



Second CIRQUE Conference  
Tenth "Queering Paradigms Network" Conference  
*Performativity: Pasts, Presents, and Futures*

Università di Pisa  
June 27-30, 2019



**Second CIRQUE (Centro Interuniversitario di Ricerca Queer)  
Conference**

**Tenth Queering Paradigms Network Conference**

# **Performativity: Pasts, Presents, and Futures**

**Università di Pisa, June 27-30, 2019**

**CIRQUE Scientific committee**

Clotilde Bertoni, Giuseppe Burgio, Sergio Cortesini, Carmen Dell'Aversano, Massimo Fusillo, Alessandro Grilli, Marco Pustianaz

**"Queering Paradigms" Scientific committee**

Ulrike Auga, Elisaveta Dvorakk, Bee Scherer, Dan Thorpe, Patrick de Vries

**Organizing committee**

Sergio Cortesini, Carmen Dell'Aversano, Alessandro Grilli

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## TIMES AND LOCATIONS

- Thursday, Jun 27** Aula Magna di Palazzo Matteucci, piazza  
**16.00-19.00** E. Torricelli, 2, 1st floor
- Thursday, Jun 27** Cineclub Arsenale  
**21.00-23.30** vicolo Scaramucci, 4
- Friday, Jun 28** Aula Magna di Palazzo Matteucci, piazza  
**9.00-11.00** E. Torricelli, 2, 1st floor
- Friday, Jun 28** Centro Congressi "Le Benedettine"  
**11.00-23.30** piazza S. Paolo a Ripa d'Arno, 16
- Saturday, Jun 29** Centro Congressi "Le Benedettine"  
**9.30-19.30** piazza S. Paolo a Ripa d'Arno, 16
- Saturday, Jun 29** Teatro Rossi Aperto  
**21.00-23.00** via del Collegio Ricci
- Sunday, Jun 30** Centro Congressi "Le Benedettine"  
**9.30-14.30** piazza S. Paolo a Ripa d'Arno, 16

**Thursday, June 27, 2019**

Palazzo Matteucci – piazza E. Torricelli, 2  
Aula Magna (1st floor)

16.00-17.00

Registration

17.00

CONFERENCE OPENING

*Institutional greetings*

**Nicoletta De Francesco** (Vice-Chancellor, Università di Pisa)

**Elettra Stradella**, Presidente CUG (Comitato unico di garanzia), Università di Pisa

**Rolando Ferri** (Director, Dipartimento di Filologia, letteratura e linguistica, Università di Pisa)

**Ulrike E. Auga, Elisaveta Dvorakk** (Queering Paradigms Network)

**Carmen Dell'Aversano** (Director, CIRQUE)

**Adele Tulli** (Film director)

*Undoing Normal: Notes on audiovisual strategies of subversive repetition*

**21.00**

Cineclub Arsenale – vicolo Scaramucci, 4

Film screening

*Normal* (Adele Tulli, 2019, 70')

Q&A with the director

**Friday, June 28th, 2019**

Palazzo Matteucci – piazza E. Torricelli, 2  
Aula Magna (1st floor)

9.00-9.30

Registration

9.30

CIRQUE KEYNOTE LECTURE

**Luca Greco** (Université de Lorraine)

*Bodies that Touch and Move: Toward an Embodied and an Experiential Conception of Performativity*

**STREAM I - FRIDAY, JUNE 28TH, 11.30-13.30**

Centro Congressi “Le Benedettine”  
Piazza S. Paolo a Ripa d’Arno, 16

11.00-11.30

Coffee Break (Courtyard)

**Panel 1A – Room H (1st floor)**

**Queering Paradigms I: Queer(ing) Rights and Policies**

11:30 **Cristian Robalino** (Fundación Identidades Disidentes)

*Boy, Girl or None of Those?*

12:00 **Dan Thorpe** (INCISE; Canterbury Christ Church University)

*Disability: Contemporary Realities to Imagined Futures*

12:30 **Leo Raznovich** (INCISE; Canterbury Christ Church University)

*Crossed Justice: LGBT Rights and Religious Gatekeepers*

13:00 Discussion

**Panel 1B – Room I (1st floor)**

**Intersectional performativities**

Chair: **Marco Pustianaz** (Università del Piemonte orientale)

11.30 **Boka En** (University of Vienna)

*Expertise in the flesh: Un-/authorising subjects in intersectional LGBTIQ\* activism/academia in Austria*



Conference programme

12.00 **Stefanie Boulila** (University of Göttingen)  
*Post-homophobic Imaginaries and Subjugated Queer of Colour Positionalities in Switzerland*

12.30 **Anna Ferrari** (Sapienza Università di Roma)  
*Performative identities overlapping: AIDS representation in the U.S. and the Holocaust metaphor*

13.00 **Hasheem Hakeem** (Simon Fraser University)  
*Gender, Sexuality, and Religion: Intersections and Contradictions in 2fik's Performance Art*

**Panel 1C – Room L (1st floor)**

**Performing sexualities**

Chair: **Giuseppe Burgio** (Università di Enna “Kore”)

11.30 **Gleiton Matheus Bonfante** (NUDES)  
*The ABC of gay desire: Affect, Bareback and cum performances on WhatsApp groups*

12.00 **David En-Griffiths** (University of Leeds)  
*Ritual Distance, Anti-Performativity and the Sexualised Absence of Sex*

12.30 **J. Alex Mathews**  
*Performative Agendas That Enhance Phallic Sexuality to Conceal Dis-Ease*

13.00 **Frances Clemente** (University of Warwick)  
*Performing childbirth: “la figliata dei femminelli”*

**Panel 1D/1 – Room O (2nd floor)**

**Queer/cuir: Latino perspectives on queer performativity**

Convenor and Chair: **Gabriele Bizzarri** (Università di Padova)

11.30 **Gabriele Bizzarri** (Università di Padova)  
*Santa Teresa fuori dall'armadio: visioni queer di 'latinoamericanità' nel 'ciclo di Amalfitano' di Roberto Bolaño*

12.00 **Ryan Long** (University of MD, College Park, USA)  
*Queer Exposures: Sexuality, Photography, and Roberto Bolaño's Texts as Critical Constellation*

**Panel 1D/2 – Room O (2nd floor)**

**Localized performances of queer identities**

Chair: **Carmen Dell'Aversano** (Università di Pisa)

12.30 **Mohammad Naeimi** (University of Verona)  
*Iranian Homosexuals' performativity and its origins: a survey on the process*

*of homosexuals' performativity and identity production in the Iranian context*

13.00 **Margherita Picchi** (FSCIRE)

*Tops and Bottoms in the Islamicate Tradition: an Exploration of Arabic Queer Terminology*

13.30-15.00

Lunch (Main courtyard)

**STREAM II - FRIDAY, JUNE 28TH, 15.00-17.30**

Centro Congressi "Le Benedettine"

Piazza S. Paolo a Ripa d'Arno, 16

**Panel 2A – Room H (1st floor)**

**Queering Paradigms II: Queer Performances and Homonationalisms**

15.00 **Boris Bertolt** (University of Kent, Canterbury)

*Homophobia in Senegal: Beyond a Neo Cultural Nationalism*

15.30 **Katharina Wiedlack** (Humboldt University Berlin)

*A Labor of Love? Performing Queer Solidarity beyond the East/West divide*

16.00 **Elena Kiesling** (University of Munich)

*The Limits of Queer Performativity*

16.30 Discussion

**Panel 2B – Room I (1st floor)**

**Performing the female**

Chair: **Silvia Rodeschini** (Università di Firenze)

15.00 **Mona Gérardin-Laverge**

(Université Paris 1 Panthéon-Sorbonne)

*Language is a place of struggle: Performativity of ordinary language in the construction of gender and feminist struggles*

15.30 **Laura Sugamele** (Sapienza Università di Roma)

*Sexual violence: the performative dimension of anthropocentric hegemony and the connection "phallic" primacy-serbian national ideology (in the nineties). The psychoanalytic theorization of undetermined femininity*

16.00 **Anna Chiara Corradino** (Alma Mater Studiorum Università di Bologna/Università dell'Aquila)

*Forms of female dominance: The necrophiliac woman*

16.30 **Tommasina Gabriele** (Wheaton College)

*Queering the Textual Politics in Alba de Céspedes' 'Prima e dopo'*

**Panel 2C – Room L (1st floor)**

**Social spaces of performativity**

Chair: **Giuseppe Burgio** (Università di Enna “Kore)

15.00 **Toni Maestre-Brotos** (University of Alicante)

*Queer performativity on social media*

15.30 **Alexis Poirier-Saumure** (Concordia University)

*A queer autoethnography of antihomophobia educational interventions in high schools: perform to transform*

16.00 **Thomas Stoddard** (University of Technology – Sydney)

*Queer zines: queer performativity in self-publishing, visual communication*

16.30 **Hannah-Joy Gillard** (University of Sydney)

*Fraught relations: LGBTQI+ performativity and self-erasure at work*

**Panel 2D – Room O (2nd floor)**

**Partitura a quattro T\*. Note sulla performatività nel riconoscimento dei percorsi trans\***

Convenor and Chair: **Egon Botteghi**

15.00 **Christian Ballarin** (Attivista Maurice LGBTQA)

15.30 **Egon Botteghi**

16.00 **Gianmarco Negri** (Avvocato)

16.30 **Giovanna Cristina Vivinetto** (Poeta)

**Panel 2E – Room M (1st floor)**

**Literature and media**

Chair: **Massimo Fusillo** (Università de L’Aquila)

15.00 **Giulia Bigongiari** (Università di Pisa)

*Decostructing the performances of good and evil in fiction: a case study*

15.30 **Mattia Petricola**

*On doing ‘being a nerd’: performing adulthood in virtual worlds from Ready Player One to Pokémon Go*

16.00 **Giuseppe Balirano** (Università di Napoli “L’Orientale”)

*The Discursive Construction of Queer Criminal Actors in TV Series*

16.30 **Giovanna Maina** (Università di Sassari) e **Federico Zecca** (Università di Bari)

*Il piccolo schermo (s)velato. Soggettività e pratiche non eteronormate nella televisione italiana*

17.00-17.30 Coffee break (Courtyard)

**STREAM III - FRIDAY, JUNE 28TH, 17.30-19.30**

Centro Congressi “Le Benedettine”

Piazza S. Paolo a Ripa d’Arno, 16

**Panel 3A – Room H (1<sup>st</sup> Fl.)**

**Queering Paradigms III: Queer Art**

17:30 **Elisaveta Dvorakk** (Humboldt University Berlin)

*Theorising Journalistic Travel Photography. Political and Performative Aesthetics of the Documentary*

18:00 **Moisés de Figueiredo Guimarães** (Universidad de Jaén and LGBT+ activist, Brazil)

*Trans Bodies in the Brazilian Theatrical Scene: Dialogue and Intersections in Three Plays*

18:30 Discussion

**Panel 3B – Room I (1st floor)**

**“Race”, gender, and performativity**

Convenor and Chair: **Mackda Ghebremariam Tesfàù** (Università di Padova)

17.30 **Marta Panighel** (Università di Genova)

*The Italian Queer Feminist Movement and the Challenge of Intersectionality*

18.00 **Marie Moise** (Università di Padova)

*Black Skin, White Maskulinity. The heterosexual matrix in “The Fact of Blackness”*

18.30 **Angelica Pesarini** (New York University – Florence)

*“Blood is Thicker than Water”. The Materialization of the Racial Body in Fascist East Africa*

19.00 **Mackda Ghebremariam Tesfàù** (Università di Padova)

*Ma(s)king race: a reflection on racialization and performativity in contemporary Italy*

**Panel 3C – Room L (1st floor)**

**Queering heteronormativity and genderism: The interface between psychological and anthropological issues**

Convenor and Chair: **Paolo Valerio** (Università di Napoli “Federico II”)

17.30 **Marzia Mauriello** (Università di Napoli L’Orientale)

*Queer essences: the femminielli napoletani beyond the transgender realms*

18.00 **Paolo Valerio** (Università di Napoli “Federico II”)

con **Cristiano Scandurra** (Università di Napoli “Federico II”)

*Stigma, protective factors, and mental health in transgender people through the minority stress perspective*

18.30 **Maria Carolina Vesce** (Università di Siena)

*Indigenizing queer studies: Femminielli, fa'afafine and the LGBTQ worlds*

19.00 **Silvia Morrone** (Istituto Psicoanalitico di Orientamento Lacaniano) and **Mary Nicotra** (Istituto Psicoanalitico di Orientamento Lacaniano)  
*Between jouissance and desire, how to cope with the unbearable?*

19.30 **Anthony "Summer" Minerva**

*Un Femminiello Nato in America: A presentation of the work Anthony "Summer" Minerva* (Video presentation)

### **Panel 3D – Room O (2nd floor)**

#### **QPV – Queer Performance Video. Analisi sul ruolo della queer performance in relazione al dispositivo schermico**

Convenor and Chair: **Andrea Rabbito** (Università di Enna "Kore")

17.30 **Valentino Catricalà** (Accademia delle Belle Arti – Lecce)  
*La Cultura Queer nel mondo delle Media Art*

18.00 **Giulia Raciti** (Università di Palermo)  
*Matthew Barney: il corpo come dispositivo di forza*

18.30 **Andrea Rabbito** (Università di Enna "Kore")  
*Pippo Delbono e il Queer Performance Video*

20.30

Social dinner (Courtyard and East porch)

**Saturday, June 29th, 2019**

Centro Congressi “Le Benedettine”  
Piazza S. Paolo a Ripa d’Arno, 16

9.30

CIRQUE/INCISE KEYNOTE LECTURE – Room A (Ground floor)

**Antke Engel** (ICI Berlin)

*Performing Conflict: Acknowledging Heterogeneity through Practicing Queersiversity*

11.00-11.30

Coffee break (Courtyard)

**STREAM IV - SATURDAY, JUNE 29TH, 11.30-13.30**

Centro Congressi “Le Benedettine”, Piazza S. Paolo a Ripa d’Arno, 16

**Panel 4A – Room C (Ground floor)**

**Queering Paradigms IV: Panel Queering Religion**

11:30 **Tanya Halldórsdóttir** (INCISE/Independent)

*Queering Segregated Spaces: Performing Gender in Yemen*

12:00 **Katrin Burja** (Westfälische Wilhelms-Universität Münster)

*Queer Anthropology of Ambiguity*

12:30 **Bee Scherer** (INCISE; Canterbury Christ Church University)

*Trans\* and Buddhism: Towards Liberatory Practices*

13:00 Discussion

**Panel 4B – Room B (Ground floor)**

**Pratiche queer nella storia dell’arte dal 1900**

Convenor and Chair: **Sergio Cortesini** (Università di Pisa)

11.30 **Federica Muzzarelli** (Università di Bologna)

*Clementina Hawarden. Donna vittoriana e fotografa queer*

12.00 **Federica Stevanin** (Università di Padova)

*The subversive power of “women’s works” in the artworks of Miriam Schapiro*

12.30 **Raffaella Perna** (“Sapienza” Università di Roma)

*Il volto sinistro dell’arte: l’opera di Libera Mazzoleni 1973-1979*

13.00 **Cristina Casero** (Università di Parma)

*Un nuovo sguardo sulla quotidianità femminile nell’Italia degli anni ’70*

**Panel 4C – Room E (Ground floor)**

**Migration and performance**

Convenor and Chair: **Silvia Rodeschini** (Università di Firenze)

11.30 **Massimo Prearo** (EHESS Paris)

*“They’ve stolen my story”: LGBT asylum seekers confronting the State*

12.00 **Giulia Fabini** (Università di Bologna)

*Illegalized migrants, subjectivation processes and border performances in Bologna, Italy*

12.30 **Enrica Rigo** (Università di Roma Tre)

*Gendered Borders. The case of Nigerian asylum seekers in Italy*

**Panel 4D – Room F (Ground floor)**

**Performing transitions**

Chair: **Alessandro Grilli** (Università di Pisa)

11.30 **Dino Ranieri Scandariato** (Università di Pisa)

*Travestire il re: La sovversione dell’identità ordinaria nel travestimento rituale greco*

12.00 **Alessandro Grilli** (Università di Pisa)

*Let’s pretend we are kings and ‘queens’: the outer world of the abbé de Choisy*

12.30 **Egon Botteghi**

*Metastasio per trans\*: come performers trans\* utilizzano arie barocche per raccontarsi*

13.00 **Margherita Ceragioli** (Università di Pisa)

*Performances identitarie nella cultura mainstream: il caso di “Mrs Doubtfire”*

13.30-15.00

Lunch (Courtyard)

**STREAM V - SATURDAY, JUNE 29TH, 15.00-17.00**

Centro Congressi “Le Benedettine”

Piazza S. Paolo a Ripa d’Arno, 16

**Panel 5A – Room C (Ground floor)**

**Queering Paradigms V: Queering Social Curricula**

15:00 **Janet Melville-Wiseman** (INCISE; Canterbury Christ Church University)

*Elusive Tensions in Everyday Relationship-based Social Work*

15:30 **Jenny Kaighin** (Queensland University of Technology)  
*The Day Jaimie Came to Class: A Critical Reflection on Creating Queer Learning Spaces That are Challenging but also Safe*

16:00 Discussion

**Panel 5B/1 – Room B (Ground floor)**

**Omoscritture e omoletture**

Convenor and Chair: **Francesco Paolo Alexandre Madonia** (Università di Palermo)

15.00 **Francesco Paolo Alexandre Madonia** (Università di Palermo)  
*Alcune questioni preliminari a un repertorio della letteratura LGBT francese contemporanea. Case study: omosessualità e nazismo*

15.30 **Fabrice Bourlez** (ESAD, Reims – Sciences Po, Parigi)  
*Ano contro fallo. Rileggere Hocquenghem e queerizzare “quel che non cessa di non scriversi”*

**Panel 5B/2 – Room B (Ground floor)**

**Performances of writing in contemporary French literary culture**

Chair: **Francesco Paolo Alexandre Madonia** (Università di Palermo)

16.00 **Matteo Barbieri** (Università di Pisa)  
*Performatività dei personaggi letterari ed estetica della ricezione: «Le pierre, le feuille et les ciseaux» di Henri Troyat*

16.30 **Antonio Mercuri** (Università di Pisa)  
*“Lecteurs-grenouilles” and “sale petite fouille-merde”: the performances of the readers in Amélie Nothomb’s Hygiène de l’assassin*

**Panel 5C – Room E (Ground floor)**

**Roles, rites, identities**

Chair: **Massimo Fusillo** (Università de L’Aquila)

15.00 **Francesca Cichetti** (Università di Pisa)  
*Performance rituale e metaperformance tragica. Le Troiane di Euripide e la risemantizzazione del rito*

15.30 **Greta Colombani** (University of Cambridge)  
*Humanity as a Performance in H.G. Wells’s The Island of Doctor Moreau*

16.00 **Alice Grazzini** (Università di Pisa)  
*La performance identitaria: un’analisi queer de Il padrone di Goffredo Parise*

16.30 **Bianca Friedman**  
*Performare “le cheval sauvage” in Crin Blanc: dinamiche della rappresentazione cinematografica tra umanità e animalità*



**Panel 5D – Room F (Ground floor)**

**Liminal temporalities**

Chair: **Marco Pustianaz** (Università del Piemonte orientale)

15.00 **Anna Bocci** (Università di Pisa)

*“If the child gives the effect another turn of the screw”: osservazioni sulla natura performativa dell’infanzia in The Turn of the Screw di Henry James*

15.30 **Joelle Rouleau** (Université de Montréal)

*Queering Genealogies; Possible rewritings of an erasure: a cinematic autoethnography of a family genealogy*

16.00 **Carmen Nolte-Odhiambo** (University of Hawai’i—West O’ahu)

*Queering Aetotemporality: The Liminal Figure of the Pet*

16.30 **Joseph Appleton** (University of Sydney)

*Queer Nightlife: Performativity and the Constitution of (Queer) Space(s)*

17.00-17.30

Coffee break (Courtyard)

**STREAM VI - SATURDAY, JUNE 29TH, 17.30-19.30**

Centro Congressi “Le Benedettine”

Piazza S. Paolo a Ripa d’Arno, 16

**Panel 6A – Room C (Ground floor)**

**Queering Paradigms VI: Workshop “Justice Unplugged”**

17.30-19.30 **Luis Quiros** and **Guisela Marroquin** (Independent Activists and Community Organizers)

*Justice Unplugged*

**Panel 6B – Room B (Ground floor)**

**Pratiche queer nella storia dell’arte dal 1900**

Convenor: **Sergio Cortesini** (Università di Pisa), Chair: **Cristina Casero** (Università di Parma)

17.30 **Sergio Cortesini** (Università di Pisa)

*Il FUORI e i suoi artisti*

18.00 **Filippo Bosco** (Scuola Normale Superiore)

*Performing a Brushstroke. Pop Artists on Abstract Painting*

18.30 **Giulia Simi**

*In-between male and female: Luigi Ontani and the forms of androgyny*

19.00 **Federico Decandia**

*Creazione e resistenza in Ruben Montini*

**Panel 6C – Room E (Ground floor)**

**L'omofobia nei contesti di istruzione**

Convenor and Chair: **Federico Batini** (Università di Perugia)

17.30 **Giuseppe Burgio** (Università di Enna “Kore”)

*Violenza maschile e formazione alla maschilità*

18.00 **Federico Batini** (Università di Perugia) e **Irene Scierri** (Università di Perugia)

*Conoscere per intervenire: indagine sul pregiudizio omofobico in un campione di studenti universitari dell'Ateneo di Perugia*

18.30 **Nicoletta Di Genova** (Università dell'Aquila) e **Alessandro Vaccarelli** (Università dell'Aquila)

*Educazione di genere, diritti civili, scenari educativi tra insegnanti e assistenti sociali in formazione. Una ricerca comparativa (Italia-Spagna)*

**Panel 6D – Room F (Ground floor)**

**Staging performativity**

Chair: **Alessandro Grilli** (Università di Pisa)

17.30 **Mélissa Bertrand** (La Sorbonne Nouvelle – Paris)

*Performative theater: a queer theater?*

18.00 **Davide Burgio** (Scuola Normale Superiore)

*The construction of conversational dominance through paradox in Wilde's society comedies*

18.30 **Joanna Staskiewicz**

*The new burlesque as a “silly archive” and a queering double simulacrum using the examples of the burlesque scenes in New Orleans, Berlin, and Warsaw*

19.00 **Domenico Beneventi** (Université de Sherbrooke)

*Postdramatic Theatre and Queer Vulnerability*

**Saturday, June 29th, 2019**

**Performing arts at TRA**

Teatro Rossi Aperto

via del Collegio Ricci

21.00

*Sex in Translation* [15']

Connecting Fingers Company

Concept: **Sara Fortuna**

Coreografia: **Daniela Lucato**

Performers: **Nicola Campanelli, Roberta Ricci, Giulia Fani**

Music: **David Travers**

*Mi chiamo Egon # 2 "Un posto nella storia"* [40']

Lezione performativa di "storia trans\*"

**Egon Botteghi**

*The Three O'Clock Sitting* [15']

**Filippo Bosco e Diego Finello**

Original music: **Pietro Bosco**

**Sunday, June 30th, 2019**

Centro Congressi “Le Benedettine”  
Piazza S. Paolo a Ripa d’Arno, 16

9.30

INCISE KEYNOTE LECTURE – Room A (Ground floor)

**Ulrike Auga** (Humboldt-Universität Berlin)

*Sexual Violence and the Performance of Agency: Complicating Discourses on Religion, Gender and Migration*

11.00-11.30 am

Coffee break (Main courtyard)

**STREAM VII - SUNDAY, JUNE 30TH, 11.30-13.30**

Centro Congressi “Le Benedettine”  
Piazza S. Paolo a Ripa d’Arno, 16

**Panel 7A – Room C (Ground floor)**

**Theories of performativity from the past through the present**

Chair: **Carmen Dell’Aversano** (Università di Pisa)

11.30 **Carmen Dell’Aversano** (Università di Pisa)

*How does one “lie with a woman”? The performance of gender in the Holiness Code (Leviticus 17-26)*

12.00 **Alessandro Giardini** (Scuola Normale Superiore)

*“On the Genealogy of Inspiration”: Performing creativity in Plato and Nietzsche*

12.30 **Jorge Calderón** (Simon Fraser University)

*From Foucault’s “pratique” and “mode de vie” to contemporary queer performance theory*

13.00 **Sergio Rigoletto** (University of Oregon)

*On difference and universality*

**Panel 7B – Room B (Ground floor)**

**Queer practices in art history from 1900 to the present**

Convenor and Chair: **Sergio Cortesini** (Università di Pisa)

11.30 **Pawel Leszkowicz** (Adam Mickiewicz University, Poznan)

*Queer Love in Countercultural Performance Art in Poland and Italy in the*

1970s. *A Comparative Perspective on Body Art, Diverged Sexuality and European Art History*

12.00 **Laura Quercioli Mincer** (Università di Genova)

*Gaydom e Polonità (sulla base delle opere di Karol Radziszewski e Daniel Rycharski)*

12.30 **Krista Bailie** (University of British Columbia)

*Painting the Self: Exploring post-identity feminism in the work of East German performance artists, 1972-1984*

13.00 **Daniela Shalom Vagata** (USAC – Reggio Emilia)

*Queer in Asian contemporary art: from Dumb Type's "S/N" to Choy Ka Fay's "Soft Machine: Surjit + Rianto"*

### **Panel 7C – Room E (Ground floor)**

#### **Performances and performativity in BDSM**

Convenor: **Massimo Fusillo** (Università de L'Aquila)

11.30 **Massimo Fusillo** (Università de L'Aquila)

*Frameworks, Rituals, Mirroring Effects. A Queer Reading of the SM Relationship*

12.00 **Serena Guarracino** (Università de L'Aquila)

*The scene and the stage: a queer reading of pain and catharsis in Sarah Kane*

12.30 **Luca Zenobi** (Università de L'Aquila)

*Sadomasochismus and construction of identity: Klaus Mann's Mephisto*

13.00 **Angelo Maria Perongini** (Università di Pisa)

*La scalata del magistero: Shakespeare e il BDSM*

### **Panel 7D – Room F (Ground floor)**

#### **Performance arts**

Chair: **Sara Fortuna** (Università "G. Marconi" – Roma)

11.30 **Sara Fortuna** (Università "G. Marconi" – Roma)

*Il teatro danza tra performativo e antiperformativo. Una prospettiva interdisciplinare correlata al progetto coreografico 'Sex in Translation'*

12.00 **Eleonora Fisco** (Università di Pisa)

*La rappresentazione dell'identità stigmatizzata nel Poetry slam*

12.30 **Elena Bellini** (Università di Pisa)

*Take a sad song and make it better. Vocal Performance and Emotional Labour*

13.00 **Rafu (Raffaele Manzo)**

*Performing identities outside my body: LARP vs tabletop role-playing*

13.30-14.30

Lunch (Courtyard)

15.00 (Sala lettura – Residence “Le Benedettine”, Lungarno S. Sonnino, 18)

CIRQUE: Assemblea ordinaria dei soci

# CONFERENCE ABSTRACTS





**Joseph APPLETON** (University of Sidney) [Panel 5D]

*Queer Nightlife: Performativity at the Border/s and the Constitution of (Queer) Space/s*

Borders are contestable, fluid, real and imagined sites, wherein the imperative to 'perform' begins a process of negotiation between the dispersal of bodies constituting the field. Such a negotiation is an embodied act. Within the heterosexual matrix in which we currently live out our lives, queer subjects are continuously forced to transition through the borders of (real and imagined) queer and non-queer space/s. Based on my ethnographically inflected study, in Berlin, this paper privileges corporeal performance as a site of knowing, analysing the ways in which queer subjects negotiate those transitions between queer and non-queer space/s. Largely, queer space/s are produced in the night, wherein queer subjects perform their bodies in contrast to daily acts of systemic and social violence. By grappling with the materiality of the body, in order to examine the kinds of embodied work that goes into queering Berlin's nightlife space/s, this paper asks the question: Can queer nightlife space/s exist without human-actors performing and shaping them into their queer existence? Through an interrogation of the place/space binary, and a relentless focus on queer corporealities, this paper works to further sever queer theory's long-standing commitment to antinormativity. Looking toward the future potential of queer (as a theory, a politics, a practice, and a world-making exercise), this paper investigates how queer performativity has the power to constitute space/s as queer. Indeed, what might this relationship tell us about the lived material realities of queerness?

