

KEYNOTE (9:45-10:45)

(Room 451)

Matt Cook (Birkbeck, University of London): 'Capital Stories: local lives in the queer metropolis'

There is a well-rehearsed story of queer men in London since the war which importantly charts shifting scenes, activism and protest, scandals, court cases, and legal change. Oral history has been helpful in telling this story and in charting the impact of shifts and changes for some particular men. These personal narratives are often marshalled to support and flesh out the 'bigger picture', a historical trajectory already assumed or in place. In this lecture I try a different tack and foreground four such narratives to see where these individuals take us in London and how they constituted their queer lives there. How, I ask, does their local and particular experience shape their sense of what the city might mean, offer and threaten? To what extent does it intersect with or decentre that better-known story of London queer past? And how significant might such individual voices be in complicating our sense of the queer metropolis since the war?

Bio: Matt Cook is Senior Lecturer in History and Gender Studies at Birkbeck, University of London, a Co-director of the Raphael Samuel History Centre, and an editor of *History Workshop Journal*. He is the author of *London and the Culture of Homosexuality, 1885 – 1914* (2003), lead author and editor of *A Gay History of Britain* (2007), and co-editor – with Heike Bauer – of *Queer 1950s* (2012). His forthcoming book – *Queer Domesticities* – comes out with Palgrave early in 2014; a collection of essays on queer lives in European cities which he is editing with Jennifer Evans (*Queer Cities, Queer Cultures*) is due out around the same time with Continuum.

SESSION ONE (11:00-12:30)

Panel One: **Lesbian Modernisms** (Room 451)

Moderator Sam McBean (Birkbeck, University of London)

Anne Witchard (University of Westminster): 'Sink Street: Lesbian lowlife in pre-Chinatown Soho'

It is generally accepted that there was no lesbian nightlife in London comparable to 1920s Berlin and Paris - this paper will trace London's lesbian subculture to reveal a different story. In the 1920s, when London's Chinatown was still down in Limehouse, Gerrard Street in Soho was well known as the haunt of louche nighthawks. Memoirs of the period mostly recall the relatively upmarket Ma Meyrick's at No 43 and the notorious case surrounding Chinese Dope King, Brilliant Chang. Less well known are the raffish dive bars which housed 'coloured clubs' and other disreputable 'sinks of iniquity' frequented by pimps, pederasts, tarts and lesbians. Beresford Egan lampooned *The Well of Loneliness* (1928) as *The Sink of Solitude* (1928), perhaps inspiring Evelyn Waugh's fictionalising of Gerrard Street of the 1920s as 'Sink Street' in *A Handful of Dust* (1934) and *Brideshead Revisited* (1945).

Bio: Anne Witchard is a lecturer in English Literature and Cultural Studies at the University of Westminster, London. She is the author of *Thomas Burke's Dark Chinoiserie: Limehouse Nights and the Queer Spell of Chinatown* (Ashgate 2009), co-editor of *London Gothic: Place, Space and the Gothic Imagination* (Continuum 2010), author of *Lao She in London* (HKUP 2012) and editor of *Modernism and Chinoiserie* (forthcoming EUP (2014)).

Monica Germanà (University of Westminster): "'A closet of one's own": Fashioning Queer Bodies in Virginia Woolf's *Mrs Dalloway*.

When Westminster extended suffrage to all women above the age of 21 in 1928, the decision was derogatively referred to by its opponents as 'the flapper vote'. The phrase suggested both the persistence of patriarchal politics as well as a mistrust of 1920s fashion, as epitomised by the image of the young, carefree and sexually-liberated flapper. While the 1920s certainly ushered in important political and cultural changes in relation to female emancipation – many of which may be visible in fashion – in many ways, gender roles, and particularly the question of female queer sexuality remained unspoken. My reading of Virginia Woolf's *Mrs Dalloway* (1925) attempts to engage with the representations of London's queerness through the use of fashion and other sartorial references. In particular, I will argue, 1920s London emerges as a space where 'disorientation' underpins the experiences of all characters at various levels (sexual, psychological, social). Additionally, whilst hinting, though its engagement with the discourse of fashion, to the possibilities of female sexual deviancy, the novel also points to a distinct separation of public/private boundaries, whereby deviation from heteronormative roles is relegated to the private spheres of dream and fantasy.

Bio: Monica Germanà is Senior Lecturer in English Literature and Creative Writing at the University of Westminster. Her research interests and publications concentrate on contemporary British literature, with a specific emphasis on the Gothic, women's writing and Scottish literature. Her first monograph, *Scottish Women's Gothic and Fantastic Writing* was published by Edinburgh University Press in 2010. She has also edited a special issue of *Gothic Studies* (November 2011) on contemporary Scottish Gothic and Ali Smith: *Contemporary Critical Perspectives* (Bloomsbury, 2013; co-edited with Emily Horton). She is currently working on a new book on Bond Girls.

Juliet Yates (Keele University): 'Touching Terrain: Dorothy Richardson's Lesbian London in *Pilgrimage*'

A women's club in London sets the scene for Miriam Henderson's first meeting with the appealing Amabel and the attraction is instant as this 'foreign girl' is seen as a glowing light amongst the 'styleless' English women: her 'gown glowing silky rose-red through the dusk in which the forms of the other women showed no colour'. (1) Miriam, 'attracted by the unaccountable glow', (2) is disarmed by the presence of this 'love interest' in the room and their haptic connection seems apparent almost instantly as Miriam is overwhelmed by her sense of Amabel's movement in the social space of the club.

Concentrating on Dorothy Richardson's modernist epic, *Pilgrimage*, this paper will explore the haptic nature of the lesbian relationship between the protagonist, Miriam, and Amabel and how it enables Miriam further exploration of her own feminine consciousness, providing her with a view that she has hitherto been unable to access. This lesbian relationship will be compared with Miriam's two other key relationships in the narrative, both of which are with men. This comparison will highlight the stark differences and illustrate how it is the lesbian relationship with Amabel which facilitates a view of Miriam's self that is wholly different from that which she gained from her heterosexual relationships. By applying a new theoretical approach to the representation of the hand in modernist literature, this paper seeks to explore how the representation of the hand and the haptic connection can be read as a means of understanding female sexuality.

While the movement and positioning of the hands are important, the haptic connection seen between Miriam and Amabel moves beyond the mere touch of the hand as they are able to connect on more than physical levels. While Abbie Garrington argues that a haptic reading in literature is more than what previous definitions have claimed (it is 'something more than touch. It is the combination of an intentional reaching and touching with the human skin, in addition to the appreciation of movement by the body as a whole' (3)), I propose that it is something *even* more. I contend, drawing on the physical and psychological aspects of the haptic, that it is not only the ability of our body to sense *its* own movement in space but to also sense *others'* movement – to connect with them haptically. Developing Garrington's argument, I suggest a reciprocal haptic definition where the connection allows the perception of both personal movements and also those movements of the person to which they are connected, as well as the ability to touch or move another person.

