

INTERSECTIONS 2019 WORKSHOP STONEWALL 50: GETTING OUT OF THE GENDER AND SEXUALITY BOX

28 - 30 JUNE 2019 SAARBRÜCKEN

organized by the network Intersections in collaboration with Forum Geschlechterforschung, FrauenGenderBibliothek Saar and the Chair of North American Literary and Cultural Studies, Saarland University

12 - 24 JUNE 2019

Kino 8 1/2 | Saarland U
Film screenings, guest lecture

28 JUNE 2019

Kino 8 1/2
20:00 - 22:00 Film screening

29 JUNE 2019

FrauenGenderBib
10:30 - 13:00 Talks, presentations
Nauwieser 19
14:00 - 17:30 Talks, presentations
Kino 8 1/2
20:00 Film screening

30 JUNE 2019

Nauwieser 19
11:30 Breakfast
13:00 - 17:30 Podium discussion,
talks, book presentation
Kino 8 1/2
18:00 - 19:00 Performance

SPEAKERS

Sabrina Mittermeier (University of Augsburg)
Si Whybrew (Saarland University)
Persson Perry Baumgartinger (Vienna, Salzburg)
Keith Zenga King
Astrid Fellner (Saarland University)
Eva Nossem (Saarland University)
Leo Lippert (University of Vienna)
Robert Schwartzwald (Université de Montréal)
Irene Portugall (LSVD Saar)
Lilith Raza (Queer Refugees Deutschland)
Erik Schneider (Intersex und Transgender Luxemburg)
Eliza Steinbock (University of Leiden)

PERFORMANCE

Keith Zenga King

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Intersections 2019

Stonewall 50: Getting out of the Gender and Sexuality Box

Saarbrücken, 12-30 June 2019

#intersections2019sb

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The network “Intersections”

Intersections is a network dedicated to examining various forms of intersectional discrimination. Aiming at organizing workshops and talks, Intersections wants to address the current state and future challenges LGBTQIA* people face. The network closely collaborates with Saarland University’s Forum Geschlechterforschung (Forum Gender Studies) and the student group AK Queer UdS. The workshop “Intersections 2019: Queer/Migration/Legality” on 17-18 June 2019 is its inaugurating event.

Why Intersections?

Intersections takes its name from the concept of intersectionality. This concept helps us understand the complexities of inequality in society. Kimberlé Crenshaw, who gets credit for coining the term “intersectionality,” asks us to conceptualize discrimination in analogy to traffic:

Discrimination, like traffic through an intersection, may flow in one direction, and it may flow in another. If an accident happens in an intersection, it can be caused by cars traveling from any number of directions and, sometimes, from all of them. Similarly, if a Black woman is harmed because she is in the intersection, her injury could result from sex discrimination or race discrimination. (Crenshaw 1989: 149)

Intersectionality research has a much longer lineage than the mere term which has been studied extensively in recent times and which has spread over different academic disciplines.

Crenshaw herself explicitly bases her ideas on thinkers like Anna Julia Cooper (1892) who authored one of the earliest analyses of the unique situation of Black women in the United States offering insights about racialized sexism and sexualized racism, and other black and PoC, and later also Chican@ and Native/First Nations thinkers. Since its creation, the term has been used to analyze the experiences of different social categories (most prominently within gender studies).

Intersectionality, especially intersectional discrimination, is not a topic which is limited to academic research; it pervades our everyday life. People face discrimination, oppression, and struggle with violence because of several attributed social categories, be it gender, sexuality, class, race/ethnicity, place of origin/migration status, legal status, religion, health, age, abledness, and so on. Every day, people experience physical and psychological harm and are targeted because of assigned social categories.

Intersections 2019: Stonewall 50 – Getting out of the Gender and Sexuality Box

Intersections 2019 is dedicated to commemorating the 50th anniversary of the Stonewall riots in New York City, which lay the foundations for today's Pride marches for LGBT rights all over the world.

