980s and 1990s to literary representations of queer and trans anger in the present. By looking backwards at HIV/AIDS histories not as nostalgic sites of past anger but as ongoing affective models for fighting healthcare access barriers and HIV stigma in the present, anger and its literary representation offers a framework to view early HIV/AIDS activism as affective fodder for ongoing queer and trans disability movements. Through engagement with affect theory, crip theory, and literary analysis, this paper will examine how anger at one’s biological families also becomes a motivating force for transforming sites of shame into disability communities.

John Paul RICCO (University of Toronto)

Mourning, Melancholia, Moonlight

This talk is part of my ongoing conceptualization of “queer neutrality.” In my recent book, The Decision Between Us, I read the late Roland Barthes as someone engaged—in his “mourning diary,” his lectures on the neutral, and in his last book Camera Lucida—in “neutral mourning,” as distinct from Freud’s mourning and melancholia. In this paper, I am interested in theorizing an accompanying notion of “neutral affect.” By attending to the empirical contingency of the extemporaneous and erotic moment as the scene of queer feeling, I am interested in what interrupts neo-liberal scripts of self-becoming and what is referred to as an “event.” More specifically today, in the midst of hipster capitalism’s appropriation of cool from post-World War II black culture, there is the need to re-conceptualize in order to reclaim what I am theorizing as black neutral affect. My primary focus here is Barry Jenkins’ film Moonlight, and its remarkable representation of the aesthetic, ecological and potentially cosmological dimensions of this affective ethics of the neutral.

Aaron GOLDSMAN (Emory University)

Spicer’s Misery

In a 1962 prose poem, queer U.S. poet Jack Spicer articulates a condensed version of his sexual politics as follows: “Homosexuality is essentially being alone […]. Alone we are dangerous. Our dissatisfaction could ruin America. Our love could ruin the universe if we let it.” Here, Spicer imagines something that seems impossible: a queer collective of the essentially alone, whose paradoxically lonely love could ruin not only the collective called America, but the entire universe. What do we make of Spicer’s radical claim for a politics of solitary, dissatisfied, and miserable lovers? This paper aims to unpack that question, arguing for the negative sociality of Spicer’s work — an impulse to collectivity predicated on the ineluctable miseries of the social itself. Focusing on Spicer’s 1957 book Admonitions, this paper aims to account more fully for the intractable misery of Spicer’s social imaginary.

Hannah DYER (Carleton University) & Casey MECIJA (University of Toronto)

The Paradox of Leaving to Love: Queer Kinship and Childhood Innocence

Administered by the Canadian government, the Caregiver Program is a federal initiative through which foreign child-care providers enter Canada. Primarily, it is women from the Philippines who are employed through this program, drawn towards migration for its promise of economic stability. The program has been criticized for its exploitative features and labour practices. This paper’s address of the program draws from feminist and queer theory to consider another related angle. The authors are interested in the affective communities of sentiment that form through the program and raise questions about the emotional lives of the children who are left in the Philippines so that their mothers can care for Canadian children. We read the program via Donald Winnicott, the child psychoanalyst’s theory of the “good enough” mother, and suggest that the painful separation of these Filipino women from their own children and families complicates traditional notions of mothering, childhood and growing-up. Methodologically, we mobilize formulations of queer kinship to produce a critical examination of how notions of childhood innocence mask the differential treatment of racialized children.
Ryan CONRAD (Concordia University)

**Affects, Collectivities, and the Political Imagination**

In numerous recent texts that attend to affects and emotions emanating from cultural studies, there is an attention to how affects, to some degree, shape the formation of minority subjects and collectivities. In most cases this phenomenon of identification and collectivity organized around negative affects like melancholy, shame, grief, fear, anger, disgust, depression, loss, hopelessness is not always central to the scholarly project at hand. Nonetheless this pattern is intriguing because of the potentiality that exists in such processes of affective identification. José Muñoz suggests that it is in and through an affective negativity that commonality and collectivity might coalesce. This paper explores the potentiality for identification and collectivity based on shared affective states, particularly ones marked by negative emotions, in order to open up the conceptual space for an expanded political imagination that transcends the traditional modes of identification (i.e. race, class, gender, sexuality) upon which political organizing all too often relies.

Joshua FALEK (McGill University)

**Refuse: The Affective History of Queen Vashti**

Within many Jewish cultures, Purim exists as the night of excess. Through drinking, carnivals, plays, feasts, drag, and dancing, we celebrate what we always do: that we survived. But when all are present, who is left behind? Turning to Purim’s origin story in the *Megillah*, this paper looks to the affects within and the character made abject: Queen Vashti. Through the use of *haggadah*, Judaic exegesis, autobiography, and trans and affect theory, this paper traces the figure of Vashti, the ‘evil queen’ who refuses to perform nude in front of King Ahasuerus and his cabinet. For her denial, Vashti has been deemed both Jewish antagonist and feminist icon, but the greatest question is not on which side she falls but on why she would not perform. Through a hermeneutic that uneartns affect across time and building on the work of Susan Stryker and Julia Kristeva, this paper offers an affective reading of the *Megillah* that not only creates space for trans Jews, but that embraces the intelligibility made clear by Vashti’s potential transgender rage upon the Jewish night of excess.