(1) Dorothy Richardson, *Pilgrimage IV* (London: J. M. Dent & Sons Ltd, 1938), p. 175.

(2) *Idem*.

(3) Abbie Garrington, 'Touching Dorothy Richardson: Approaching *Pilgrimage* as a Haptic Text', *Pilgrimages: A Journal of Dorothy Richardson Studies*, Vol. 1 (2008), p. 76.

Bio: My PhD entitled: 'Hands-on Modernism: representations of the hand in Dorothy Richardson's *Pilgrimage* and modernist literature 1914-1939' developed and applied a new theoretical approach – theoretical partialism – to the representation of the hand within modernist literature, including Eliot, Joyce, Mansfield and Rhys, with a particular interest in the hand as a gendered signifier in nineteenth-century and early twentieth-century culture. Considering theories of embodiment and the self, the research focused on the cultural significance of the female hand in *Pilgrimage* and wider into modernism, in order to examine the way texts reconsider the relationships between women's work, female subjectivity, performativity, sexuality and societal positioning. I have taught at Keele University since 2007 across the English, American, Film Studies and Media, Communications and Culture programmes. This semester I am convening the modules: 'Reading Film' (level 1) and 'Gender and the Cinematic Gaze' (level 2).

Panel Two: Representations of the 'Contemporary' (Room UG05)

Moderator Kaye Mitchell (University of Manchester)

Bart Eeckhout (University of Antwerp): 'Queering London in Alan Hollinghurst's *The Line of Beauty* and *The Stranger's Child*'

Alan Hollinghurst has been on record as -- in the antithetical language that helped to establish queer theory -- very much a gay rather than a queer writer. The planned conference on "Queer London" offers an ideal occasion to reconsider some of Hollinghurst's work and submit it to a reading that nuances this cliché. For practical purposes I will limit such a reconsideration to the author's two most recent novels, *The Line of Beauty* (2004) and *A Stranger's Child* (2011). Both are set for the most part in and around London, the former during the Thatcherite 1980s, the latter at five different moments between 1913 and 2008. Besides an interest in historicizing representations, the novels also share the author's famous penchant for architectural detail in evoking houses, as well as his usual acute understanding of social psychology and the potential for tragicomedy it affords. In addition, the two novels share important structural features that are central to our understanding of the images they offer: their organization in set-pieces per chapter; their sudden leaps across years; and their constant focalizing of third-person narration through the never-quite-reliable eyes of protagonists.

For my analysis of *The Line of Beauty* I intend to focus on the question of queer spatialities that emerges almost automatically once we notice how individual chapters are organized around particular locations rather than around the temporal development that is typical of more plot-oriented narratives. The radial center of the novel is a grand house in Kensington Park Gardens inhabited by the conservative Fedden family as well as, for an unexpectedly long time, by the novel's allegorically named protagonist, Nicholas Guest. This house, a figurative cornerstone of Thatcher's England, is queered in many ways by Nick's roaming presence, which becomes a device for analyzing how political power is

constantly materialized, performed, and negotiated, but also destabilized from within -- the latter principally through the uncontainable forces of (homo)sexual desire. The radii that extend from this house take us into the typically London space of a communal garden (accessible to key-holders only), straight and gay pubs, the contrasting figure of a black lover's working-class home (where the logic of the closet is equally at work, if differently), an exclusively male swimming pond on Hampstead Heath, pompous and tacky *nouveau-riche* homes, and a few restaurants. Each of these spaces is studied for how it responds to the presence of an assimilationist gay aesthete whose observations are simultaneously blinkered and astute.

My focus in analyzing parts of *The Stranger's Child* will be on the increasingly queer quality of Hollinghurst's spatial representations. Although some attention to the Victorian country house Corley Court (the novel's prime architectural space outside London) will be inevitable, I will zoom in mostly on the book's secondary spaces situated in London, especially (though not exclusively) Two Acres. This part of the discussion will investigate how the epistemic instabilities we traditionally associate with queer theory find a counterpart in the ambiguous meanings and secrets of material spaces in the novel. My emphasis here will be on the novel as a comedy of metonymies that subverts the drive for closure and stages the sexual economy of desire in the built-up landscape as well as in its barely legible histories.

Bio: Bart Eeckhout is Associate Professor of English and American Literature at the University of Antwerp. He studied at Columbia University and was a visiting lecturer at Fordham University and New York University. His books include *Wallace Stevens and the Limits of Reading and Writing* (2002) and, as coeditor, *The Urban Condition: Space, Community, and Self in the Contemporary Metropolis* (1999), *Post Ex Sub Dis: Urban Fragmentations and Constructions* (2002), *Wallace Stevens across the Atlantic* (2008), and *Wallace Stevens, New York, and Modernism* (2012). For *The Wallace Stevens Journal* he guest-edited two special issues before being elected as the journal's new editor in 2011. With a number of international collaborators Eeckhout is currently preparing a collection of essays on historicizing fictional representations of New York City. Besides his interests in Stevens, urban studies, and architecture, Eeckhout specializes in queer studies: he supervises five dissertations in the field, teaches a course in queer fiction, and publishes in his double role as an academic and a social activist in the Belgian LGBTIQ movement (most recently in *Journal of Homosexuality* and *Queer in Europe*). He has written repeatedly on the works of Alan Hollinghurst, including several entries for *The Literary Encyclopedia* and a recent essay on *The Stranger's Child* in *CLCWeb*.