In order to do justice to and honor the main historical figures who initiated the '69 riots, Silvia Rivera, Marsha P. Johnson, and Stormé DeLarverie, our workshop takes a clear stand against the whitewashing and ciswashing of LGBT history and commits itself to focusing on the intersectionality of non-white and non-binary / trans / queer activism.



(Copyright: https://www.pinknews.co.uk/images/2019/05/b33e9f8d444cb802c790be90f96d0d4d3cbee3dd_640x345_acf_cropped.jpg)

Program

Wednesday, June 12 – Kino Achteinhalb

Film screening

08:00 pm **Before Stonewall**
(USA, 1984, EN w subtitles, directed by: Greta Schiller, Robert Rosenberg)

Wednesday, June 19 – Saarland U, bldg. A5 3, 2.03

Guest lecture

04:00 pm **Seeing Ourselves in Other People – LGBT*
Representation on Screen**
Sabrina Mittermeier (University of Augsburg)

Monday, June 24 – Kino Achteinhalb

Film screening

08:00 pm

Stonewall

(UK, 1984, EN w subtitles, directed by: Nigel Finch)

Friday, June 28 – Kino Achteinhalb

Film screening

08:00 pm

Screaming Queens: The Riot at Compton's Cafeteria

(USA 2005, EN, directed by: Susan Stryker, Victor Silverman)

Saturday, June 29 – FrauenGenderBibliothek Saar

10:30 am *Welcome & Opening*

11:00 am *Talk (in German)*
CSD & Trans_ - Eine Geschichte der Ein- und Ausschlüsse
Persson Perry Baumgartinger (Vienna, Salzburg)

12:00 pm *Talk (in German)*
Selbstbestimmungsrecht unter dem Regenbogen - eine Illusion!?
Erik Schneider (Intersex & Transgender Luxembourg)

01:00 pm *Transfer to Nauwieser 19*

Saturday, June 29 – Nauwieser 19–ct'

Talk (in English)

02:00 pm **Kelele: A Symphony of Dissonance**

Keith Zenga King

Talk (in English)

02:45 pm **Intersectionality and Flight**

Lilith Raza (Queer Refugees Deutschland; LSVD Bundesverband)

03:30 pm *Coffee break*

Talk (in English)

04:00 pm **Stonewall Sentimentalism**

Leo Lippert (U of Vienna)

Talk (in English)

04:45 pm **Jean-Marc Vallée's C.R.A.Z.Y.**

Robert Schwartzwald (U de Montréal)

Saturday, June 29 –Kino Achteinhalb

Film screening – Kino Achteinhalb

C.R.A.Z.Y.

08:00 pm (Canada 2005, FR w subtitles, directed by: Jean-Marc Vallée)

Introduction by Robert Schwartzwald (U de Montréal)

Sunday, June 30 – Nauwieser 19

11:30 am *Breakfast at Nauwieser 19*

Podium discussion (in German) – Nauwieser 19

01:00 pm **Von Stonewall zu Pride, CSD und Regenbogenparade: Gegen die heteronormative patriarchale Gesellschaft oder mitten rein in den Mainstream?**

Irene Portugall (LSVD Saar), Persson Perry Baumgartinger (Wien, Salzburg), Leo Lippert (U of Vienna), Lilith Raza (Queer Refugees Deutschland), Queer Asta UdS, Erik Schneider (Intersex & Transgender Luxembourg)

02:45 pm *Coffee break*

Sunday, June 30 – Nauwieser 19

03:00 pm *Talk (in English)*
“Femminielli Pride”: From Pilgrimage to Protest
Eva Nossem (Saarland U)

03:30 pm *Talk (in English)*
“Healing Sexualities”: Sovereign Erotics and Two-Spirit Performances
Astrid M. Fellner (Saarland U)

04:15 pm *Coffee break*

04:30 pm *Talk (in English) – Nauwieser 19*
Shimmering Images: The Transsexual Logic of Cinematic Embodiment
Eliza Steinbock (U of Leiden)

Sunday, June 30 – Kino Achteinhalb

06:00 pm *Performance – Kino Achteinhalb*
Hail Marsha
Keith Zenga King

Abstracts

Saturday, 29 June 2019, 11:00 am – 12:00 pm

Persson Perry Baumgartinger (Vienna, Salzburg)

CSD & Trans_ - Eine Geschichte der Ein- und Ausschlüsse – (in German)

Saturday, 29 June 2019, 12:00 – 01:00 pm

Erik Schneider (intersex & Transgender Luxemburg)

Selbstbestimmungsrecht unter dem Regenbogen - eine Illusion!?