Nicole CÔTÉ (Université de Sherbrooke)

**L’enfant mascara et le double mouvement de la honte**

J’utiliserai l’interprétation de la honte qu’offre la regrettée Sedgwick sur l’affect pour cerner la relation destructrice entre le protagoniste de *L’enfant mascara* (Boulerice 2016), Larry/Laeticia, et le jeune Brandon. La honte résulterait de l’échec du contact avec la personne aimée. Ainsi, affirme Sedgwick, cet affect foncièrement relationnel n’est pas que négatif : paradoxalement, le hiatus d’identification à l’autre dont la honte résulte forgerait l’identité. En effet, la honte et l’identité entretiendraient une relation à la fois déstabilisante et structurante, « parce que la honte est à la fois curieusement contagieuse et étrangement individualisante » (Sedgwick 2003 : 36 ; ma traduction). Selon Sedgwick, la honte serait transformatrice car la personne ayant subi cette honte pourrait aller très loin dans la théâtralisation du soi afin de rétablir ce contact brisé avec l’être aimé. Fondées sur des images stéréotypées du masculin et du féminin, ces relations contribuent cependant au coming out de Larry/Laeticia. Le récit de Larry/Laeticia et sa fin tragique constituent ainsi une sorte d’illustration du double mouvement de la honte, tel que décrit par Sedgwick : « vers une individuation douloureuse, vers une relationalité incontrôlable » (2003 : 37 ; ma traduction).

Sylvie BÉRARD (Trent University)

**“C’est quoi ton pronom déjà ?” : L’instance du pronom dans le discours queer**

Dans les milieux communautaires, en particulier canadiens-anglais, on rencontre de plus en plus la pratique de la « tournée des pronom » au début des réunions, c’est-à-dire ce moment où chaque personne énonce non seulement son nom, mais le prénom de la troisième personne du singulier sous lequel elle souhaite être désignée. Outre le plus ou moins grammatical « they/them/their », on rencontre des créations telles « ze/hir/hirs ». En français, certaines personnes de genre fluide utilisent « ol » ou « île ». La littérature semble plus frileuse de ce côté-là et, sauf exceptions, s’en tient à la grammaire conventionnelle, quitte à la pousser jusqu’à ses limites comme le fait Anne Garréta dans son roman *Sphinx* (1986). Deux romans parus à une dizaine d’années d’intervalle, *La mue de l’hermaphrodite* de Karoline Georges (2001) et *Annabel* de Kathleen Winter (2010 – traduit en 2012 par Claudine Vivier), mettent en scène des identités ne correspondant pas au modèle binaire (les personnages principaux des deux romans sont intersexes) tout en optant pour une grammaire binaire conventionnelle. Dans ma communication, je comparerai les deux œuvres, en tenant aussi compte des choix qui se sont opérés dans la traduction du roman de Winter.

Naël BHANJI (York University)

**Trans Necropolitics: Terrorism, Vigil/ance, and the Affective Geopolitics of Transsexual Memorialization**

Who is the correct and proper body that gets to speak in the name of “transsexual citizenship”? How have the globalization of exceptionalist ideologies and the proliferation of necropolitical techniques shaped trans spaces of memorialisation and activism? This paper extends Aren Z. Aizura’s critique of the latent homonationalism within trans politics in order to explore the affective intensities that circulate within the necropolitical economy of Transgender Day of Remembrance Vigils. Focusing on a section of the International Transgender Day of Remembrance website which explicitly links 9-11 counter-terrorist discourses with the memorialisation of victims of transphobic violence, my work traces the affective intensities emerging from the grey area wherein the re-iterative call for counter-terrorist vigilance and the
repellent ritual of the transsexual ‘vigil’ shade into each other. Through its focus upon the deployment of rhetorics of counter-terrorism within Transgender Day of Remembrance vigils, this paper explores the haunting, affective economies of violence animating the seemingly disparate trajectories of counter-terrorism and transsexuality, the transsexual body and the terrorist body, and between vigilant reactions and the vigil that re-acts.

Natalie KOURI-TOWE (Thorneloe University at Laurentian University)
**Nationalism and the Affective Life of Terror in the Case of Omar Khadr**
Omar Khadr, the Canadian teen accused of war crimes in Afghanistan in 2002 was the only minor held in Guantanamo Bay until his repatriation to Canada in 2012. Although a 2009 Supreme Court judgment ruled that the Canadian government had acted illegally in Khadr’s case when Canadian officials participated in the advanced interrogation of the boy while he was held in detention, the federal government continued to portray Khadr as a threat to national security up until his release in 2015. Throughout his thirteen years of imprisonment, depictions of Khadr as a threat to the nation were mobilized throughout the national news, which circulated his adolescent image alongside photographs of him as a bearded adult. Juxtaposed against each other, the images served an affective role in the national narrative of terror in Canada’s post-9/11 national security practices. Through the symbolic representation of Khadr’s dangerous masculinity in his adult image, he was transformed from a child soldier into an impending terrorist figure. This paper will examine how terror discourses reoriented national affects, and how these affects are undone in the reframing of Khadr as a reconciled subject upon his release in Canada in 2015.