Francesca Palitzsch (University of Regensburg): 'Glimpsing London's Gay Underworlds: Materiality, Experience and Urban Gay Relationships in Rupert Smith's *Man's World*, Jonathan Kemp's *London Triptych* and Carl Medland's *The Cost of Love*'

In this paper I aim to address two recent novels, Rupert Smith's *Man's World* (2010) and Jonathan Kemp's *London Triptych* (2010), that both portray the various and complex experiences of their gay protagonists stretching over a time period from the 1890s until

today. Each book offers an intricate temporal collage of what queer London looks like – past and present – and of how much or how little has changed over time. By choosing London as atmospheric and social backdrop of the personal and emotional lives of the protagonists and by skilfully entwining parallel yet contrastive stories of gay experiences and predicaments, Jonathan Kemp’s representation of queer London cuts across social boundaries and is inhabited by quasi historical figures, felons, artists and aristocrats alike, who all share a darkly disconcerting yet moving search for love and acceptance. Equally, *Man’s World* offers a twofold narrative that seems to hover in an unsettling way between the London of today and a London of 50 years ago, while pinpointing the fact that London’s gay ‘underworlds’ then and now might not be so far apart anyway. Moreover, both novels have a strong focus on aspects of materiality and purely physical connections which seem to counteract the stories of deeply and compellingly emotional struggles which the protagonists of every temporary plane share. In presenting the individual stories of London as marked by social repression, sexual exploitation and personal betrayal, both works expertly use and negotiate the urban context as a place of strife but also liberation. In so far means of telling and preserving these experiences and memories play a major role as both traditional and current technological ways of communication help to collide and combine the decades and different life stories. In order to underscore the question how much or how little London’s gay underworlds have changed, I compare and contrast the novels discussed in this paper with the film *The Cost of Love* (2011, written and directed by Carl Medland). Shot almost exclusively on location in Greenwich and featuring a local cast, this movie offers a good opportunity to further investigate London’s manifold ‘underworldly’ facets and inhabitants. Following the gay male escort Dale and portraying his work in the field of sexual excess and exploitation, *The Cost of Love* mixes a gripping romantic story with the unsettling darker side of London’s contemporary gay scene. Like *Man’s World* and *London Triptych* entwine past and present gay experiences, so the film entangles instances of modern urban relationships, both of the homo- and heterosexual variety, and uses these contrastive portrayals to highlight the flamboyantly rich but also discouragingly superficial world of its protagonist Dale. In jointly analysing the three works, each of which offers striking impressions of queer London, this paper depicts and analyses these various glimpses of London’s gay underworlds, their materiality, the range of distinctive yet also strangely similar gay experiences and, last but not least, stories of the never-ending search for acceptance and love.

Bio: I studied English, German Studies and Politics at the universities Regensburg, Germany, and Royal Holloway, London. I took my MA in British Studies in October 2008 and received the Katharina-Sailer-Prize for an outstanding final thesis (title: “Strategies of Telling Postmodern Romance Stories?). Since October 2008 I have been teaching as research assistant to Professor Anne-Julia Zwierlein at the English Department at Regensburg University. I am currently studying towards a Ph.D. in English Literature; my doctoral thesis will explore the topic of wilderness in contemporary British narrative fiction and culture. My fields of interests and specialty are contemporary English literature, postmodernism, the romance, ecocriticism, spatial und gender theories.

Charles Smith (Loughborough University): ‘Coming Out or Going Out: Nighthawks and the 1970s gay club scene’

Histories of the gay male life in the UK after decriminalisation in 1967 have rarely engaged with the rapid growth of commercial venues for gay men in the 1970s. Despite attendance at Heaven at the end of the decade far outstripping that of Gay Liberation Front meetings at the beginning, the story of post decriminalisation gay life has remained resolutely concentrated on the activist experience.

This paper will use Ron Peck and Paul Hallam's landmark 1978 film *Nighthawks* to begin to redress the balance. The film depicts the days and nights of Jim, a geography teacher whose evenings are spent cruising the gay bars and clubs of London. Its mission in Peck's word 'was to put up on the screen something of that life that I and others were living.' However it is not just a depiction of that scene, but a product of it; it was filmed in the venues themselves, and cast with volunteers recruited from their regulars. *Nighthawks* gains much of its drama from the tension between Jim's day job and his night time activities, but it also portrays and betrays the differing meanings that attending a gay bar or club had for its participants.

A study of *Nighthawks* and the debate it provoked not only allows us to sketch the historical development of the gay club scene, but to complicate the overarching narrative of gay male life 'Coming Out' in the era. The film depicts a world which is still decidedly subcultural, both by design and necessity, but fundamentally changing from the days of criminalisation. Clubs were bigger, more numerous, and more openly advertised, but still gay men's lives within the bar often remained disconnected with their lives outside. Gay London, and the film is resolutely gay, having a very difficult relationship with the queer, existed in parallel to straight London and the points at which they meet were fraught and politicised. The act of attending a gay bar/club was an essential part of many gay men's life story in the era, but the film portrays the uneasy relationship that many had with the culture they found there. This paper will explore these issues and suggest how the history of gay commercial venues can be integrated into our understanding of the history of post war gay life.

Bio: Charles is a Ph.D. student at the Department of Politics, History and International Relations, Loughborough University, supervised by Dr Marcus Collins. Before starting his Ph.D. in 2009, he worked in a variety of Policy and Public Affairs roles, in both parliament and the charity sector. His thesis, "The evolution of the gay male public sphere, 1967–1985" charts the development of new public institutions of gay male life, such as NGOs, clubs and magazines, in the era after the limited decriminalisation of homosexual acts in 1967.

SESSION TWO (13:30-15:00)

Panel Three: **Groups, Clubs and Politics, c.1890-1940** (Room 152)

Moderator Alex Warwick (University of Westminster)

Lesley Hall (Wellcome Library), “‘Advocating the culture of unnatural and criminal practices’? the British Society for the Study of Sex Psychology as a pioneer homophile organisation in the UK’

This paper will examine the role of the British Society for the Study of Sex Psychology in rendering homosexuality ('inversion', 'homogenic love', 'uranianism') a subject for discussion and sympathetic consideration in spite of the criminal law and hostile public attitudes in the early decades of the twentieth century. The Society was informally inaugurated on 12 August 1913, at a meeting in the Hotel Cecil of an all-male group interested in homosexual law reform, chaired by the German sexologist Magnus Hirschfeld. Arguably it could hardly have been founded anywhere else than London, which had reached a critical mass within which there were enough individuals to form a viable group interested in a subject too advanced for the majority to want to be involved with. The anonymity of a large city enabled the formation of a group with an interest which the majority regarded with some suspicion. Furthermore, there was less chance of being spotted and identified by gossipy neighbours if meetings took place a good bus, tram or tube ride away from home. The BSSSP was particularly identified with three specific areas of London: Bloomsbury, where many of its meetings were held and in which its office and library were finally established; and Hampstead and Chelsea, where a probably disproportionate number of its members lived. Its relationship with and influence upon another rather more mainstream London-based organisation which played a significant part in changing attitudes towards homosexuality, the Institute for the Scientific Treatment of Delinquency (f. 1931) will be explored.

Bio: Lesley A. Hall, PhD, DipAA, FRHistS, is Senior Archivist, Wellcome Library, and Honorary Lecturer in History of Medicine, University College London. She has written several books, and numerous articles and chapters, on gender and sexuality in Britain since the nineteenth century, including *Sex, Gender and Social Change in Britain since 1880* (2000; revised, expanded and updated second edition 2012), *Outspoken Women: women writing about sex, 1870-1969* (2005), and *The Life and Times of Stella Browne, feminist and free spirit* (2011). Her website is www.lesleyahall.net.