50 Jahre nach Stonewall, wie sieht es aus mit dem Selbstbestimmungsrecht unter dem Regenbogen? Wer sich Hochglanzbroschüren, Studien und andere Informationsmaterialien entsprechender, auf europäischer Ebene wie in vielen westeuropäischen Demokratien umfangreich gesponserter Lobby-Gruppen zu Gemüte führt, könnte den Eindruck gewinnen, dass es sich um eine Community mit gemeinsamen Zielen und Werten handelt, die für das Selbstbestimmungsrecht ihrer Mitglieder, vertreten durch die Buchstaben LGBTI+. Ihrer Stimme wird inzwischen seitens mancher Regierungen und vieler Politiker_innen viel Aufmerksamkeit entgegengebracht. Doch was ist mit den Ungehörten und Unerhörten, die sich nicht die Freiheit nehmen lassen, auf Zustände innerhalb der sog. Community hinzuweisen wie Marsha Johnson und Sylvia Rivera bereits vor 50 Jahren, und jene, die sich dem teilweise ausgeübten Zwang,

dazu zu gehören, entziehen und es vorziehen, unter prekären Bedingungen und drohender Verarmung das Wort selbst zu ergreifen, auch wenn es dem Mainstream von Menschen der beiden dominierenden Geschlechter mit den beiden dominierenden sexuellen Orientierungen missfällt? Zum Selbstbestimmungsrecht von Menschen gehört es, eigene Anliegen ohne Verbindung zu Sexualität und LGBTI vortragen zu können und gehört zu werden, ohne dafür den Preis des strukturellen und finanziellen Ausschlusses zahlen zu müssen. Solange Homosexuelle glauben, aufgefordert zu sein, anstelle von T's (B's, I's und anderen) sprechen, ist und bleibt das Selbstbestimmungsrecht unter dem Regenbogen nichts weiter als eine Illusion.

Saturday, 29 June 2019, 02:00 – 02:45 pm

Keith Zenga King

Kelele: A Symphony of Dissonance

KELELE (Kiswahili*noun* A sound especially one that is loud or that causes disturbance) < A Symphony Of Dissonance >

Talk on the urgency of a trans* inclusive feminism from an African Trans feminist perspective.

Saturday, 29 June 2019, 02:45 – 03:30 pm

Lilith Raza (Queer Refugees Deutschland, LSVD Bundesverband)

Intersectionality and Flight

When we talk about intersectionality in our project “Queer Refugees Deutschland,” then it does not only limit itself to race, gender, and class. It entails sexualities, ethnicities, language groups, and queer identities. The project is involved with queer refugees from all over the world and tries to sensitize people working with refugees on intersectionality(s) of queer refugees in Germany. So that they can offer their services inclusively as well as exclusively to queer refugees. The presentation tries to show how the project works.

Saturday, 29 June 2019, 04:00 – 04:45 pm
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Leo Lippert (U of Vienna)

Stonewall Sentimentalism

In this talk, I want to examine a number of recent „fictions of Stonewall“ (Scott Bravmann), and explore how the 1969 New York Stonewall riots have been inscribed into a national/ist, „American“ story of progressive civil disobedience against an oppressive state apparatus. In particular, I am interested in how US-based narratives, historical accounts, and documentaries have cast the rioters of Christopher Street as exceptional American citizens who have bravely enacted a model of exemplary Americanness for everyone to follow. This cultural co-optation of resistant queer politics by the national mainstream, I will suggest, has resulted in a doubtful reconciliation of sexual and racial difference with a „proudly American“ pluralism. Central to this reconciliation of „Stonewall“ and „America“ is the cultural logic of sentimentalism, and in particular the sentimental notion that Lauren Berlant has described as „infantile citizenship.“

Saturday, 29 June 2019, 04:45 – 05:30 pm

Robert Schwartzwald (U de Montréal)

Jean-Marc Vallée's C.R.A.Z.Y.