Sarah Stefana SMITH (Pennsylvania State University)
**Regarding Beauty: Mickalene Thomas’s Tête de Femme and the Search for the Sublime in Difference**
Artist Mickalene Thomas is most known for her large-scale paintings that depict various iterations of Black women rendered through glitter and rhinestone. Narrative and formal elements of design are used to engage and disarm debates on beauty and the sublime. Through citation strategies, Thomas engages modernist painters alongside Black Nationalist aesthetics. In 2014, Thomas created the work Tête de Femme that deviated from her more representational work, towards abstract iterations of femme faces. This paper looks at Tête de Femme and towards the problem of race and sexuality as a structural position that renders bafflement. Negotiating a different orientation to visual pleasure through bafflement, Thomas’s work ultimately disrupts logics of beauty and the sublime.

Nathalie BATRAVILLE (Dartmouth College)
**Death as Queer Feeling in the Baron de Vastey’s Le système colonial dévoilé**
In Haiti, in 1814, ten years after the nation’s independence, the Baron de Vastey published Le système colonial dévoilé, an extraordinary text that recognized slavery and colonialism as systems and analyzed them structurally, examining the various political and social pillars that upheld racial inequality. Vastey’s case studies in this work foreshadowed the analysis Black feminists would make centuries later by showing that female gender constructions, particularly motherhood, were made impossible for Black women under slavery. Indeed, while colonialism instituted a patriarchal order, at the same time, it placed Black men and women under it as objects with little to no room for gender expression of any kind – around parenting and kinship, for example, or courtship, sexuality. What’s more, racist discourses and practices served to bolster white constructions of femininity and masculinity, and to further dehumanize black enslaved persons through various processes of ungendering. Lastly, these practices and discourses also served to naturalize strict gender roles and heteronormativity by associating them with a racial order posited as superior. I argue that through specific passages, Vastey provides the basis for an analysis of the breakdown of female gender construction, as he signals a crisis that indirectly calls into question the category of womanhood.

Christopher SMITH (University of Toronto)
**‘When I Move, You’re Moved’: Black Queer Emplacements, and a Notion of ‘Transient Affects’**
This presentation begins by revisiting Martine Atille and Isaac Julien’s collaborative work The Passion of Remembrance (1986), as part of an endeavour to explore a notion of “transient affects”. At the intersection of experiences of diaspora, queerness, and anti-blackness this paper delves into the critical question of how black queer subjectivities are produced “in transit”. The work of queer theorists who have explored questions of blackness, and affect – in particular shume (Stockton 2006; Scott 2010) and various interlocutors who have added to this ongoing conversation (Farley 1997; Keeling 2007) are of primary consideration in this presentation. At stake in this analysis is the manner in which Stockton and Scott offer different (but important) spatial cues and grammars for further examination regarding practices that “divert” the emplacement of black queer bodies both affectively and cartographically.

Gabriel SALAMÉ-PICHETTE (Université de Montréal)
**Protecting White Gay Feelings: The Costs of Feeling Safe Under Québécois Settler Homonationalism**
This presentation examines the affective, spatial and temporal dimensions of homonationalism in Québec, particularly in Montréal. Analyzing recent Montréal gay press documents and community debates, I argue that certain bodies and places – located at the intersections of class, sexuality, race, and
decolonial futurities. L’asynchronisme de la chair que Wahbi exploite – chaque vers double au livre et au vers prendra un enjeu temporel avec matérialité même de la page et de son encre. La correspondance remémore un feeling passé ou à venir. Je soutiens que la

Soo KIM (Hankuk University of Foreign Studies)

Affect or Affectation? Queer Sex in Chan-wook Park’s The Handmaiden

In Sex, or the Unbearable (2014), Lee Edelman and Laurent Berlant converse on sex from the perspective of “antisocial thesis” and the “turn to affect,” two major analytic apparatuses within queer theory. On the one hand, Edelman views sex as the encounter with “what exceeds and undoes the subject’s fantasmatism sovereignty” and as inherently antisocial. On the other hand, Berlant admits to deceptively optimistic fantasies embedded in sex but, rather than trying to erase them in vain, hopes to “expand the field of affective potentialities.” Despite – or, precisely because of – the difference between Edelman’s call for radical negativity and Berlant’s belief in affective transformation leading to political action, Sex, or the Unbearable makes room for a new ethic of sex in which blind optimism for love is shattered, yet something “real and better” emerges without affectation. Drawing on recent theorists on love and sex, this presentation examines whether The Handmaiden’s (2016) graphic portrayal of sex between two teenaged girls evinces “affective potentialities,” or simply aesthetic affectation of which the auteur of the film, Chan-wook Park, is sometimes accused.