**Ulrike AUGA** (Humboldt-Universität zu Berlin) [Keynote lecture, Jun 30]

*Sexual Violence and the Performance of Agency: Complicating Discourses on Religion, Gender and Migration*

The "More Than One Million Pains" (2019) report of the Women's Refugee Commission (WRC) shows that sexual violence against all migrants and refugees – women, men, girls, boys, and LGBTQI\* persons – appears widespread along the route and that sexual victimization is often experienced several times. Refugees and migrants are exposed to sexual violence throughout their journey from fleeing home, during the crossing of the Sahel, to being held in Libya, and even onto Italy. The study also suggests that some boys, young men, and LGBTQI\* persons are being sexually exploited in Italy, as are many women and girls. The study was conducted against the background of measures the European Union and its member states, particularly Italy, have

enacted to make it harder for refugees and migrants to safely reach Europe. The fact that refugees and migrants crossing the Mediterranean are forced back into this violence is untenable.

However, another discourse has dominated Europe since the New Year 2016 started with a shock in Germany, with criminal, violent, and sexual attacks of men against hundreds of women in public places in different German cities and as later was reported in several countries on different continents around this time period. Because several of the attackers seemed to be recent migrants, a new debate emerged about the relation between sexism and racism. For the media, the perpetrator-victim relations seem to be clear-cut: The discourse is about 'white' women and 'black' perpetrators – a stereotypical curtailment which emphasizes people's origins. It depicts colonial and racist stereotypes against construed groups of perpetrators instead of fundamentally talking about social and cultural conditions of gender-based violence. Nationalist concepts are drawn upon in a prominent way – using the vulnerability of 'women' in order to protect a 'national collective'. The debates charged with racism and sexism are falling on dangerously fertile ground in times of very influential new right-wing parties, and a worldwide shift to the Right. Especially after the terrorist attack of 9-11 (2001), another debate has become prevalent, namely on the notion of 'religion', asking whether Muslim immigrants were per se sexually conservative, fundamentalist, would oppress and veil their wives, and were a threat to democracy. A further connection was drawn between the presumed homophobic stances of all Muslim migrants. However, refugee policies often favor heteronormative families, while popular culture pathologizes both migrant sexualities and foreign regimes of LGBTIQ\* oppression.

Furthermore, on the one hand, the human rights discourse seeks to identify the problems of gender-based violence, gender and care. On the other hand, national belonging is central to the exercise of rights. Additionally, it falls short because human rights itself occupy a universalist position of the global West, possess a gender hierarchy and have a heteronormative effect. Particularly problematic is the attitude to

LGBTIQ\* persecution and the recognition of sexual violence as a reason for asylum. Therefore, the task at hand is to think ahead of the legal discourse and to develop critical approaches for new perspectives on care, asylum and refuge. Granting asylum is a rich ancient historical heritage of the human condition.

The discourses on the events indicate the lack of a deeper understanding of the efficacy of sexual or more complex gender-based violence and call for decisive scrutiny and acts of solidarity. The dominant Western concept of democracy and freedom lacks the capacity of understanding multiple ways of subject formation, agency and human flourishing. After an analysis of differ-

ent forms of violence from a genderqueer, postcolonial, and postsecular perspective – where especially an essentialized notion of ‘identity’ is challenged – some performative strategies for the undoing of ‘Othering’ will be offered.

**Krista BAILIE** (University of British Columbia) [Panel 7B]

*Painting the Self: Exploring post-identity feminism in the work of East German performance artists, 1972-1984*

“Are you a feminist?” This was the question asked of German Chancellor, Angela Merkel at the 2017 G20 Women’s Summit in Berlin, to which she replied, “I don’t want to claim a title I don’t have.” (Sanghani: 2017) The media backlash that ensued against Merkel’s statement reflected a lack of understanding about the history of feminism in the former East Germany (GDR). The assumption being made was that a rejection of the term feminism is synonymous with a rejection of the principles of equality, a sentiment that echoes through the history of East German art. The prevailing notion in both a general sense and in most scholarship is that women in GDR were simply walled off from Western discourses of feminism and therefore did not ‘advance’ at the same pace as their Western counterparts, instead believing in their own emancipation under socialism (András: 180). However, much of the art and literature produced by women living in the GDR reveals evidence of a meaningful engagement with their own kind of feminism, one that existed outside of Western identity politics, despite the limitations of Socialist Realism and the power systems in the GDR.

Much like the performative costuming of the artists of the Berlin avant-garde, several East German female artists including Christine Schlegel and Karla Woisnitza used face painting as a way of rearticulating self in the late 1970’s. In choosing to self-represent using face painting, these works accomplish several acts of resistance as they challenged traditional gender roles, sexuality, and patriarchal domination of socialist art, representing themselves according to their own rules and drawing on a pre-War technique of representation. In adopting the established male-dominated practice of the self-portrait, a prevalent genre in art of the GDR, they challenged the refashioning of self as a luxury afforded to men. Moreover, in their costuming, they not only undermined the ways that the genre has been used by men, but allowed for their own multiplicities as female artists, including elevating themselves to the role of professional subjects. (Pejić: 144) Revisiting the performances of artists and dancers from this period is essential to the task of reintroducing them to the canon they were quietly removed from after the end of the Cold War. (Giersdorf: 110) Rather than subsuming them under the themes of Western performance, as has been the case, the study of East German performance artists offers a valuable political and cultural counter-narrative.

**Giuseppe BALIRANO** (Università di Napoli "L'Orientale") [Panel 2E]

*The discursive construction of queer criminal actors in TV series*

The proliferation of academic publications focusing on organised crime seems to testify to an active role of queer individuals involved in criminal organisations around the world. Such a novel performative role has led criminology, anthropology, cultural study and gender study scholars to connect the phenomenon of the so-called 'criminal emancipation' of women (Fiandaca 2007), and the resulting gender competition within the criminal arena (Arsovska/Allum 2014), with the arising trend of non-conforming people's emancipation through crime. Yet, it is surprising to notice that the recent televised representations of queer criminal actors still tend to exclusively rely on stereotyped portrayals of queer characters whose agency is often diminished and sometimes undermined by heteronormative models.

This semiotic study, which looks at various other-representations of criminal gender non-conforming individuals in recent TV crime series, aims to highlight the persistent negative portrayal of LGBTIQ+ people in media productions, framed from a totally male hegemonic perspective. The resulting queer criminal actors' performative acts, rather than openly contrasting the *modus agendi* typically attributed to some men, appear to reiterate the dynamics and characteristics of hegemonic masculinity. In this sense, the continuous exposure to a given identity performance relating to specific televised representations, may prime the audience's perception by introducing partial and biased identity portrayals. In order to investigate the reasons for the total absence of unprejudiced representations of LGBTIQ+ people in TV series, some cue tools of multimodality will be integrated with a queer reading of the phenomenon at stake.

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**Christian BALLARIN**

See under: **Egon BOTTEGHI** [1].

**Matteo BARBIERI** (Università di Pisa) [Panel 5B/2]

*Performatività dei personaggi letterari ed estetica della ricezione: La pierre, la feuille et les ciseaux di Henri Troyat*

Il lavoro che affronterò si concentrerà sull'analisi di un romanzo del 1972 di Henri Troyat, *La pierre, la feuille et les ciseaux* (tradotto in italiano con *La morra cinese*), del quale riassumo brevemente la trama: il protagonista, André, si innamora del misterioso Aurelio, il quale ricambia ambiguamente le sue attenzioni, intessendo contemporaneamente una relazione anche con la migliore amica di André, Sabine, creando così un triangolo relazionale e affettivo fortemente squilibrato che finirà velocemente per rompersi con effetti disastrosi.

Nel corso dell'opera non viene fornita una descrizione psicologica e caratteriale esaustiva del protagonista che non sia riconducibile a una performance di ciò che lui ritiene che gli altri si aspettino da lui: non potendo e non volendo creare una propria individualità André svolge continuamente un ruolo sociale (ora l'amante/oggetto sessuale, ora l'amico/confidente intimo etc.) per i suoi interlocutori. Solo tramite questi ruoli André riesce a costruirsi come soggetto (pur amorfo e apparentemente privo di volontà propria) e nel momento in cui essi scompaiono sembra scomparire gradualmente anche il personaggio che pensavamo di aver conosciuto.

L'analisi della natura performativa del protagonista sarebbe quindi parallela a una riflessione su come tale natura possa, nel corso della lettura di un testo, inficiare la godibilità dello stesso, dal momento che ciò può venire ricondotto a una scarsa capacità autoriale nella caratterizzazione dei personaggi.

Accettando quindi che la presenza o meno di questa caratterizzazione possa essere elemento spesso dirimente nella formazione del giudizio estetico su un'opera, una rappresentazione deontologizzata del soggetto finzionale (che si traduce nella descrizione dello stesso come solo insieme delle sue performance) può essere fortemente destabilizzante. Il motivo di ciò potrebbe quindi trovarsi nella rassicurante necessità che il lettore ha di trovare conferma -anche e soprattutto nelle rappresentazioni artistiche- della natura ontologicamente fondata del soggetto e conseguentemente di se stesso.

**Federico BATINI** (Università di Perugia) e **Irene SCIERRI** (Università di Perugia) [Panel 6C]

*Conoscere per intervenire: indagine sul pregiudizio omofobico in un campione di studenti universitari dell'Ateneo di Perugia*

Nel territorio regionale dell'Umbria, negli ultimi anni, si sono verificati, a più riprese, episodi di discriminazione a causa dell'orientamento sessuale, sia in contesto scolastico che extrascolastico. L'11 aprile 2017 è stata approvata la Legge regionale "Norme contro le discriminazione e le violenze determinate dall'orientamento sessuale e dall'identità di genere" che dispone delle misure di prevenzione di tali discriminazioni. L'indagine qui presentata costituisce

parte di un progetto più ampio che ha lo scopo di rilevare, da un lato, i livelli di pregiudizio omofobo presenti nella popolazione adulta e, dall'altro, la presenza di bullismo, di matrice omofoba, così come viene vissuto e percepito dagli studenti delle scuole secondarie di primo e secondo grado.

Il campione qui preso in esame è costituito da studenti universitari dell'Ateneo di Perugia. Al campione è stato somministrato un articolato questionario, composto da più scale di pregiudizio. I risultati riguardanti le scale di omofobia mostrano come una considerevole percentuale di studenti universitari dichiarati di non sostenere il movimento omosessuale per la parità dei diritti, né, tanto meno, la possibilità per persone dello stesso sesso di sposarsi, affermando di sentirsi minacciati dalle persone omosessuali che "imporrebbero" il proprio stile di vita alle altre persone.

**Elena BELLINI** (Università di Pisa) [Panel 7D]

*Take a sad song and make it better. Vocal Performance and Emotional Labour*

Given Hochschild's definition of emotional labour as the work of managing one's own emotions required by certain professions, I want to shed light on its application to the professional activity of the singer. Singers are supposed to repeatedly perform a whole set of emotions aiming at the satisfaction and persuasion of the audience, according to their repertoire, so that the more they are emotionally convincing, the more they may get positive feedback from the audience. Hence, emotional labour required by and emerging from the mutual relation singer-audience not only appears to play a role of paramount importance in vocal performance, determining its success, but also and more significantly highlights the performative aspect of emotions, questioning the dichotomy authentic/inauthentic.

Is this kind of emotional labour teachable? If so, how do singers learn to be emotionally persuasive? Is there a specific technique or does this ability somehow improve with experience? Does performing emotional labour mean "faking" emotions? Does it reduce singing to a merely actorial performance? Is there anything real/natural at all? I will ask these and similar questions to professional singers and make use of my own stage experience as well in order to understand how and up to which extent does emotional labour – whose functioning in these regards is left so far unspoken – affect a singer's live performance. I believe that such an analysis may help to see singers less like some kind of romantic emotion-conveyers and more like professionals whose job implies emotional labour as a fundamental skill, hopefully stimulating some reflection upon the very possibility of emotional authenticity.

**Domenico A. BENEVENTI** (Université de Sherbrooke, Canada) [Panel 6D]

*Postdramatic Theatre and Queer Vulnerability*

In *Postdramatic Theatre* (2006), Hans-Thies Lehmann makes the distinction between traditional drama and postdramatic theatre which occurs “when the progression of a story with its internal logic no longer forms the centre, when composition is no longer experienced as an organizing quality, but as an artificially imposed manufacture” (26). In other words, postdramatic theatre derives its power not from the text per se but from its inter/intra textuality, unconventional staging, intermedial effects, and the ideological or politically implicit mode of representation. Postdramatic theatre not only dispenses with the traditional formal elements of the Aristotelian drama (unities of time and place), but suggests that the “theatrical” can be immersed within the space of the everyday: through happenings, unscripted performance, ritual, mixed-media, and so on, which calls attention not only to the content of the performance but to its narrative forms -- in other words, to its materiality, to its effect of being in-situ, and through its unexpected adjacency of bodies, spaces, and textuality.

This conference paper will argue that the unconventional staging of post-dramatic theatre allows for a queering of theatrical performance in which bodily presence and situatedness allows for certain effects of juxtaposition of real and fictive worlds that implicitly and explicitly involve the audience or receptor in meaning-making and narrative exposition. The plays of Canadian playwrights Jordan Tannahill and Salvatore Antonio emphasize queer embodiment through their unconventional stagings, thus opening up spaces of utopic longing (Muñoz) that are both real, physical and lived spaces (such as the immigrant home, the city, and the suburb), and virtual spaces (the internet as a space of self-revelation). Both these playwrights show the vulnerability of the queer body exposed to homophobic violence, and in emphasizing the situatedness of the queer body in theatrical space, allow for the witnessing of precarious life (Butler) that directly implicates the audience in its ideological frames.

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**Boris BERTOLT** (University of Kent, Canterbury) [Panel 2A]  
*Homophobia in Senegal: Beyond a Neo Cultural Nationalism*

The communication highlight the various mechanisms of resistance activated in Senegal by political, religious and media actors facing human rights dis-

courses on homosexuality and the local activism of LGBT associations. The transnational character of LGBT Mobilizations aroused in Senegal the emergence of what could be termed neo-cultural nationalism. This form of affirmation of the sovereignty of the Senegalese State inscribes the struggles of recognition of homosexuals in the overall context of conflictual relations between the North and the south. Concepts such as “homonationalism” or “gay imperialism” provide an analytical framework for this perspective. However, a closer look at the situation shows that, beyond cultural neo nationalism, there is also power dynamics that obey to the endogenous struggles for the control of resources. Thus, the alliance between politics and religion around homophobia led to the emergence of a sexual clientelism. Senegalese political actors seeking legitimacy in a society in crisis submit to religious discourse hostile to homosexuality. This strategy generates reciprocal gains because in this muslim country, marabouts claim to be able to guarantee to political actors the votes of their followers. The marabout in return benefit from the financial largesse of politicians. In this context homosexuality become also a political strategy in the electoral process.

**Mélissa BERTRAND** (La Sorbonne Nouvelle – Paris) [Panel 6D]

*Performative theater: a queer theater?*

One of the main characteristics of performativity is its transdisciplinary character: the concept has travelled between the sociological, linguistic and gender spheres while receiving a strong legacy from theatrical practice (notions of roles, agentivity, setting...). Researcher Josette Féral has studied the mutual impact between performativity and theatricality in the field of theatrical studies. With the term “performative theatre”, she intends to build both notions in continuity instead of continuing to oppose theatre and performance, which until then had been the dominant way of thinking. Following on from her works, I explore the dynamics of what I call the state of trans- (trance, transition, transformation, transidentity, transgression, transfer...) in performative theatre. The idea is therefore to go beyond the dualisms that oppose theatre and performance as well as femininity and masculinity, among others... Is the performative turn that has transformed theatre also a queer turn?

In this perspective, I will propose to study shows that perform a sex change via a transfer mechanism going either from the performer to his/her puppet (Gisèle Vienne, *The Ventriloquist Convention*) or from the performer to the material surrounding him/her (Phia Ménard, *P.P.P.*). I will also observe how gestures and genders allow us to re-appropriate the medical transformation of the body. Motus' *MDLSX* show thus plays on the theatrical aesthetics of the freak show while reinvesting the performative violence of the medical device towards intersex people, while summoning a body under tension



that is expressed through convulsive dances. In Phia Ménard's *Saison Sèche*, the hysteria-femininity association in the patriarchal context is transcended by a ritual trance scene followed by a long military drag king.

With these examples we will see that the influence of performativity is also felt in the theatre through the emergence of queer themes, genders issues and the presence of bodies in perpetual transformation.

**Giulia BIGONGIARI** (University of Pisa) [Panel 2E]

*Decostructing the performances of good and evil in fiction: a case study*

Harvey Sacks defined an “accountable action” as an action which is perceived as not normal, and therefore triggers a “why?” question. In literary criticism, when narratives feature “evil” characters, it is customary to ask why these have become evil; the same is not true of good characters - “why is David Copperfield good?” does not make much sense as a question. Evilness is the deviation from the norm which needs to be accounted for. Different sets of explanations range from demonic possession, to Freudian repression, childhood trauma, etc. I want to investigate whether it is possible to study “evil characters” through the lense of performativity, and how this methodology might change our understanding of this issue. As a case study, I will focus on the TV show *Killing Eve* (2018), which features a sicario-turned-serial-killer who murders people mainly because she has fun doing it. Good characters try to account for her evilness by considering it as the result of childhood trauma or a hard life, but she repeatedly rejects such explanations and mocks attempts at analysing her behaviour. Moreover, she is perfectly able to perform normality when she wants to – an ability she exploits for achieving her evil ends –, thus demonstrating that the performances of “good” and “evil” by the same person are not mutually exclusive. I will argue that, by considering a passion for murder as not accountable, just as any standard taste, this show questions the status of evil as a deviation from the supposed norm of goodness, as the exception which can only originate from a triggering trauma or a particular psychological condition. By representing evil and good – or, at all events, “normal” – behaviour as equally unaccountable, this narrative removes the reassuring unbridgeable divide between evil and good characters (the killer and the detective), as none of them is essentially good or evil, and all might switch sides for no all-justifying, redeeming or supernatural reason. This is upsetting because it shows “being evil” as a performance which might be as normal as that of “being good”, and not as something reassuringly alien and always separate from normality; moreover, it depicts “goodness”, too, as a performance which has to be continuously kept up, and that might possibly be interrupted, and not as a stable essence or a permanent personality trait.

**Gabriele BIZZARRI** (Università di Padova) [Panel 1D/1]

*Santa Teresa fuori dall'armadio: visioni queer di 'latinoamericanità' nel 'ciclo di Amalfitano' di Roberto Bolaño*

Tra i molti scheletri sepolti, in attesa che si dia loro un nome, nel deserto di Sonora, quello della sessualità dissidente è, forse, l'ultimo che ci sogneremo di menzionare, eppure le parti messicane di *2666* di Roberto Bolaño, in modo concorde rispetto al resto della sua opera, collezionano un vero e proprio florilegio di allusioni queer collocate in momenti decisamente strategici, riferibili in modo convergente al tragicomico questionamento dei cliché della 'latinoamericanità' cristallizzati nella riflessione teorica e nelle serie letterarie che diedero riconoscibilità internazionale al marchio 'America Latina' intorno alla metà del secolo scorso. Siamo di fronte ad una delle molte declinazioni possibili di quel caratteristico lumpenismo che impone ai personaggi bolañani un necessario declassamento, li espone all'intemperie, li colloca in uno stato limite in cui, mentre ogni alibi culturale va perdendo consistenza, si acquisisce una proprietà attiva dello sguardo, capace di rovistare sotto le forme pure attraverso le quali ci costruiamo socialmente, svelando la fragilità intrinseca – in realtà, la violenza – delle nostre invisibili performance di normalità. Nel romanzo postumo che rivela retrospettivamente alcune delle ragioni segrete del suo comportamento in *2666* – I dispiaceri del vero poliziotto, in cui si racconta al lettore lo scandalo omosessuale che coinvolge, presso l'Università di Barcellona, il maturo professore cileno – Amalfitano viene scoperto dal suo giovane amante "come si scopre un continente". Seguendo la pista indicata da quest'illuminante similitudine, mi occuperò di studiare i percorsi attraverso i quali Bolaño, facendoci prendere per mano da uno dei suoi più autorizzati alias romanzeschi, la maschera letteraria del suo esilio biografico, del conflitto aperto con l'origine, ci porta in visita al museo di reperti statici (o al teatrino di ombre cinesi) della performatività latinoamericana e latinoamericanista, puntualmente denudata della sua caratteristica prosopopea dall'azione disgregatrice di un acutissimo "occhio queer".

