

ABSTRACTS AND BIOGRAPHIES

Natasha Brown, Poet and Palywright, South Africa

PMSing, Pooping [Passing Gas], and Potions: A South African Play in Three Acts

Set in Cape Town in contemporary South Africa, this play explores the contingencies, challenges, and commonalities that tear women apart even as they tie them together. It speaks of those timeless bodily functions and remedial practices that are common to all women in South Africa – and arguably, women globally – but that are nevertheless shrouded in secrecy. Rather than deconstruct the category “woman” so as to render it impossible to utter, this work attempts to rearticulate the category on the basis of embodied experience.

Using a character cast drawn from high-level, globe-trotting premiers and international dignitaries, western-educated black gynecologists, traditional herbalists, and nosy “spinsters,” to homeless women and prostitutes, the play explores the ways in which the ostensible differences of class, race, education, status, and sexual orientations and practices among these women conceal visceral experiences of femalehood that break down these differences in moments of crisis – experiences of menstruating and the mood swings, depression, and apathy that beset most women for a significant portion of their lives about every four weeks; flatulence and the embarrassment and tacit secrecy surrounding this most basic of natural bodily cleansing functions; and the remedies used to ease the pain or discomfort associated with being female.

The very moment at which a woman is driven to the brink of suicide by the exigencies of her body, mind, and/or circumstance, the moment at which she feels most alone, is also seemingly paradoxically – but in fact naturally – the moment of deepest connection with all the women and the communities that either she has shunned or that have betrayed and abandoned her. The play asks questions about the relationship between femaleness, femininity, and women: Do butch women or transgender men have the right to suffer from PMS? Does social class and an elite education save us from pain and homophobia? Do the accoutrements of modern medicine create chasms among women and between women and female traditions of healing?

In breaching codes of etiquette and shame around “female problems,” PMSing, Pooping, and Potions charts a space for rediscovering and articulating a common ground from which women can interrogate the silences that are forced upon them, the bureaucratic and economic walls that divide them, and the need for a feminist commons.

Jean Brundrit, University of Cape Town, South Africa

The lesbian lived experience in South Africa

I propose showing photographs from an exhibition project concerned with the photographic representation of lesbians and the archive in South Africa. A lesbian story, an exhibition project attempted to redress the dearth of photographs of lesbians in this country. Although we have a tolerant Constitution the reality for the majority of lesbians is one of prejudice and homophobia. The exhibition includes photographs by myself. The photographs are part of a fictional archive, of lesbian lives since the invention of photography. A major component of the exhibition are photographs from a workshop with young (18 – 34), black lesbians facilitated by Zanele Muholi and myself. I approached Zanele Muholi to work with me on this aspect of the project as apart from being an artist photographing in this area, she has also organized and taught visual literacy workshops at part of the Forum for the Empowerment of Women (FEW) educational program. The aim of the workshop was to solicit a broader perspective on.

Louise Carolin, DIVA magazine

Shocking Pink: collective magazine publishing by young lesbians in the 1980s

In the 1980s, a number of independent, voluntary collectives formed to produce magazines for lesbian/gay readerships that were not served by existing gay commercial or mainstream publications. First published in 1981, Shocking Pink was conceived by its young editors as “the radical alternative to Jackie” and appeared intermittently under the stewardship of three separate collectives until closing in 1992. Although presented as ‘a young women’s magazine’ Shocking Pink was informed by the concerns of its mainly lesbian collective members, offering readers a wide variety of content from news and politics to ‘photo love stories’, with a queer twist.

Billy Clem, Waubensee Community College, USA

"For that I came"[1]: Reading and Teaching the Poetry and Prose of Adrienne Rich

I propose a workshop in which I offer my experiences and ideas for a course that I taught last summer at Waubensee Community College devoted exclusively to the great Anglophone North American poet Adrienne Rich. The course surveyed Rich's entire body of work, from the early formal poems, through the middle lesbian-feminist poetry and feminist-foundational essays, to the later postmodern and equally, openly committed political poetry and prose. After presenting my formalized-written thoughts, I would like to open the workshop to this specific audience (participants of this conference) to comments and criticisms and also, more importantly, to the ideas and experience of those who have (or have not) taught Rich's important work-any facet of it, including but not limited to the poet's writings about lesbian sexuality, heterosexuality, race and ethnicity, class and caste, disability, biospheric destruction, world and/or local politics, and/or love as well as specific texts, sources available, formal-craft concerns, and student learning and/or reactions.