Prathna LOR (University of Toronto)

The Feeling of the Sentence: Form and Affect in Gail Scott’s My Paris and The Obituary

Productive encounters between queer and affect theory have tended toward embodiment and emotion and their especial salience to “negative feelings,” such as shame, grief, melancholia, and yearning, given the often backwardness of queer ontology. Taking a cue, however, from Eugenie Brinkema’s The Forms of the Affects (2014), whose polemical call for affect theory and cinema studies to attend to matters of form rather than embodiment or spectatorship, I consider affect in relation to the question of writing and queerness in the experimental novels of Gail Scott. Opting to consider affect in the form of the syntagm, I argue that Scott’s work indexes the ineffable gap of enunciation and dramatizes it. The feeling of the sentence is therefore diminished – although not altogether jettisoned – and captures and performs the affectivity of queer history in registers that acknowledge not so much that one feels queer time but that queer time feels.

Laura BRIGHTWELL (York University)

Bursting the Queer Bubble: An Affective Femme Critique of Femmephobia

Since second-wave feminism, femininity and all of its trappings have been a point of contention within feminist and LGBTQ movements. Although queer communities are often lauded as spaces of sexual and gender liberation, the lived experiences of femmes within these communities problematize this assumption. This paper looks at experiences of femmephobia in social-justice oriented queer communities. By tracing a genealogy of femme knowledge I demonstrate that queer communities are often not safe spaces for those with feminine embodiments and that belonging to queer can be a painful, as well as joyful, experience. Queer feminism’s reliance on visible (gender) difference to represent political radicalism privileges expressions of masculinity (Martin, 105). Given the absence of femme critique from most queer theory, I will look to femme memoir to locate trends in femmes’ experiences of queer community. This paper looks at the relation between affect and social movements and asks, what are the affective and emotional politics of collective identity and mobilization? What are the political limits of identification as a basis for community-organized activism?
**Jacob EVOY (Western University)**

**Queer Trauma and Affect: Lady Gaga and the Creating of a Queer Public and ‘Healing’ Trauma**

Trauma is a central facet of queer experience that is present within our everyday emotional lives. From queer bashing to micro-aggressions, queers live in a trauma culture. Queer folk, however, have consistently created ways of coping, healing, and surviving this trauma. This paper examines a small but significant moment in the author’s life that brought to the forefront queer affect, trauma and healing. Utilizing the theoretical framework of Ann Cvetkovich’s *Archive of Feelings* (2003), my paper examines my attendance at Lady Gaga’s 2013 *Born This Way Ball* in Toronto. I examine how trauma was an integral part of my friends’ and my own experience of the concert. Examining the affect(s) of my gender non-conformity within my friend group before, during, and after the concert I seek to position Lady Gaga’s *Born This Way Ball* as a moment of queer healing through which those in attendance created a public culture of trauma and through queer affect became a space for us to collectively bring different traumas to a single space and act up.

**Alli TAYLOR (York University)**

**Big Fat FemmeFeels: Theorizing Fat Femme’s Affective Experiences of Shame and Pride in Contemporary Queer and Fat Communities**

Fat and femme identities are frequently marginalized in both heteronormative and queer Western cultures (Chalkin 2015). Consider, for example, the slur “no fats, no femmes”, which is common to contemporary queer dating communities. This statement, condemning the desirability of fat femme queers, sends sexist and misogynistic messages about belonging and citizenship, body shape and size, and gender identity and expression. In this presentation, I theorize the affective dimensions of queer fat femmes’ embodied experiences of fat femme-inenities. Through analyzing personal narratives – published personal essays and blogs – I explore how fat femmes experience and negotiate (sometimes conflicting) affects of shame and pride. Emergent scholarship that brings queer theory and fat studies into conversation suggests that discourses of fat shame and pride. Emergent scholarship that brings queer theory and fat studies into conversation suggests that discourses of fat pride are problematic for the ways in which they argue that subjects can “change their minds” about their fat bodies and, thus, conceive of individuals as subject who can freely choose to re/signify the meaning of their fatness and neglect the materiality of (fat) bodies (Murray 2008).

**Nathanaël WADBLED (Université Paris 8)**

**Le plaisir comme réalisation ou comme sensation. Rhétorique du visuel et du corporel dans The Duchess of LA de Jane Deynn**

Dans *The Duchess of LA*, J. Delynn propose une typologie et une topographie subjective des plaisirs sadomasochistes. La narratrice vit deux expériences attachée à deux espaces, et les articule dans sa propre histoire dont elle fait le récit : il s’agit d’un côté de comprendre ce qui produit un orgasme et, d’un autre côté, de le vivre. Dans l’espace domestique conjugal, le plaisir est réflexif. Il est la réalisation d’un désir préalablement déterminé par lequel le sujet définit à la fois son identité et la conscience de lui-même. Dans un club sadomasochiste lesbien au contraire, le plaisir est une perception sensible qui se produit dans un corps au contact avec d’autres corps. La jouissance survient alors en excès par rapport à la conscience que le sujet a de lui-même. À partir d’une analyse de la nouvelle de Jane Delynn du commentaire qu’en propose la théoricienne Lynda Hart, cette communication se propose de caractériser une perspective queer sur la sexualité par la mise en avant d’un tel plaisir sensible.