**Anna BOCCI** (Università di Pisa) [Panel 5D]

*"If the child gives the effect another turn of the screw": osservazioni sulla natura performativa dell'infanzia in The Turn of the Screw di Henry James*

Con questo intervento vorrei riflettere sull'ipotesi che l'infanzia si possa intendere come una categoria sociale performativa, a partire da un'analisi di come il racconto di Henry James *The Turn of the Screw* tematizza questo problema. Anzitutto vorrei produrre una lettura del testo coerentemente queer perché basata, come propone Carmen Dell'Aversano, sull'analisi e la decostruzione di alcune categorie sociali e delle loro performance attraverso la Membership Categorization Analysis di Harvey Sacks. Secondo questo me-

todo di analisi ciascuna società divide i suoi membri in categorie e associa a ogni categoria caratteristiche fisse e azioni da svolgere o evitare; queste ultime vengono chiamate *category-bound activities* e costituiscono uno strumento interessante per lo studio della performatività, perché funzionano come indicazioni sulle performance che i membri di una data categoria devono riprodurre. Con queste premesse, dal momento che *The Turn of the Screw* in un passo cruciale indica come rilevante per l'effetto del testo la presenza dei due personaggi bambini, vorrei chiedermi se e come la conoscenza sociale legata all'infanzia, e la performatività dell'infanzia stessa, contribuiscano alla riuscita di questo effetto. La parola-chiave "effetto" richiama un termine del teorico della letteratura Wolfgang Iser, quello di repertorio: un bagaglio di conoscenze, anche sociali, richiamate dal testo ma già presenti nella mente del lettore, e di cui il lettore si serve nel costruire un significato per il testo. Questo dovrebbe costituire un ponte tra l'analisi del racconto e alcune considerazioni di natura sociologica, consentendomi di riflettere non solo sulla conoscenza sociale relativa all'infanzia implicata dal testo, ma anche su quella che oggi impieghiamo, come società, nella vita di tutti i giorni, e sugli effetti che essa ha nel nostro modo di pensare.

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#### **Gleiton MATHEUS BONFANTE (NUDES) [Panel 1C]**

*The ABC of gay desire: Affect, Bareback and cum performances on Whatsapp groups*

The ABC of gay desire examines the "intimate-spectacular performances" put on WhatsApp groups intended for subjects who perform themselves as barebackers, ie, unprotected sex practitioners. In ethnographing the sharing of self-pornographic images and the discursive descriptions and evaluations of their bodies unrolled in the group, I intend to unveil the contours of "affective practices" (Wheterell, 2012) and their potentiality for semiotic resistance, meaning reappropriation and resignification of heterocapitalist morality. through the analysis of the performance of three body parts: anus, penis, and semen. The multimodal data includes pictures, descriptions, and comments.

In discussing such semiotic-corporeal practices of self-production online, I try to bring out other forms of corporeal existence, care of the self, and sub-

jective relationships with both bodily practices and discourse. Moreover the highly sexualized and semiotized environment of the groups provides interesting data to reflect on the language of affect: that which touches the bodies with arousal, horniness, palpitation; The language that does things to the bodies, make them experiment sensations matters here so that the affective dimension of language takes on a huge importance in this work, and will be conceptualized under the perspective of Austin's Speech act Theory, enlightened by Spinoza.

So far, the performances of bareback desire have shown a clash between the representation of bareback as desirable, hot, more intimate and the dominant discourses of risk, while the performances of genitalia highlights "body performativity" as a key ingredient for body materiality.

**Filippo BOSCO** (Scuola Normale Superiore) [Panel 6B]

*Performing a Brushstroke. Pop Artists on Abstract Painting*

AbstractPerformativity in its radical sense opposes itself to essentialism, substituting actions and relations in contexts for objects and their qualities. A historical example of similar instances can be observed in the way in the Sixties some artworks by young Pop Art painters took a position against the dominating discourse of Abstract Expressionism. My paper's aim is to show which strategies are adopted by Pop painters in order to deconstruct the essentialist criticism about Abstract Expressionism, that aimed directly at a definition of the nature of painting itself. I will point out how performativity can interpret this complex of strategies. Both the main critic of Modernism, Clement Greenberg, and his contender Harold Rosenberg, elaborated in two different ways a critical discourse about Abstract Expressionism based on essentialism. The former established the identity of painting on the "Modernist" principle that "each art had to determine, through its own operations and works, the effects exclusive to itself". The consequence of this is the value assigned to non-figurative painting and its code of flatness, brushstrokes and surface of the canvas. On his side Rosenberg stressed the link between the New Painting (mostly referring to Pollock) and life, intending the pictorial surface as an "arena" of a struggle in which "existence" strove to become "essence". This predominant critical interpretation of abstract painting is explicitly the target of artworks by artists generally associated with Pop Art. From the Brushstrokes series by Roy Lichtenstein (1964-65) or White bread by James Rosenquist (1964) to David Hockney's Rubber Ring in a swimming pool (1971), the Modernist and essentialist idol of the brushstroke gets deconstructed. Performative strategies of parody, irony, decontextualization and camouflage interrupt the "natural" link between the artist and the signs on the

canvas of a painting, refuse abstraction and “pure language” as a parameter of quality and contaminate the paradigm of Modernism.

**Egon BOTTEGHI** [1] [Panel 2D]

*Partitura a quattro T\**. Note sulla performatività nel riconoscimento dei percorsi trans\* [Panel abstract]

“L’atto di raccontarsi, come l’atto di osservarsi, avviene in relazione ad un determinato pubblico, immaginato come destinatario, per il quale si riproduce un’immagine verbale e visiva di sé” (Judith Butler).

Quattro “drammaturghi della transessualità” intrecciano un dialogo tra loro e con le persone presenti avvalendosi di varie tecniche espositive (dalla drammatizzazione semplice alla poesia, passando per interventi teorici e testimonianze esperienziali) sulla performatività imposta alle persone trans da parte dei vari *gatekeepers* che costellano il percorso verso il riconoscimento del proprio genere.

Poiché le quattro persone provengono da ambiti professionali diversi e declinano il proprio attivismo in maniera differente, la speranza è che tale dialogo possa portare alla luce le tante “variazioni sul tema” e che possa essere un momento costruttivo e stimolante per affrontare discorsi che stanno vicini al centro della vita e delle riflessioni delle persone trans, almeno in certe fasi del percorso.

**Christian BALLARIN**, nato nel '77 con un altro nome e un altro corpo, laureato al DAMS e appassionato di cinema. Nel 2000 ha incontrato l’attivismo LGBTQ e ne è nata una storia di amore... e odio. Dal 2011 coordina SpoT, lo sportello trans del Maurice GLBTQ di Torino.

**Egon BOTTEGHI**, attivista, performer e ricercatore indipendente trans ed antispecista, co-fondatore del collettivo anarco-queer-veg-femminista Anguane, del collettivo Intersexezioni e dell’associazione di volontariato “Fattoria della Pace Ippoasi” Onlus, membro del Centro di Ricerca di Filosofia Politica della Sessualità “Politesse” (Università di Verona) e del CIRQUE (Centro Interuniversitario di Ricerca Queer), autore delle performance teatrali :“Mi chiamo Egon. Diario di un uomo transessuale”, “Mi chiamo Egon #2: un posto nella storia”, “Tsex”. Co-autore e performer in “I love my sister” di Enzo Cosimi.

**Gianmarco NEGRI**, uomo transgender di 40 anni, avvocato e titolare dell’omonimo Studio Legale, che ha fondato con sede in provincia di Pavia, esercita in tutta Italia in ambito civile e penale con particolare dedizione all’iter legale di transizione Ftm ed Mtf. Fortemente impegnato nella difesa della libertà personale è appassionato ed attivo in relazione alle tematiche di tutela della persona, diritto all’identità di genere, riconoscimento dei diritti negati, difesa dalle discriminazioni e dalle violenze in ogni ambito umano

**Giovanna Cristina VIVINETTO** è nata a Siracusa nel 1994. Vive attualmente a Roma, dove si è laureata in Filologia moderna all'Università La Sapienza con una tesi in Letteratura contemporanea sulla poesia di Franco Buffoni successiva all'Oscar Mondadori (2012). *Dolore minimo* (Interlinea, 2018 - Premio Cetonaverde, Premio San Domenichino, Premio Lord Byron, Premio Senghor, Premio Valentino, Premio Alda Merini) è la sua opera prima, nonché primo testo in Italia ad affrontare in poesia la tematica della transessualità e della disforia di genere. Con prefazione di Dacia Maraini e postfazione di Alessandro Fo, il libro è apparso ed è stato recensito sulle maggiori testate giornalistiche nazionali.

**Egon BOTTEGHI [2] [Panel 4D]**

*Metastasio per trans\*: come performers trans\* utilizzano arie barocche per raccontarsi*

I musicisti (eufemismo usato per cantanti castrati) sembrano apparire in Italia alla fine del millecinquecento, in seguito alla bolla papale in cui venne vietato il canto alle donne in chiesa, e per estensione, in teatro.

Da lì in poi, per tre secoli, dominarono la musica a loro contemporanea e furono esportati dall'Italia nel resto d'Europa, costituendo uno dei beni di esportazione più importante del nostro paese.

Questi uomini creati da altri uomini per scopi artistici, politici e devozionali, furono descritti come esseri chimerici, a metà tra l'uomo e la donna, tra l'animale e l'umano, tra il vivente e la macchina.

Questa componente di assemblaggio, fantastica e meravigliosa, legata anche al perturbamento di genere che potevano suscitare con le loro voci, è stata ripresa in diverse performances, narrazioni e rappresentazioni di esperienze trans contemporanee, provenienti dall'Italia e dall'estero.

Il cantare il repertorio proprio dei musicisti, usando la propria voce "trans", sembra essere per diverse persone trans un momento di riappropriazione e di rivendicazione forte, che fa dei versi di poeti italiani come Metastasio, musicati dai grandi compositori barocchi, una sorta di lingua franca per una certa esperienza trans contemporanea.

In questo lavoro si prenderà in esame tre esempi di "performance" provenienti da tre contesti artistici, geografici e professionali diversi ma accomunati da questo uso delle arie barocche da parte di performers transessuali: un film cileno premio Oscar, un lavoro di teatro danza di un autorevole coreografo italiano e le apparizioni in teatro di giovani cantanti lirici nord americani.

**Stefanie BOULILA** (Universität Göttingen / Center for Intersectional Justice)  
**[Panel 1B]**

*Post-homophobic Imaginaries and Subjugated Queer of Colour Positionalities in Switzerland*

How do Swiss homophobia discourses bring queer of colour subjects into being? Across Europe, the political discourse of homophobia has been cleansed from intersectional claims (Boulila in print, El- Tayeb 2012, Haritaworn 2015). Instead, homophobia has operated as a disciplinary device to problematize 'migrant communities' for their failure to adhere to 'European values'. The figure of the racialized homophobe has also become an increasingly significant trope in Swiss post-homophobic imaginaries (Boulila in print).

This paper proposes post-homophobic imaginaries as performative scripts that have spatial and temporal effects (Boulila in print). Post-imaginaries mobilize a temporal logic of progress as they delimit space(s) and temporal progress (as well as the lack of it). They are able to unite the post-homophobic West, post-homophobic Europe or a post-homophobic nation by delimiting who is part of the progressive West or a majority in a nation and who is still in what Chakrabarty (2000) called the 'waiting room' of history. Hereby, prefix post- suggests a linear time progression that is marked by 'overcoming' the discursive or social conditions that demarcate the past. However, the 'post' does not act as a neutral descriptor but as a productive imaginary of that respective past as well as of the present and the future (Boulila in print, Law 2009).

The paper examines how post-homophobic imaginaries in Switzerland performatively bring queer of colour subjects into being and thus govern their intelligibility. Through the analysis of a publicly funded NGO campaign targeting 'homophobia in migrant communities', I will argue that discourses of racialized homophobia govern queer of colour positionalities by regulating what is intelligible and what cannot be said. I will explore how the campaign reproduces the simultaneous construction of the Swiss state as both anti-racist and anti-homophobic, a discursive entanglement that has further been reified by the inclusion of sexual orientation into the existing (but ineffective) anti-racism legislation in late 2018. I will conclude that a critical queer of colour standpoint in the Swiss context has to contest both, the predominant anti-racism and racial denial alongside dominant understandings of homophobia.

**Fabrice BOURLEZ** (ESAD, Reims – Sciences Po, Paris) [Panel 5B/1]

*Ano contro fallo. Rileggere Hocquenghem e queerizzare "quel che non cessa di non scriversi"*

Le teorie e ideologie queer si sono costruite attraverso un dialogo complesso e critico rispetto alla psicoanalisi. I queer hanno, a buon diritto, rimproverato alla psicoanalisi di esser eteronormativa, in balia dal complesso edipico,

omofobica e incapace di riuscire a pensare un aldilà del binarismo del genere.

Le critiche all'ordine simbolico e ad alla logica fallica da esso indotto sono giustificate e necessarie per portare avanti le rivendicazioni etiche della militanza queer.

Tuttavia se si rilegge l'opera di Butler, ma anche quella di de Lauretis, Sedgwick o Rubin – figure tutelari delle teorie queer- si può individuare un fitto gioco di rimandi e di riflessioni tale da spingerci ad affermare che senza la psicoanalisi, senza l'ipotesi dell'inconscio e del perverso polimorfo non ci sarebbe potuto essere le stesse teorie queer. Lo stesso Paul Preciado si auspica in *Testo Junkie* l'avvio di una "Queeranalisi".

Lavorare in quel senso, implica sicuramente prendere dei rischi clinici, politici ma anche teorici. In questo senso, la rilettura dell'opera di Hocquenghem, autore proto-queer, implicato nel Front homosexuel d'action révolutionnaire dopo il Maggio 68 e allievo di Deleuze, potrebbe risultare alquanto utile in modo da queerizzare « ciò che non cessa di non scriversi » e cercare di trattare l'impossibile al quale rimande ogni nostra vita. La sua rimessa in discussione dell'ordine fallico attraverso una riflessione sull'ano sarà il punto di partenza della nostra riflessione.

### **Giuseppe BURGIO** (Università di Enna "Kore") [Panel 6C]

#### *Violenza maschile e formazione alla maschilità*

La letteratura scientifica definisce la vittimizzazione scolastica come una dinamica a fortissima predominanza maschile, tanto tra gli attori quanto tra le vittime. Si tratta cioè di una pratica intramaschile che si dispiega in quel contesto scolastico che ormai è l'unico spazio sociale dove centinaia di adolescenti possono ritrovarsi assieme. Tenuto conto del fatto che hanno maggiori probabilità di vittimizzazione le persone che – per qualsiasi motivo – incarnino una sorta di "diversità percepita", si propone un'interpretazione del bullismo come dispositivo finalizzato alla gestione reputazionale del gruppo dei pari.

L'uso della violenza intramaschile assume cioè la funzione di performance pubblica della virilità, di "formazione" alla maschilità e di gestione delle regole del gruppo dei pari. In questo panorama, acquisisce un ruolo centrale il bullismo omofobico, tenuto conto del fatto che forma di maschilità corretta è ancora considerata quella muscolare, aggressiva, capace di "stoica" sopportazione e di differimento della gratificazione, ma soprattutto fortemente caratterizzata dall'eteronormatività, dal rifiuto di qualsiasi atteggiamento definibile come "femminile" e dal bisogno di mostrare pubblicamente sentimenti omofobici. Il dispositivo di costruzione e riproduzione della maschilità in contesti adolescenziali rappresentato dal bullismo riesce così perfettamen-



te a perseguire i suoi obiettivi reputazionali e di prestigio intramaschile, creando una gerarchia di maschilità, anche ad uso del pubblico delle coetanee. Il bullismo funziona infatti da fattore di protezione dalla vittimizzazione (per i bulli), assolve una funzione egodifensiva nella fase adolescenziale, corrobora una “virilità” in formazione attraverso l’uso della prevaricazione e, infine, funziona da regolatore sociale delle norme comportamentali considerate corrette. La razionalità di tale meccanismo deve indurre a ripensare le politiche scolastiche antibullismo.

**Davide BURGIO** (Scuola Normale Superiore) [Panel 6D]

*The construction of conversational dominance through paradox in Wilde’s society comedies*

This paper focuses on the construction of social prestige through specific conversational techniques in Wilde’s society comedies (*Lady Windermere’s Fan*, *A Woman of No Importance*, *An Ideal Husband*, and *The Importance of Being Earnest*): by examining these techniques, the performative nature of social prestige is highlighted, because continual repetition is essential to their effectiveness. This definition of conversational prestige as a performative construct imposed through repetition has substantial similarities with Judith Butler’s definition of gender, and can therefore reinforce queer theory’s claims about the performative nature of social and cultural phenomena. All four plays are characterised by long sections of paradoxical, apparently idle conversation, which however, at a closer look, reveals itself as the main instrument through which the characters establish their social capital: a brilliant conversationalist has the authority to dictate the terms of the conversation itself, enforcing their views on other characters, discrediting those who manifest their disagreement, and bypassing moral judgement (“A man who can dominate a London dinner-table can dominate the world”, *A Woman of No Importance*, act III). The techniques employed in the conversational competition will be described with the aid of multiple rhetorical, linguistic, and sociolinguistic tools, with a particular emphasis on paradox, especially in cases where the paradox is the reversal of a fixed, stereotypical expression, such as proverbs. For the latter, Harvey Sack’s concept of category-bound activity allows to formalise the conversational properties of stereotypes, thereby clarifying their function in paradoxical statements. The paper’s thesis is that paradoxes are employed in conversation as a form of breaching experiment as defined by Garfinkel, that is, as a deliberate breaching of the implied rules of socially acceptable conversation, which, however, does not achieve the results of conventional breaching experiments (inducing an embarrassed or hostile reaction in the people involved), because the paradox is uttered by a character that has achieved through other means a position of authority in the

conversation. Therefore, the effect of the breaching is that of challenging the other participants to either accept the new rules the paradox implicitly states, or defy its utterer's authority: in the first scenario, such an authority is strengthened, while in the second the previously accumulated social capital can provide the utterer with the means to prevail in the struggle for conversational supremacy.

**Katrin BURJA** (Westfälische Wilhelms-Universität Münster) [Panel 4A]  
*Queer Anthropology of Ambiguity*

It seems astonishing, that current German Protestant social ethics continue to propagate predominantly a binary gender model, on the basis of which heterosexual partnership and marriage is established as the preferred model of Christian life.

The discriminatory potential associated with adhering to heteronormativity and gender dualism hierarchizes people based on their sexual orientation and their gender identity.

Accordingly, it seems necessary to adopt new theological perspectives on that to liberate the communicative potential of the gospel and to prevail against discrimination and exclusion.

Paul Tillich's ontological reflections on the concept of love and life might be helpful to introduce a "queer-theological anthropology". With respect to Tillich it seems possible to argue that human nature cannot be understood other than »ambiguous«.

Additionally the "dogma" of heteronormativity creates further difficulties: In pastoral care we follow Tillich's demand »to help [hu]man[s] to achieve full self-affirmation to find the courage to be« and to support them in a sense-oriented »actualization of potential being«.

But how should that succeed in the service of an institution which clearly articulates the primacy of heterosexual orientation and way of life? This articulation creates a reality in which people and life forms that do not conform to this model are degraded.

The concept of »self-affirmation« emphasizes the meaning-generating and reality-constituting character of human language, which also has constitutive significance for every pastoral interaction: »Self-affirmation« challenges us to acknowledge and accept ourselves in our own brokenness of non-infinite existence, as well as in social attachment to other people.

This recognition requires constant encounter with other individuals: Pastoral care can be a space in which this self-affirmation can be tested, worked out, experienced.

Finally, the question is asked how ecclesiastical-institutional performativity and the performative potential of pastoral care can be fruitfully – in the sense of Tillich’s view – correlated with each other.

**Jorge CALDERÓN** (Simon Fraser University, Vancouver) [Panel 7A]

*From Foucault’s “pratique” and “mode de vie” to contemporary queer performance theory*

In this paper I will explore the link between the concepts of “practice” and “way of life” that Michel Foucault developed in *History of Sexuality* and “Friendship as a way of life” and contemporary queer criticism and theory about art performance and social performance. Judith Butler’s theory of performativity has been extremely important for gender and queer theory. But we cannot forget how fundamental the work of Foucault has also been if we want to better understand the work of contemporary queer scholars. For this reason, this paper will explore the influence of Foucault’s theory from the publication of David Román’s *Acts of Intervention : Performance, Gay Culture, and AIDS* (1998) to Jaclyn Pryor’s *Time Slips: Queer Temporalities, Contemporary Performance, and the Hole of History* (2017). One of the main questions I ask in this paper concerns the social and cultural conditions that need to be in place in order for queer voices and queer performances to be able to happen. Once a person has been disciplined and regulated through the patriarchal, heteronormative and binary power of the society of control (in French, *société disciplinaire*), how can that person speak a queer language, perform a queer performance, and embody queerness? Of course queer performances can have an emancipatory individual and collective effect, but from Foucault to Pryor we need to better understand how queer performances can be created in societies and cultures where they technically should not exist.

**Cristina CASERO** (Università di Parma) [Panel 4B]

*Un nuovo sguardo sulla quotidianità femminile nell’Italia degli anni ’70*

Sin nella prima metà degli anni ’70, con l’affermarsi delle prime esperienze italiane del movimento femminista, la volontà di riflettere sulle condizione femminile è stata al centro dell’interesse di alcune fotografe che, attraverso il loro mezzo espressivo, hanno indagato la vita quotidiana delle donne. Tali esperienze, che come ricordava Paola Mattioli “possono ancora essere collocate in un modo tradizionale di fare reportage, nel senso che lasciano inalterato il rapporto fotografo/fotografato [...], sono servite però di avvio per la messa in discussione del modo di porsi dietro e davanti alla macchina fotografica” (P. Mattioli, *L’immagine fotografica*, in *Lessico politico delle donne. Cinema, letteratura, arti visive*, Gulliver, Milano 1979, pp. 175-176), poiché

in esse si mette in atto un rapporto di rispecchiamento tra soggetto e oggetto dello sguardo che lascia spazio ad un inedito punto di vista, ad un nuovo racconto della realtà. Il mio intervento propone quindi una riflessione su alcune ricerche, di sapore quasi antropologico, condotte da Anna Candiani, Carla Cerati, Marzia Malli, Paola Mattioli e Giovanna Nuvoletti, che hanno realizzato fotografie - in alcuni casi praticamente inedite - capaci di restituire con occhio attento e sguardo personale il vissuto delle donne comuni all'epoca. Risulta, quindi, di particolare interesse analizzare i lavori di queste fotografe, attive protagoniste di quel momento culturale e più volte impegnate nel restituire una immagine femminile alternativa a quella stereotipata prodotta dal sistema, che in queste fotografie hanno prodotto nuove narrazioni del quotidiano femminile nell'Italia degli anni Settanta.

**Valentino CATRICALÀ** (Accademia delle Belle Arti di Lecce) [Panel 3D]

*La Cultura Queer nel mondo della Media Art*

Come la società è influenzata dall'identità di genere? Questa è la domanda alla quale vuole rispondere il filone di artisti queer che utilizza il video. Il video inteso in tutte le sue forme. Inizialmente l'intervento si focalizzerà sul superamento del concetto di videoarte per concentrarsi su quegli artisti che utilizzano le tecnologie aprono delle questioni di genere. Infine, si focalizzerà l'attenzione su due casi di studio.

**Margherita CERAGIOLI** (Università di Pisa) [Panel 4D]

*Performances identitarie nella cultura mainstream: il caso di Mrs Doubtfire*

Partendo da un rifiuto della posizione realista, le teorie queer sostengono la natura performativa delle categorie identitarie. Secondo il sociologo Harvey Sacks, ad ogni categoria identitaria sono infatti associate delle attività - le "category-bound activities" - che l'individuo è o non è titolato a compiere in quanto member della stessa; le CBA forniscono quindi uno script performativo.

Il mio intervento si concentrerà sull'analisi del film *Mrs Doubtfire* e sulla possibilità di riflessione da questo offerta sulla natura performativa dell'identità di genere e dell'età. Il film narra la storia di un padre di famiglia, Daniel Hillard, che, a seguito di una sentenza di divorzio che gli accorda la possibilità di vedere i figli un solo giorno alla settimana, decide di travestirsi da anziana signora e di fare domanda come governante a casa della ex-moglie. La sua performance risulta perfettamente credibile agli occhi della famiglia e di diverse persone esterne ad essa per settimane; la vera identità viene scoperta esclusivamente quando è accidentalmente sorpreso dal figlio mentre utilizza i servizi e dalla moglie quando la maschera perde aderenza e cade dal volto. Una volta scoperta la vera identità della babysitter, tuttavia, la

moglie e i figli continuano a parlarne come se si trattasse di una persona reale, al punto tale che la madre si sente in dovere di richiamare all'attenzione di tutti il fatto che non lo sia e di dichiarare che dovrebbero smetterla di parlare di lei come se lo fosse. Le teorie queer mettono in evidenza il ruolo svolto dalla ripetizione di rappresentazioni nel far sì che i costrutti sociali siano avvertiti - illusoriamente - come reali. Nel film la ripetizione della performance dell'identità di Mrs Doubtfire, eseguita per settimane in modo convincente, ha quindi reso reale l'oggetto nella percezione della moglie e dei figli.