Emma Donoghue, Writer

I'd like to propose a reading from my new novel *THE SEALED LETTER* (Harcourt 2008). Closely based on a notorious English court case of the 1860s, *THE SEALED LETTER* hinges on the unwilling involvement of feminist publisher Emily 'Fido' Faithfull in the marital breakdown of Admiral Henry Codrington and Helen Codrington. What happened to Faithfull in the Court of Matrimonial Causes and in the daily papers is a classic example of a Victorian 'outing' by the indirect means of satire and innuendo.

R. Gabriel Dor, Northwestern University, USA

The Lesbian Hostess: Public Image and Popular Address of Power Dykes on Talk TV

From Ellen's stellar success to Rosie's more controversial tenure on daytime talk shows, financial advisor Suze Orman's ubiquity across the airwaves, and Rachel Maddow's rising star of tongue-in-cheek cable journalism, openly lesbian celebrities are increasingly speaking to a broad television audience and interviewing others from the authoritative armchair of the news desk. Given their historic invisibility from fictional formats and partisan politics, how have these queer women been gaining seats as television hosts? This paper argues that these gender-bending icons must navigate a complicated masquerade, softening their appearance through fashion and makeup and their message with warmth and humor. Rosie's contentious TV career points to the professional risks of unflinching assertiveness and unapologetic abrasiveness, but she is also rightly credited with raising issues and visibility in a way that the minstrelsy of Uncle Tomboy figures cannot. At the same time, the more nuanced dance enables its own subversive spectacle on the surface of the screen, and most importantly, promotes the lesbian subject as the iconic mediator of public discourse.

Samuel Dwinell, Cornell University, USA

Dykes on Bikes: Introducing the Opera King

While opera has long been recognized as a queer art form par excellence, the figure of the (gay male) "opera queen" has long defined its queer spectatorship. Yet, lesbians love opera too! This paper explores, and coins the phrase, the "opera king": her reserved fascination with certain prima donnas, her imaginative use of opera performances to build both community and identity, and her appearance on the operatic stage. I discuss a recent postmodern production of Richard Wagner's *Die Walküre*, which reinterprets the famous female winged horses as beer-swigging biker dykes, as well as Michael Tippett's opera *King Priam* (1961), the eponymous hero of which remains provocatively queer enough to enter into the opera king-dom.

Christine Gaffney, University College Cork

The In/Visibility in the Media of the Lesbian who 'comes out' mid-life"

It is noted in recent academic literature on sexuality that research into the phenomenon of women who 'come out' mid-life is almost entirely absent. This invisibility in the academic discourse is reflected in the media discourse. The dominance of the rights-oriented assimilationist agenda reinforces the strategic essentialism used to successfully negotiate political reform. This depiction of sexuality in an uncomplicated way as linear and stable serves to render invisible those women for whom it is neither. This paper will be a consideration of the issues posed by these absences and invisibilities.

Caroline Gonda, St Catherine's College, Cambridge, UK

Lesbian Narratives, Queer Intertextualities: Reading Encounters in Radclyffe Hall's The Well of Loneliness (1928) and Bryher's Development (1920)

For the lesbian daughter in early twentieth-century fiction, the paternal library becomes a place of self-discovery, whether traumatic or exhilarating, imprisoning or liberating. This paper explores two crucial, contrasting scenes of reading and their implications for the formation of the lesbian as artist: Hall's Stephen Gordon, unlocking the secrets of her father's library only to find herself already embedded within them, defined as an invert by his hidden sexological volumes and as accused by his Bible; Bryher's Nancy, altogether more fortunate, discovering a whole new world and her own power through Renaissance drama, "the Illyrian loveliness of the great Elizabethans".