Brian Lewis (McGill University), ‘London’s First Queer Activists: The Order of Chaeronea from the 1890s to the 1940s’

Historians of sexuality have granted George Cecil Ives fifteen minutes of posthumous fame as the founder, around 1893, of Britain’s first named campaign group for ‘homosexual rights’. He called it the Order of Chaeronea, after the battle in 338 BCE when the Sacred Band of Thebes, made up of 300 male lovers, refused to flee or surrender and was annihilated by Philip II’s better-armed Macedonians. Ives called himself a priest of this

Order; initiation involved a quasi-religious, quasi-masonic ceremony (albeit with secular texts) at his home in Swiss Cottage, the celebrants donning monkish robes and sacred rings, dating their letters from the time of the battle and sealing them with the wax seal of the Order. Much about the Order remains obscure—to evade prosecution it was protected by strict codes of secrecy and silence—but the known members included literary and artistic figures and it lasted up until Ives’s death in 1950.

This shadowy organization was by no means Ives’s only contribution to ‘The Cause’, ‘The Faith’ or ‘The Ideal’, as he variously called the struggle for the rights of sexual ‘inverts’. In 1913 he helped establish the considerably more transparent British Society for the Study of Sex Psychology (later the British Sexological Society), and he produced a body of published work, including three books of Uranian verse and a succession of volumes or tracts advocating sexual and penal reform. His best book, *A History of Penal Methods* (1914), which was widely and favourably reviewed in spite of its brave advocacy of homosexual rights, cemented his reputation as a noted criminologist. It enabled him in 1915 to suggest that, aside from Havelock Ellis and Edward Carpenter, no one had done more to advance The Cause in Britain than he had himself.

Drawing on Ives’s remarkable 122 volume, 3 million word diary (1886-1949) and his extensive correspondence, all now housed at the Harry Ransom Center at the University of Texas at Austin, my aim in this paper is to tease out the surviving information about the Order of Chaeronea and about the clandestine networks linking homosexuals across London. It will address such questions as: What kind of men were involved? What went on at the ceremonies? What were their core beliefs? What were their attitudes towards women and potential female members? And what is the Order’s broader significance in British queer history and in the history of queer London?

Bio: Brian Lewis is associate professor of history at McGill University, Montreal. He is the author of *The Middlemost and the Milltowns: Bourgeois Culture and Politics in Early Industrial England* (Stanford University Press, 2001) and *'So Clean': Lord Leverhulme, Soap and Civilization* (Manchester University Press, 2008), guest editor of a special edition of the *Journal of British Studies* on queer history (July 2012), editor of another collection of essays, *British Queer History: New Approaches and Perspectives* (Manchester University Press, forthcoming) and editor of a collection of documents, *Wolfenden’s Witnesses: Homosexuality in Postwar Britain* (Palgrave Macmillan, forthcoming). He is currently working on a book titled *The First Queer Revolution: George Ives and Homosexuality in Britain from Wilde to Wolfenden*.

Silvia Antosa (University of Palermo), ‘Cannibal London: Homosociality and Male-Male Desire in Late-Victorian Britain’

In late-Victorian Britain the boundaries between homosexuality, homosociality and close friendship were porous and unstable (Aldrich, 2003). Between the 1880s and 1890s, there was a shift from the notion of sodomite, a man whose acts were perceived as a “temporary aberration” (Foucault, 1978, 43), to the homosexual, who was constructed as belonging to a separate species (Sedgwick, 1990). Still, this shift was neither instantaneous nor all-pervasive. As Sedgwick has argued, issues of modern homo/heterosexual definition are structured not by the linear succession of single models, but by the relations enabled

by the coexistence of different models. Following Sedgwick, I discuss the debates and the activities fostered by both the Anthropological Society of London, founded by Richard F. Burton and James Hunt in 1863, and the Cannibal Club, which was established around the same time. I focus on their influence in shaping and establishing discourses on male-male desire in decadent *fin-de-siècle* London.

The Anthropological Society provided a space for intellectual exchange on topics which were forbidden in other official contexts. Among the topics for discussion and research were controversial issues such as racial differences, Eastern sexual practices and male same-sex sexuality. Similarly, the Cannibal Club provided opportunities for a free discussion of male-male sexuality. I analyse the symbolic significance of the term “cannibalism”, which eventually came to function as a shorthand for male-male desire within the group. I then discuss how the activities of the Club influenced the work of one of its chief exponents, Richard Burton, who in the next twenty years published annotated translations of several erotic Eastern works. In his appendix to his version of *The Arabian Nights*, “The Terminal Essay” (1885), he overtly discussed the topic of male homosexuality. I will discuss the significance of his essay and assess its value and influence in the work of early sexologists such as Havelock Ellis and John Addington Symonds.

Bio: Silvia Antosa is a lecturer in English Literature at the University of Palermo. She is the author of *Crossing Boundaries: Bodily Paradigms in Jeanette Winterson’s Fiction 1985-2000* (Roma, Aracne 2008), and *Richard Francis Burton: Victorian Explorer and Translator* (Bern, Peter Lang, 2012). She is the editor of the interdisciplinary volumes *Omosapiens II: Spazi e identità queer* (Roma, Carocci 2007), *Queer Crossings: Theories, Bodies, Texts* (Milan and Udine, Mimesis, 2012), and *Gender and Sexuality: Rights, Language and Performativity* (Rome, Aracne, 2012). She has published several articles on Victorian fiction and poetry, female travel writing in Sicily in the nineteenth century and contemporary fiction.

Panel Four: Performance and the Visual (Room 451)

Moderator Nikolai Endres (Western Kentucky University)

Sam McBean (Birkbeck, University of London), ‘Being “There”: Digital Archives of Contemporary Queer East London’

In May of 2012 at the Lambeth Women’s Project, Joan Nestle, co-founder of the Lesbian Herstory Archives in New York City was in conversation with Christa Holka, an American photographer of the contemporary club-going queer scene in (primarily) East London. Holka’s photos comprise an online archive on Facebook and are notably prominent on the London-based lesbian website The Most Cake. In dialogue with Nestle, famed archiver of the lesbian scene in the 1950s, the framing of the talk invites a reading of Holka as an archiver of a queer London “present”. Compelled by this framing, I initially wondered whether Holka was “like” Nestle, whether the contemporary Queer East London club scene was “like” the butch-femme scene of Nestle’s archive, and whether the Facebook event websites where Holka’s photos are often “housed” are “like” the Lesbian Herstory Archive’s building.