**Domenico BENEVENTI (Université de Sherbrooke)**

**Affecting Queer Domesticity: Chris DiRaddo’s The Geography of Pluto and Salvatore Antonio’s In Gabriel’s Kitchen**

Taking into consideration the work of Halberstam and Muñoz on queer geographies and temporalities, this paper examines the manner in which the queer protagonists in Salvatore Antonio’s 2007 play *In Gabriel’s Kitchen* and Christopher DiRaddo 2014 novel *The Geography of Pluto* attempt to construct queer forms of domesticity. The works of DiRaddo and Antonio open up spaces of “utopic longing,” that are real, physical, lived and embodied spaces (such as the immigrant home, the city, and the suburb) and the imaginary spaces of a queer futurity, thus subverting the traditional narratives of the Italian immigrant experience in Canada.

**Fan WU (University of Toronto)**

**Affects of Anonymous Friendship: Exhausted Proximity, Ecstatic Indistinction**

In her chapter “Anticolonial Thought and the Politics of Friendship” from *Affective Communities*, Leela Gandhi proposes a queer anticomunitarian community in the name of friendship building on the work of Blanchot and Nancy. Her theory of friendship involves openness to risk: “she is ever willing to risk becoming strange or guestlike in her own domain” (31); and Agamben’s notion of “singularities [that] form a community without affirming an identity […] in the co-belonging of nonidentical singularities” (26). Together, Gandhi’s friendship tenets radically revise traditional notions of friendship and community based around identity, loyalty and security. What the chapter lacks, however, is a discussion of the affects involved in both host-vulnerability and the co-belonging of singularities. Thus, this paper will specify two affects characteristic of anonymous friendship: ecstatic indistinction and exhausted proximity. By drawing out these two distinct affects in Gerard Manley’s Hopkins’s poem “Brothers” and the theorization of “exhausted proximity” drawn from two friendships in Lars von Trier’s *Melancholia*, I hope to supplement Gandhi’s work and gesture toward a lived and queer praxis of anonymous friendship.
Denis M. PROVENCHER (University of Arizona)

**Feeling Transfilial: Queerness and Diasporic Kinship in the Digital Age**

This talk investigates the lives and stories of queer Maghrebi and Maghrebi French men who moved to or grew up in contemporary France. It combines original French language data from ethnographic fieldwork in France with a wide array of recent narratives and cultural productions, including performance art and photography, films, novels, autobiographies, published letters, and other first-person essays to investigate how these queer men living in France and the diaspora stake claims to time and space, construct kinship, and imagine their own future. By closely examining empirical evidence from the lived experiences of these queer Maghrebi French-speakers, this session presents a variety of paths available to these men who articulate and pioneer their own sexual difference within their families of origin and contemporary French society. These sexual minorities of North African origin may explain their homosexuality in terms of a “modern coming out” narrative when living in France. Nevertheless, they are able to negotiate cultural hybridity and flexible language, temporalities, and transgressive filiations (transfiliations), that combine elements from a variety of discourses on family, honor, face-saving, the symbolic order of gender differences, gender equality, as well as the western and largely neoliberal constructs of individualism and sexual autonomy.

Dina GEORGIS (University of Toronto)

**The Queer Feeling of Hope in Hani Abu Assad's The Idol**

The Idol by Palestinian filmmaker Hani Abu-Assad is a film that is inspired by the true story of Mohammed Assaf, a young man from Gaza who became a sensation in Palestine and the Arab world when he won the Arab Idol contest in 2013. This “feel-good” film is strikingly different in tone from his two other feature films, which some might say represent a grimmer lens on Palestinian political reality. My paper will argue that Palestinian attachment to Mohammad Assaf expresses a desire for radical hope, a term I borrow from Jonathon Lear to think about what’s possible in the face of cultural devastation. In Abu-Assad’s film, Assaf’s inspiration was his defiant and unusual gender queer twin sister. Her queer defiance returns in her brother as a wish for something within erotic life.