Ann-Marie Hanlon, University of Newcastle upon Tyne, UK

Singing the Body: Representations of Female-Female Desire and Sex in Popular Song

The 1970s witnessed a profound cultural shift in American society with advent of second-wave feminism and the subsequent emergence of the women's music movement. The movement's objective was to create and disseminate women's music, and specifically music that depicted lesbian desire in popular culture. In the contemporaneous tract *The Laugh of the Medusa*, Hélène Cixous was expounding the necessity to write the female body into texts and therefore, into history, through the creation of a feminine libidinal economy. This paper aims to explore how their choice of musical language impacted upon the creation of this new radical-feminist lesbian economy.

Alison Hennegan, University of Cambridge, UK

Self-Tormentors and Others: mid-nineteenth century literary 'lesbians'

Some of the most interesting of the nineteenth century's numerous literary portraits of what we might call 'proto-lesbians' come from the pens of authors whose attitudes to their creations are decidedly ambiguous. This paper focuses particularly on Charles Dickens's Miss Wade (from *Little Dorrit*, 1855-7) and Eliza Lynn Linton's Bell Blount (from *The Rebel of the Family*, 1880). It explores the many contradictory emotions – fascination and revulsion, admiration and fear, sympathy and rejection – which so often characterize the period's depictions of women who have rejected the expected pattern of marriage and maternity, in favour of emotional lives centred on other women.

Sanja Kajinic, Central European University, Budapest, Hungary

'You May Now Kiss the Earth': Rituals of Lesbian Weddings

The institution of (traditional) marriage functions as a principal instrument for reproducing gender order by 'turning men and women into husbands and wives' (Cott, 2000, p. 3). What is at stake when the wedding ceremony is not structured around the gender division, when ritual elements, phases of liminality, the making of *communitas* (Turner, 1995) turn around other axes? This paper will focus on the rituals of lesbian weddings by mostly looking at the Sprinkle and Stephens' past 4 years of wedding performances, and some other 'real-life' lesbian wedding ceremonies.

Article I.

Article II. Niina Kuorikoski, University of Oulu, Finland

Article III. Anatomy of a lesbian relationship: Lesbians and television's Grey's Anatomy

In an interview, Ilene Chaiken, the creator of *The L Word*, has recollected her earlier thoughts on lesbians in television. She explains how, several years ago as she pitched her idea to networks, she thought that by the end of the run of her then planned lesbian series there would be a plethora of lesbian series on television. For some time, this seemed to be the direction television was taking as lesbian characters appeared in teen shows such as *The O.C.* and dramas like *Nip/Tuck* and *Six Feet Under*. A more recent step was taken when ABC's wildly popular medical drama *Grey's Anatomy* included a lesbian relationship in its storyline. The depiction of the relationship between surgeons Erika Hahn and Callie Torres, played by Brooke Smith and Sara Ramirez, was greeted with optimistic approval by the show's fans. Afterellen.com, a prominent commentator on all things related to television and lesbians, celebrated the relationship's beginning as resonant of something all lesbians have once felt: the excitement and panic of that first relationship. All this came to a sudden stop as it was announced that Brooke Smith had been fired from the show. The episode of her last appearance was aired on November 6th, only three days after the news of her firing were published. In my

presentation, I will analyse the brief lesbian relationship of *Grey's Anatomy*. I will place it in the context of other, current lesbian depictions. In addition, I will comment on *Grey's Anatomy's* connections to – and disconnects with – themes that are related to queer sexualities. I ask what can be said about ABC's decision to end the lesbian relationship that had only just begun as well as discuss the meanings and impact of the storyline and its abrupt end.

Rachel Lewis, Cornell University, USA

Bordering on Desire: Lesbian Cinema in Europe

During the last decade, an increasing number of independent European films have emerged that focus on the subject of lesbian migration and border-crossing. This contemporary body of work—which comprises the feature length fiction films *Between Two Women* (United Kingdom, 2000), *Journey to Kafiristan* (Germany, 2001), *Guardian of the Frontier* (Slovenia, 2001), *Unveiled* (Germany, 2005), *Gypo* (United Kingdom, 2005), *The Edge of Heaven* (Germany/Turkey, 2007), *Shelter Me* (Italy/France, 2007), and *The World Unseen* (United Kingdom/South Africa, 2007)—grapples with some of the most pressing political concerns of the twenty-first century, including immigration, human rights, xenophobia, the role played by supra-national bodies such as the European Union in defining and promoting international law, and the impact of neoliberal globalization on forced migration. In this paper, I will ask what representational work lesbian sexuality is performing within the above texts and what this in turn might have to tell us about cultural constructions of migration and border-crossing more generally.