The title of Holka's series of club shots, 'I WAS THERE', creates both a self-congratulatory "I" who knows "where" "there" (the party) "is" but it also arguably references queerness as predominantly invisible in historical archives through its insistence that contemporary queer subjects will not fade out of the archive but will, caps lock on, BE REMEMBERED. In this, her series might be read as not "analogous" to Nestle's archive, but as a contemporary digital incarnation of queer desires for history. Situated within a social-networking context, Holka's photos are part of a feverishly digital archival present. The seeming attraction of Facebook lies in part in its promise as a tool for individuals to produce a narrative of their personal history through an archive of digitized memories. However, what happens when the promise of Facebook as a personal and collective archival tool intersects with sexual subcultures that have historically been absent from dominant historical archives? How might the abundance of almost identical photographic "evidence" of queer East London club culture be read as a product of both Facebook and desires for queer history? Compelled dually by the idea that Facebook photo-sharing might be the contemporary "stuff" of queer archives and by the imperative of Holka's series to "BE THERE", this paper considers how the production of the (queer) self, promised by Facebook, intersects with queer desires for history. Through its emphasis on documenting (and thus producing) the queer "I" that was "there", Holka's series seems to promise the production of contemporary East London queers as historical subjects in the present.

Bio: Sam McBean is a Visiting Lecturer at Birkbeck, University of London, where she recently completed her doctoral thesis. This project re-imagined queer and feminist time through 20th and 21st century literature and visual culture. Her research interests include: feminist and queer theory, contemporary literature and cultural studies, and feminist and queer visual cultures. She has a forthcoming chapter in the edited collection *Beyond Citizenship: Feminism and the Transformation of Belonging* (ed. Sasha Roseneil, 2013) and an essay on Alison Bechdel's *Fun Home* forthcoming in the journal *Camera Obscura* (2013). She also reviews for the journals *Feminist Theory* and *Sexualities*.

Caroline Astell-Burt (London School of Puppetry), 'Living in a liberal society. A very short performance of Japanese paper theatre'

Two gay woman entertainers experience "coming out"; their lives together; old age and rejection.

The Labrys Trust in Yorkshire is about to report on their findings after an initial research project into the older lesbian in the care community. Rosemary Walker who has led the project said this to me: "How to move people from acceptance to understanding? Words are not enough. Your turn?" As a puppeteer I do my part as a puppeteer. I believe the arts are the key to exploring the paradoxes of our lives together.

In a city like London awash with art to be queer is to be Out. Being Out is an individual performative act like being born. To be queer and elderly is no less Out but for some becomes less individual and more a social or medical problem as an individual enters the care community. What does it say about London if we cannot in later life provide residential and nursing care enabling the gay to remain confidently Out?

Can London instead of being characterised by glitz and youthfulness lead the country in projects for elders reflecting liberality and acceptance?

Without acceptance *Outness* becomes a vain shout into dead space. To be Out is to be acknowledged as sexually active even if it is simply touching and caressing. Sexuality, however, is regarded as the prerogative of the young and beautiful and sadly not our elders of whatever orientation.

A study showed that many nursing staff in residential homes were unable to accept or discuss or admit that sexual health was as important as any other aspect of fitness for elderly people. Sadly the researchers concluded that if care workers could not acknowledge *heterosexual* sexuality they certainly would not respect any minority sexualities. At best emotional and sexual health can be disregarded in favour of the most functional and basic of care.

It is worth remembering that it was only in 1990 that homosexuality was removed by the World Health Organisation from its list of *mental disorders*. But if it is no longer a mental health problem, it is still a moral problem for some members of faith communities who work as carers. In one report a gay elder reported attempts to "convert" him by religious care workers.

Traditionally minorities are seen as needing protection from the larger group's negative actions and reactions, and ultimately legislative or political solutions provide the route to ensuring the safety of a minority. However, even laws cannot melt away feelings of aggression, outraged morality and wrong diagnoses. The law can only deal with specific transgressive actions.

These views are paradoxical because they express the liberal 'problem' with regard to freedom. The more freedom I might have to express MY minority sexual identity, the less freedom YOU have to express yours or even hold views hostile to me. By labelling me and my freedom as wrong makes me a victim and puts the responsibility for change on you. Surely it is a change we should all be seeking to make the world a better place for our children.

Bio: Caroline Astell-Burt is a gay woman and puppeteer. She did an MA in performance at Middlesex University and recently an MRes in theatre studies at Royal Holloway London University where she was funded to research "the body of the puppeteer".

Kayte Stokoe (University of Warwick), 'Are Drag Kings too Queer for London? From nineteenth-century 'Male Impersonators' to the Drag King of today'

Focusing on male impersonation, this paper explores the relationship between drag and London by examining three areas: the historical phenomenon of male impersonators in the music halls of London, literary depiction, and London's 21st Century Drag King scene. The key question running through this paper is whether Drag Kings have been, and continue to be, too queer for London.

The first section of this paper examines the popularity of male impersonation on the London music hall stage via a focus on the life and performance of Vesta Tilley, perhaps the most famous of London's male impersonators. This section of the paper will investigate the extent to which Tilley's play with gender allows her to traverse the queer/normative binary, exploring the apparent dissonance between her onstage and offstage presentation.

The literary text examined here, Sarah Waters' *Tipping the Velvet*, includes fictional representations of male impersonation on London's music hall stage. This section of the paper will analyse the links Waters creates between drag performance and lesbian desire and lesbian identity, as well as exploring the role played by London as the scene of much of the textual action. Moreover, this section will also investigate Waters' presentation of an opposition between identity-as-performance and authentic lesbian identity, contending that these positions are reconciled to some degree in the text's final scenes.

The third angle through which this paper examines drag is via a focus on the contemporary London Drag King scene. In order to reflect upon this scene, this paper will explore aspects of the current perception of Drag Kings, discuss the relationship of Drag Kings to the scene as a whole, and, most importantly, reflect upon the information gleaned in an interview with Adam All, London Drag King. Jen, who performs as Adam All, argues that 'the [London] scene has not yet understood the parody of male drag and as a result, not only the audience but [also] the performers repeatedly miss the mark.' This paper will conclude by reflecting on this lack of understanding, as well as upon the bias towards Drag Queens in the London drag scene, thereby sketching a tentative response to the question: are Drag Kings too queer for London?