David K. SEITZ (York University/University of Toronto)

**Looking for Lim Pei-Hsien's Penis: Affect, Activism, Porn**

While a robust body of scholarly work investigates the resonances between racialized embodiment, identification, and Freud’s formulation of melancholia, scholars including David Eng and Robert Diaz have more recently modeled engagement with the work of Winnicott and Klein, opening up a complementary avenue of inquiry around racialized object relations. This paper considers the salience of both psychoanalytic paradigms in working through the oeuvre of Lim Pei-Hsien, a Malaysian-Canadian porn star, activist, dancer, martial artist, nurse and graphic designer who was active in gay, Asian-Canadian, and HIV/AIDS organizing in Toronto and Vancouver in the 1980s and early 1990s. Putting interviews with some of Lim’s intimates and interlocutors and a close reading of many of his key works into dialogue with psychoanalytic theory and queer of color critique, I argue the potential value of play in forging good enough racialized object relations.

Ricky VARGHESE (University of Toronto)

**Archive Queer: Feeling Sex in Vincent Chevalier’s Breeden**

In a dialogue with Susanna Paasonen, published in a recent issue of GLQ (2014), the famous bareback pornographer Paul Morris, of Treasure Island Media, states both poetically and in a gesture that appears to reflect a desire to link existentialism with pornography: “A cheap hotel room is the spatial analogue of a whore. And the whore is the basic identity unit of any pornographic utopia.” This paper will attempt to deconstruct the affective and philosophical underpinnings of this statement as it is mobilized within queer Quebecois artist Vincent Chevalier’s single channel video Breeden. Chevalier’s latest offering stands in as an archival repository making note of how the pornographic time and temporal registers associated with AIDS is situated within the history of sexuality as a sort of rupture, both a productive and regressive one at that. This paper will argue for thinking through this rupture as a way to understand how spatial and temporal parameters inform, confine, and allow for the constitution of sex as both experience and fantasy, as both the site of and for constructive fecundity and of and for the destructivity of the death drive always already implicit within erotic life.

Guillaume GIRARD (Université de Sherbrooke)

**Sentiments, sensations et émotions dans Le loup de Marie-Claire Blais**

Marie-Claire Blais publie Le loup en 1971, tout juste après les émeutes de Stonewall. Dans ce roman, l’écrivaine met en scène des personnages éprouvant un désir homosexuel. En plus de définir la matrice hétérosexuelle, ce désir est intergénérationnel. Blais prend donc le parti d’exposer ce que ressentent ses personnages dans un monde qui leur est hostile. J’entends analyser la façon dont les différents personnages s’affichent mutuellement au travers de relations affectives, intimes ou amoureuses socialement dévalorisées. Les affects étant produit par des structures sociales et des contextes culturels, je ferai aussi ressortir la manière dont l’environnement social et spatial affecte les personnages dans leur quête du bonheur. Quels sentiments provoquent les brefs rapprochements que les personnages arrivent à avoir en catimini, dans la nature, à la faveur de la nuit ? En quoi ces affects sont-ils queer ?
Isabelle BOISCLAIR (Université de Sherbrooke)
**Politique de l’inceste. Les colères de Pattie O’Green dans Mettre la hache**

Posant le caractère queer du corps de l’enfant incestué, je m’intéresserai à la politique de l’inceste dans Mettre la hache. Slam western sur l’inceste de Pattie O’Green (2015). J’entends par politique de l’inceste aussi bien la politique imposée à l’enfant incestué (ici une fille) par le père incestueux que celle que formule l’incestueue en retour, dans le même mouvement récursif et intersubjectif posé par Massumi pour définir l’affect. C’est bien une politique qu’élabore ici Pattie O’Green, en réaction à celle qui lui a été imposée. Si cette dernière est fondée sur le silence, la réponse exige la levée du silence. L’auteure fustige notre propension à opposer aux affects de la victime une gestion rationnelle des pulsions colériques, une négation des douleurs ainsi que l’occultation du lieu dont elles originent. Dans cette communication, je me pencherai sur l’inceste qui affecte l’enfant ainsi que l’occultation du lieu dont elles originent. Dans cette rationnelle des pulsions colériques, une négation des douleurs réponse exige la levée du silence. L’auteure fustige notre propension à opposer aux affects de la victime une gestion rationnelle des pulsions colériques, une négation des douleurs ainsi que l’occultation du lieu dont elles originent. Dans cette communication, je me pencherai sur l’inceste qui affecte l’enfant puis sur la réponse que formule l’adulte qu’elle est devenue et qui théorise cette « chair » façonnée par la détresse et la colère – cette chair « à propos de laquelle n’a jamais écrit Merleau-Ponty » (31) –, parce que son standpoint l’y autorise.

Brandon ARROYO (Concordia University)
**Confessions of a Masked Pornographer: Reorienting Gay Male Identity Within a Confessonal Assemblage**

In 2010 Black Spark premiered his self-produced – and highly stylized – pornographic music videos on his XTube channel. While his aesthetics set him apart, the most unusual characteristic of the videos was that all performers were wearing masks. A panicked reaction to facelessness stems from the idea that we are missing out on something essential when trying to read into the motivations of the performer. For too long we have relied on Bela Balazs’ emphasis on the face, that within a close-up we “take procession” of the character’s “soul.” For gay people revealing the “soul” is a foundation part of the coming out narrative, and gives an empathetic “face” to the community. Coming out connotes the idea of exposing an interiority that was once hidden, which in turn reveals the “true self.” The Black Spark actively disrupts this narrative. Utilizing queer opacity, I will develop a strategy for reading the faceless pornographic performer and expand on how the “missing” elements of a scene can actually help us tap into new potentialities for reading forms that extend beyond a scene’s indexicality.