Is “C.R.A.Z.Y.”, Jean-Marc Vallée’s 2005 international success, a queer film? Certainly not, or difficultly so, if we adhere to conventional definitions of the term: the refusal, in a creative work, to stabilize sexual and gendered identities, or to reflect critically upon how various sexual practices and postures shift in and out of what Gayle Rubin calls the “charmed circle” of social legitimacy.

In dialogue with critical responses to my 2015 monograph on the film for the Queer Film Classics series, this talk explores how the queer in “C.R.A.Z.Y.” is to be sought in its affective register and the film’s exploration of the “pre-political phenomenology of homosexual desire.” In other words, we need to turn away from the narrative aspect of the film to focus instead on its poetics. While the narrative arc of the film turns Zac into a pretext for marking a society’s increasing openness to “difference,” and thus short-circuiting any possibility he might have of escaping a heteronormative straitjacket, the queer energy of the film is to be found in elements that evoke the terrifying and terrified affect associated with the process of discovering how, as a sexual dissident, one has “declared war” without necessarily knowing or consenting to it. In turn, viewers are invited to reconnect with their own practices of resistance that remained unarticulated or have fallen out of memory.

Sunday, 30 June 2019, 03:00 – 03:30 pm
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Eva Nossem (Saarland U)

“Femminielli Pride”: From Pilgrimage to Protest

Pride marches in cities all over the world trace their roots back to the Stonewall Riots, which started as a deeply political anti-police riot in the streets of New York City. In the course of time, these marches developed from protest and resistance to the first gay and then LGBT* civil rights marches/movements, until they morphed into today’s often depoliticized big-money events, in which global metropolises showcase their openness and tolerance.

Pride events, though, are not limited to large cities – indeed I will draw the attention today to the annual events in a small town in the Italian region of Campania. In my talk I want to outline the unusual development of what became known as “Femminielli Pride.” Femminielli, a particular form of third gender, have been a substantial part of traditional Neapolitan culture for centuries. I will show how the “juta dei femminielli,” the annual pilgrimage to the Montevergine sanctuary in Campania in Italy, has transformed from a local Folkloristic event to a supraregional and even international Pride march.

Sunday, 30 June 2019, 03:30 – 04:15 pm

Astrid M. Fellner (Saarland U)

“Healing Sexualities”: Sovereign Erotics and Two-Spirit Performances

Since the beginning of the 21st century, Indigenous Two-Spirit/GLBTQ2 people have asserted new understandings of gender and sexuality and have developed critical models to criticize queerphobia, colonialism, and racism as part of transnational, global decolonial struggles. In my presentation, I will look at recent Two-Spirit cultural productions, which perform “an erotohistoriography of indigeneity and settler colonialism” (Rifkin 140). Colonization, as Scott Lauria Morgensen has shown, produced a form of “settler sexuality,” a “white national heteronormativity that regulates Indigenous sexuality and gender by supplanting them with the sexual modernity of settler subjects” (“Settler Homonationalism” 106). Focusing on the representations of non-dualistic concepts of gender and sexuality, I will analyze the ways in which questions of national belonging, sexuality, and racial identities intersect in crucial ways.

Sunday, 30 June 2019, 04:30 – 05:30 pm

Eliza Steinbock (U of Leiden)

Shimmering Images: The Transsexual Logic of Cinematic Embodiment

In this lecture I will discuss my recently published book, *Shimmering Images: Trans Cinema, Embodiment, and the*