Jennifer Manion, Connecticut College, USA

"Women's Masculinity and Violence: From Cross-Dressing Patriots to Sexually Deviant Born-Criminals"

The long nineteenth century marks a crucial period of transformation of the social and cultural role of mannish women. Historians have extensively documented the impact of sexologists and criminologists in defining gender deviant women during the period marked as that of the "New Woman" from 1880 to 1920. One hundred years prior, popular representations of gender deviant women were understood quite differently. There was no political, medical, or legal association between women's gender deviancy and criminality – or even her sexuality. The most widely circulated and significant image of a woman presenting herself as a man was Deborah Sampson, the celebrated soldier who fought in the American Revolutionary war. Sampson scholars claim there is no evidence for her lesbianism – and that a woman found to be presenting herself as a man would not inspire suspicion about her sexual behaviors. Indeed, Sampson fit neatly into the long established social practice - and the literary genre which it inspired - of women who dressed as men to assume the responsibilities of citizenship and fight for their country. Over the course of the nineteenth century, the dominant view of the mannish woman is transformed from a bold, daring, and heroic person whose gender transgression was a necessary step for the expression of the highest degree of commitment to the larger national good to one of an abnormal woman whose gender transgression signals not only sexual deviance, but also criminal inclination. A woman who presented as a man and used violence for a noble gain was replaced by a woman whose "mannish" presentation signaled that she enjoyed sex with other women and was prone to violence and criminality. This paper examines popular representations of masculine women during the mid-nineteenth century to better understand this dramatic shift. While scholars are quick to say that gender deviancy on the part of women during this period did not signal lesbianism, little work has been done to understand what exactly it did signal. This project aims to offer further nuance to our understanding of the relationships between citizenship, same-sex sexual desire, gender deviancy, and social order through representations of mannish women in the mid-nineteenth-century.

Deirdre Moore, University of Limerick

An Irish audience negotiates lesbian visibility in The L Word: "but it's not a perfect world and not everyone looks like that"

This qualitative research attempts to achieve insight into how *The L Word*, a US lesbian drama, was received by a lesbian audience. *The L Word* bears an intolerable representational burden, and has polarised opinions. Criticism centres, in particular, around perceived dissimilarities between *The L Word's* representations of lesbian lives and lived material experiences. The pleasure taken in having a lesbian drama on mainstream television was immense, for the majority of interviewees it gave a sense of 'normality' to their lives. They were critical of certain issues but excused and made allowances for more. What this analysis underscores is that the reception of a media text is a complex process.

Zanele Muholi, Forum for the Empowerment of Women (FEW), South Africa.

Sikhona, siyakhona

Black lesbians have very low visibility, in terms of our past

- Ruth Morgan, *Enraged by a Picture*, 2005

I propose to have an exposition of images that celebrate the lives of black lesbians from South Africa. For the past 6 years my journey as a black lesbian photographer documenting the lives of black lesbians was aimed at increasing exposure and visibility of ourselves in South African townships and communities. Up until 1994, black lesbians were excluded from participating in the creation of a formal queer movement. This movement was directed predominately by white gay activists who dominated the pages of gay publications. Consequently, many of the remarkable black lesbian 'herstories' spanning art, media, sport, politics and academia lack documentation. Without voice, the lives of black lesbians are often sensationalized and portrayed in a negative light threatening mainstream ideas of the nuclear heterosexual family. For many black lesbians, the stigma of queer identity arises from the fact that homosexuality is seen as un-African. African women are expected, according to tradition, to have children and procreate with a male partner, the head of the family. Failing to conform to these expectations, we are perceived as deviants, needing 'curative rape' to erase our male attitude and make us into 'true' women. The Zulu phrase 'Sikhona, siyakhona' expresses our existence and ability to exert our presence in a country filled with hate crimes and other prejudices. I decided to exercise this ability by capturing images of my community in order to contribute towards a more democratic and representative South African female homosexual history. From an insider's perspective, this project is meant as a commemoration and a celebration of the lives of black lesbians in South Africa. It is about our histories, struggles, lives and experiences. We go through many stages, we express many identities, which unfold in parallel to our existence. Regardless of challenges faced we still move on. We are here now!