Benjamin BAGOCIUS (Bard Early College)
**D. H. Lawrence and the Electric Anus**

My presentation explains the ways Lawrence intertwines two shocking biological entities – anality and electricity – to narrate a sexuality released from categories of gendered embodiment. At the turn of the twentieth century, two of nature’s most powerful and mysterious forces – sexuality and electricity – were undergoing domestication on a grand scale. Sexologists and psychoanalysts were winnowing sexuality into categories; likewise, electricians were taming electricity for use in the middle-class home. My presentation charts how fears about anality (as represented in sexology and psychoanalysis) and fascinations with electricity (as a biological component of life) often overlap: they share a reliance on non-normative sexual metaphors, encapsulate both future progress and vestigial primitiveness, and pose a general sense of threat. Both anality and electricity present a danger to the conventionally conceived bourgeois family, so Lawrence combines anality with electricity to explode this family romance. Electro-sexuality releases its practitioners from heteropatriarchal figures of identity into manifestations of boundless energy. My study contributes to the fast-growing field of the biohumanities by bridging literary art with the life sciences to rethink the category of biological sex, that most secure truth about anatomy.

Pascal MICHELUCCI (University of Toronto Mississauga)
**L’écriture de la miséricorde chez Mathieu Riboulet**

L’œuvre de Mathieu Riboulet associe l’acte sexuel à un don de soi proche de l’oblation, dans la figuration duquel la notion de miséricorde noue la compassion pour autrui, le don de soi sans arrière-pensée et l’indulgence envers les coupables. Le don sexuel est fort souvent rapproché de figures sacrées : un tableau du Caravage, saint Thomas devant le Christ, les Sœurs de la Perpétuelle Indulgence... Cette communication propose l’étude de Bastien (2010), la biographie imaginaire d’un acteur de films pornographiques habité tant par l’agapé que par l’éros, et des Œuvres de miséricorde (2012), où une aventure sexuelle avec un Allemand est l’occasion d’apaiser sur le mode amoureux la rivalité guerrière entre la France et l’Allemagne. Riboulet propose ainsi un idéal particulier de la pratique miséricordieuse des passions, qui joint l’utile à l’agréable.

Jorge CALDERÓN (Simon Fraser University)
**Affect, résistance et société disciplinaire dans Hosanna de Michel Tremblay**

Comme Michel Foucault l’a démontré dans Surveiller et punir, l’être humain devient un sujet en tant que tel à travers un processus disciplinaire qui le normalise. Ce processus est en fait une forme d’assujettissement de l’être humain aux normes de la société disciplinaire. Pour cette raison, sa subjectivité n’est pas ancrée dans la nature profonde ou dans l’illusion de l’intériorité du sujet discipliné et disciplinaire, mais elle trouve sa source dans les rapports, les relations et les luttes de pouvoir dans le champ sociopolitique de la collectivité dans laquelle un être humain évolue. Dans cette communication, nous explorerons la résistance queer, qui passe par des affects incontrôlés et incontrôlables, dans la pièce de théâtre Hosanna de Michel Tremblay. Nous analyserons particulièrement la manière dont Hosanna résiste au binarisme de la discipline corporelle (mâle/femelle), de la discipline de genre (masculin/féminin, homme/femme) et de la discipline sexuelle (hétérosexualité/homosexualité). Nous montrerons la manière dont cette résistance affective queer remet en question et l’hétéronormativité et l’homonormativité...
Déborah GAY (Université de Toulouse 2)
Le corps de l'acteur : débat et casting dans le cadre d'une websérie de France Télévision sur des militants LGBT
La représentation d'affects, de sexualités queer dans la fiction sérénelle, s’incarne à l’écran grâce à une histoire, des textes, mais aussi par des corps. La chaîne web de France Télévision (Studio 4/Les Nouvelles Écritures) est en train de mettre en place une websérie sur des militants LGBT, série que je suis dans le cadre de ma thèse. Cette websérie sera tournée entre janvier et février, avant de passer au montage, pour une diffusion prévue à partir du 17 mai 2017. Lors des débats sur les castings se pose la question du choix des acteurs, pour les rôles principaux et secondaires. Le corps de l'acteur, mis en exergue lors des réunions de préparation des castings et des discussions, permet de donner une impression diffuse de ce qui est attendu de lui : comment son corps et son jeu vont-ils permettre de faire de l'histoire un lieu d’affect particulier, celui de personnages LGBT, en lui permettant de toucher un public le plus large possible ? À travers le cas d’étude de cette websérie, à une période particulière, celle du casting, c’est de cette question que je souhaiterais parler.