Aesthetics of Change (Duke University Press, 2019), which traces how cinema offers alternative ways to understand gender transitions through a specific aesthetics of change. I will explain the context of the sea-change in discourses and images around trans lives that I witnessed while writing the book, and how in my research I came to approach the long, varied history of depicting and discussing gender transformation. Of this archive of cinema and trans cultural production I ask, “What if trans embodiment is not primarily about sex and gender, but about experimenting with the aesthetics of corporality in terms of efficacy and political purchase?” With this question I pursue the transsexual logic of cinematic embodiment. Gilles Deleuze highlights “the disjunction between seeing and speaking” as a cinematic practice, but I have investigated it as being an important transing practice of reassembly. That shimmering disjunctive-conjunctive cinematic images are a norm in, rather than an exception to, perceiving modes of de- and re-linking I argue can be harnessed to the project of transgender studies. Tackling the way transness has been privileged as a site of exceptional change, the gambit of shimmering images is to show the steady or halting, but nonetheless ongoing bodily effects of delinking and relinking normative connections among sexed morphology, gendered embodiment, and sexual desire. At the close of my talk I will also introduce my second book in progress on how transness is valued in the artworld (Cherishing and Perishing in Transgender Portraiture), and a recent project on how archives are critically activated by trans artists investigating historical records and the authorization of the label “heritage.”

Speakers

Persson Perry Baumgartinger

[Pronouns: he, him]

Dr. Persson Perry Baumgartinger ist Senior Scientist am Programmbereich Zeitgenössische Kunst und Kulturproduktion des universitätsübergreifenden Kooperationschwerpunktes Wissenschaft und Kunst (Salzburg). Er forscht, lehrt und unterrichtet in den Bereichen Angewandte Sprachwissenschaft, TransGender Studies, Sozialgeschichte, Wissenschaft & Kunst sowie Soziale Arbeit. Sein Fokus liegt auf u.a.: Kritische Diskurs- und Dispositivanalyse, Trans—Arts & Cultural Production, aktivistische Forschung & Forschungsethik sowie Zeitlichkeit & Langsamkeit. Sein Lexikonprojekt queeropedia bekommt seit 2006 immer wieder eine neue Form. 2017 erschien sein Einführungsbuch in die "Trans Studies", er ist Koherausgeber des eJournal "p-art-icipate" und in Kürze erscheint seine Dissertation „Die staatliche Regulierung von Trans“.

Astrid M. Fellner

[Pronouns: she, her]

Astrid Fellner is Chair of North American Literary and Cultural Studies at Saarland University in Saarbrücken, where she founded the "Forum Geschlechterforschung" and has already organized a series of conferences and workshops within the field of Queer Studies. She is the author of *Articulating Selves: Contemporary Chicana Self-Representation and Bodily Sensations: The Female Body in Late-Eighteenth-Century*

American Culture. She is the co-editor of *Gender Überall!? Beiträge zur interdisziplinären Geschlechterforschung* (Röhrig 2014), *(Pop) Cultures on the Move: Transnational Identifications and Cultural Exchange Between East and West*, and *Rethinking Gender in Popular Culture in the 21st Century: Marlboro Men and California Gurls* (Cambridge Scholars, 2017).

Keith Zenga King

[Pronouns: they, them]

Keith Zenga King is a Black gender non-conforming political activist, writer and performance artist from Uganda based in Munich, Germany. Their work explores the intersections of race, class, and gender. Through poetry, live performance, and mixed-media, they seek to excavate and amplify the stories of the African/migrant/refugee /queer and trans* communities. They have been invited to share their work by institutions and venues across Europe, such as the Norwegian council for Africa, Oslo, Heinrich Böll-Stiftung, Bayerischer Landtag, Munich, TENT Rotterdam, WORM Rotterdam, Maxim Gorki theatre, Hebbel am Ufer, Museum Brandhorst, Bayerische Staatoper, Berlin school of Economics and Law, London School of Economics and Political Science, Schwules Museum, Munich Kammerspiele and most recently at the Williams College Museum of Art, Massachusetts.