Adottando un'ottica queer e servendomi degli studi di Harvey Sacks, cercherò di indagare fino a che punto il film riesca a dimostrare la natura performativa delle identità sociali e quanto invece la decostruzione delle stesse sia disinnescata e riassorbita dal sistema, qualificando il protagonista come qualcuno che lavora nell'ambito dello spettacolo e facendo infine diventare Mrs Doubtfire la protagonista di uno show televisivo.

**Francesca CICHETTI** (Università di Pisa) [Panel 5C]

*Performance rituale e metaperformance tragica. Le Troiane di Euripide e la risemantizzazione del rito*

Specifiche celebrazioni pubbliche proprie della vita civile greca sono menzionate e riprodotte in tragedia in una forma rielaborata e distante dalla corrispettiva performance civile, perdendo di conseguenza l'originaria funzione rituale. La nota natura performativa di un'opera teatrale quale la tragedia è caratteristica peculiare anche dei riti. In riferimento ad entrambi possiamo servirci dell'espressione "performance culturale" coniata nel 1959 da Milton Singer e così definita: "each cultural performance has a definitely limited time span, a beginning and an end, an organized program of activity, a set of performers, an audience and a place and occasion of performance".

Sia il teatro che le cerimonie si compongono, in effetti, di serie di atti soggetti a codifica convenzionale e, in virtù di ciò, iterabili e passibili di imitazione. Il rituale non coincide infatti con l'esperienza vissuta, con l'"Erlebnis", per utilizzare un termine diltheyano, ma ne è, come ha notato Victor Turner, un racconto che rende un'esperienza soggettiva rappresentabile oggettivamente e, dunque, anche condivisibile e suscettibile di riflessione critica.

Scopo di questo lavoro è riflettere sulla risemantizzazione euripidea di cerimonie pubbliche. Se un rituale ben codificato è il mezzo attraverso cui un gruppo rappresenta e racconta se stesso e i propri meccanismi sociali, la rottura volontaria di una norma diviene, nelle mani di un tragediografo che imita il rituale, un efficace strumento espressivo. Così, in uno scenario come quello delle *Troiane*, in cui la guerra ha portato alla distruzione della città e, conseguentemente, di quei ruoli che, come insegna Goffman, vengono rivestiti nel tessuto sociale, non è un caso che Euripide rappresenti Ecuba come

incapace di assumere nel rituale quel ruolo di guida che aveva quando regnava il marito Priamo.

**Frances CLEMENTE** (University of Warwick) [Panel 1C]

*Performing childbirth: “la figliata dei femminélli”*

Deeply-rooted in the Neapolitan social and cultural tradition, the “femminéll-o” or “femmenèlla” is a complex identity who, conventionally defined as an effeminate homosexual man acting and dressing as a woman (usually a prostitute), intersects with different classifications: Mediterranean homosexuality, cross-dressing, third gender, transgenderism and others. Embedded within the Parthenopean urban fabric, the “femminéll-o” is an historically recognised and accepted social figure, who, unlike other queer identities, has never been subject of discrimination by the (Neapolitan) mass.

The paper will consider the “femminéll-o” as a performative identity and will focus on the ritual of the “figliata”, that is the performance through which a “femminéll-o” gives birth to a child – usually a wooden puppet with a giant black phallus, symbolizing the roman god Priapus –, surrounded by a cheering crowd who encourages the baby’s delivery. Giving consistency to the “femminéll-o”’s existence, this ritual ends by bearing an object which appears to the community as a new living being and a product and illusion of the “femminéll-o” and community’s desire and expectations.

The paper will concentrate on the performative aspects of this peculiar rite – irreducible to a form of gynomimetics, as Vito writes in relation to the “femminéll-o”’s wedding ceremonial –, not only with respect to the modalities in which the “femminéll-o”’s fictively performs the act of bearing (i.e. the natural act par excellence), but also with regards to the participation, and expectations, of the community, who plays a central role in the accomplishment of this very special ritual.

In order to better understand and analyse this performance, the paper will take into account Curzio Malaparte’s literary description of “la figliata” as it appears in *La Pelle*, as well as showing – compatibly with the conference’s technical resources – an extract of Liliana Cavani’s filmic adaptation of the novel, displaying the ritual under study.

**Greta COLOMBANI** (University of Cambridge) [Panel 5C]

*Humanity as a Performance in H.G. Wells’s The Island of Doctor Moreau*

At first glance, H.G. Wells’s *The Island of Doctor Moreau* (1896) seems to question the boundary between humans and animals only to reaffirm its inescapable naturality, as Moreau attempts to turn animals into humans by altering their physiology and his creatures ultimately succumb to “the tendency of their animal instincts to reawaken” (Wells 79). Yet, through the interpreta-

tive frame of animal queer, my paper aims to show how other elements of the text counter this perspective and suggest the performativity of humanity in its opposition to animality. Indeed, bodily alterations are not enough to make animals human. Their humanity needs to be restated – or rather constructed – through their participation in the ritual recital of ‘the Law’. I will interpret the prohibitions of the Law – such as “not to go on all-fours; that is the Law. Are we not Men?” (57) – as what Harvey Sacks would call the Category Bound Activities – i.e. activities that the members of a category need to perform in order to be acknowledged as such – of being human. Not only do Moreau’s hybrids have to comply with these commandments, so that their humanity depends less on what they are than on what they do, but they also need to repeatedly recite them. I will argue that this ritualistic performance, in which the narrator himself must take part to be recognised as human, highlights – by literalising it – the performative nature of ordinary constructions of humanity. Once back to human society, in fact, the narrator will not be able to “persuade [himself] that the men and women [he] met were not also another Beast People” (132), just better than them at performing humanity. The whole novel will thus be read as an exploration of the possibilities and anxieties stemming from the suspicion that humanity is nothing but a performance.

**Anna Chiara CORRADINO** (Alma mater studiorum Università di Bologna / Università dell’Aquila) [Panel 2B]

*Forms of female dominance: The necrophiliac woman*

In *Over her Dead Body*, Elisabeth Bronfen tratta le rappresentazioni della donna morta in arte, letteratura e poesia e afferma che gender del corpo e mancato consenso siano gli aspetti peculiari della relazione necrofila. Lisa Downing in *Desiring the dead*, concentrandosi sulla necrofilia femminile (agente), critica gli studi che si concentrano solo “on what the necrophile does, and are obsessed with the acts that appear most obvious – sexual intercourse”, evidenziando invece “the choice of the corpse as subject matter”. Downing e Bronfen, pur da due punti di vista opposti, ritengono la dialettica sessuale come posizionale tra soggetto e oggetto e la sessualità come atto predeterminato anche nella relazione necrofila.

A partire da queste considerazioni mi propongo di analizzare una specifica tipologia della performance necrofila femminile nelle descrizioni maschili. Lo scopo precipuo è quello di mostrare come queste rappresentazioni siano volte a giustificare la dominanza femminile vissuta come forma di devianza. L’uso letterario di alcuni miti quali quello di Endimione e Selene, dalle forti connotazioni ipogamiche femminili e strutturalmente necrofili, è strumentalizzato in funzione di una riduzione della dominanza femminile; sono cioè metafore letterarie volte a illustrare un fallimento amoroso in modo da ridur-

ne la salienza. Ciò produce le varianti schizofreniche di questi miti stessi, talvolta presentati come paradigmi positivi, in contrapposizione a una realtà in cui la donna si presenta come crudele aguzzina, talvolta come modelli negativi legati a quegli aspetti di freddezza e frigidità tipici della donna mantis.

Per questo motivo il mio intervento sarà diviso in due parti: una breve introduzione sugli aspetti salienti della necrofilia femminile, in aperta contestazione con la teoria freudiana maschio-centrata; una seconda parte dedicata all'analisi di alcune opere che utilizzano il tema letterario della necrofilia come espediente normalizzante rispetto all'elemento di devianza prodotto da una femme fatale.

**Sergio CORTESINI** (Università di Pisa) [Panel 6B]

*Il FUORI e i suoi artisti*

Questo contributo intende esplorare il ruolo che le arti visive hanno avuto nell'accompagnare la presa di parola degli omosessuali italiani negli anni '70 del secolo scorso, attraverso la loro prima organizzazione pubblica: il collettivo FUORI (Fronte Unitario Omosessuale Rivoluzionario Italiano). Usando come fonti le pagine delle riviste *Fuori!* e *Lambda*, e altri documenti del tempo, si metterà in luce in che misura la grafica editoriale e la scelta delle illustrazioni, e dall'altra il concorso di varie mezzi visivi – incluso il cinema sperimentale – servirono a modellare le prime attestazioni dell'iconografia del nuovo soggetto politico omosessuale, che rivendicava il diritto a definire la propria politica dell'immagine. Inoltre, intendo osservare come alcuni esempi tratti dalla storia dell'arte (le avanguardie dada e surrealista, Filippo de Pisis, ma anche autori del Rinascimento come Michelangelo e Pontormo) poterono essere riappropriati in una ideale genealogia gay, mentre anche l'utopismo sociale del coevo design radicale italiano fece propria la causa del FUORI, coinvolgendolo a immettere nel dibattito sulla città e l'abitazione la prospettiva della liberazione omosessuale.

**Federico DECANDIA** [Panel 6B]

*Creazione e resistenza in Ruben Montini*

La proposta vuole focalizzarsi sulla produzione dell'artista Ruben Montini, che in maniera più rilevante ha lavorato criticamente sui cliché patriarcali ed eterosessisti in Sardegna (es. *La Vestizione della Sposa*, 2016). La sua opera esplicitamente queer verrà presa in considerazione a partire dal concetto di "inoperosità" così come è stato proposto da Giorgio Agamben. Verranno convocate, seppure in modo descrittivo, le tecniche tradizionalmente femminili – in particolare le pratiche domestiche come il ricamo – di cui Montini si appropria, primariamente per esplicitare la resistenza insita nella prassi creativa.



La mostrazione di una “potenza-di-non”, lambendo i disvalori occidentali – inefficienza, l’improduttività, l’indolenza ecc... – sembra suggerire una migrazione del soggetto, da queer a economico. Ciò fa collidere l’esplicito attivismo europeista di Montini (es. *One Person Protest*, 2017) con l’ipotesi di un’implicito mediterraneismo dormiente nella sua opera.

Contestualmente si prenderanno in esame i rapporti tra opera e azione nella prospettiva di un altro fondamentale concetto agambeniano, quello di forma-di-vita, dove i documenti — come secrezioni della performance — attraverso una ri-mediazione tecnica, ripetono, anticipano e ritardano il lavoro di Montini, visto ora come una performance ininterrotta.

**Carmen DELL’AVERSANO** (Università di Pisa) [Panel 7A]

*How does one “lie with a woman”? The performance of gender in the Holiness Code (Leviticus 17-26)*

The usually virulent, and occasionally murderous, homophobia of a number of Christian and Jewish denominations can be traced back to two verses in the Hebrew Bible, *Leviticus* 18:22 and *Leviticus* 20:13. One generally overlooked characteristic of both these passages is that their normative thrust is gendered: the Holiness Code does not show any interest in “lying with a man” in general, but only forbids “lying with a man as one lies with a woman”. My argument will start from this obvious fact to conduct an inquiry into the way the feminine is constructed in the Holiness Code. As the grammar of the original Hebrew makes unambiguously clear, the model of sexual transgression the text presents, and subscribes to, is structurally asymmetrical: with the very interesting exception of sex with animals (*Leviticus* 18: 23), sexual transgressions are invariably assumed to be actions performed by the male on a passive female object. In this context, “lying with a man as one lies with a woman” can only be taken to refer to what in the whole pericope is assumed to be the defining characteristic of heterosexual sex, the structural asymmetry of positions, which constitutes it as a situation in which a subject makes use of an object, in relation to which the issue of consent is, of course, immaterial; this has, of course, nothing whatsoever to do with homosexual sex, but is the definition of what we today understand as homosexual rape. Therefore the real object of the prohibition expressed in *Leviticus* 18:22 (and of the sanctions specified for it in *Leviticus* 20:13) is not sex between men but exactly, and exclusively, this objectification, which erases the social difference between man and woman, and therefore poses a formidable threat to the status of the only subject whose existence is acknowledged by the social order of Old Testament culture, the adult human male. And, of course, the very anxiety associated with this possibility is a clue to the fact that in the Holiness Code gender is conceived of not as an essence, which will remain firm and

unaltered through any number and kind of vicissitudes, but as the intrinsically unstable result of relationships, events, and negotiations, which have the potential to question, unsettle, and trouble it; in short, as what thousands of years later would come to be known as performative.

**Nicoletta DI GENOVA** (Università dell'Aquila) e **Alessandro VACCARELLI** (Università dell'Aquila) [**Panel 6C**]

*Educazione di genere, diritti civili, scenari educativi tra insegnanti e assistenti sociali in formazione. Una ricerca comparativa (Italia-Spagna)*

All'indomani delle polemiche che, nel 2015, vedono una parte dell'opinione pubblica italiana schierarsi contro la cosiddetta "ideologia gender", si è voluto verificare quanto e come, all'interno della popolazione studentesca dei corsi di laurea di scienze della formazione e di servizio sociale, i temi dell'educazione di genere, così come le questioni legate alle identità e agli orientamenti sessuali, fossero sedimentate a livello di conoscenze di senso comune e/o di tipo scientifico, ancorate o disancorate dalle logiche del pregiudizio. Si è condotta dunque una ricerca che, attraverso la somministrazione di un questionario, ha indagato sulle conoscenze di base relative al tema delle identità, dei ruoli e degli orientamenti, alla conoscenza dei fattori che li spiegano, ma anche sugli atteggiamenti omofobici, sui diritti civili, sugli scenari che potrebbero aprirsi nei setting educativi (adozione, famiglie omogenitoriali, inserimento e benessere scolastico). La ricerca, condotta all'Aquila e a Barcellona, ha consentito di comparare i risultati e far emergere differenze significative tra i due campioni, individuando tra gli studenti italiani posizioni leggermente più incerte e "imbarazzate" rispetto a quelle mostrate dagli studenti e le studentesse spagnoli/e.

**Elisaveta DVORAKK** (Humboldt University of Berlin) [**Panel 3A**]

*Theorising Journalistic Travel Photography. Political and Performative Aesthetics of the Documentary*

The paper examines the photographic work of Annemarie Schwarzenbach (1908-1942), the queer Swiss journalist, writer, historian and antifascist resistance activist, in the context of her photojournalistic expedition in 1937-38. The subjects are the photographic reports published in the *Neue Zürcher Zeitung* and the *Zürcher Illustrierte*. Schwarzenbach worked from 1933 to 1942 as an image reporter and was considered – after the expedition to Afghanistan (1939-40), photographic publications from the USA (1936/37) and her travel photography from the Nordic countries as an internationally established correspondent.

The analyses focuses on motivic, compositional and technical mechanisms of Schwarzenbach's photographic work with regard to its contribution

to the visual symbolic construction of Race, Nation, Gender, Sexuality, Class and Religion. Furthermore, it will be scrutinized, to what extent the photographic reports enable the deconstruction of these categories of knowledge. The paper argues that Schwarzenbach's photographs evade contemporary dominant visual rhetoric and support the emergence of new performative image strategies within the established genre of the photographic travel report.

Schwarzenbach actively explored various conditions of the photographic production as she operated with images as performative autonomous elements of visual discourses. Her work develops image and textual structure which enables new visual knowledge formation and convey a social imagination beyond the topoi of photographic image reporting.

The study opens a critical queer and postcolonial perspective on photographic reports and shows in how far Schwarzenbach's photographs escape nationalist and heteronormative claims on journalistic images.

**Boka EN (Universität Wien) [Panel 1B]**

*Expertise in the flesh: Un-/authorising subjects in intersectional LGBTIQ\* activism/academia in Austria*

Both across and inside of academia and activism, there are strong hierarchies regarding who can 'know' and who can 'act'. Some forms of knowledge as well as action are devalued and delegitimised, while others are emphasised. The question of who gets authorised or un-authorised to act and know interacts with power relations based on gender, race, class, dis-/ability, sexuality, etc., and in turn contributes to the reproduction of these power relations (see e.g. Pereira, 2017).

This paper is based on qualitative interviews and focus groups with academics, activists, as well as those who don't neatly fit either of these categories working on intersectional LGBTIQ\* topics in Austria. I examine how boundaries between those subjects who are accorded the authority to speak and act in certain areas and those who are not are performatively constituted. I am particularly interested in the normative realities that get done 'along the way' (Law, 2004) as claims and subjects get un-/authorised.

I specifically focus on what one of my participants called 'learning institutional grammars': how people and groups take on norms in order to be taken seriously, and how these norms can affect those who want to use them strategically. Additionally, I want to think about how certain bodies – e.g. those of trans people and people of colour – are made to not belong in certain spaces, or to belong only in particular ways (see e.g. Nirmal Puwar's (2004) concept of 'Space Invaders' and Sara Ahmed's (2004, 2012) arguments about the non-/performativity of 'fitting' into certain spaces).

**David EN-GRIFFITHS** (University of Leeds) [**Panel 1C**]

*Ritual Distance, Anti-Performativity and the Sexualised Absence of Sex*

In recent years, academics (Attwood 2006, Weeks 2007), government reports (Popadopoulos, 2010) and news providers (e.g., the BBC) in the UK have suggested that British culture (and the cultures of other wealthy nations) has been undergoing a process of sexualisation.

This has been interpreted both in a negative sense (e.g., as an increase in the objectification of women via sexualised advertising) and a positive sense (e.g., as growing individual sexual freedom). However, little attention has been paid to how this interpretation of cultural change fits with concurrent attitudes and moves both against some relational practices (such as non-monogamy) and to desexualise public space (e.g., the removal of nudity from gay dating apps, closure of saunas and anti-pornography laws).

In this paper, I will argue that these two seemingly conflicting phenomena can be understood as part of a single overarching change affecting the state of contemporary sexuality. My insight for this understanding is based on the work of Sara Ahmed (2006), who argues that certain performative statements have a force opposite to that which one might expect from the statement's content. Examples of this might include university diversity statements to counter racism, which operate to prevent the coming into being of the reality they describe.

Using Ahmed's work on anti-performativity and examples from relevant literature on sexualisation, I will argue that rituals of anti-performative sexualisation produce a distance between individuals and sexuality/sex, constructing an appearance of sexual liberation that masks a re-assertion of the dominance of heterosexuality over the public sphere and a growing sexual conservatism. In doing so, I aim to contribute a queer perspective on the ongoing debate over sexualisation in Britain and highlight some potentially damaging social trends.

**Antke ENGEL** (ICI Berlin) [**Keynote lecture, Jun 29**]

*Performing Conflict: Acknowledging Heterogeneity through Practicing Queerversity*

Queer politics needs to better acknowledge social heterogeneity if it wants to come up with new ways of alliance building and of practicing solidarity. Concerning this matter, social heterogeneity is seen as a field of conflict rather than as depoliticized multicultural diversity. Yet, acknowledging conflict as an inevitable dimension of social life and as a motor of political change also means looking for non-violent ways of addressing controversies. Together with a group of colleagues I have proposed the innovative concept of

queersity in order to counter neoliberal forms of diversity politics. The aim of this talk is to think through this innovative concept of queersity, in relation to its potential of finding queer ways of dealing with conflicts. Here the idea is that we should head for embracing conflicts rather than solving them—embracing conflicts as a promising way of acknowledging heterogeneity of possibly incompatible, and possibly queer needs, desires, opinions, values, and visions.

For this matter I would like to try on the idea of performing conflicts. What would it mean to understand conflicts through the lenses of performance and performativity? Performance as a form of staging, and the staging as an opening up of multiple options as well as deploying the artificiality of the setting, the changeability of roles, the cut and replay. Performativity as not only performing the norm, but also the non-performativity of the norm (Sara Ahmed) and the performativity of embodiments which (voluntarily or involuntarily) transgress the given order (Jose Muñoz, Joris Gregor). Seen like this, could performing conflict become a possibility for futures (in the plural) being always already (and necessarily) present in the conflict? So that the challenge would consist in activating potentials without the closures of normative ideals or sealing off alternative visions, while simultaneously de-hierarchize the conflictual setting and practice intersectional justice. Is this, what queersity is offering?

**Giulia FABINI** (Alma mater studiorum – Università di Bologna) [Panel 4C]

*Illegalized migrants, subjectivation processes and border performances in Bologna, Italy*

This paper examines the subjectivation processes of illegalized migrants in Bologna, where high levels of illegalization and processes of criminalization coexist with the condition of undeportability.

Illegalized migrants adopt a variety of strategies in their confrontation with the police, and emotions and desires play a crucial role for them to resist (even individually) the processes of subjection. In this paper, I will use the lens of “border performativity” (Wonders, 2006) and Althusser’s concept of interpellation in combination with Foucault’s idea of subjectivity to shed light on the discipline and resistance coexisting in migrants’ behaviour during internal bordering. In the conclusion, I build on the concept of border performativity, and further argue that acknowledging migrants as active agents in constructing their own subjectivities as illegalized migrants helps us to recognize the changes that are already taking place at borders and within states.

**Anna FERRARI** (“Sapienza” Università di Roma) [Panel 1B]

*Performative identities overlapping: AIDS representation in the U.S. and the holocaust metaphor*

In the midst of the AIDS epidemic, many American gay authors and artists started to produce politically engaged work in order to protest the way in which the Reagan administration was refusing to deal with it. At the time, several gay Jewish writers started to describe the social situation of the gay community by putting forward a comparison between AIDS and the Holocaust, between the position as outcasts of PWAs (people with AIDS) in the Eighties and Jews in the Thirties. This phenomenon can be interpreted through the performativity lens: the Holocaust frame brings along a citational dimension which is used by artists to affirm their identity as gays, PWAs, pariahs. Therefore, the breakdown of identity implied in the citation allows for decontextualized repetition and intertextual appropriation in a performative frame.

First employed by playwright Larry Kramer, the Holocaust metaphor was used on different levels: terminal patients were often depicted as people in concentration camps; urban areas like the Village in New York were described as ghettos. Most interesting, though, was the way in which AIDS artists used it to describe the emargination and the stigma endured by PWAs, and the experience of a community where so many people die with no one paying attention. In this context, the public conversation contributed to the formation of this trope, with both political and journalistic figures calling for things like AIDS camps and tattooing the arms of HIV-positive people. The parallel is so pervasive that even the activist organization ACT UP chose as its logo the pink triangle used by Nazis to persecute homosexuals. The presentation would focus on the representations of AIDS in the Holocaust frame, underlining the citational aspect as well as the features that separate AIDS texts from their hypertext.

**Moisés DE FIGUEIREDO GUIMARÃES** (Universidad de Jaén, ES; LGBT+ activist in Brazil) and **Ricardo Henry DIAS ROHM** [Panel 3A]

*Trans Bodies in the Brazilian Theatrical Scene: Dialogue and Intersections in Three Plays*

The present study investigates the reception of the public and the media in three Brazilian theatrical pieces that bring as main person transsexual women: *BR Trans* (2016), *Gisberta* (2017) and *O evangelho segundo Jesus, Rainha do Céu* (2017). The pieces have in common the conflict over security and, in a more comprehensive way, the right to citizenship. The approach of the physical and moral violence undergone by Brazilian transsexuals is exposed on the stage of the theater in order to alert society to the need to review our

social role and, consequently, complete disregard for this part of the population. The study seeks to elucidate the social impacts that the invisibility of these queers cause and, above all, how the neglect of the state contributes to the violence and death of these people. In a second moment, it will be presented the reception of the media - both by news programs and the press - in addressing the three pieces, the impact of censorship that prevented the presentation of the play *The Gospel according to Jesus, Queen of Heaven*(\*) in Rio de Janeiro and the mobilization of artists and social influencers so that it could be held without the patronage of the prefecture governed by a protestant pastor.

**Eleonora FISCO** (Università di Pisa) [Panel 7D]

*La rappresentazione dell'identità stigmatizzata nel Poetry slam*

Il mio lavoro punta ad esaminare le cause del successo della rappresentazione di identità di tipo marcato nel contesto del fenomeno culturale del Poetry slam. Si tratta di una nuova pratica poetica nata negli anni Ottanta e diffusa a livello mondiale, che prevede il format fisso di una gara di poesia performativa, che promuove un'idea democratica di poesia e richiede un giudizio popolare. Cinque persone estratte a sorte tra il pubblico sono infatti chiamate a giudicare lo slammer, che è una figura totalmente nuova: chiunque può diventarlo, senza alcun bisogno di legittimazioni da parte di altri agenti di canonizzazione. La mia analisi si concentrerà sullo studio empirico della scena italiana, indagando il rapporto tra slammer e pubblico, e avrà un orientamento metodologico queer, con una particolare attenzione per la Membership Categorization Analysis di Harvey Sacks e per lo studio sullo stigma di Erving Goffman. Ho osservato che gli slammer ottengono un punteggio superiore quando riescono a stimolare l'identificazione emotiva del pubblico performando sul palco un'identità di tipo marcato, spesso fittizia e portatrice di uno stigma, modellata sull'enciclopedia condivisa sulla categoria sociale dell'identità stigmatizzata. Il Poetry slam si configura come un frame, cioè una cornice che permette la decifrazione semiotica di ciò che ha luogo durante l'interazione sociale, del cui funzionamento il pubblico non è necessariamente consapevole. La questione della performatività emerge proprio nell'intelligibilità dell'identità stigmatizzata, nella percettibilità della verosimiglianza della rappresentazione. Avviene, in tal senso, un'ontologizzazione dell'identità stigmatizzata da parte del pubblico solo per la durata della performance, mentre per il resto dello spettacolo nessuno si chiede se l'identità dello slammer è coerente con lo stigma esibito sul palco. In questo lavoro, mi interessa dunque analizzare proprio ciò che permette questa sintonia tra la rappresentazione dello slammer e la percezione del pubblico. Lo studio terrà conto, inoltre, delle possibili conseguenze etiche e politiche della rappresen-

tazione di un'identità stigmatizzata da parte di chi non appartiene a quella categoria sociale.