Bio: Kayte is currently in the first year of her PhD at the University of Warwick. This PhD which is funded by a doctoral studentship attached to the AHRC research project 'Queer Theory in France' is housed in the Department of French Studies and is supervised by Dr Oliver Davis. Kayte's thesis is entitled 'Life's a Drag: A reappraisal of Gender Performance.' This thesis will examine previous theories of drag, engaging in a variety of theoretical disciplines, from psychoanalysis to Queer Theory. As well as the theoretical material, this thesis will explore literary representations of drag and will include analysis of texts by Rachilde, Marcel Proust, Sarah Waters, Monique Wittig, Virginia Woolf and Marguerite Yourcenar. The final element of Kayte's thesis will be a series of interviews with contemporary drag performers, one of which features in Kayte's paper on drag in London. Before embarking on PhD study, Kayte studied Comparative Literature at the University of Kent at both BA and MA level.

Panel Five: Wars and Inter-Wars, c.1914-1945 (Room UG05)

Moderator Georgina Colby (University of Westminster)

Dominic Janes (Birkbeck, University of London), 'Disorderly houses in London: police photographs and the art of Francis Bacon'

During the interwar period the Metropolitan Police raided a series of flats and clubs in London and launched prosecutions for the offence of running a 'disorderly house' This crime involved creating a public space of moral corruption and confusion which, in the case of several of the raids, took the form of gender and sexual transgression. Francis Bacon was one of those disreputable homosexuals who participated in the culture of the interwar 'disorderly house' and certain of his early art works show certain striking visual and, it will be argued, conceptual similarities to photographs taken by the police during their raids.

The police were involved in practices of trying to contain the threat of moral chaos, but could only represent such an amorphous crime through the accumulation and representation of evidence of deviance. Francis Bacon, by contrast, drew crucial artistic energy from his representations of evidences of amoral extremity.

This paper emerges from a wider project on the visual culture of same-sex desire. It explores the question of whether various of Bacon's works can be considered as snap-shots of the queer landscape of London. The aim of the painter in constructing his disorderly images was to shock viewers with his radically destabilised vision of the contemporary urban interior as a place of animalistic transgression. Yet, it is argued that these should not be seen as triumphantly liberated images. Rather they can be understood by reference to the idea that Bacon shared the sense of same-sex desire as fugitive and abject but (we assume unlike the police) eroticised it for that very reason. Moreover, a revealing difference between his viewpoint and those of the authorities was that they primarily viewed the feminine homosexual as the focus of disorder and abjection, whereas Bacon focussed his images on that of the straight-acting tough. Bacon's representations enact various forms of violence on his male subjects who are shown writhing, torn and sometimes, notoriously, screaming. The painter can be understood as manipulating working-class males as objects of his own pleasure. This may lead us to return to police images to reflect on the supposed writing out of pleasure from the process of policing, and yet the degree to which intrusive images of private bedrooms, unauthorised clubs, and so forth, also participate in regimes of physical and scopic violence that sought to turn the maltreatment of gay men and women into vindications of Her Majesty's pleasure.

Bio: Dominic Janes is a senior lecturer in history of art and culture at Birkbeck College, University of London. His core research interests focus on religion, visual culture and sexuality. During the academic year 2011-2 he has been funded by an AHRC fellowship to explore the theme of 'queer martyrdom' and the outputs of this project will include an edited collection and a book-length research monograph.

Isabelle Coy-Dibley (King's College, London), 'Reconceptualising Elizabeth Bowen's WWII stories and the Queer Perspective'

The Violent destruction of solid things, the explosion of the illusion that prestige, power and permanence attach to bulk and weight, left all of us, equally, heady and disembodied. Walls went down; and we felt, if not knew, each other. We all lived in a state of lucid abnormality.
(1)

During the Second World War, London became a city suspended in time, mixed with an atmosphere of fear and dream-like calmness, where love and sexual promiscuity overshadowed the dread of violence. The Blitz not only destroyed the material, physical reality of London, but shattered the fragile illusion of a concrete human identity. The war left a gap within society, a repressed element to each individual's psyche; consequently the queering of heteronormativity arguably becomes an outlet or 'symptom' of war, as each individual desires to connect and find a sense of self in those around them.

I will focus primarily upon Bowen's short stories - *The Demon Lover* (1945) and *Pink May* (1945) in comparison to her novel *The Heat of the Day* (1949) which, whilst published

post-war, was written and set during the war years. Through exploring the war's ability to create a queer undertone to London, I would like to consider how this reflects upon the psychology of Bowen's characters in order to create queer minds. There is an essence of Gothicism to Bowen's fiction in that London became 'haunted,' a city of memories and people waiting for loved ones to return. Through Paulina Palmer's theories of the queer uncanny, I will explore Bowen's use of doppelgängers and apparitions to effectively express the inexpressible and repressed same-sex desires of these characters.

Ultimately, this paper will examine the ways in which the war changed perspectives on heteronormativity, providing a space in time that permitted a fluidity of sexuality and subversion or desire to escape social gender-constructs.

(1) Elizabeth Bowen. *The Mulberry Tree*, London: Virago Press Ltd. (1999) p.95

Bio: Isabelle Coy-Dibley is a current MA 1850-Present English student at King's College London. In 2012 she completed a First class honours in her BA English Literature degree from the University of Westminster and intends to pursue a PhD next year. Her research interests are based in gender and queer theory, presently exploring concepts of aesthetics, desirability and the lesbian gaze within contemporary literature.

Caroline Bressey and Gemma Romain (UCL), 'Black and Queer artistic intersections in interwar London'

This paper explores some of the networks, friendships and relationships of black and white individuals living in Interwar London to examine the ways in which Black identities fitted into queer avant-garde social spaces and how intersections of class, race, sexuality and gender shaped these connections. Interwar London was an economic, cultural, and political centre for individuals from throughout the world, including people of the African and Asian diasporas. Black interwar settlements in London were primarily centred around seaport areas of the East End. However, the black interwar presence also included students settling around Bloomsbury, radical anti-colonial activists writers, intellectuals, poets, musicians, artists, and actors. As Maroula Joannou states 'inter-war London acted as a mecca for a varied assortment of radical subaltern networks in which the Indian student might exchange ideas informally with the Jamaican sailor or the Somali visitor converse with the politician from Kenya, or the exile from the Gold Coast.' Many black musicians, artists, and writers socialised or were on the peripheries of the cosmopolitan groupings of London's avant-garde including the group known as the 'Bright Young People.' This paper will explore and document some of the multi-ethnic relationships formed around the London-based artistic networks/friendships of Edward Burra (modernist queer painter of African American Harlem life), Barbara Ker-Seymer (modernist photographer), John Banting (surrealist painter and photographer), and editor/activist Nancy Cunard (editor of the 1934 publication *Negro: An Anthology*), in their social and artistic interactions with black interwar artists including African American gay singer and entertainer Jimmie Daniels and Black actor and artists' model Harry Quashi. As well as having friendships with the social elite of black London (famous artists, singers, and actors), some members of this group - in particular Nancy Cunard - made connections with black radical activists residing in London such as pan-Africanist George Padmore due to

their political anti-racist activities. Others were influenced by black culture in their love of jazz music, African American street life, and black musical revues such as Edward Burra. However, these connections were made within an environment where exoticisation of black art and culture permeated fashionable society, including the art world. This paper seeks to outline some of the ways black queer cultures were represented in modernist art and how Black members of this circle such as Daniels exhibited and represented their black queer identities within visual culture. The paper specifically explores artistic outputs, and how geographies of black cultures were interpreted in art and writing and social spaces such as jazz clubs and cafes in Bloomsbury and Soho.