<https://www.instagram.com/zengaking/>

Leo Lippert

[Pronouns: he, him]

Leopold Lippert is a post-doc in American Studies at the University of Vienna, Austria, and currently serves as board member and treasurer of the Austrian Association for American Studies (AAAS). Before coming to Vienna, he worked as a research and teaching assistant at the Universities of Graz and Salzburg. He holds a PhD in American Studies from the University of Vienna (2015), and the monograph based on his dissertation, *Performing America Abroad: Transnational Cultural Politics in the Age of Neoliberal Capitalism*, has just been published by Universitätsverlag Winter. The dissertation was awarded the 2016 Fulbright Prize in American Studies and was honored as the “Runner-up” for the 2017 Obama Dissertation Prize. Leo’s most recent article publications are concerned with the cultural politics of “playing Indian” in Austria, the significance of early modern transatlantic maritime mobility in Susanna Rowson’s literary and essayistic work, and the politics of aesthetics in the 1712 play *Androboros*, arguably the first American play. He is also currently co-editing a special issue of JAAAS: Journal of the Austrian Association for American Studies on “American Im/Mobilities.” In his ongoing post-doc project, he is concerned with the relationship of humor and the public sphere in late-eighteenth-century America. In this context, he is also co-editing (with Ralph J. Poole) a volume on *Gender and Comedy in the Age of the American Revolution*.

Research interests: Transnationalism and Cultural Exchange; Theater and Performance Cultures; Early American Literature;

Affect and Public Feeling; Cultures of Difference; Queer and Sexuality Studies

Eva Nossem

[Pronouns: she, her]

Eva Nossem is a graduate translator for German, English, and Italian. She is the coordinator of the Interreg VA Greater Region project “UniGR-Center for Border Studies” at Saarland University. She is an instructor in English linguistics and is currently also working on her PhD project in Italian linguistics: “Un dizionario Queer – il lessico italiano della non-eteronormatività.” Her research interests include Gender and Queer Studies, Border Studies, Italian and English linguistics, and translation studies. Selected Publications: „Vom Binnen-I über _ zu *. Genderneutrale Sprache“ (MDÜ 06/13); “Von Sodomiten und Hermaphroditen bis zu Queer und Gender Bender – Bezeichnungen für Heteronormativitätsflüchtlinge“ (Fellner et al.: *Gender überall!?* 2014); “Potere e autorità nei dizionari”. *Gender/Sexuality/Italy G/S/I 2* (2015); “Hetties, queens, and fag hags - ironic name giving in LGBTIQ+ discourse”. *degenere: Journal of Literary, Postcolonial and Gender Studies*. (2016); “The Politics of (Dis-)location: Queer Migration, Activism, and Coalitional Possibilities,” together with Astrid M. Fellner. (*Gamma* vol. 28, 2018); “Der seltsame Fall des italienischen ‘Gender’” (Zibaldone, 2018); “Queering Lexicography” (Kaindl/Baer: *Queering translation – translating the queer*. 2018).

www.nossem.de

Lilith Raza

[Pronouns: she, her]

Lilith Sekhmet Raza a transwoman from Pakistan working for the rights of LGBTIQ* Refugees in Germany since 2015.

Erik Schneider

[Pronouns: he, him]

Erik Schneider is a psychiatrist and psychotherapist, and co-founder of the association Intersex & Transgender Luxembourg – an organization devoted to improving the lives of intersex and trans' persons especially in Luxembourg and Europe. His work place emphasis on the intersections of medicine, ethics, and rights as well as education and includes the focus on the needs of children and their parents.

Publications: (2014): Trans'-Kinder zwischen Definitionsmacht und Selbstbestimmung. In: Normierte Kinder, Schneider/Baltes-Löhr, Bielefeld: Transcript; (2018): Trans' children between the power of definition and self-determination. In: Normed children, Schneider/Baltes-Löhr, Bielefeld: Transcript.