**Sara FORTUNA** (Università degli studi Guglielmo Marconi, Roma) [Panel 7D]

*Il teatro danza tra performativo e antiperformativo. Una prospettiva interdisciplinare correlata al progetto coreografico Sex in Translation*

Il paper proposto intende confrontarsi con una delle arti performative teoricamente più rilevanti nel panorama artistico contemporaneo, il teatro danza. Tale rilevanza è stata in più occasioni riconosciuta anche dagli studi queer; la stessa Judith Butler nel 2001 si è confrontata con Sasha Waltz, coreografa berlinese di fama internazionale. Per mettere a fuoco le caratteristiche specifiche di questo genere artistico mi sembra produttivo convocare le categorie di performativo e antiperformativo così come sono state elaborate all'interno della filosofia del linguaggio, in particolare in connessione con il fenomeno dell'ironia (Bachtin, Mizzau, Russo Cardona). Importante è anche ricordare l'origine di questa forma artistica che riporta alle avanguardie del primo Novecento in cui la radicalità del *freier Tanz*, antesignano del teatro danza contemporaneo, denuncia sia la crisi semantica delle arti tradizionali che lo svuotamento di senso del discorso della metafisica (Brandstetter). La dimensione filosofica della performance di teatro danza verrà messa infine in connessione da un lato con la multimedialità e la transmedialità che appaiono essere suoi caratteri ricorrenti, dall'altro con un progetto decostruttivo affine a quello del paradigma queer, che in tali caratteri ha individuato dispositivi imprescindibili. Nella parte finale dell'intervento si presenterà *The Wheel Trilogy*, un progetto di ricerca interdisciplinare attuato da chi scrive insieme alla coreografa Daniela Lucato e a tre performer, un progetto di cui verrà analizzata la terza parte coreografica, *Sex in translation*, elaborata a partire dalla discussione di un breve saggio di Judith Butler, la voce *Gender*, scritta per il *Dictionary of Untranslatables* (2014). La nozione di traduzione concepita in maniera originale da questo saggio della filosofa americana in rapporto all'indagine sullo sviluppo della sessualità infantile ha ispirato un'altra forma di traslazione: la coreografia sopra citata, che si è candidata per far parte del programma delle attività artistiche del convegno *Performativity* e che fornirebbe un pendant performativo ideale dell'intervento teorico qui delineato.

**Bianca FRIEDMAN** [Panel 5C]

*Performare "le cheval sauvage" in Crin Blanc: dinamiche della rappresentazione cinematografica tra umanità e animalità*

L'approccio delle teorie queer permette di decostruire il confine socialmente condiviso che separa l'essere umani dall'essere animali, un'operazione anali-



tica che, se applicata ai prodotti culturali oltre che alle pratiche sociali, permette di apprezzare quanto l'opposizione umanità/animalità sia legata alla performatività. Innumerevoli sono i testi letterari e cinematografici in cui l'uomo ha tentato di dare una rappresentazione degli animali in qualità di personaggi veri e propri. Per questo lavoro, ho scelto di concentrarmi sul film *Crin Blanc* di Albert Lamorisse (1953), chiedendomi come venga gestita la performance dell'animalità nella rappresentazione del personaggio di *Crin Blanc*, lo stallone (co)protagonista del film. Questo lavoro farà riferimento al saggio *On Doing Being Ordinary* di Harvey Sacks, si avvarrà della Membership Categorization Analysis da lui teorizzata e del concetto di Animal Queer così come argomentato da Carmen Dell'Aversano per cercare di dimostrare che *Crin Blanc* si presenta come un film che non solo illustra, ma anche conserva le binarietà categoriali e le gerarchie antropocentriche. L'analisi di un testo come *Crin Blanc* che non prende una distanza vera e propria dall'ideologia oppressiva dello specismo, benché dia effettivamente spazio ad un rapporto che è in grado di consolidarsi con mezzi comunicativi alternativi a quelli esclusivamente umani, permette di individuare la natura repressiva delle imposizioni categoriali. In particolar modo in *Crin Blanc* ciò emerge tenendo in considerazione i diversi livelli del testo in cui la performance di specie è presente, sia nella rappresentazione ampiamente problematica del cavallo-attore, sia in un discorso narrativo che ribadisce quanto la naturalizzazione della performance dell'animalità non ammetta eccezioni.

**Massimo FUSILLO** (Università dell'Aquila) [Panel 7C]

*Frameworks, Rituals, Mirroring Effects. A Queer Reading of the SM Relationship*

Sadomasochism played an important role in Michel Foucault's reflection on power and sexuality; he "espied in Sm the potential for constructing an alternative form of community and relationality, which would escape regulatory and normative relations of knowledge and power, by playing with and decontextualizing that power. SM dramatises the elasticity and two-way directionality of power [...] by enabling players to reverse the roles of dominant and subordinate partner at any given point" (L. Downing, in D. Langridge – M. Barker (eds.), *Safe, Sane and Consensual. Contemporary Perspectives on Sadomasochism*, Palgrave Macmillan, 2013). According to this perspective, some theorists highlighted the queer potential of BDSM: the ability to create a space of experimentation of new relationalities (for example, in the same volume, R. Bauer, *Playgrounds and New Territories: the Potential of BDSM Practices to Queer Genders*).

This vision certainly depicts some subversive aspects of BDSM culture, such as the figure of dominatrix or the practice of gender reversal, but it

sounds, as a matter of fact, too anarchistic and one sided, since in the BDSM prevails a fascination for totalizing, pure and coherent roles. This paper will argue that the queer nature of the master and slave relationship lies in its performative and ritual character: in its exaggerating scenes and costumes in a specific setting, and in its presenting power as a consensual game, based on empathy and mirroring effects.

After this theoretical discussion, which will cover Lacan's concept of masquerade re-used by Linda Williams, the paper will analyse some of the few literary and artistic representation of BDSM devoid of stereotypes and morbid connotations: especially Roman Polanski's filmic adaptation of David Ivers' *Venus in Fur*, which rewrites von Masoch's masterpiece, contaminating it with a reference to the myth of Dionysus; and some recurrent scenes in Robbe-Grillet's narrative and filmic production, which can be read in parallelism with his wife's Catherine Robbe-Grillet's activity as *dominatrix*.

**Tommasina GABRIELE** (Wheaton College, Norton, Massachusetts) [**Panel 2B**]  
*Queering the Textual Politics in Alba de Céspedes' Prima e dopo*

In her 2013 "The New Unhistoricism in Queer Studies," Valerie Traub responds to some English and French queer studies scholars' accusations that "a framework of teleology" has created "a normalizing view of sexuality, history, and time" (PMLA, v. 128). As an Italian literary scholar, I am envious of this community of debate, since Italian Studies – meant transnationally -- suffers from "belatedness" in queer theory.

Luckily, collaborative efforts, such as the QuIR Italian Studies Network, the April 2019 Harvard Conference, "Queering Italian Studies," etc. are addressing this vacuum. Still, the body of queer scholarly work on Italian literature is slim, with focus -- as Segwick herself noted for English literature in *Epistemology of the Closet* -- on (white) male homosexual desire, with only a few scholars working on Italian literary representations of women's queer desires. I identified some of the roots of this problem in my 2010 article, "An Apology for Lesbian Visibility in Italian Literary Criticism."

My current paper, "Queering the Textual Politics in Alba de Céspedes' *Prima e dopo*," explores the heteronormativity of Italian literary historiography and its resistance to transgressive desire by discussing performativity on two fronts in Alba de Céspedes' short 1955 novel. I discuss the refusal of the protagonist, Irene, to perform her gender, especially in light of her experience in the Italian Resistance, and its costs. (As Butler notes in *Gender Trouble*: "we regularly punish those who fail to do their gender right.") I then discuss how the text itself performs queer sexual desire, in its sly revelation of Irene's lesbian desire for Erminia, her maid, while challenging monolithic notions of class, gender, and sex and their intersectionality with sexual desire. Finally, I

investigate the historiography of literary criticism of this novel, which contributes to critical obtuseness regarding queer desire in de Céspedes' work.

**Mona GÉRARDIN-LAVERGE** (Université Paris 1 Panthéon-Sorbonne) [Panel 2B]

*Language is a place of struggle. Performativity of ordinary language in the construction of gender and feminist struggles*

How is gender constructed and deconstructed in ordinary practices of language? First of all, I demonstrate that ordinary language philosophy – and more specifically the austinian theory of speech acts – can lay the ground for a constructivist approach and help to understand the role of language in the social construction of gender. I show that gender is naturalized both by our representation of language itself – as a mere reflect of reality and as an unequally shared “capacity” – and by ordinary and scientific practices of language. Understanding this idea involves going beyond the dichotomy of ideological and material, in order to analyze construction and representation of gender together in both discursive and non-discursive practices. Judith Butler's theory of gender performativity makes it possible to understand both construction and deconstruction, or the contingency of gender. But does not highlighting the strength of this construction lead to deny our power and agency? To answer this question, I study feminist discursive practices. I highlight transformative power of subversions and insurrectional speech acts. I analyze discursive practices of denaturalization that challenge both social and discursive orders, and practices that use language performativity to change the social conditions that give power to speech acts. These practices deconstruct gender and produce political and collective subjects: a radical constructivist approach to gender thus opens rich perspectives for feminism and collective activism.

**Mackda GHEBREMARIAM TESFAÛ** (Università degli Studi di Padova) [Panel 3B]

*Ma(s)king race: a reflection on racialization and performativity in contemporary Italy*

Race is a floating signifier, a signifier whose designated meaning changes and adapts its content to the context, and is performative, as it is constantly produced, staged, reproduced and re-signified. But where can we trace the discursive regimes that govern the making of race in a post-racial society like the Italian one? How is race done when it can no longer be said? And secondly, if the performativity of race, like that of gender, opens to a renegotiation of its meaning, if not a radical rupture, where do we find traces of this process within a post-racial society?

The intervention is divided into two parts: a first one in which I identify the discourses of the Italian “racism without racists”, of colorblind racism and post-racial racism in Italy, and a second part where I try to highlight how the subjectivities invested by the processes of racialization reiterate and / or break the discursive regimes that characterize Italian racism. Drawing from political and media discourses as well as music, sport and popular culture sources, the aim of the paper is to develop a reflection on race(lessness) and performativity in contemporary Italy.

**Alessandro GIARDINI** (Scuola Normale Superiore) [Panel 7A]

*“On the Genealogy of Inspiration”: Performing creativity in Plato and Nietzsche*

One strategy by which an identity category can claim superiority over another, competing category is by acknowledging the performative nature of one or more of its category-bound activities. My aim is to examine the role played by the acknowledgment of performativity in the historical debate between the identity categories of “philosophers” and of “artists” in a broad sense (especially poets and musicians). I will focus on the question of the legitimation of epistemological authority, which in the course of this debate is often called “inspiration”. As a case study I will observe the process of deconstruction of the concept of poetic inspiration in the work of two authors, very far apart from a chronological and an ideological perspective, yet associated by their intense interest for aesthetics and by the awareness of the literary value of their philosophical discourse: Plato and Friedrich Nietzsche. Both philosophers provide a detailed description of poetic inspiration as a series of rash and uncontrolled acts that derive from possession by a superior entity (Plat. *Ion* 533b8-535a; Nietzsche, *Also sprach Zarathustra*, IV, “Der Zauberer”). Nonetheless, at the same time, they claim for themselves the ability to perform the same acts in a mimetic way, of their own free will and in accordance with rational schemes, during the process of philosophical writing (Plat. *Ep.* 7.341b-e, *Phdr.* passim [first Socrates’ speech and Palinode]; Nietzsche, *Ecce Homo*, “Warum ich so gute Bücher schreibe”, sec. f, par. 3). In this way, the category of the philosophers proves the performative – and therefore relative and reproducible – nature of those activities which guarantee the epistemological legitimacy of the identity category of the poet. Then, by the mimetic performance and the re-shaping of those very activities in a rational and understandable frame, philosophers recommend themselves as a superordinate category subsuming the category of poets as a sub-category. This analysis, applying methods drawn from classical hermeneutics, such as the study of the so-called *loci paralleli*, and at the same time exploiting the theoretical tools provided by Harvey Sacks’s Membership Categorization Analysis,

makes it possible to observe, in the context of a chronologically and historically defined debate, a strategy of broader relevance for queer studies: the acknowledgment of the performative nature of the category-bound activities as a tool to understand and manipulate reality.

**Hannah-Joy GILLARD** (University of Sidney) [Panel 2C]

*Fraught relations: LGBTQI+ performativity and self-erasure at work*

In her analysis of diversity work in UK and Australian universities, Sara Ahmed (2012) examines diversity efforts as a 'non-performative'. Ahmed uses this concept to describe the way diversity documents do not bring about the action they endeavour to: a more diverse and inclusive workplace. In interviews that form part of my PhD research on LGBTQI+ workplace diversity, rather than focus on the non-performativity of the object (diversity documents), I focus on the subject enmeshed in LGBTQI+ diversity culture. In my interviews, a common reason given by LGBTQI+ workers for why queer friendly workplaces are crucial, is that they can be their 'authentic' selves at work. My findings indicate that the performativity of 'authenticity' by my interview subjects fails to manifest in all its complexity, however. My interviews further highlight a tension between the aesthetic of inclusion manifested by the public facing organisation, and the performativity of self-erasure narrativised in my interviews. Given the cultural and economic capital accruing to organisations for their LGBTQI+ friendliness in the context I examine, exploring this contradiction is significant. My presentation will additionally develop Australian queer studies literature that scrutinises manifestations of queerphobia that stubbornly persist beyond marriage equality debates. In this spirit, analysing ostensibly LGBTQI+ friendly environments will help develop more reflexive accounts of queer diversity and inclusion work in the Australian context.

**Alice GRAZZINI** (Università di Pisa) [Panel 5C]

*La performance identitaria: un'analisi queer de Il padrone di Goffredo Parise*

Questo intervento ha come scopo l'indagine del processo di genesi e consolidamento delle categorie identitarie, a partire dall'analisi di una particolare rappresentazione letteraria. Gli strumenti metodologici adottati saranno desunti dalla Membership Categorization Analysis di Harvey Sacks, dal concetto di "antropopoiesi" di Francesco Remotti e dalle riflessioni foucaultiane sul potere-sapere.

*Il padrone* di Goffredo Parise (1965) risulta un testo emblematico sia da un punto di vista contenutistico che stilistico: è la storia di un giovane e ingenuo provinciale che si trasferisce in città dove viene impiegato in una fabbrica. La narrazione si sviluppa come una inarrestabile parabola discendente

che trasforma il ragazzo in un operaio-macchina, un uomo-cosa, totalmente asservito al padrone. Viene descritta la progressiva costruzione dell'identità operaia, realizzata attraverso la ripetizione standardizzata di azioni e di gesti minimi. Si tratta di una significativa incarnazione della definizione di performance identitaria, per come è formulata dalla teoria queer: le categorie identitarie, infatti, acquistano consistenza ontologica mediante la ripetizione di azioni e di rappresentazioni che sono normate e standardizzate in una determinata cultura. Se la materia trattata non è particolarmente innovativa, lo stile dell'opera è lontano dai canoni della cosiddetta "Letteratura industriale" degli anni '60, caratterizzata da un impianto realistico-didascalico. Il testo, infatti, si presenta come una favola grottesca di impostazione allegorica e filosofica. È, dunque, nelle possibilità stesse della fruizione estetica la generalizzazione della vicenda, così da estenderla alla condizione umana nel suo complesso: del protagonista non conosciamo il nome e ciò permette un'identificazione astratta ed esemplare. Sembra giunto il momento di chiederci quale può essere il contributo di questo testo allo studio delle performance sociali: l'"antropopoiesi" operaia descritta da Parise mette in evidenza il carattere coercitivo ed alienante di questo processo, che rimane spesso nascosto nelle rappresentazioni di altre categorie identitarie. La teoria marxista, infatti, ha reso socialmente percepibile l'esperienza dell'alienazione nella condizione operaia. Grazie alle modalità allegorico-favolistiche del testo di Parise è possibile estendere il contenuto di questa esperienza a tutte le altre categorie sociali, il cui carattere coercitivo è rimasto spesso nell'ombra dell'indicibile. Il padrone, perciò, può essere letto come un testo non semplicemente sull'alienazione operaia ma sulla performatività e sulle implicazioni ad essa collegate, che costituiscono l'oggetto di studio della teoria queer.

**Luca GRECO** (Université de Lorraine, Metz) [**Keynote lecture, Jun 28**]

*Bodies that Touch and Move: Toward an Embodied and an Experiential Conception of Performativity*

Since the seminal work of Austin *How to do things with words* (1962), performativity remains unquestionably a key concept for all those who study social practices and institutions (Searle 1995), and in a more specific way, language and gender as performative achievements (Butler 1990, 1993, Prosser 1998, Kosofsky-Sedgwick 2003, Barad 2003, Salamon 2010, among others).

Performativity could be defined as the power of a multisemiotic (linguistic, corporeal, material, spatial) sign to produce social action (gender could be just an example) in cultural and historic contexts, through ritual and embodied interactions with co-participants.

Drawing from a fieldwork conducted on French speaking drag king workshops in Brussels (Belgium), and based from a video recording data, I will fo-

cus on two body techniques, touch and walk, mobilized by participants in bodily gendered transformation practices.

My analysis deals with two specific moments in drag king workshops. First, the make up activity in which participants imagine and construct in interaction a new character through a bunch of touching practices on their faces. Second, walking exercises following the make up activity, through which participants can feel and experiment a new gendered body thanks to locomotive actions (in the space of the workshop and outside). The embodied (i.e. sensorial and kinesthetic) and the experiential dimensions at work in these practices allow us to shed a light on a phenomenological vision of performativity, on the fabric of performativity, i.e. how participants adopt a reflexive stance vis-à-vis of their gendered bodily transformations (a meta-performativity competence), and how, in this way, participants position themselves as the scientists and the artists of their own bodily creations.

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### Alessandro GRILLI (Università di Pisa) [Panel 4D]

*Let's pretend we are kings and 'queens': the outer world of the abbé de Choisy*

This paper aims to contribute to the interpretation of the *Mémoires de l'abbé de Choisy habillé en femme*, one of the most interesting "insider" documents of the queer temptation in a context far removed from the present, seventeenth-century France. Contextualizing Choisy's transgression within the power system of Louis XIV's court will allow us to better understand the dialectical nature of the transvestite option with regard to society and the court. In the pyramidal and centipetal culture of monarchic absolutism, the ubiquitous display of the monarch's egotry represents a powerful yet problematic challenge to every marginal ego because of the contrast between the "natural" desire to assimilate oneself to the central subject and the impossibility to

establish multiple centres within the same closed system. A linear reading of Choisy's transvestitism can thus result from a perspective which does not dismiss it as a playful and "recreational" experience, but takes it seriously as a founding impulse of performative identity definition. Thanks to its transgressive practice which extremizes a deviant behaviour and thus makes it the foundation of a new value system, Choisy's queerness functions as an antidote to marginalization in the "straight" power structure, and can be seen as first and foremost the expression of an exquisitely political will to bring into harmony, through a performative enactment of the paradoxes of female identity, self-perception and social perspectives on the self.

**Serena GUARRACINO** (Università dell'Aquila) [Panel 7C]

*The scene and the stage: a queer reading of pain and catharsis in Sarah Kane*

This paper represents a preliminary attempt to explore theatre and BDSM as intersecting performative loci of queer resistance. In particular, the performance of violence and pain as anti-normative relational modes – when enacted in safe and consensual environments such as theatrical performance or the BDSM scene – work as a dismantling of the repressive role the same relationships have in hegemonic narratives and practices. This scenario will be explored in two works by British playwright Sarah Kane, the play *Cleansed* (1998) and the screenplay for television *Skin* (1997); both feature many interactions traditionally found on the BDSM scene, such as degradation, spanking, and animal training, together with the cutting off of limbs, enforced sex reassignment and other practices associated with state and warfare torture. While current criticism on these works tends to pathologise Kane's use of extreme violence, often referencing to the writer's own experience with mental disorder, my contention is that the infliction of pain offers the concerned characters a path towards catharsis, from which they emerge at the end as empowered and queer subjects. Their experience mirrors (in a process that can also be found in Master/slave dynamics) that of performers and audiences, whose ability to enact and inhabit the events portrayed is at the same time tested and remoulded. While the scene and the stage work as safe spaces to experiment with the cathartic and empowering possibilities offered by the performance of violence and pain, my contention is that Kane's works at the same time enact and trouble this spatial division by experimenting with theatre's own comfort zone, triggering experiences of catharsis that can work at a deep emotional and political level to elaborate a resistant queer performativity.



**Hasheem HAKEEM** (Simon Fraser University) [Panel 1B]

*Gender, Sexuality, and Religion: Intersections and Contradictions in 2fik's Performance Art*

In a documentary on Radio-Canada's program *Second regard*, entitled "L'identité selon 2fik", the performance artist 2fik self-identifies in the following way: "Homme, Québécois, Français, Marocain, citoyen du monde [...], homosexuel, ex-musulman, agnostique, flamboyant, extraverti, loyal, sympathique... Je veux dire, la liste va durer longtemps, longtemps, longtemps. Comment se définir ? Je sais pas" (1:25-1:43). 2fik refuses to reduce his identity to one single and limiting feature, choosing rather to be defined through multiple and multidimensional character traits and identities.

Who, then, is 2fik and what are the ways in which his performance art allows us to reflect upon intersectionality through gender, sexual, and religious performativity? How does his work on self-representation and on the social performativity of gender, religion, and sexuality challenge, destabilize, and call into question normative and dominant conceptions of identity? What are the ways in which intersectionality can be employed as a performative tool to subvert stable, fixed, and essentialist notions of identity? What are the contradictions stemming from 2fik's artistic work on identity, and for what purpose?

In this paper, I will analyze two to three photographs by the performing artist 2fik with the goal of highlighting the ways in which 2fik constructs and performs identity through an intersectional lens. Drawing on theories from Judith Butler on the performativity of gender and from Kimberlé Crenshaw and Alexandre Baril on intersectionality, I will argue that through his performance art, 2fik opens a queer space in which intersectional identities, constructed as both paradoxical and irreconcilable, can exist and be performed outside the realm of possibility and meaning dictated by dominant institutional discourses.

**Tanya HALLDÓRSDÓTTIR** (INCISE/Independent) [Panel 4A]

*Queering Segregated Spaced: Performing Gender in Yemen*

The paper looks at Yemeni women, homosociality, and at a highly contested socio-religious site of belonging in the Muslim World. The paper challenges the notion that the association of Muslim women with the domestic sphere, the company of women and modest dress, is experienced as unwelcome and oppressive by those it affects. Although women in Yemen perform their identities within a rigidly gendered framework, the gender separation, so often interpreted as a form of confinement in the Global North, does not necessarily diminish the importance of women in society, nor excludes them from wielding considerable soci(et)al power. The (auto)ethnography presented in this paper demonstrates that Yemeni women understand space as complex and

dynamic. Despite their apparent invisibility to the outside observer, Yemeni women are shown to play a very active and agentive role in the complex layers of kinship, family and clan communities and the wider society.

**Jenny KAIGHIN** (Queensland University of Technology) [Panel 5A]

*The day Jaimie came to class: a critical reflection on creating queer learning spaces that are challenging but also safe*

The global definition of social work as espoused by the International Federation of Social Workers includes that the principles of social justice, human rights and respect for diversities are central to social work. These principles are adopted nationally by peak social work organisations and accrediting bodies for social work education. However, research, primarily undertaken in the US and Canada reports that students experience the social work classroom as cisnormative and heteronormative spaces where queer students might self-silence, or take on hypervisibility. Queer content is either lacking, or problematises the experiences of queer people and communities, constructing them as a group to better understand so 'they' can be helped more effectively.