Sherley Olopherne

'Dying Breed'

"Dying Breed," an ongoing photo series captures and presents images of lesbians of color. These women participate in butch/femme roles. The images are of the every day, mundane, and human acts we engage in. The objective being to further challenge the set margins that have been ignored in the mainstream images of "lesbians" and coined by white feminists. It is my genuine belief that the world is indeed changing and yet the GLBTQ existence, specifically the existence of lesbians of color, continues to be misrepresented both in words and images. "Dying Breed" will counteract with honest images of lesbian existence as well as the implementation of a dialogue between all lesbian women and the collective communities that are affected.

Annette Persson, Artist

Video performance Worksop

As an interdisciplinary artist I work in a variety of mediums ranging from video and sculptural installation to drawing, relational art and performance. Linking the different elements of my work is the use of body gesture, physicality and impermanent materials. Through my work I wish to bridge the intimate and the public and explore contrasts between strength and vulnerability, fragility and crudeness. In the sense that it is based in my life, my work is autobiographical, but through an engagement with critical theory, I aim to transform my experiences into social critique.

Chris Roulston, University of Western Ontario, Canada

"A Thing Perhaps Impossible": The 1811 Woods/Pirie Trial and Its Legacies"

Since its initial hearing, the 1811 trial of Miss Marianne Woods and Miss Jane Pirie against Lady Helen Cumming Gordon has generated a proliferation of responses: the essay, the play, the film, and of course, scholarly papers. For a trial that took place in camera and that was, as William Roughead—who published an essay summarizing the trial in 1930—claims, "swept out of existence"¹ by Edinburgh society due to its scandalous nature, it has remained persistently in circulation, under various forms, for nearly two centuries. This essay will examine why a trial about the possibility of female sexual deviancy—a possibility that was never satisfactorily proven either way—has remained discursively productive and able to respond to different historical instances. It will argue that the controversial nature of the trial raised a series of epistemological questions around gender, sexuality, race and class, that have continued to cause 'trouble'. This paper will build on post-colonial readings of the Woods/Pirie trial by examining its various generic mutations as it has travelled through history, in particular its translation into Lillian Hellman's play, *The Children's Hour*

(1934), which continues to be regularly produced, and William Wyler's film of the same name from 1961.

Róisín Ryan-Flood, University of Essex, UK

The Lucky Family of the Gay Child: Irish Migrants in London

This paper explores intersections of sexuality, migration and citizenship. Drawing on a case study of Irish lesbian, gay, bisexual and transgendered (LGBT) people living in London, it considers the ways in which sexual citizenship, identity and diaspora are mutually implicated. The tradition of Irish migration to London has coincided historically with London's reputation as a space of diversity and tolerance of sexual difference. Numerous writers have argued that global cities are particularly appealing to LGBT people for their association with established queer communities. This study explores Irish queer migrants' reasons for moving to London and experiences there. The research questions focus on notions of home, identity, belonging, familial relationships and subjectivity. The ways in which identities become circulated in global contexts and are rearticulated, as well as the significance of migration in the formation of Irish queer subjectivities, will be examined. By exploring the relationship between gender, sexuality, ethnicity and migration, the study uncovers how 'family' becomes both de- and re-constructed within contexts where familial relationships are both highlighted in importance due to the isolation of migration, yet also involve complex negotiations around coming out and homophobia. It is argued that families with an LGBT child are in fact 'lucky families' as participants demonstrated considerable commitment to ongoing communication and support for their families of origin in Ireland. This commitment was inflected by their experiences as both migrants and sexual dissidents. The paper draws on wider representations of the lesbian and Irishness in culture and media.