References:

Joannou, Maroula. "Nancy Cunard's English Journey." *Feminist Review* 78 (2004): 141 - 163

Bio: Caroline Bressey is a lecturer in the Department of Geography, UCL and Director of The Equiano Centre, UCL. Her research focuses upon recovering the historical geographies of the black community in Victorian Britain, especially London. Parallel to this are her interests in ideas of race, racism, early anti-racist theory and identity in Victorian society. A large part of her research uses photography and this interest led her to collaborate with the National Portrait Gallery, London, on the representation of Black people in their collections. She has worked as a curator with the National Portrait Gallery and Museum in Docklands.

Gemma Romain is a historian who researches Caribbean and Black diasporic history. She is based in The Equiano Centre, UCL and is currently Research Associate in the Department of Geography, UCL for the AHRC funded project Drawing over the Colour Line. She was the Vera Douie Fellow at the Women's Library during 2011, documenting interwar Black histories within the collections of the Women's Library and recently completed a Leverhulme Early Career fellowship at Newcastle University, carrying out a project entitled 'Negotiating Slavery and Freedom: petitioning and protest in the nineteenth century British Caribbean'. She has worked for various heritage organisations including The National Archives, UK and has taught in lifelong learning on the subject of Black hidden histories in museum and archival collections.

SESSION THREE (15:10-16:40)

Panel Six: **Queering the Centre** (Room UG05)

Moderator Simon Avery (University of Westminster)

Marco Venturi (UCL), 'Cybering Soho: a new sexuality, a new community'

Soho is internationally known as London's gay district. It has functioned as a place where gay identities were made and, at the same time, a place made by the performance of these identities. However, the growing visibility and inclusion of homosexuals into mainstream society and politics have reduced the need for a gay place and for a distinctive sexual identity.

Many homosexual men are nowadays trying to get away from Soho and the "bad" stereotypes of camp and queerness that it may represent in British culture. Instead, they favour an ideal of straight-acting homosexual who differentiates himself from his heterosexual counterpart just by the nature of the sexual act more than by a complete sexual identity. Therefore, his belonging does not match the traditional equation of gay Soho anymore.

To complicate the picture, the advent of online new media, available on mobile devices, has created a new Soho that exists just virtually and is visible to its members only. Mobile applications such as Grindr seem to have become the main way of interaction, both social and sexual, used by contemporary homosexual men. It is not a coincidence that their peek in popularity, with more than half a million Londoners registered, is reflecting the contemporary fall of Soho as a gay space.

Consequently, the performance of a gay identity has gradually become something to hide from the mainstream viewer and to be practiced in the anonymity of the Internet, reflecting a return into the closet that compromises the community-making process.

Bio: My name is Marco Venturi and I am originally from Bologna (Italy) where I graduated in Foreign Languages and Literatures in 2009. In 2010 I completed my MA in American Studies at King's College London. I am currently a first year PhD student in Gender Studies (Centre for Intercultural Studies) at UCL. My research is reconsidering the role of Soho in the community-making process throughout the study and analysis of the performance of different sexual identities and their power-relations.

Tim Aldcroft and Ric Morris (centred), 'centred: (Re)Presentations of Soho'

centred is an LGBTQ development charity based in Soho. Our work focuses on diverse LGBTQ experiences, especially where these issues intersect with experiences concerning race, gender, disability, deafness, age and minority faith. Our purpose is to create community spaces that are affirming, celebratory, and diverse with and for LGBTQ communities. These spaces might be created through publishing, events, discussions and in terms of physical temporary or permanent LGBTQ community spaces. We have a focus around heritage, and deliver weekly guided LGBTQ tours of Soho.

The mainstream presentation of Soho as a site of LGBTQ identity past and present maintains the stereotypes and prejudicial attitudes which continue to dominate the broader representation of our community; this presentation generally fails to provide a clearer conception of how, as a diverse community, we have related to Soho over the years. Examples of this include the recent National Trust iPhone app 'Soho Stories' and books such as *Dirty White Boy*. They often frame Soho as a place of transgressive sexual identities, but from a very narrowly defined perspective, where transgression is implicitly sexualised, and linked to spending, sleaze and scandal; rather than being seen as politicised or fundamentally diverse.

In looking at Soho as a site of LGBTQ refuge, revolutionary politics, creative resistance, and ordinary working lives there are many ways the story could be told, yet it is subsumed by this larger mainstream narrative; a skewed narrative, often taken as being the description of LGBTQ identity in its entirety. The telling of our truly diverse histories is lost in the limited presentation of history that this permits.

As an organisation our values inform our telling of this history. When looking at the people featured on the tour, consideration is always given to; the whole LGBT spectrum – *across gender, race, age, disability etc*; the whole person and context – *not just focussing on their LGBT identity*; respect for their stories and lives; encouraging learning and change – *raising awareness/challenging prejudice*; ownership – *diverse community members are directly engaged to undertake and develop the tour*.

There is something about the function, and geography of Soho that has continued to support and accommodate a diverse LGBTQ presence or association for hundreds of years. Through specific historical figures and communities that have had a connection with Soho we will explore the significance of these complex and layered LGBTQ identities, and how engaging with our diverse community in properly understanding them is a fundamental part of challenging the dominant stereotypes that are presented as the LGBTQ community today.

Josephine Baker, as one example of the people who will feature in the paper, performed in the 1930's at the Prince Edward theatre on Old Compton Street. Her subsequent political involvement in the French Resistance and her role within the Civil Rights Movement highlight powerful and layered liberation politics, across difference. In common with many narratives about Soho and diverse LGBTQ people, these political aspects of her identity are often made invisible, unrelated to gender and sexual identity.

Bio: Tim Aldcroft has been with **centred**, since 2010. He initially studied photography before becoming senior youth worker within a voluntary sector disability youth project in Hackney. Whilst in this role he undertook an MA in Applied Anthropology and Community and Youth Work at Goldsmiths. At centred he works within a team of community activists and researchers who all contribute, along with volunteer tour guides and researchers, to the development of diverse LGBTQ heritage work.