One of the issues identified by queer students in the research is that in the absence of content in the curriculum those who are out may find themselves, or place themselves, in the role of being educators to their student colleagues. This is not without cost, students describe experiencing stress and frustration, and at times experience homophobic responses from student colleagues and a lack of support or protection by Faculty.

Strategies considered in the research include queering the social work curriculum; creating safe and supportive spaces for queer students; the incorporation of explicit and implicit content into the curriculum; and exploring the ways queer theory can be applied in social work education and in practice.

This presentation will consider these issues and strategies in the context of a critical reflection resulting from a student disclosing their own gender fluid experiences in a tutorial which was exploring the issues and experiences of Jaimie, a fictitious 14 year old transgender young person. They then found themselves unwittingly performing the role of Jaimie. As the facilitator of this tutorial process, and as member of the queer community, who has had a long commitment to queering both teaching and practice, what unfolded presented a number of challenges. Ultimately, this has drawn me to engage in further research about the experiences of queer social work students in Australian universities and to explore how we can create queer learning spaces that are challenging but also safe.

**Elena KIESLING** (Ludwig-Maximilians-Universität München) [Panel 2A]

*The Limits of Queer Performativity*

Queerness and borders have always had a troubled relationship from the beginning. Designed as a term that transgresses borders, often through the performative, queerness – or rather the institutionalized queer studies – quickly collapsed into a field and a community with clear cut borders that left many of its original thoughts unrealized and many of its original members on the margins. The original potential of queerness to problematize identity categories without ignoring the material realities of some of them fell prey to an assimilationist approach both in the classroom and in the streets. Politically speaking, rights and recognition became the central tool to gain access into a heteronormative society. Homonormative queer politics, heavily policed by whiteness, were the result, especially, and ironically, during the Obama years. Today, as we face a Trump administration that is anything but welcoming toward members of the original queer community – trans people, queer people of color – it is indispensable for queerness to rethink its potential and its limits. Performativity has always been a useful tool for queers across the board to challenge heteronormative thinking, create queer spaces and delimit the role of norm. Does queerness still possess the potential to transgress boundaries and to transform rigid identity categories through performativity? Or is queerness something that has turned so irreversibly white that we should find other ways to critique the current attack on our freedom, our rights and our lives that are based on fusions rather than schisms. This paper takes a look at various performative acts of queer people of color in order to examine their potential to challenge the centrality of whiteness and rethink some of the collective utopian potential of queer performativity.

**Paweł LESZKOWICZ** (Adam Mickiewicz University, Poznań) [Panel 7B]

*Queer Love in Countercultural Performance Art in Poland and Italy in the 1970s. A Comparative Perspective on Body Art, Diverged Sexuality and European Art History*

This paper examines how the counterculture in the 1970s opened possibility for two queer action/body artists to express an alternative vision of love in its plurality. The French Italian lesbian artist Gina Pane and the Polish gay artist Krzysztof Jung on both sides of the Iron Curtain in the Cold War Europe, performed same-sex love, pleasure and suffering. In their unique pioneering body art they examined sexual identities, embodied subjectivity, personal emotions and artistic involvement in human freedom at the time of dramatic social transformations in both Eastern and Western Europe context.

I will analyse ground-breaking performances by Pane and Jung from the 1970s and early 1980s to comparatively look at queer art and performance at

the time but also to question the hierarchical division into the cultural centres and peripheries in European art history. Gina Pane is a well-known star of European body art of the 1970s, while Krzysztof Jung as a Polish artist from the former communist Eastern Block, almost disappeared from mainstream art history. At the same time the crucial actions of Pane were performed in Italy, in the European South, marginalised in the canonical story of modern art.

Gina Pane's *Azione Sentimentale* (1973) at the Galleria Diagramma in Milan and *Action Mélancolique* (1974) performed in Naples would be juxtaposed with Krzysztof Jung's *Love* (1978) and *The Shared Performance* (1980) at the Repassage Gallery in Warsaw. The purpose it to show how queer performance artists expressed the taboo subject of same-sex love in the alternative medium of body art. Otherwise love and desire in both cases were embodied and enacted in front of a live audience of performance culture to create a safe space for an existential and amorous experience and reflection difficult in the outside world. Pane and Jung found in the countercultural art communities atmosphere and freedom which allowed them to explore their sexuality and personal life. Hence their actions can be analysed in political as well as intimate terms. Through the exploration of gay and lesbian embodiments and emotions, they proposed performance art as a form of love dissidence - a powerful and revolutionary act in both completely different national and political contexts.

**Ryan LONG** (University of Maryland) [Panel 1D/1]

*Performing "Latin America": Queer strategies of agency and representation in contemporary Latin American literature* [Panel abstract]

Increasingly visible in contemporary Latin American literature are queer motifs and formal elements that share with queerness an emphasis on provisional and unstable subjectivities, places, and temporalities. There is a rich and complex corpus of texts where the thematic obsession with the opaque, incongruous, mischievous body overtly exceeds the borders implied by the categories within LGBT and becomes a strategy for experimenting with new politics and poetics of representing Latin American collective identity. In this context, both a critical response to and an ingenious continuation of traditionally fostered cultural constructs such as "mestizaje", hybridization and heterogeneity seems to be developed. This panel aims at giving a theoretically hybrid frame of reading to those texts, one where postcolonial discourse mixes with queer studies, in order to deconstruct and reconsider our idea of the "New World".

**Francesco Paolo Alexandre MADONIA** (Università di Palermo) [Panel 5B/1]

*Omoscritture e omolettture* [Panel abstract]

Il problema dell'esistenza di una "letteratura omosessuale" torna periodicamente a interrogare la critica, finendo per riportarne i passi lungo sentieri già battuti: la letteratura non ha sesso; l'ipotesi di una letteratura omosessuale sminuisce e la letteratura e l'omosessualità; una tale etichetta confina l'indagine nell'elencazione dei tratti tematici; un'identità sessuale non è una categoria estetica, e così via.

Come già per il dibattito attorno alla "scrittura femminile", la critica si ostina a ricostruire, con pose più o meno militanti, le controversie sui binarismi classici: universalismo vs comunitarismo, essenzialismo vs differenzialismo, unità vs identità. Insolubili diatribe trovano così un punto di convergenza in una formulazione irenica, ancorché non scevra di aporie, che si enuncia pressappoco così: non esiste una letteratura omosessuale, così come non esiste una letteratura eterosessuale; esiste una letteratura scritta da omosessuali, che assume a oggetto della propria scrittura desideri, contesti e pratiche che appartengono - o si presume appartengano - agli omosessuali. Ed esistono le letture omosessuali - e talvolta omosessualizzanti.

Questi elementi definitivi specificano essenzialmente il contenuto tematico del discorso supposto ipostatizzare oggetti non definibili bensì semantizzabili, che costituiscono altrettante strutture minime di una rappresentazione e di una scenografia enunciativa, nonché di una struttura di ricezione. Una soluzione siffatta trova beninteso un punto di specificità nell'assunzione d'esistenza di realia omosessuali caratterizzati in senso tematico, ma anche lessicale, sintattico, stilistico o persino prosodico.

Nella praxis letteraria, il reale dell'esperienza omosessuale si annoda al simbolico attraverso la finzione in quanto modellizzazione di un discorso che si iscrive esplicitamente nell'ambito di riferimenti e relazioni immaginari, costruiti e posti in essere dal soggetto narrante nel racconto, quanto intesi e persistentemente agiti nelle letture di tali racconti.

Se un romanzo omosessuale non può che essere opera d'un omosessuale (così suona un'apodittica dichiarazione di Dominique Fernandez del 2012), venendo così sbrigativamente assimilato a un'autobiografia, destinata a occupare gli scaffali della letteratura aneddotica o erotica, la ricusazione del patto autobiografico eterosessuale diventa la scappatoia per sottrarsi all'obbligo della confessione esplicita: il soggetto omosessuale inventa se stesso, si politicizza, inscrivendosi in una storia attraverso la finzione, quindi in una rappresentazione di questa storia della quale è ganglio e motore, oppugnando i discorsi altri e occupando nuovi territori in cui l'autobiografismo, rinsaldando l'alleanza col lettore, diventa esperienza performativa, legata alla tenacia individuale e collettiva.

**Toni MAESTRE-BROTOS** (University of Alicante, Spain) [Panel 2C]  
*Queer performativity on social media*

Among other technologies of subjectivity, Instagram has become one of the most important places where queer, and gay subjectivity in particular, is performed. Today, being gay implies carrying out a highly ritualized activity, which basically consists of posting innumerable selfies at the gym, on the beach, at the pub with friends or at home, preferably half naked (in underwear, swimwear or bear-chested). Selfies are properly tagged with markers of gayness, gay subculture, body type, country or ethnicity: #gayspain, #gayitaly, #gaybarcelona, #bear, #scruff, #gaydaddy, #instagay, #gaylatino, etc. Porn, media and dating apps consolidate old categories and create new gay subjectivities: bear, twink, daddy, otter, average, gainer, etc. As a matter of fact, in today's neoliberal society, specialization is a sine qua non of the gay market. The user shapes and fits his body into a particular type, thus rendering it as a valuable and desirable commodity to achieve as many followers as possible, sometimes with specific trade purposes such as personal training or porn. In sum, as a technology of subjectivity, Instagram is a tool for homogeneity and, particularly, homonormatization, the mainstream gay identity in Western societies.

The aim of my presentation is to analyze how gay performativity is carried out through ritualized posting on Instagram. To narrow down the analysis, I will focus on the gay type called #scruff, which is one of these "new" identities promoted by media. As a reaction to the effeminate metrosexual of the 90s, the scruffy man strengthens his virility. It is usually a young man who, in theory, neither shaves his body and face, nor wears trendy clothes, thus pushing for a return to the pre-metrosexual manhood. The analysis will explore gestures, gazes, clothes, words, that stage this specific type of gay performativity called scruff or scruffy. In particular, the analysis will address issues such as: what kind of body is scruffy? What class, gender or ethnic implications has this prototype? What are the differences with other gay subtypes? What kind of actions do scruff gay men perform on Instagram? In what places? What are their goals on this social media?

**Giovanna MAINA** (Università di Sassari) e **Federico ZECCA** (Università di Bari) [Panel 2E]

*Il piccolo schermo (s)velato. Soggettività e pratiche non eteronormate nella televisione italiana*

At the beginning of February 2017, a huge controversy has been raised after the airing of the 4th episode of the first season of *I bastardi di Pizzofalcone* – containing a heated sex scene between the lesbian cop Alex Di Nardo (Simona Tabasco) and the head of the forensic team Rosaria Martone (Serena Iansiti) – a controversy that also led to a Parliamentary question by a few representatives of the Catholic right. Seemingly, two were the main problematic

issues regarding the above-mentioned sex scene, the first being the fact that the episode has been broadcast in prime time (therefore potentially reaching underage viewers), and the second the production pedigree of said episode (the Italian public broadcaster RAI). This event can be seen as emblematic of the strong restrictions that still characterize the Italian context when it comes to the representation of LGBTQ+ subjectivities and sexualities, which have been, on the other hand, traditionally ghettoized (when not neglected at all) in Italian television. Nevertheless, in the last few years Italian audiences have witnessed a “small revolution” in terms of queer televisibility, with the increasing presence of LGBTQ+ characters in the context of the so-called new wave of Italian quality television. Through the analysis of specific case studies – including *Suburra: Blood on Rome* (Netflix; 2017-), *Gomorra* (Sky; Season 3, 2017), *Il Miracolo* [The Miracle] (Sky; 2018) – this paper will focus on these queer presences on the Italian small screen, considering the modes through which they are represented, the discourses that may circulate around them in the public sphere, as well as their apparent or mediated political potential.

### **Rafu (Raffaele MANZO) [Panel 7D]**

*Performing identities outside my body: LARP vs tabletop role-playing*

In the context of a hypothesized panel/program track about LARP (live action role-playing), I introduce tabletop role-playing games (TRPG), describing this medium/activity in comparison to LARP.

As a first preamble, I show how TRPG and LARP are situated on a continuum, with several possible (arbitrary) turning points between the two. I highlight two turning points as especially significant with respect to my main topic:

1. visual representation of a fictional character’s appearance overlaid on the player’s body;
2. auditory identification of player’s voice with fictional character’s voice.

As a second preamble, I stress how both in TRPG and LARP the participant may perform a role differing from their usual out-of-game role (as performed in everyday life) in such areas of identity as – for example – gender, age group, “race”, disability, or even species, that are in a relationship with the body (or the perception of it).

This sets the stage for several open questions:

- Which aspects of a character are more “difficult” to perform when different from a player’s usual identity? Which differences are more easily explored?

- How much of that “difficulty” arises from a resistance in other players, depending on their perception? How much of it is internalized as a failure to perform the role to one’s own satisfaction?

- How different are TRPGs and larps in these respects, and why?

In a search for provisional, non exhaustive answers to the above questions, I relate anecdotes from my own experience and elicit audience participation (their anecdotes, educated guesses). In passing, I note:

- how performing as a different gender has historically been a taboo in some gaming circles;

- my own non-problematic experience experimenting with gender in TRPG, vs. issues doing the same in LARP;

- how masculine players performing as feminine characters are more often seen as a stumbling block, whereas femme players performing as masc characters barely register.

### **J. Alex MATHEWS [Panel 1C]**

#### *Performative Agendas That Enhance Phallic Sexuality to Conceal Dis-Ease*

Sexual authenticity is not solely informed by individual autonomy. The ingestion of a pill and its impact on the body’s interiority and exteriority is frequently linked to, and made indistinguishable from one’s sense of self as well as the normative constructs in which they live. While biotechnological advances may fuel people’s sexual authentication and personal agency in imaginative ways, increased conditions of artificiality also mean the industries that pave the way to those advances play a managerial role in shaping relationships to the body, sex, and sexuality. !

In a capitalist economy, where heteronormativity is foundational to it on a systemic level, the comfortability of certain bodies and social constructs are sure to take precedent over others on a mainstream stage of profit-driven consumption. So what happens when the very subject who upholds heteronormativity — straight cis man —is disoriented? What are the implications of a pharmaceutical industry that profits from dis-ease and bodily transformation?!

Erectile Dysfunction (ED) is a physical condition that can disorient cis-man by heightening his awareness of the surface of his body. It is arguably a queer spatial and social disruption, because it not only heightens an awareness of the body, but it makes pre-existing narratives underlining the virility of cis-man in a straight culture susceptible to new possibilities in relationship to kinship, desirability, gender and status. It makes him vulnerable and susceptible to an identity that falls outside normative constructs.!

The penis serves as prime material with which cis man’s sexual authenticity gets stabilized and the pharmaceutical industry introduces drugs such as Viagra to conceal dis-ease by drawing an erection toward center of tech-



nomangement. Though Viagra treats impotence, its advertisements perform male enhancement. Heteronormativity is an illusory performance that continuously conceals queer subjects and thus queer realities that have the potential to dismantle the US empire.

**Marzia MAURIELLO** (Università di Napoli “L’Orientale”) [Panel 3C]

*Queer essences: the femminielli napoletani beyond the transgender realms*

My presentation proposes an anthropological analysis of the femminiello/femminella, a figure of the Neapolitan cultural tradition who embodies a gender-variance and can be imagined and defined as a third/another gender or also – and maybe more often – as a transgender.

In almost a decade of ethnographic work amongst the Neapolitan trans community, it is clear to me that the term “femminiello” serves to indicate a multiplicity of subjects/experiences and it also can have different meanings in relation to the various contexts taken into account.

Starting from the variability of definitions and meanings of this figure and intersecting the terminology used in the recent academic literature (i.e. from above) with the internal, emic perspective (i.e. from below), the aim of my work is to demonstrate the ultimate “queer essence” of the femminielli.

**Janet MELVILLE-WISEMAN** (Canterbury Christ Church University) [Panel 5A]

*Elusive Tensions in Everyday Relationship-based Social Work*

It is hard to imagine that social work practice and education can exist without numerous tensions to be skillfully navigated and negotiated if those involved wish to be effective and true to social work values. However, in recent years a number of specific tensions have emerged, from the shadows of previous practice imperatives, which have proven elusive and divisive within the social work community. These specific tensions exist at the intersection of spirituality and faith based views about sexuality. This paper explores these tensions through three real life scenarios. The first concerns a classroom schism during the first year of a qualifying social work programme and the subsequent calls for formal action by the teaching staff. The second concerns an experienced foster couple whose application to continue to foster was rejected because of their expression of their faith based views on sexuality and how this was managed by their local authority. Finally, the third involves a social work student who was excluded from a social work programme because of his publicly expressed faith based views on sexuality and the reasoning of the High Court Appeal Judge who rejected his application to be reinstated. The paper argues that whilst formal and legal imperatives have been a critical part of each case they do not provide the social work profession with

the tools needed to remain diverse but undivided. The paper explores alternative approaches to resolution.

**Antonio MERCURI** (Università di Pisa) [Panel 5B/2]

*“Lecteurs-grenouilles” and “sale petite fouille-merde”*: the performances of the readers in Amélie Nothomb’s *Hygiène de l’assassin*

The different paths individuals undertake to define their experience not only of the world in general but, more specifically, of literary texts are a process of comprehension that Gadamer would call “hermeneutics”; it includes the reading practices, their purposes and predicted outcomes which influence the reader in the extra-literary dimension, as well. The multitude of cultures and the empirically verified existence of as many hermeneutics, each with its own peculiar scripts to follow in order to create the reading experience and the understanding of the text, point to the conclusion that the category of the “reader” is a performative one. There is no such thing as the “reader”, but rather as many different performances of this category as the cultures in which this category is to be found. The issue of the performativity of the reading process is further elaborated upon by Iser who in *The Act of Reading* (1976), argues that the reader produces meaning through a performance required by the text itself.

This paper will start from these theoretical premises and explore how different performances of the reader’s role can lead to different hermeneutic outcomes whose pragmatic consequences may affect the reader herself. I will tackle this issue by investigating Amélie Nothomb’s *Hygiène de l’assassin*, whose characters are representatives of two different kinds of hermeneutics: the first kind requires the reader to consider texts as cumulative clusters of metaphors; in this way, everything that is written ends up losing its relationship with the extra-literary dimension and being discarded as a discourse whose content and pragmatic value is quintessentially enclosed between front and back covers. The second one requires the reader, embodied by the character of Nina, to acknowledge the relationship between literature and life, and to read texts through the lenses of the author’s biography and intention, something which is expected by Eastern hermeneutics, but which is taboo in contemporary Western literary criticism. I will investigate the performative category of “reader” and the statute of the literary text through methods drawn from conversation analysis and membership categorization analysis, and I will explore the hermeneutic process through the lenses of reader response criticism, cross-cultural studies and philosophical hermeneutics.

**Anthony “Summer” MINERVA [Panel 3C]**

*Un femminiello nato in America: A presentation of the Work of Anthony “Summer” Minerva*

Queer Italian Americans have practically no representation in our mainstream media or communities. Being a member of the LGBTQ community as well as of Italian descent means that often we have to separate our ethnic identity from our sexuality or gender identity. *Un Femminiello Nato in America* will outline the “back to the motherland” project initiated by Summer. The project, which is simultaneously a documentary film, international community bridge, and an excavation of still existing, yet ancient folkloric practices of Campania, looks at how queer American transfeminine descendants of southern Italian immigrants are returning to their ancestral land of Napoli in order to discover the femminiello culture of the region and practices venerating the divine feminine, or Magna Mater. The presentation will share footage from Summer’s autobiographical documentary in process, “The Death of Anthony” which unpacks Summer’s identification with their immigrant Nonna’s struggle as a woman under patriarchy, and as a result goes to her small southern Italian town in search of *appartenenza* (belonging).

The presentation will also share about this year’s Candelora procession for the Black Madonna of Montevergine - a sacred festival honoring the femminielli and LGBTQ community - in which 5 Italian American queers attended led by Summer in the search for home and belonging.

**Marie MOISE** (Università degli Studi di Padova / University of Toulouse II – Jean Jaurès) [Panel 3B]

*Black Skin, White Maskulinity. The heterosexual matrix in “The Fact of Blackness”*

In the chapter “The Fact of Blackness”, Frantz Fanon describes in first person a subjection trajectory which crosses and is crossed at the same time by race and gender relations.

My paper aims to read subjection in Fanon’s work through the lens of the “heterosexual matrix”, in order to rethink that concept in the light of the Fanonian thought.

Judith Butler conceptualizes the “heterosexual matrix” in order to designate the hegemonic discursive/epistemic model of gender intelligibility, as a binary grid through which gender, bodies and desires are naturalized.

In the famous scene described by Fanon and introduced by the “Look, a Negro!” interpellation, the Butlerian heterosexual matrix appears as coextensive with the Fanonian “racial epidermal schema” and as operational in the Fanonian Black man abjection, that is in his unintelligibility as man and therefore as human.

From his smiles to his cry, to his muscle tremors, my aim is to bring out the underlying processes of hyper/de-virilisation which the Black man's behaviour is subject to.

By focusing on the encounter between the Black man and the white mother holding her white son, my purpose is to read the intrinsic coloniality of the heterosexual matrix and to show how it is by heterosexual matrix that the black body is marked as such, that is as intrinsically lacking in agency and therefore in being.

**Silvia MORRONE**

See under: **Mary NICOTRA**.

**Federica MUZZARELLI** (Alma mater studiorum Università di Bologna) [Panel 4B]

*Clementina Hawarden. Donna vittoriana e fotografa queer*

In un suo recente scritto, la studiosa canadese Brinae Bain argomenta la presenza dell'omoerotismo nella fotografia di Clementina Hawarden alla luce di una rilettura dei rapporti di genere, parentela e sessualità nella cultura vittoriana. Sottolineando che al tempo della fotografia di Hawarden l'omosessualità non era ancora stata definita quale categoria, Bain identifica il legame omoerotico femminile come uno dei possibili modi per deviare dall'ossequio alle regole familiari patriarcali vittoriane. In questo senso, merita approfondire il ruolo avuto dalla crescente diffusione d'illustrazioni di moda che, in modo sempre più intensivo dalla seconda metà dell'800, divennero canali di stimolazione visiva per gli sguardi delle donne verso altri corpi di donne. Una dinamica che favoriva la proiezione di desideri erotici e l'immedesimazione esibizionistica nei corpi delle modelle che apparivano sulle riviste. Per Bain le pose studiate delle figlie di Hawarden, i loro abiti curati e l'attenzione rivolta alla presenza di tessuti e stoffe, sono motivo per sostenere che la fotografa vittoriana avesse passione per la moda, e che fosse attirata dalla forza che ha la moda di richiamare il lusso, la bellezza e il potere. Forza che lei però deviava in senso queer: gli abiti in cui posano le figlie, i loro atteggiamenti e le atmosfere sono tutt'altro che classiche e scontate, ma piuttosto stranianti e inaspettate per quell'epoca. L'omoerotismo delle fotografie di Hawarden è poi accentuato dalla particolare dinamica tra madre e figlie presente nelle immagini di moda, in cui le figlie apparivano come bambole, vestite e curate dalle madri.

Dunque la fotografia e il corpo femminile, ontologicamente equivalenti nella loro possibilità di sdoppiamento e riproduzione, costituiscono il centro focale della poetica di Clementina Hawarden, che gravita incessantemente sui corpi delle figlie come in uno stato maniacale tattile-visivo. Una compo-

nente polisensoriale e sinestetica che convince la critica americana Carol Mavor a leggere tutta l'opera di Hawarden, fotografa queer, sotto il comun denominatore della predominanza del senso del tatto. Una dimensione alla quale molto facilmente si può aggiungere l'ingrediente visivo, o meglio, voyeur.

**Mohammad NAEIMI** (Università di Verona) [Panel 1D/2]

*Iranian Homosexuals' performativity and its origins: A survey on the process of homosexuals' performativity and identity production in the Iranian context*

In my paper, by drawing on Butler's notion of gender performativity and Najmabadi's writings on the Iranian sexuality, I will argue how the male same-sex behavior is performed differently in pre-modern and modern Iran. I will state that in the early Qajar (1785-1925) both adolescent male and adult female similarly performed as the adult male's object of desire; yet modernity radically transformed the traditional Iranian gender roles so that heteronormalization of society during the process of modernization at the end of Nineteenth and during the Twentieth century has led to the erasure of traditional same-sex practices and the naturalization of heteronormative performativity. By drawing on Foucault's notion of biopolitics, I will also assert that Islamic Revolution, as a by-product of modernity, has pathologized and criminalized the homosexual performativity constituting it as an identity. In the 1990s, the identity of male homosexual, due to the new achievement of social-political expression of freedom and the widespread use of the internet, has taken the shape of a modern form of gender performance. In this regard, Massad asserts that the identification of homosexuality as well as the homosexuals' performativity is a modern and Western product which has been exported to the Middle East by Western Human Rights organizations since the 1980s. According to him, non-heterosexuals' agency in the relationship between the Middle East and modernity has been denied. Based on Rao's thesis, and in contrast to Massad's writings, I will argue that Iranian non-heterosexuals have actively performed their identities and were not simply the passive receivers of a Western form of life. Ultimately, I will conclude that the identification of homosexuality is mutually constituted and performed in accordance, and in contrast to modernization and westernization.