Ariel Silvera and Leslie Sherlock, Trinity College Dublin

Transgressions: The Here and Now of Trans and Feminism*

Trans issues are gaining traction internationally, as the rights of all queer people gain greater attention in the public sphere. It is then timely to talk about trans issues, gender variance, and how this ties into our own lives and striving for a better society to live in. This workshop will focus on talking about some basics about transgender and transsexuality, touching on the hidden history of gender and sexual variance, and how the struggles of gender variant people have intertwined, both positively and negatively, with other queer and feminist struggles. It'll be a place to defeat misconceptions and become empowered as a trans ally.

Dana Simpson, Clark University, USA

Gynecocracy in the Spanish Arthurian Novel: The Bellatrix Image

In the Spanish Arthurian Novels the "Virgo Bellatrix" model was prevalent, but little is known about it today. Few that live in Governor Schwarzeneger's state know, for example, the etymology of it's name (California). It comes from "Las Sergas de Esplandián" (1510) and was read by the Spanish conquistadors on their exploits. A land of women led by women (the gynecocracy) protected by themselves (the "virgo bellatrix") and their griffins, they were completely self-sufficient and exclusive in their way of life. The stark contrast to the Medieval archetype of the Chivalric Code and Knighthood, this prototype was iconoclastic and unique. I will explore the images, development, purpose and variations of the Gynecocracy in this genre and explain its importance and universality.

BIOGRAPHIES

Natasha Brown is a 27-year-old coloured lesbian playwright and poet from Cape Town

Jean Brundrit is a visual artist and senior lecturer in Fine Art at the University of Cape Town, South Africa.

Louise Carolin is the deputy editor of *DIVA*, the UK newsstand monthly for lesbians and bi women. In the 1980s she belonged to the collectives that produced *Shocking Pink* and *Square Peg* magazines. In 2001 Carolin began to research and document the histories of four magazine collectives: *Shocking Pink*, *Square Peg*, *The Mancunian Gay* and *Quim*. She theorises that these collectives emerged out of specific conditions offered during the 1980s that

supported their work: a post-punk DIY ethos that enabled independent cultural production, a pre-existing left-wing propensity for collective work, the existence of radical/ alternative bookshops that were essential points of distribution, a network of squats and women's centres that provided office space and a mainstream political emphasis on enterprise

Billy Clem is Instructor of English at Waubensee Community where he teaches composition, Multicultural Literatures, and Women's Studies and sponsors the lgbtqa student group. He is also a doctoral candidate at Northern Illinois University where he is completing his dissertation on US Anglophone Multicultural Writers and the Radical Erotic. He has recently published encyclopedia entries on lesbian women and gay male writers with Greenwood Press and has poetry forthcoming in *Moon City Review*.

Samuel Dwinell is a post-graduate student at Cornell University in Ithaca, New York studying Musicology and Feminist, Gender and Sexuality Studies. He has given conference papers on "excessive" femininity in operatic representations, queer spectatorship of opera, and popular music topics. His doctoral dissertation will be on post-war British opera, particularly in terms of queer theory and post-colonial theory. He is working with Prof. Judith Peraino, Prof. Arthur Groos and Prof. Nicholas Salvato. He completed a BA in Music at the University of Oxford in 2005.

R. Gabriel Dor earned a masters degree with distinction in English Studies from Goldsmiths and a doctorate of jurisprudence from UC Berkeley School of Law. Currently a Ph.D. Candidate in Screen Cultures at Northwestern University, he has presented prior conference papers on lesbian representation and queer space at Screen, Console-ing Passions, Visualising the City, and Lesbian Lives.

Christine Gaffney has a B.A. and a philosophy M.A. from University College Cork. She is working on a PhD with the Institute for Social Science in the 21st Century based in UCC and has been awarded a PRLTI scholarship. The working title of the thesis is "Women who Transition Mid-life from Self-identifying as Heterosexual: An Interpretative Phenomenological Analysis". She has presented at post-graduate conferences at UCC, has attended the Lesbian Lives conferences on a number of occasions, and this is her first year presenting a paper.