Robert Schwartzwald

[Pronouns: he, him]

Robert Schwartzwald is a Professor in the Département de littératures et de langues du monde at the Université de Montréal, a member of the IRTG-Diversity, the Centre des Recherches interuniversitaires sur la littérature et la culture québécoises, and the research group “Corporalité et sexualité queer au Canada et au Québec.” His work focuses on the interfaces between national and cultural concepts of modernity, with special attention to issues of sexuality. Many of his publications address works of Quebec fiction and cinema, including his book on Jean-Marc Vallée’s 2005 film “C.R.A.Z.Y.” for the Queer Film Classics series. Other publications include “Fear of Federasty : Quebec’s Inverted Fictions”, essays on the plays of Michel Tremblay and, more recently, articles on the treatment of sexual abuse by clergy in the plays of Michel-Marc Bouchard, and the impact of the counter-culture on Quebec’s first gay liberation group in the early 1970. Other recent publications address responses to Indigenous trauma in Canada; the different approaches taken in two recent exhibitions on sex in Berlin and Vienna; and the value of the ‘after-image’ in apprehending shifting cultural urban topographies. He is a recipient of the Governor-General of Canada’s International Award for Canadian Studies.

Eliza Steinbock

[Pronouns: they, them]

Eliza Steinbock is Assistant Professor of Cultural Analysis at Leiden University’s Centre for the Arts in Society, where they are involved in critical diversity issues. Eliza trained in cultural

analysis (University of Amsterdam, PhD 2011) and investigates visual culture mediums like film, digital media, and photography, with a special focus on dimensions of race, gender and sexuality. Their current book project is the culmination of a NWO Veni grant on contemporary transgender (self) portraiture in the wider field of visual activism, which includes interviews with trans-identified cultural producers based in Toronto, Berlin, Cape Town and Johannesburg. Their first book is *Shimmering Images: Trans Cinema, Embodiment and the Aesthetics of Change* (Duke University Press, March 2019).

www.elizasteinbock.com

Performance: *Hail Marsha*

Sanctification ritual in which Keith King sanctifies black Trans* womxn murdered by transphobic violence and articulates through spoken word and mixed media the realities of black Trans*/ gender non-conforming femmes.

<https://www.instagram.com/zengaking/>

Films

As part of Intersections 2019, a series of (documentary) films on the topic of Stonewall; Pride; gay rights (movement); riot; LGBT, trans, and non-binary activism are screened at Kino 8 1/2.

Wednesday, 12 June 2019, 08:00 pm

Before Stonewall

(USA 1984)

Directed by Greta Schiller and Robert Rosenberg

S: Schiller, Rosenberg
C: Sissel, Kraepelin,
Zheutlin
E: Daughton, Seligman,
Ramsig
FSK: 12
87 min, English, w
subtitles
(<https://www.journeyman.tv/film/5538>)



This documentary portrays the daily lives of homosexuals in the USA before 1969, the year of the riot at New York's Stonewall Inn that provided the impetus for gay pride and is celebrated annually on Christopher Street Day. (Source: https://www.berlinale.de/external/de/filmarchiv/doku_pdf/201602948.pdf).

Monday, 24 June 2019, 08:00 pm

Stonewall

(GB/USA 1995)

Directed by Nigel Finch

S: Beadle Blair

C: Seager

E: Richards

M: Kamen

Starring: Díaz, Weller,
Corbalis, Boutte, MacVittie

FSK: 12

98 min, English, w
subtitles

Stonewall is a 1995 British-American historical comedy-drama film directed by Nigel Finch, his final film before his AIDS-related death shortly after filming ended. Inspired by the memoir of the same title by openly gay historian Martin Duberman, Stonewall is a fictionalized account of the weeks leading up to the Stonewall riots, a seminal event in the modern American gay rights movement. The film stars Guillermo Díaz, Frederick Weller, Brendan Corbalis, and Duane Boutte.

(Source: [https://en.wikipedia.org/wiki/Stonewall_\(1995_film\)](https://en.wikipedia.org/wiki/Stonewall_(1995_film)))

Introduction by Bärbel Schlimbach (Saarland U)

Friday, 28 June 2019, 08:00 pm

Screaming Queens: The Riot at the Compton's Cafeteria

(USA 2005)

Directed by Victor Silverman, Susan Stryker

S: Silverman, Stryker

C: Constantinou

E: Schmidt

M: Koskinen

Starring: Baxtere,
Blackstone, Brevard,
Elizondo, Gregerson

FSK: not rated

75 min, English



Documentary about transgender women and drag queens who fought police harassment at Compton's Cafeteria in San Francisco's Tenderloin in 1966, three years before the famous riot at Stonewall Inn bar in NYC.