**Gianmarco NEGRI**

See under: **Egon BOTTEGHI** [1].

**Mary NICOTRA** (Istituto psicoanalitico di orientamento lacaniano – IPOL) and **Silvia MORRONE** (Istituto psicoanalitico di orientamento lacaniano – IPOL) [Panel 3C]

*Between jouissance and desire, how to cope with the unbearable?*

Today we are witnessing a rise in racism, homophobia, transphobia which can often lead to violence as a result of the legitimization of keywords in the public domain that favor discrimination and segregation. However, the LGBTQ population in Italy has also made a piece of history, and has become emancipated and is, therefore, not willing to return “inside the closet.” It is not willing to give up the legitimacy of the knots that bind the life of a non-conforming body which is the result, not only of jouissance, but also an effect of desire.

Queer theory has contributed to the questioning of the dynamics of power in relation to the control of one’s body and sexuality, thus giving birth to new ways of talking about and naming non-conforming genders and bodies: queer, transgender, trans\*, etc. become an inclusive plurality of names that reflects, as much far as possible, all shades of meaning regarding each person’s singular way of bringing together jouissance and desire. However, what place is there for gender euphoria, at a time when there is a rise in society of unbearable attitudes towards non-conforming jouissance? What place to a such alive gender\* “euphoria” in the social time of the rising of the unbearable which concern non-conforming jouissance?

Jacques Lacan, in his speech in Television, in during the 70s, had already said that the rising of racism turns around hinges on the concept of unberable of different ways of jouissance. Is this not also a crucial point concerning also homophobia and transphobia?

With our contribution we will try to propose, according to our Lacanian psychoanalytic practice, some questioning around of the logic of social discourse and, in particular, with looking at the rising of homophobia and transphobia, and which effects take place in how this affects queer and trans\* lives, and how when each subject person finds a singular way to cope with the unbearable without giving up on their desires.

**Carmen NOLTE-ODHIAMBO** (University of Hawai’i—West O’ahu) [Panel 5D]

*Queering Aetotemporality: The Liminal Figure of the Pet*

My paper contends that the pet, a liminal figure that is not-quite-animal (since it is an anthropomorphized, domesticated companion of humans) but also not-quite-child (since it is nonhuman), lays bare the exclusions by which the human/animal and child/adult binaries operate. As humans give a proper name and home to a pet, the animal is rendered childlike, and the structures of power and care that are established create queer interspecies affective economies reliant on the animal’s status as “becoming-child.” Following Maria Nikolajeva’s term for the normative conventions governing age, “ae-

tonormativity,” my paper utilizes the figure of the pet to critique what I call “aetotemporality”: the distinct tempos and tonalities associated with childhood, adolescence, and adulthood. Euroamerican aetotemporalities cast individual human development along a path of progression from lack to agency, and the pet illuminates the inherent contradictions of such linear spatio-temporal conceptions. Whereas the human child is expected to grow out of the temporary condition of childhood in specific prescribed ways, the pet remains forever in its liminal space between animality and humanity, becoming-child but never becoming-adult. Perhaps the closest approximation to the eternal child, the pet highlights the extent to which constructions of childhood continue to be fossilized in Romantic notions of innocence and purity that must ostensibly be abandoned in human children’s process of becoming adults. As such, the pet brings into sharp relief the performative dimensions of aetotemporality and queers chronobiopolitics, or what Elizabeth Freeman calls the linking of “properly temporalized bodies to narratives of movement and change” (Time Binds 4). Drawing on the work of Jack Halberstam and Donna Haraway, I thus explore how the figure of the pet allows us to probe the boundaries of humanimal belonging and critically interrogate the restrictions of aetotemporal performativity.

**Marta PANIGHEL** (Università di Genova) [**Panel 3B**]

*The Italian Queer Feminist Movement and the Challenge of Intersectionality*

This paper aims to study the application of the concept of intersectionality in Italian contemporary queer feminist movement.

In the last three years, feminism has experienced a new renaissance all around the world. In Italy, the movement Non Una Di Meno is claiming struggles’ intersectionality as one of the fundamental components of its activism. This claim marks a radical gap between Non Una Di Meno and the historical Italian feminism, which focused for a long time on sexual difference theory and which adopted separatism as a political tool. The combined lecture of gender, race and class’ oppressions as interlocking categories – building and enforcing each other – seemed far-sighted and necessary at a time when the alliance between a Neoliberal restructuring of work and the advance of the far-right is increasingly evident.

In a country that has not yet fully come to terms with its colonial past, how has the concept of intersectionality entered the vocabulary and imagination of Italian queer feminists? In the light of the criticisms of Black, Chicana, decolonial and postcolonial feminists of the so-called “white feminism”, how does the Italian feminist movement theorize its belonging to a transnational movement without falling into the false myth of universal sisterhood? How do

queer subjectivities, inside and outside the movement, participate in the construction of the new Italian intersectional discourse?

Through the lens of Intersectional Feminism and Postcolonial Critique, this paper questions the possible theoretical and practical contribution that a non-Eurocentric Sociology can offer to what appears to be one of the strongest contemporary social movements.

**Raffaella PERNA** ("Sapienza" Università di Roma) [Panel 4B]

*Il volto sinistro dell'arte: l'opera di Libera Mazzoleni 1973-1979*

Il contributo intende analizzare in una prospettiva queer la ricerca fotografica e performativa condotta negli anni Settanta da Libera Mazzoleni, artista attiva a Milano che, pur non abbracciando la militanza, si accosta in quegli anni al pensiero femminista, in particolare agli scritti teorici di Betty Friedan e Luce Irigaray, partecipando durante tutto il decennio alle diverse mostre di sole donne organizzate dalla critica e gallerista Romana Loda, tra cui Magma e Il volto sinistro dell'arte. In quest'ultima occasione, Mazzoleni avrebbe voluto esporre la serie intitolata *Il bacio* (1977), composta da trentadue fotografie in bianco e nero in cui l'artista si ritrae mentre bacia altrettante donne. Rileggendo a distanza di quasi quindici anni l'omonimo film di Andy Warhol, Mazzoleni è tra le poche artiste del panorama italiano a rappresentare la sessualità femminile e la relazione tra donne al di fuori del canone eterosessuale, con l'obiettivo di dare voce e corpo a desideri a lungo repressi sul piano sociale e culturale e di disarticolare modelli estetici, di affettività e di soggettività conformi alla logica patriarcale. Per ragioni legate alle grandi dimensioni dell'opera, nella collettiva *Il volto sinistro dell'arte* ne fu scelta un'altra più piccola, *Luca, Il 49*, formata da sedici fotografie, in cui l'artista altera graficamente le parole del versetto del Vangelo secondo Luca «Perché mi avete cercato? Non sapevate voi che io debbo essere in quello che è di mio Padre?», per giustapporre a immagini simboliche connesse al corpo e alla sessualità, in modo da decostruire il senso originario del testo biblico e sfidare gli stereotipi di genere. Attraverso l'analisi di queste e di altre opere coeve di Mazzoleni e della loro recezione, l'intervento propone un primo approfondimento critico del suo lavoro, ritenuto particolarmente significativo nel contesto dell'arte italiana degli anni Settanta.

**Angelo Maria PERONGINI** (Università di Pisa) [Panel 7C]

*La scalata del magistero: Shakespeare e il BDSM*

Il mio lavoro parte da considerazioni estemporanee sul ricorso alla safeword all'interno di una sessione BDSM da parte del master, una situazione assolutamente possibile ma, di solito, non anticipata dai partecipanti. Se nel contesto definitorio della performance il potere è una relazione tra i due, il risulta-



to di un accordo, all'interno della stessa performance il potere ha una sua fondatezza ontologica, è un "oggetto" che può stare in mano ad uno piuttosto che ad un altro.

In maniera casuale e induttiva, mi era parso di ravvisare una situazione di discrepanza simile nei drammi di Shakespeare in cui è presente il cattivo machiavellico. In quanto topos letterario, il cattivo machiavellico è stato letto come la reazione di una cultura alla rivelazione della natura relazionale e performativa del potere, in un contesto, come quello dell'ancien régime, in cui il potere aveva una sua dimensione essenziale, era un diritto concesso da Dio.

I cattivi machiavellici in Shakespeare si fanno strada sfruttando la fiducia dei loro superiori (allo stesso modo del master che non si aspetta di dover usare la safeword), agendo ai loro occhi come fedeli servitori, ma tramando in segreto per spodestarli. Per analizzare tali dinamiche, mi sono avvalso di un linguaggio semi-originale, che prende le mosse dal lessico standard BDSM – quindi master e slave – per aggiungere le figure del supermaster, ossia il cattivo machiavellico, e del magistero. Per descrivere i loro rapporti ho utilizzato, inoltre, il concetto di desiderio mimetico formulato da René Girard.

**Angelica PESARINI** (New York University – Firenze) [Panel 3B]

*"Blood is Thicker than Water". The Materialization of the Racial Body in Fascist East Africa*

Following Judith Butler's theory of gender performativity, it may be argued that the racial body, similarly to the gendered body, is performatively constituted and becomes meaningful within specific and contingent historical discursive regimes. While examining processes of racialisation it is essential to acknowledge the indissoluble connections between the production of the racial body and the history of European colonialism. Thus, drawing upon ideas of performativity applied to "race," this paper will investigate how Italian colonialism and Fascism materialised the body of the racialised "Other" through discursive practices able to produce hierarchical classifications of inequality. The analysis of the meanings and power relationships inscribed on certain bodies reveals how the normative construction of the Black body as inferior and deviant has been fundamental for the functioning of Italy as a "racial nation" marked by the persistence of a specific colour line divide.

**Mattia PETRICOLA** (Alma mater studiorum – Università di Bologna) [Panel 2E]

*On doing 'being a nerd': performing adulthood in virtual worlds from Ready Player One to Pokémon Go*

This paper investigates how the experience of virtual worlds and fantastic fiction—that is, the area of non-realistic fiction which includes fantasy, science-fiction, horror, and other genres—is constructed as structurally opposed to the performance of standard adult masculinity in contemporary North-Atlantic culture. By analyzing Steven Spielberg’s latest film *Ready Player One* (2018), Kyle Newman’s 2009 film *Fanboys*, and a corpus of memes and forum posts about *Pokémon Go* players, I will pinpoint the semiotic strategies of infantilization aimed at discrediting those adults whose identities are defined, to a greater or lesser extent, by a meaningful relation with fictional narratives, events, characters, and places. In order to do so, I will apply to these texts Harvey Sacks’ notion of ‘category-bound activity’, as well as Elisabeth Young-Bruehl’s reflections on childism.

I will then propose to restructure the cultural interactions between the polarity childhood/adulthood and the polarity real world/fictional world(s) by drawing on J.R.R. Tolkien’s 1939 essay *On Fairy-stories*, a seminal work on the aesthetics of fantastic fiction which argues against the infantilization of secondary worlds by adopting a theoretical approach comparable to that of late 20th century’s deconstructionism.

**Margherita PICCHI (FSCIRE) [Panel 1D/2]**

*Tops and Bottoms in the Islamicate Tradition: An Exploration of Arabic Queer Terminology*

In recent years the issue of the applicability of categories as “homosexuality” or “queerness” to contexts other than “the modern West” has been the focus of a heated debate among scholars committed to different theoretical and epistemological approaches. This polarization mirrors an old quarrel in the field of sexuality studies, one that sees on one side those who adopt an essentialist view of sexuality, and on the other those who prefer to opt for a constructionist approach.

Rather than picking a side in this debate, this paper intends to attempt an inversion of its terms, exploring the applicability of pre-modern Arabic and “Islamic” words, such as *luti* (a word indicating the active partner in a sexual encounter between two males), *ma’bun* (indicating the passive partner in the same kind of encounter) and *mukhannat* (literally “effeminate”) to “post-modern” debates on gender and sexual identities.

By presenting an etymological and theoretical exploration of these terms, this paper hopes to help bridging the gap between essentialists and constructionists from one side, and on the other between the study of Islam and that of non-normative sexualities, too often constructed as mutually exclusive “fronts” in contemporary public culture. Bridging this gap has indeed a fundamental importance in contexts where islamophobic positions and policies

are justified in the name of protecting sexual minorities, in what Jasbir Puar has defined as homonationalism and others have called pinkwashing.

**Alexis POIRIER-SAUMURE** (Concordia University) [Panel 2C]

*A queer autoethnography of antihomophobia educational interventions in high schools: perform to transform*

K.M. Langellier, in her article *Personal narrative, performance, performativity: two or three things I know for sure* (1999), contends that autobiographical performance creates a possibility “to educate, empower, and emancipate”. This assertion is foundational to the critical autoethnographic inquiry that I have been pursuing with GRIS-Montréal (Québec), an antihomophobia education organization working mainly in high schools. Through my work with them, I have been asked to perform autobiographical storytelling as an educational discursive strategy. Consequently, every one of my interventions is an autoethnographic performance in as much as they are, following Stacey Holman Jones (2008), “intimate provocations”. Intimate, because they require on my part the sharing of emotions, painful stories, and experiences which are still shaping my self-definition. Provocations, because the students listening to me are invited to engage with these emotions and stories, and to integrate them in their self-definition because, after the intervention, my performance is a part of their life. It isn’t simply an experience that I have shared anymore ; it is one they have lived. This specific moment, where my experiential narrative becomes entangled with their life story, is the exact location of a plane of transformative potentialities from which my queer pedagogical intentions emerge. That being said, in the pedagogical context of GRIS-Montréal, that of an antihomophobia language tied to ideas of tolerance and equality rather than the antinormative queer orientation, where does my performance stand? How do my queer pedagogical values clash with GRIS’ discursive frame? What does, in the performance of my biography, belong to GRIS, or to the queer? What belongs to me? My paper is thus an exploration of my pedagogical self, of the tensions between mainstream antihomophobia discourses and queer pedagogies, and of the idea of ownership over one’s life story when it is performed before the world in order to transform it.

**Massimo PREARO** (EHESS Paris) [Panel 4C]

*“They’ve stolen my story”: LGBT asylum seekers confronting the State*

The paper will discuss LGBT asylum seeker confrontation strategies in the context of the interview with the Commissione Territoriale. What does it mean to ask LGBT asylum seekers to tell “their story”? And how this story is used to judge their rights (or potential rights)? How LGBT identities are shaped and used during the interview and, more generally, by the dispositif

of the asylum? The paper argues that LGBT asylum seekers are not only confronted to pattern of western and white identities that do not necessary fit their gender and sexuality experiences, but also that they are confronted to a specific form of violence that is, in fact, the criterion used by the State to judge of their ability to be domesticated and dominated, to be potential good citizens. How LGBT seekers face this violence? Are they only vulnerable victims?

**Laura QUERCIOLO MINCER** (Università di Genova) [**Panel 7B**]

*Gaydom e polonità (sulla base delle opere di Karol Radziszewski e Daniel Rycharski)*

Karol Radziszewski e Daniel Rycharski sono due artisti gay le cui opere erano presenti con una notevole evidenza alla grande mostra *Późna polskość* (Zamek Ujazdowski, marzo-agosto 2017). Partendo da questo spunto, ci si domanda quale possa essere all'interno della polonità lo spazio per il gaydom (ovvero la cultura LGBTQI), e, nel gaydom, lo spazio per la polonità. Ci si domanda anche quali siano le caratteristiche generali dell'arte gay e, riferendosi nuovamente alla mostra di Varsavia, fino a che punto possa essere in grado di rappresentare una società democratica e inclusiva se in essa sono assenti le donne.

**Luis QUIROS** (Advocate, Educator, Activist and Community Organizer) and **Guisela MARROQUIN** (Independent) [**Panel 6A**]

*Justice Unplugged* [Workshop]

History undoubtedly accommodates us with many events that demonstrate the dynamics by which Others unknowingly “permit” themselves to be manipulated even in times where their freedom and dignity are at risk. It should also be understood that without knowledge that one is being exploited (the unawareness of Otherisms), our willingness to continue in the movement, though essential to our survival, decreases.

I was required to absorb what would protect me and future generations from colonial mindsets—growing up in a nation [United States of America] that functions outside of global and historic philosophies and stuck with the mold of a White Anglo-Saxon status quo. I was raised in a home defined by that world as deviant. My mother, drawn to the abstract, the philosophical, the impossible by persistence and in pursuit of resistance, ingrained in me these qualities for mere survival. For me, education, certainly one accessible to me in a time of official and legal segregation, was unfit. Interdisciplinary studies and art were the centerpiece to what I pursued, whether by invitation or by street, to shape my courage, scholarship and to carry out the unorthodox practice for social justice.

*Justice Unplugged*, initially a talk radio series, and now a second book, a follow up to my first book, *An Other's Mind*, takes a leap and gets no rest, connecting "bad maps", embarking on a journey following the words and wisdom of those who had gained the power and status getting me to believe, based on their successes, they had the answers I needed.

Immediately, contrary to popular opinion, the literature, conversation, framing of democracy, sovereignty, and practice of social work would be exposed as inapt and mythical. Queer Theory would be the call to shape the practice of social work, which at best has been too mediocre and tolerant of what should not had been tolerable for. "While the profession has become increasingly professional and legitimized, the commitment to pursuing social justice has been inconsistent and seen as faltering ... Further, the increase in private practice and decrease in advocacy taking place in the profession has raised the alarm of those who take the pulse of the social work profession ..."

Our social work and highly neoliberal environment of anti-news media, anti-Constitution, the anti-First and Fourteenth amendments of the USA, masculine-imperialism's , "the deep ambiguity of Freud's use of women as scapegoat is a reaction-formation to an initial and continuing desire to give the hysteric a voice, to transform her into the subject of hysteria. The masculine-imperialist ideological formation that shaped that desire into the 'daughter's seduction' is part of the same formation that construct the 'third-world woman'...Thus when confronted with the questions, Can the subaltern speak? and Can the subaltern (as women) speak?, efforts to give the subaltern a voice in history will doubly open to the dangers run by Freud's discourse (1988: 92), (Sarah Korfman)". Six hundred (600) years of colonialism's purpose, to maintain the economic needs and wants of Non-Other White males was embodied by Donald Trump and those who voted for him.

If bad conditions were going to get better, the bad had to be obvious and include more White people into the mix of bad. If justice was going to happen, then Trump had to win. He, like many other presidents, would make invisible the anti-colonial intellectuals of the Third World, triggered the invisible hand of the market to all political parties. He was dominated neither by person or ideology. A win would make the invisibility of deceptions, visible. Like no other president, he would expose the intentionality of 1492. The constitutional myth of allowing a pursuit of happiness would be read with at least two framings: 1) don't bet on those unalienable rights, and 2) we only have the grounds for a moral complaint. It would be Trump's legacy and opening for Queer social work. We social workers understand that the injustices we observe affecting our clients have societal roots and as such it is also our role to narrate and correct history. The assumed voiceless have always had their voice. The work of empowering the communities, is not ours to perform. And our work should not be limited to organizers; all voices must be included in

reclaiming dignity for everyone. Having moved away from community action and civil disobedience has allowed for example, race relations, among other dire social issues to become reduced to a simple discussion or forum or blog that provide no change for the people. This type of advocacy I refer to as “soft advocacy”. It is a “safe” form that only protects the practitioners and their organizations but too often sacrifices the progress of entire communities. Patience then becomes immoral in our work as agents of change.

Community organizing components and strategies are viewed as “electives” in many social work programs, even at the graduate level. Faculty teaching students with a clinical concentration is not an excuse for compromising social justice and community organizing courses. Even worse, what is now a needed practice of advocacy, whether it be on an individual or systemic level, requires the ability to connect issues on a macro-level, with flexibility, an interdisciplinary approach and a consciousness of history and human rights on an international level. A policy change, however micro, can have consequences with macro reach. Thus, the learnings of Queer Theory and how its modalities and practice beyond the parochial, almost as an art-form, a pedagogical mosaic for greater critical thought and necessary innovative practice is crucial to the field of social work.

**Andrea RABBITO** (Università degli Studi di Enna “Kore”) [Panel 3D]

*Pippo Delbono e il Queer Performance Video*

Osserva Schechner come le performance siano “finzioni, atti eseguiti per gioco, per scherzo”, che si realizzano nel modo congiuntivo, sotto l’insegna del “come se”, secondo quanto messo in luce da Victor Turner. Il ruolo del “far finta”, colto da Walton nella più generale mimesi, assume, in questo modo, una maggiore centralità nell’atto performativo; ed è proprio tale aspetto della rappresentazione, restituita sotto la prospettiva del gioco, dello scherzo, della finzione, a trovare particolare centralità nei film e negli spettacoli teatrali dell’artista Pippo Delbono, il quale fonde questa prospettiva relativa la finzione – di chiaro rimando alle istanze barocche – con elementi riguardanti la dimensione queer, facendoli dialogare, a loro volta, con le diverse declinazioni del dispositivo schermico; in tal modo l’artista ligure, attraverso questa triangolazione delle tre diverse realtà associate – queer, performance, video – , riesce mettere in luce, di ciascuna di loro, alcune specificità che le caratterizzano e che, per alcuni versi, le uniscono.

**Giulia RACITI** (Università degli Studi di Palermo) [Panel 3D]

*Matthew Barney: il corpo come dispositivo di forza*

Bardato, androgino, simulacrale, il corpo è la fucina di sperimentazione privilegiata di Matthew Barney, che gioca con gli abissi superficiali delle appa-

renze per sedurre i segni identitari e volgerli verso libere commutazioni (Baudrillard). Attraverso uno sguardo ravvicinato ai linguaggi intermediali del ciclo *Cremaster*, ci proponiamo di riflettere sulle modalità tramite cui l'artista metta in immagine-movimento il corpo come dispositivo di forze (Foucault) reversibili, un corpo in divenire, parafrasando Deleuze, riconfigurato incessantemente e senza soluzione di continuità dall'immaginario neobarocco, dalla visionarietà teriomorfa, dall'apparato protesico post-umano. Tramite simili ancoraggi e oltre, Barney mette in atto la performatività di genere (Butler) per dislocare e decostruire l'identità sessuale normata.

**Leonardo RAZNOVICH** (INCISE, Canterbury Christ Church University & International Bar Association) [Panel 1A]

*Crossed Justice: LGBT Rights and Religious Gatekeepers*

As part of the Research project in the Caribbean about which I presented to the audience of the INCISE in more than one occasion, on 5 April 2019, I led a delegation of more than 50 leaders that I put together from a number of organisations worldwide comprising of lawyers, including IBA's leaders, advocates, politicians, business leaders, LGBTI activists and high representatives of multilateral organisations such as the UN, OAS, etc., to meet Cardinal Pietro Parolin, the Holy See's Secretary of State, in Rome. The participants attended an audience at the Vatican to discuss the global decriminalisation of homosexuality and to urge leaders of the Catholic Church to support actively decriminalisation. The meeting had originally been scheduled to take place with Pope Francis, but was rescheduled at very short notice with the Secretary of State due to reasons of the agenda of the Pope. I shall share details of how this historical meeting, the first meeting of its kind between the Vatican and LGBTI groups, came about, the content of the presentations and the way forward.

**Enrica RIGO** (Università di Roma Tre) [Panel 4C]

*Gendered Borders. The case of Nigerian asylum seekers in Italy*

Drawing on a case study on administrative and judicial decisions regarding the files of more than fifty Nigerian women who sought asylum in Italy, Enrica Rigo will explain how female asylum seekers are often trapped between being seen as victims and being blamed for immoral behaviour. The paper will reflect on the gendered dimension of borders, and on how border performance is a complex assemblage that reaffirms but also deconstructs gender roles and hierarchies, both from an institutional point of view and from the perspective of those who cross borders.

**Sergio RIGOLETTO** (University of Oregon) [Panel 7A]

*On difference and universality*

Under what conditions do minority stories travel from the periphery to the centre? What compromises are required for these stories to enter mainstream contexts of production, distribution and consumption? Is this journey from the periphery to the center always already haunted by the experience of loss and by the betrayal of an original, truthful story?

At a time in which more and more film festivals historically dedicated to gay and lesbian issues leave behind their identity politics markers (e.g. the London Lesbian and Gay Film Festival changing its name to BFI Flare) and filmmaker Xavier Dolan angrily refuses to accept the Queer Palme at the 2012 Cannes Film Festival under the motivation that “we shouldn’t label a film ‘gay’”, these questions lay out some of the problems around the stories which allegedly transcend their primary concern with ‘difference’ in order to speak to all of us.