Caroline Gonda is a Fellow and Director of Studies in English at St. Catharine's College, Cambridge. She is the author of *Reading Daughters' Fictions 1709-1834: Novels and Society from Manley to Edgeworth* (Cambridge University Press, 1996) and editor of *Tea and Leg-Irons: New Feminist Readings from Scotland* (Open Letters, 1992). She is the co-editor with Chris Mounsey of *Queer People: Negotiations and Expressions of Homosexuality 1700-1800* (forthcoming from Bucknell University Press). She has also written essays and articles on British eighteenth-century and Romantic literature and culture, on lesbian theory, lesbian feminist criticism, children's literature, and contemporary Scottish lesbian writing.

Ann-Marie Hanlon is currently completing a PhD in Cultural Musicology in the School of Arts and Cultures at the University of Newcastle upon Tyne. She graduated with an MA in Music in 2006 (Newcastle University), a BMus (First Class Honours) in 2004 (UCC) and a BA (Music and German) in 2003 (UCC). Her current research focuses on the application of critical theories, particularly reception, gender and queer theories, to the study of musicology in twentieth-century avant-garde and popular musics. In 2007, Ann-Marie taught an undergraduate course on the history of music in Trinity College Dublin and this year will see the publication of ten articles on popular music in *The Encyclopaedia of Music in Ireland*. She has been a private music teacher for the past eight years and has previously worked as a musical director in theatre productions in Cork. She currently plays piano with the band The Gravel Poets.

Alison Hennegan, who was Literary Editor of *Gay News* from 1977 to 1983 and Editor of the *Women's Press* Bookclub from 1984 to 1991, has published widely on many aspects of lesbian life and literature. She is the editor of *The Lesbian Pillow Book* (2000). For several years now she has been a Member of the Faculty of English in the University of Cambridge.

Sanja Kajini is a first year PhD student at the Gender studies department at the *Central European University* in Budapest, Hungary. She wrote my MA thesis at the same department on the *Experiences of lesbians at Belgrade Pride 2001 and Zagreb Pride 2002*. Her research interests at the moment revolve around feminist visual art criticism and social movements theory

Niina Kuorikoski is a post-graduate student at the Faculty of Humanities at the University of Oulu, Finland. She wrote her master's thesis on *Queer as Folk's* two versions and their lesbian representation. She is currently writing her licentiate thesis on *The L Word* from the perspective of both content and Finnish lesbian, bisexual and queer female audiences. She has published articles on television series such as *Queer as Folk*, *The L Word*, *CSI: Miami* and *Six Feet Under*, among other topics.

Rachel Lewis is currently completing a Ph.D. dissertation in Musicology with a graduate minor concentration in Feminist, Gender, and Sexuality Studies at Cornell University. Her dissertation, "Bordering on Desire: Towards a Transnational Lesbian Cinema", explores the relationship between music, lesbian desire, and the experience of migration in contemporary European and U.S. independent film and documentary. She has published articles in *Music & Letters* and *Women & Music: A Journal of Gender and Culture*; she also has an article on the lesbian composer and feminist suffragette leader, Ethel Smyth, forthcoming in the collection *Sapphists, Sexologists, and Sexualities: Lesbian Histories II*, ed. Mary McAuliffe and Sonja Tiernan (Cambridge Scholars Press, 2008).

Jennifer Manion is the Director of LGBTQ Resource Centre at Connecticut College, USA and the Visiting Assistant Professor, Connecticut College, History. Her publications include Book *Taking Back the Academy: History of Activism, History as Activism*, eds., Jim Downs and Jennifer Manion (Routledge, 2004) and "Historic Heteroessentialism and Other Orderings in Early America" *Signs: Journal of Women in Culture and Society*, forthcoming.

Deirdre Moore is currently in the process of a taught research masters an MA in Sociology (Applied Social Research) in the University of Limerick. She is also a member of a PhD forum in the university that meets regularly to discuss theoretical literature. Her research interests include gender, sexuality, feminisms and multiculturalism

Zanele Muholi is co-founder of the Forum for the Empowerment of Women (FEW), a black lesbian organization – where she worked as a Community Relations Officer. Prior to that, she was employed as a photographer and reporter for Behind the Mask, an online magazine on lesbian and gay affairs in Africa. Her latest work features amongst internationally renowned and emerging artists, 2009 Artist Calendar recently launched by Le Case d'Arte, Italy. Currently showing in a group show called *Projects* at Michael Stevenson Gallery, a solo exhibition titled *Manje* at Le Case d'Arte, Milan. She is included on *Black Womanhood: Images, Icons, and Ideologies of the African Body* at the Davis Museum and Cultural Center, Wellesley College, Wellesley, MA. Her previous projects are mainly focusing on LGBTI identities in South Africa and beyond, i.e. *LaRochelle & Ms D'vine on drag queens, Being, Faces & Phases* on black lesbian lives, Black Beulahs... She also has a publication called *Only Half the Picture* (2006).