(Source: <https://www.imdb.com/title/tt0464189/>)

Introduction by Si Whybrew (Saarland U)

Saturday, 29 June 2019, 08:00 pm

C.R.A.Z.Y.

(CAN 2005)

Directed by Jean-Marc Vallée

S: Boulay, Vallée

C: Mignot

E: Jutras

M: Bowie

Starring: Côté, Grondin,
Proulx, Vallée, Brillant,
Wolfe

FSK: 12

125 min, French, w
subtitles

C.R.A.Z.Y. is a 2005 Quebecois coming-of-age drama film directed by Jean-Marc Vallée and co-written by Vallée and François Boulay. It tells the story of Zac, a young gay man dealing with homophobia while growing up with four brothers and a conservative father in Quebec during the 1960s and 1970s. The film employs an extensive soundtrack, featuring artists such as Pink Floyd, Patsy Cline, Charles Aznavour, and The Rolling Stones. A popular piece in the Cinema of Quebec, C.R.A.Z.Y. was one of the highest-grossing films of the year in the province. The film won numerous honors, among them 11 Genie Awards, including Best Motion Picture. In 2015, Toronto International Film Festival critics ranked it among the Top 10 Canadian Films of All Time. (Source: <https://en.wikipedia.org/wiki/C.R.A.Z.Y.>)

Introduction by Robert Schwartzwald (U of Montreal)

Gender Studies Certificate Program

Forum GESCHLECHTERFORSCHUNG

The Gender Studies Certificate Program aims at conveying the historical and current impact and influence of the social category of gender on academia/science and on society. Students will acquire gender competences that allow them to:

- shed light on and question gender relations as power structures.
- develop a sensibility for discriminatory structures and their mutual interdependence on factors of identity formation and diversity such as race/ethnicity, religion, social class, etc.
- to acquire skills to deal with social inequalities and to develop concrete problem solutions and alternatives.

This Gender Studies certificate program consists of 4 modules:

- basic module: Introduction to Gender Studies
- advanced module 1: Gender from a historical perspective
- advanced module 2: Current issues in Gender research
- Gender applied – project work

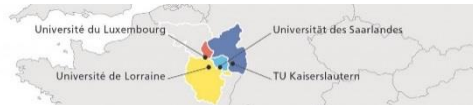
Further information:

www.uni-saarland.de/gender.html

Email: amerikanistik@mx.uni-saarland.de

Master Border Studies: Addressing the challenges of the 21st century

That's
Das ist
Voici les
BORDER STUDIES



The Master in Border Studies provides students with the major concepts and analytical tools to understand the social, cultural, political and economic challenges of border regions and cross-border cooperations. Students gain theoretical knowledge of border problems, border cultures, border literatures and constructions of “otherness.” Students acquire the skills to play a crucial part in the discussions on national and European identities, worldwide mobilities, migration, cultural diversity, citizenship and cooperation – especially in the Greater Region.

Figures: 2 years, 3 countries, 3 languages, 4 universities

The Master in Border Studies is a 2-year joint international study program, designed for students with different disciplinary backgrounds who wish to develop the necessary skills and competencies to work in intercultural and cross-border settings. The multilingual study program is located in three countries at four different universities: University of Luxembourg (LUX), University of Lorraine (FR), Saarland University (DE), and University of Kaiserslautern (DE).

Courses are taught in German, French, and English.

More info: http://www.uni-gr.eu/en/Master_Border_Studies

Email: ma_border_studies@uni-saarland.de

Notes

Thank you



Thank you

We are very grateful for the financial, material, and emotional support we received by our numerous partners who allowed us to organize this workshop, to use their premises and to bring all these fantastic speakers to Saarbrücken. Thank you for providing funding for their travel to and stay in Saarbrücken, for advertising our event, for bringing in your ideas, – and for dedicating your time and effort to this workshop.

A heartfelt THANK YOU VERY MUCH goes out to all of you!