Enda McCAFFREY (Nottingham Trent University)
Becoming-animal as Affect in Contemporary French Cinema
In Mille plateaux (1980), Gilles Deleuze and Félix Guattari define affect against psychoanalysts. Affect (or “héccité”) is nothing but the sum total of relations of movement and rest, speed and slowness – “un ensemble d’affects non subjectivés” (320). Drawing on Deleuze’s description of affect as an assemblage independent of genealogy, form and subject, this paper examines two recent French films – La chatte à deux têtes (2002) by Jacques Nolot and Alain Guiraudie’s L’inconnu du lac (2013) – with a view to exploring how cinema conveys the competing drives (“plans”) between affect as a molar construction founded in history, form and subject affect and affect as a molecular becoming-animal where nothing develops and nothing subjectifies but where affects form according to composition of movement and rest. I will examine one of interesting conditions of Deleuzian affect; in order to avoid molecular becoming developing into abolition and death, Deleuze ponders the need for a minimum of subjectivity: “Ne faudra-t-il pas garder un minimum de strates, un minimum de formes et de fonctions, un minimum de sujet pour en extraire matériaux, affects, agencements?” (331).

Julianne PIDDUCK (Université de Montréal)
Claude Jutra: Queer Time, Affect and Afterimage
This paper interrogates the affectively-charged discourses surrounding the recent “revelation” that iconic Quebec filmmaker Claude Jutra was a pedophile. If Jutra had staged a “coming out” of sorts as bisexual in 1963 with his first feature À tout prendre, the publication of Yves Lever’s biography in February 2016 projected the “telling secret” of Jutra’s predilection for young boys into Quebec public discourse. The paper begins by situating Jutra at the uneasy “origin” of two key genealogies of national and sexual liberation (Sirois-Trahant 2009-2010): first, a cultural nationalist discourse that consistently places this revered cinematic auteur at the origins of a Quebec modern cinema of the Quiet Revolution; second, a gay and lesbian “desire for the past”. With reference to Heather Love’s “backward turn” (2007) and more broadly to theories of queer time and affect (Halberstam 2011; Freeman 2010), I draw out a disjointed yet persistent afterimage of negative affects attached to Jutra’s failure and immaturity both as a (queer) historical subject and “national” filmmaker.

Séance 4/Session 4
Pain and Pleasure in the Racial Dimensions of Affect and Desire / Douleur et plaisir dans les dimensions raciales de l’affect et du désir
Weaving between three different projects on the racial dimensions of affect, this panel considers the pleasurable and painful circulation of affects in contemporary arts and politics. While affect theory invites us into the corporeal and emergent experiences of sensation, the aesthetic and political landscapes of contemporary race discourses usher the ephemeral into the convergent spaces of violent encounters (detention and torture, racial violence, racial profiling, counter-terrorism) and anticipatory hope (bafflement, reconciliation, memorialisation). Between the desire for disruption in the aesthetics of beauty to a desire for security in the nation state, the pain and pleasure of race remakes both the victims of racial violence and the witnesses to such violence. Queering the feelings of pain and pleasure, the panel asks us to consider how the horizons and circulation of affect inform these racial encounters.

Séance 7/Session 7
Queers without Borders: Feelings, Fetishes, Fantasies / Queers sans frontières : fétiches et fantasmes
This panel aims to explore the relationship between the queer figure, however that figure might be construed, and what might be theorized and conceptualized as the psychic and affective life of this figure. Thinking across and beyond the notion of state-sanctioned borders and national boundaries, the panelists attempt to delineate the status of the queer figure as one that is determined by specific historical trajectories, one that affectively evades and eludes such borders and determines itself as existing in particular historical times and geo-political spaces that cannot be contained or restrained. Queer affect resists national and nationalist imaginaries while simultaneously seeking to relate to a
sense and notion of a home that is deeply and profoundly intimate, personal, and psychical in its coordinates. Dina Georgis’s study of Hani Abu-Assad’s *The Idol* attempts to undergird the nuanced relationship between the desire for a Palestinian nation-state and the affective structure of hope therein, and furthermore their respective queer potentialities. Similarly, David K. Seitz explores the erotic and pornographic work of Malaysian-Canadian porn star Lim Pei-Hsien as a way to think through the aesthetic potency of the fetish as a source for and site of the queer experience of racialized forms of desire. In the same vein, Ricky Varghese conducts a study of how sex and sexuality figure in the work of Quebecois artist Vincent Chevalier to consider the limits of memory and historicity as it pertains to AIDS, both in how it might be historically remembered and tied to fantasies of how the future – the future of HIV/AIDS itself – might be conceived. The feeling of being queer, the many feelings that come as a result of experiencing queer subject formation – both alongside and against history and that which actively resists both temporal and spatial parameters – is central to all three studies showcased here and the hope is that these papers will open up new avenues of thought with regards to the rigorous study of queer affect.
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<http://tinyurl.com/2017queerUofT>