Sherley Olopherne As a Haitian born, butch, lesbian, educator and educated woman Sherley Olopherne is well aware her identities formulate her perspective on life amongst women, life amongst men, life amongst Haitians, life in the many localities of NYC, and ultimately the life of compromised visibilities. In many parts of the city, the nation, and the world, marginalization has become commonplace, black lesbians have become invisible. As an artist, her social responsibility lies in the realms of visual representation to engage mainstream communities in a dialogue about what a "lesbian looks like."

Annette Persson is an artist who was born in Sweden and lives in Cork. She has shown at Ladyfest 2008, Unitarian Church, Cork City. *Changing a Tyre*, a relational collaboration and was conceived and initiated by Annette Persson and Angela Fulcher and *Beginnings*, Outburst queer arts festival, Black Box, Belfast. *Other shows include Bodily Functions*, Granary, Cork City a Live Performance *Mother Lover Virgin Whore*, Granary, Cork City, a Living Installation performance piece.

Chris Roulston is Associate Professor of French Studies and Women's Studies at the University of Western Ontario, Canada. Her current research is on lesbian trials and their cultural repercussions from the nineteenth to the early twentieth centuries. Her most recent book, *Narrating Marriage in Eighteenth-Century England and France*, will be published with Ashgate Press in 2009.

Róisín Ryan-Flood is an Academic Fellow with the Department of Sociology at the University of Essex. Her research interests include gender, sexual citizenship and kinship. Recent and forthcoming publications include articles in the journals *Sexualities* and *Gender, Place and Culture* and a chapter in the book *Queer Sweden* edited by Don Kulick.

She is co-editor of special issues of the journal *Sexualities*, *The Journal of Lesbian Studies* and *Feminism and Psychology* on topics such as sexuality and visual culture, and feminist epistemology. She is co-editor (with Rosalind Gill, OU) of *Secrecy and Silence in the Research Process: Feminist Reflections* (Routledge, forthcoming) and the author of *Lesbian Motherhood: Gender, Families and Sexual Citizenship* (Palgrave, forthcoming).

Dana Simpson is the Visiting Assistant Professor of Spanish, Clark University (USA). Education: Doctorate in Modern Languages, Middlebury College (USA); Master's in Education (EdM), Harvard Graduate School of Education. Doctoral Dissertation Topic: "The Role of Women in Three Spanish Arthurian Novels". Have taught at Tufts University, Harvard University and MIT. Currently teaching courses in Spanish language and literature. Research interests include: Women in the Middle Ages, Spanish American and Iberian poetry, Basque Ethnicity and Educational Organization, Teaching Methodologies and Assessment. Also an avid writer and advocate of poetry in Spanish and English.

Leslie Sherlock is a first-year PhD student in TCD's Children's Research Centre, funded by the Government of Ireland's IRCHSS. Her PhD work looks at the gendering of adolescent girls in sex education and services, specifically interrogating notions of the body and sex and striving to be inclusive of all experiences. She is a trans activist and has served on the committee of Transgender Equality Network Ireland for over a year. She holds an MA in Women's Studies from UCD and previously had a career as an accountant for NGOs and volunteered extensively in Rape Crisis.

Ariel Silvera is a trans activist based in Dublin and engaged on a number of campaigns. She's been engaged in local feminist issues for the past few years, and has written and facilitated workshops on trans issues. She has had articles published in *The F Word UK*, *The Skinny* (Edinburgh), and writes a blog on Gender in European and Japanese comics, called *Prepare for Trouble*. She enjoys science fiction, comics, and jumping around in basements to L7.