Ever since *Call Me By Your Name* premiered at the Sundance Film Festival, a common response to the film has been to celebrate it as a powerfully universal story. Exploring some of the distinctive ways in which the film may allow this type of response, the paper asks whether *Call Me By Your Name* epitomizes a post-political moment for the kind of cinema that deals with LGBTQ lives, one in which the exclusionary trap of identity politics gets replaced by the universal aspiration to address everybody.

This paper seeks to expose and make sense of the lingering (homophobic) specters that, according to several critics, have been banished from the dreamy arcadia of the Italian villa in which the love between Elio and Oliver blossoms. It will show that these specters are present in the form of a strange, eerie affect that haunts the film. By exploring the impact of this affect on the conditions of plausibility of the story, the paper will demonstrate that *CMBYN* is indeed a universal story not despite but because of the function and significance of homosexuality within the film.

Drawing on theoretical interventions by Judith Butler, Ernesto Laclau and Madhavi Menon on the question of queer universalism, this paper ultimately asks whether the category of ‘universality’ may be rescued from its traditionally essentialist grounding to account for contemporary conditions of spectatorships and experiences that do not elide difference but appear inextricably informed by it.

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**Cristian ROBALINO** (Fundación Identidades Disidentes) [Panel 1A]

*Boy, Girl or none of Those?*

This article is a brief summary of my postgraduate thesis. The researching approached to the topic of intersexuality for the first time in Ecuador. I investigated how some institutions such as medical organizations and the law understand the concept of intersexuality. I found how those legal and medical conceptions about intersexuality guide the institutional work and struggle on the lives of intersex people and their families.

Those ideas about intersexuality are built from a dichotomic point of view, interpretations made from a normality/abnormality dichotomous paradigm. In that scenario, understandings of what is considered sane or sick are social constructions or interpretations, no facts.

The medical and legal institutions have created a pathological concept about intersexuality. That is the reason why intersex bodies are seen as sick and the medical practice tries to fix them using surgical procedures. Those techniques have shown how violent a sex - gender reassignment could be.

In that kind of situations, intersex people have acted differently about those medical procedures. Some of them have accepted what medicine have done on their bodies but some others have refused it. Not matter what has been the level of acceptance, the stories show that intersex persons have re-interpreted their own bodies thru a unique life experiences.

In conclusion, we cannot refer to the intersex people as passive individuals getting surgeries. They participate actively in the construction of their own gender identities, accepting, refusing or re-interpreting their bodies.

**Silvia RODESCHINI** (Università di Firenze) [Panel 4C]

*Migration and performance* [Panel abstract]

The border that the migrant crosses is not merely a geographical boundary, nor a line that the political authorities have traced in the physical space. As Mezzadra and Neilson point out "borders play an active role in the heterogeneous time and space of contemporary global and postcolonial capitalism", "far from serving merely to block or obstruct global passages of people, money or objects, borders have become a central device for their articulation"

(Border as Method, Duke University Press, 2013, introduction). Borders are social and political constructs that act as fields of forces within which different actors are deployed and norms and policies define roles. So, borders can establish differential access to mobility, rights and citizenship through specific technologies.

This Panel addresses the way in which policies revolving around the possibility of crossing the border produce effects of negotiation of roles and identities and establish or provide for certain social positions. These effects generate forms of coercion that are not limited to the use of physical violence, but which ask for a description of who “the migrant” is, as part of a complex strategy in which the border takes shape in the actions and performances of the gatekeeper and of the border-crosser [N. Wonders, Global flows, semi-permeable borders and new channels of inequality, in S. Pickering, L. Weber (eds), *Borders, Mobility and Technologies of Control*, Springer, 2006, chapter 4].

**Joelle ROULEAU** (Université de Montréal) [Panel 5D]

*Queering Genealogies. Possible rewritings of an erasure: a cinematic autoethnography of a family genealogy*

This proposal is about my ongoing research-creation project on home movies and the sexist erasure of family history. My presentation will explore the hypothesis that it is impossible to trace a family tree for a patriarchal society by following the lineage of women. Here, I use the term patriarchal in the traditional sense of a father’s family name being passed on to his descendants, while a wife would take her husband’s last name in marriage, a tradition common in Canadian history. To trace a family tree, one must follow the last name and, therefore, only linger on the wives of those who carried it. This project aims to follow only the mothers, wives and daughters in order to recreate a family tree through the filiation of women.

Mobilizing autoethnography as a queer method (Jones and Adams 2006) as well as research-creation (Chapman and Sawchuk 2012), this project will eventually take form as an experimental documentary reminiscent of the home movie genre. From as early as the 1900s, through Kodak’s first Super8 camera, up until the present, with our smartphones and drone footage, the home movie continues to bear witness to cultural, sociological, political and economic history in a very personal and intimate manner. This presentation will focus mainly on methodological and epistemological questions emerging from this research-creation project about being queer in a heteronormative genealogy and the break queer identity can cause in a lineage. It will also include video footage resulting from my ongoing tests with different film stock. Therefore, my talk will use a combination of scholarly and artistic modalities.

**Dino Ranieri SCANDARIATO** (Università di Pisa) [Panel 4D]

*Travestire il re. La sovversione dell'identità ordinaria nel travestimento rituale greco*

Il lavoro che propongo indaga il significato strutturale di alcuni rituali di travestitismo connessi al culto estatico di Dioniso, la divinità che nel sistema religioso della Grecia antica detiene l'ambiguo statuto di signore dell'orgiasmo e dello scatenamento frenetico. L'analisi si concentrerà principalmente sulla rielaborazione di tali forme cultuali nelle *Baccanti* di Euripide (405 a.C.), tragedia che mette in scena l'antagonismo tra il virile sovrano Penteo e un Dioniso camuffato da giovane straniero dall'aspetto femminile. Tale scelta si giustifica in quanto il dramma ha il suo turning point proprio nel travestimento rituale attraverso cui il dio altererà l'identità del re repressore trasformandolo nel suo opposto categoriale, un folle baccante dai modi effeminati.

L'indagine sarà svolta tramite l'applicazione di una metodologia eclettica che va dalle modellizzazioni dell'antropologia del mondo antico fino al più recente approccio queer, con particolare attenzione alla "Membership Categorization Analysis" elaborata dal sociolinguista Harvey Sacks, metodo che permette di riconoscere la natura performativa dell'identità sociale. Uno spazio importante sarà dato anche all'interpretazione del rituale come performance collettiva di natura "violenta" offerta da René Girard nel suo *La violenza e il sacro*.

Il presente contributo s'inserisce nel quadro delle ricerche sulla "performatività" innanzitutto perché parte dalla definizione di "rito" come dispositivo performativo che attraverso la ripetizione di schemi operativi standardizzati funge da supporto essenziale per la costruzione/asseverazione dell'identità sociale; in secondo luogo, perché i fenomeni di travestitismo (compreso il teatro stesso, di cui Dioniso è dio tutelare) costituiscono un orizzonte ritualmente codificato in cui soggetti appartenenti a categorie sociali ben precise sono temporaneamente abilitati a performare il sovvertimento della propria identità ordinaria. Lo studio delle modalità di tali rituali e del loro spazio entro il sistema culturale greco può dunque permetterci di apprezzare meglio un aspetto cruciale della performance identitaria in Grecia antica.

**Bee SCHERER** (INCISE, Canterbury Christ Church University) [Panel 4A]

*Trans\* and Buddhism: Towards Liberatory Practices*

In this talk I will explore—and trouble—traditional Buddhist constructs and attitudes to trans\*/(gender)queer identities as they occur in diachronic and synchronic (historical/temporal and spatial/contextual) shifts.

First, by historical-philological methods, I will investigate how such constructs are framed in traditional Buddhist ethics and teachings on sexualities and gender identity & variance. Switching to anthropological, philosophical and 'theological' modes, I will explore the possibilities; tribulations; and opportunities for Trans\*/Queer Buddhist 'Liberation Theology'.

**Irene SCIERRI**

See under: **Federico BATINI**.

**Giulia SIMI [Panel 6B]**

*Tra maschile e femminile: Luigi Ontani e le forme dell'androgino*

«Sono assolutamente presente – ange infidèle, androgino, efebo, ermafrodito, ibrido, sagittario, eteroclitico». Così Luigi Ontani si descriveva in un testo del 1975. Citazionista, trasformista, sincretista, l'artista bolognese ha scelto, fin dall'inizio delle sue ricerche, di ripercorrere immaginari lontani nel tempo e nello spazio, riattualizzandoli e cercando, in essi, risonanze con il presente. Tra questi, il mito dell'androginità ricopre un ruolo centrale. Ontani lo esplora non solo nei riferimenti classici - a partire da L'Ermafrodito, tableau vivant in cui reinterpreta la statua ellenistica dell' Ermafrodito dormiente - ma anche nelle tradizioni orientali, incarnando più volte la figura del dio indiano Shiva, androgino per eccellenza, in cui molteplici sono i legami con il greco Dioniso. Anche laddove i riferimenti appaiono meno espliciti, l'androgino resta, come archetipo del doppio per eccellenza, una costante nella ricerca dell'artista, che negli anni Novanta si dedica alla serie delle Erme, dove la sapienza artigianale delle ceramiche di Faenza riattualizza le forme delle statue-pilastro di tradizione greco-romana legate ad Hermes/Mercurio. Nella tradizione alchemica è proprio Hermes, padre di Ermafrodito, a rappresentare la *coincidentia oppositorum* richiamando ancora una volta il principio androgino. In Leda e il Cigno, altro tableau vivant degli anni Settanta, Ontani intreccia il suo corpo in una tipica iconografia del mito spesso proposta nella pittura manierista da cui l'artista attinge con insistenza. Di nuovo emergono riferimenti androgini: l'accoppiamento tra il cigno e Leda richiama quell'unità originaria tra cielo e terra, maschile e femminile, separati, secondo le antiche teorie cosmogoniche, per dare origine al mondo. E d'altra parte che cos'è l'origine del mondo se non un uovo, quello che partorisce Leda, ma anche quello con cui gioca Ontani in una delle sue prime performance filmate, Montovolo, dove il corpo maschile gioca con il simbolo femminile per eccellenza. Il paper si propone di indagare i molteplici rimandi all'archetipo dell'androgino nell'opera di Ontani, all'incrocio tra mito classico, miti orientali, tradizione alchemica e pittura manierista, facendo riferimento anche a figure di intellettuali a lui contemporanei come James Hillman, che riprende

le ricerche sull'androginia intraprese da Carl Gustav Jung, ed Elémire Zolla, che a lungo ha indagato forme e miti dell'androginia tra oriente e occidente.

**Joanna STAŚKIEWICZ [Panel 6D]**

*The new burlesque as a "silly archive" and a queering double simulacrum using the examples of the burlesque scenes in New Orleans, Berlin, and Warsaw*

This presentation deals with the phenomenon of the new burlesque as a double simulacrum: as a simulacrum of gender, sexuality, and desire constructions, and as a simulacrum of local myths. According to the simulacrum approach of Jean Baudrillard, Judith Butler's theory of performativity, and Roland Barthes' theory of myths, it will be analyzed how the fantasies of gender roles, desire, and local "authenticity" are embodied in the burlesque. All the theories are connected to the assumption that there is no original meaning that can be imitated; instead, there are only repetitions of repetitions. Not only the body, but also the local "authenticity" is a living history and a matrix of fantasies of gender roles, and the burlesque can be seen as an example of performative interplay between these fantasies. The particular question concerns the aspect of burlesquing the narratives we are surrounded by in the burlesque performances. According to Renate Lorenz' queer freak art theory the presentation will also show that the new burlesque possesses a distancing effect of transgression of time and space. This effect is especially remarkable in the nerdlesque, a genre of burlesque playing with popcultural elements, because nerdlesque creates the queer utopian space of transgression within the meaning of Jose Estoban Muñoz. The new burlesque as a carnivalesque absurd spectacle opens the possibility of a playful repeal of the valid norms and works as Halberstam's »silly archive«, which allows a space for queer intervention. The central questions are: Is burlesque a queering subversive iteration? Can burlesque disrupt the imagination of common gender roles and heteronormativity, as well as of local and national historical traditions through the grotesque spectacle? It is these questions it will be explored through the comparison of the burlesque scenes in New Orleans (USA), Berlin (Germany), and Warsaw (Poland).

**Federica STEVANIN (Università di Padova) [Panel 4B]**

*The subversive power of "women's works" in the artworks of Miriam Schapiro*

Tra gli anni Settanta e gli anni Ottanta del Novecento l'artista canadese Miriam Schapiro (1923-2015) ha contribuito alla ridefinizione della questione di genere all'interno dell'arte contemporanea combattendo i preconcetti che da sempre gravano sulla creatività femminile. Nota per essere stata con Judy

Chicago tra le fondatrici, nel 1971, del primo programma di arte femminista in America al California Institute of Arts, Schapiro si è impegnata a rivendicare sia a livello teorico (ricordiamo i testi "A Feminist Art Program" del 1971 e "Waste Not, Want Not: An Inquiry Into What Women Saved and Assembled - FEMMAGE" del 1977-78) che attraverso le proprie opere il ruolo delle donne nell'arte. Per rendere il suo discorso emancipatorio ancora più pregnante, Schapiro ha collegato la questione di genere alla difesa dell'artisticità delle cosiddette crafts, ossia di quelle tecniche "artigianali" praticate soprattutto dalle donne (come il ricamo, il cucito o il quilting) alle quali però spesso non viene attribuito valore artistico per la loro derivazione domestica. Le opere-manifesto di questa battaglia sono i femmage, neologismo nato dalla fusione delle parole femme e collage: opere che, fin dal loro titolo, segnalano di essere state create da una donna e che allo stesso tempo reclamano la dignità del lavoro manuale, delle tecniche e dei materiali tratti dalla vita quotidiana delle donne, in linea con la valenza sovversiva attribuita dalle femministe a questi materiali che giocano un ruolo fondamentale nella lotta contro il pensiero politico, culturale e sociale di stampo maschilista. Lo stereotipo di genere, che per lungo tempo ha bollato i femmage come degli artefatti kitsch dal valore puramente "sentimentale", viene svelato e contestato "dall'interno" dall'artista che fa di queste opere degli strumenti di rivendicazione politica, contribuendo alla lotta femminista contro le discriminazioni di genere e le ghettizzazioni subite dalle donne tanto nel mondo dell'arte quanto nella società.

**Thomas STODDARD**(University of Technology, Sydney) [Panel 2C]

*Queer zines: Queer performativity in self-publishing, visual communication*

The reproduction and distribution of queer zines was a means for the establishment of community that found representation and relatability within the content the self-published pieces. This content varied from self-made pornography, devotionals to particular facets of sexual aesthetics like leather and punk, as well as confessionals and autobiographical art and literature. A relatively unexplored section of this subject matter is the specifically queer practice of zine making. Zines are self-made publications (a play on magazines), the content of which exists at the whim of its author/artist/designer. At the heart of zine culture is the self-motivated approach to making. This do-it-yourself approach means the content embodies the interests, passions and ontologies of the self. When queer zine creators make queer zines, that expression of self is manifest and performed in one of its rawest forms. They illustrate and perform a world which could exist – one of sexual freedom and expression, creative freedom, and imagination. They form small snippets of the queer utopia, as made by queer people.

By focusing on the archival collection publication of zines by USA based archivists Bronson and Aarons, we see how design by collective and individuals outside of corporate or capitalist motivations can produce work that performs queerness away from an academic contexts, producing something wholly organic, and history making for the queer community. Queer Cuban-American theorist Jose Esteban Muñoz has argued for this primarily in relation to visual arts and performances spaces, but this sentiment has tangible implications for any kind of creative practice. For visual communication, it is often overlooked, and an investigation of queer contexts can shift our understanding of the way in which we interact with and interpret messages, stories, information.

**Laura SUGAMELE** (“Sapienza” Università di Roma) [Panel 2B]

*Sexual violence: The performative dimension of anthropocentric hegemony and the connection “phallic” primacy-Serbian national ideology (in the Nineties). The psychoanalytic theorization of undetermined femininity*

This proposal is focuses to the intersection between a masculine ideal of sexual-phallic dominance and a form of racial othering, which characterized, in the nineties, serbian national politics. The project of political strengthening of the serbian state, is combined with a feeling of hatred towards the neighboring peoples considered inferior, in particular, on the bosnian people. It is essential to focus the analysis on the use of violence against bosnian women and on the metaphorical meaning of sex as a performative and transformative element of society.

Therefore, the political meaning of sexuality and violence emerges in a strong manner, both used as a method of destruction of a society in general, where the sexual violation of female bodies represents a way profanation material of a nation. Through a methodology of reflection, linked to the freudian and lacanian conceptualization of femininity as deminutio, this discussion focuses on the mechanism of jouissance and assujettissement, which in a psychic perspective, highlights the question of the conflict between the two groups: serbs and bosnians – and consequently the use of sexual violence as an instrument of war – emblemized through a form of enjoyment of hatred. The de-subjectivization of the bosnian people, caused by a sexual metaphorization of the body of women, is connected to a profound dualism of gender that has produced a reinforcement of the serbian national identity.

The example of the war in Bosnia is relevant and emblemizes a psychological contrast between “myself” and “another”, where the contrast opens up to a material concretization: the sexual violence, which is violence of identity; a performative and lasting destruction, both in the consciences of the victims and of the bosnian people over time.

**Dan THORPE** (INCISE, Canterbury Christ Church University) [**Panel 1A**]  
*Disability: Contemporary Realities to Imagined Futures*

This paper seeks to build on intersections of Queer Theory and Disability Studies to forward and explore a Queered future. Such a future continually disrupts centres of the very normativity which produces the oppression and marginalisation of intimately linked performances. By exposing and analysing state level conceptions of disabled people, a politically contrived motive will be shown to deliberately disenfranchise people with impairments. The identification of modes of assessment will expose a bureaucratic exercise for quasi-welfare needs. Such an exercise undermines the reality of impairment and serves to only promote suffering. By analysing the cause of suffering on a state sanctioned level, empathetic comprehension will be shown to be both effective and compassionate. It is the relationship between experience and wellbeing that helps to signify a future that eschews neo-liberal inspired conceptions of normality and replaces it with a constant yet rotational rendering of humanity.

**Adele TULLI** (Film director) [**Conference opening, Jun 27**]  
*Undoing Normal: Notes on audiovisual strategies of subversive repetition*

In her notorious analysis of gender performativity, Judith Butler states that gender is in no way a stable identity, but rather a stylized repetition of acts, which achieves its effects through its naturalisation in the context of a body (Butler 1990).

If the action of gender requires a performance that is repeated, the possibilities of gender transformation are to be found in the practice of a different sort of repeating, in the radical proliferation, breaking or subversive repetition of gendered norms.

In the attempt to locate strategies of subversive repetition, I explore how cinema can play a role in “undoing or redoing the norm in unexpected ways, thus opening up the possibility of a remaking of gendered reality along new lines” (Butler 2009: 1).

This short paper discusses some of the theoretical legacies underpinning my film *Normal*.

**Alessandro VACCARELLI** (Università dell’Aquila)  
See under: **Nicoletta DI GENOVA**.



**Daniela Shalom VAGATA** (Alma mater studiorum Università di Bologna) [**Panel 7B**]

*Queer in Asian Contemporary Art: from Dumb Type's "S/N" to Choy Ka Fay's "Soft Machine: Surjit + Rianto"*

In this paper I intend to provide a cross section of Queer in Asian visual, media and performative arts, mostly in Japan. In particular I draw attention to Kyoto based collective and performative group Dumb Type which questioned notion of gender, sexuality and self identity in their works from the 1990s.

I also examine Dumb Type's influences either in other Japanese or non-Japanese arts and creative activities, including theatre of Singaporean director Ong Keng Sen and Choy Ka Fay's project *Soft Machine: Surjit + Rianto*, Dairakudakan Temptenshiki's butoh performances and Kyoto drag parties Diamonds are forever. I also consider Queer in Yasumasa Morimura's self portraits, Miwa Yanagi's series of photographs on women, and in Tadasu's Takamine performances and installations.

**Paolo VALERIO** (Università di Napoli "Federico II") & **Cristiano SCANDURRA** (Università di Napoli "Federico II") [**Panel 3C**]

*Stigma, protective factors, and mental health in transgender people through the minority stress perspective*

Transgender is an inclusive term referring to people whose gender identity is not fully aligned with their gender assigned at birth. Researchers are increasingly focused on understanding the processes involved in and the extent of the social stigma effects on the health of transgender people. Similar to the gay, bisexual, and lesbian populations, transgender people are exposed to chronic social stress, or minority stress, due to their minority identity, which places them at risk for mental health problems. According to the minority stress perspective, stress has a direct relationship with negative health outcomes, but protective factors – such as support, or community connectedness – can moderate such a relation. Leading researchers and organizations have stressed the need to deepen the understanding of the phenomena related to minority stress among transgender people. A focus on minority stress, indeed, avoids pathologizing or blaming transgender individuals for these health disparities, and instead assumes disparities originate in the stigmatizing social climate to which transgender people are exposed. This contribution will provide a general overview of the actual socio-political condition lived by transgender people, in particular embracing the psychological effects of gender prejudice and anti-transgender violence on mental health and wellbeing and the resilience strategies they may use to cope with.

**Maria Carolina VESCE** (Università di Siena) [**Panel 3C**]

*Indigenizing queer studies: Femminielli, fa'afafine and the LGBTQ worlds*

In the last decade queer indigenous people have started to claim the specificity of their existences, theoretically and methodologically assessing the key-role of indigenous knowledge in manufacturing their “identities” and experiences (Morgensen 2011; Qwo-Li Driskill et al. 2011; McMullin & Kihara 2018). Even if contemporary LGBTQ worlds are composites and manifold assemblages, they mostly exclude indigenous or local genders like those of the Neapolitan femminielli, Samoan fa'afafine, Indian or Pakistani hijras and so on. Anthropology, on the other hand, has long been an accomplice in this invisibilization by classifying and homogenizing the life of queer indigenous people as “third genders”. As an evidence of it, pacific islanders communities prefer to use the 2ABFHMNRSTW acronym, paying back their experiences as both queer and indigenous people.

Based on long-term field-works in Naples and Samoa this presentation aims to highlight the relation between indigenous queer practices and experiences and fractal model of LGBTQ worlds in which, in spite of their self-identification, they are enrolled.

**Giovanna Cristina VIVINETTO**

See under: **Egon BOTTEGHI** [1].

**Katharina WIEDLACK** (Humboldt-Universität zu Berlin) and **Masha NEUFELD** (Technische Universität Dresden) [**Panel 2A**]

*A Labor of Love? Performing Queer Solidarity beyond the East/West divide*

In our presentation we discuss the concept of solidarity and its usefulness to form meaningful and durable solidaristic queer communities across Western Europe, the US and Canada, and post-Soviet spaces. Skeptical about the effects of public and symbolic acts of solidarity with post-Soviet LGBTIQ+s by Western NGOs, public figures and private individuals, we are interested in solidarities of the everyday, which might include public and private acts, mediated statements and gestures, but must not be limited to those. We believe that solidarity is already an important component of queer community building, aiming at structures that create more liveable lives for queer people. However, we understand solidarity also as the point where communities and individuals fail. Taking a cue from Jack Halberstam's *Queer Art of Failure* (2011), we want to conceptualize a form of queer solidarity that fails better. We will discuss different aspects or layers of solidarity that we understand as important for working towards sustainable solidaristic queer bonds: aspect of affects and feelings, issues of the economic, racialized, gendered and class-related East/West divide, and what we understand as the labor aspect of soli-

clarity. Using the concept of work or labor for East-West queer solidarity efforts is not without challenges. On the contrary, such appropriation needs to consider the ableist and exclusive aspects of post-Soviet and capitalistic (neoliberal) epistemologies of labor. Notwithstanding the risk of such embracing, we see an appropriation of shared labor as chance to base our queer theorizations on (post-)Soviet paradigms and knowledge, and thereby decenter Western knowledge as source for queer studies. Reflecting queer solidarity as affective labor that needs to embrace and bridge differences, so our thesis, will allow us to continue building and fail better in building queer communities of mutual support.

**Federico ZECCA**

See under **Giovanna MAINA**.

**Luca ZENOBI** (Università dell'Aquila) [Panel 7C]

*Sadomasochismus and the construction of identity: Klaus Mann's Mephisto*

Klaus Mann's Novel *Mephisto*, written in 1936, and partially inspired by the real life of the actor Gustav Gründgens, is focused on the problematic and ambiguous relationship between art and power (in this case the Nazis' power). One of the most meaningful episodes in the novel depicts a sadomasochistic session between the novel's protagonist and a "black Venus", the princess Tebab. Starting from the analysis of this episode and its consequences for the story of the protagonist, the paper will investigate the role of masquerade in the construction of the actor's personality and its socio-political implications in the pre-World War II era in Germany and in Europe.