Ric Morris is a tour guide and has been with **centred** since 2001. He is currently the Tour Development Officer, developing tour content and training guides for the **centred** Guided Tour of LGBTQ Soho. He also runs tours in Brighton. He has an MA in English Language teaching and is a part-time English language lecturer and examiner at the University of Surrey.

Carolyn Conroy (University of York), 'Mingling with the ungodly: Simeon Solomon in queer London'

When asked in 1898 why he preferred to live in the notorious slum area of London's St. Giles, the queer Victorian artist Simeon Solomon answered simply that it was because it was "so central." The former friend and confidant of fellow Pre-Raphaelites Dante Gabriel Rossetti and Edward Burne-Jones showed a remarkable unwillingness to return to 'respectable' middle-class society after his arrest and conviction for attempted sodomy in London in 1873 at the height of his artistic fame. This was seen by early commentators as a sign of Solomon's "madness", fuelled by "a persistent lack of self control." Indeed, early depictions of the Jewish homosexual artist's later life, by writers such as Robert Ross and Bernard Falk, suggest that Solomon "preferred to be a vagabond and consort with the ne'er-do-wells of London," rejecting "fiercely all attempts at rescue and reform." This paper maps Solomon's life in the slums of London's St Giles, and by taking a look at recently discovered archival sources and images, suggests that rather than following the Wildean model of the 'tragic' homosexual, Solomon was instead self-consciously queer and unapologetic, preferring instead to live amongst London's 'ungodly'.

Bio: I am a post-doctoral tutor and researcher at the University of York. I began my research on the Jewish, homosexual, Pre-Raphaelite and Aesthetic artist Simeon Solomon in 2003 and completed by doctoral thesis on Solomon in 2009. I currently edit the online *Simeon Solomon Research Archive* at www.simeonsolomon.com with American colleague Roberto C. Ferrari, and am in the process of turning my thesis into a biography of Solomon's life. My other research interests include nineteenth-century British painting, particularly the Pre-Raphaelite and Aesthetic movements; Victorian photography and the work of Frederick Hollyer, and more generally the history of homosexuality; social history of Victorian London, particularly workhouses, asylums, social philanthropy and 'slumming'.

Panel Seven: Politics and Identity (451)

Moderator Katherine M. Graham (University of Westminster)

Emma Spruce (LSE), 'The Queer Squint: Looking at Brixton and Internationalised Gay Rights'

In Britain today there is an institutionalised international gay rights (IIGR) agenda. Parliamentary discussions about humanitarian aid, debates on the grounds and burden of proof required for refugee status, and negotiations over the role of British Embassies in the promotion of gay rights overseas all invoke a rhetoric of extending tolerance towards homosexuals as a criteria of modernity. Both international and domestic gay rights, however, have also been criticised for encouraging normativity, or for being secured only at the expense of other marginalised people. These critiques, I argue, constitute a queer challenge to the affirmative politics of progress, and specifically the ways that progress narratives are employed both by, and on behalf of, lesbians and gays in politics today. In this paper I explain why, when looking at the interplay between homosexual identities and

notions of development in internationalised gay rights, my gaze was drawn south of the Thames towards ethnographic research in Brixton.

During the 1970s and 80s Brixton was central to gay politics. There were gay squats, gay marches, a gay community centre, and a gay theatre group. Since the late 1940s the area has also had historical significance for African-Caribbean communities and anti-racist movements. In the congruence of these radical movements an alternative conceptualisation of development was articulated. Today, Brixton is no longer recognised as one of London's gay areas and the dominant progress narrative is that of gentrification. Both the criticisms of IIGR and the opposition to gentrification in Brixton indicate that we must not be blind to the charge that progress for some does not translate to improvement for all.

This paper foregrounds the way in which disrupting the local/global binary reinvigorates discussions of queer politics and suggests that it is the queer squint that allows us to see Westminster - the home of IIGR - from the streets of Brixton, and vice versa. I outline what can be gained from this move and introduce a discussion of what it means to use ethnography as a queered method for researching contemporary urban sites. Although still in the early stages of my ethnographic work, this paper aims to provide a platform for further debate around the challenges that arise when you look at the world queerly, and the methods that might need to be refocused in light of this.

Bio: I obtained my BA(Hons) in French and Politics from Sheffield University and an undergraduate Diploma from Sciences-Po (Paris). Having moved from politics into more interdisciplinary work during a year teaching at Versailles University, I studied for the MSc in Gender Research at LSE for which I was awarded the prize for best overall grade in 2010. In 2011 I returned to the Gender Institute to start an ESRC funded PhD project that looks at the interaction between 'local' gay progress narratives, and internationalised gay rights discourse appearing in British politics. I am currently in my second year and also teach undergraduate sociology. Outside university I do some work with Architecture Sans Frontières- as part of this I co-organised a monitoring and evaluation workshop in Cameroon this Summer.

Allan Tyler (South Bank University), 'Ad Men: 20 years of men selling sex to men in London's gay-scene magazines'

London's gay scene magazines have helped to represent, form and inform men coming out and coming into the gay scene in London. Advertisements for male escorts and masseurs have formed a backdrop to the two most enduring and prominent titles, *Boyz* and *QX* since they first appeared in the early 1990s. In this paper, I illustrate how escort and massage advertising has evolved and developed along with London's 'gay' scene and subjectivities over the past 20 years, and the part it has played in the subjectivities of men who sell sexual (-ised) services to men (M\$M). Using archive material, semi-structured interviews and 'reflexive queer ethnography' my data is made up of a history of advertisements for 'escorts' and 'masseurs' that appeared in *Boyz* magazine from 1991 to 2012 with earlier examples of 'personal' advertisements and recent examples from sexual-social networking websites, alongside interviews with men who have sold sex to men through advertising. My argument is that the presence and prominence of M\$M

advertising represents a queering of 'gay' scene media which has an inter-relationship with queering gay subjectivities. The commercialisation-of-sex and the sexualisation-of-commerce have in turn queered the construct of what it means to sell sex, thus disrupting not only dominant discourses of 'sex work' and 'massage' – but also queering modern 'gay' identity/-ies by challenging prescribed authenticity in 'sex' and 'work'. Using examples, I argue the ontological limits of separating 'sex work', body work (massage) and sex and discuss ways that selling sex intersect with other types of sex and work.

Bio: Allan Tyler is a PhD student and sessional lecturer at London South Bank University and an academic advisor with PACE, a London charity that promotes mental health and well-being in Lesbian, Gay, Bisexual and Trans communities. Allan has an MSc in Gender Culture Politics from Birkbeck College, University of London. His doctoral research with male sex workers in London uses analysis of archive material, semi-structured interviews and 'a reflexive queer ethnography' to look at the identities and representations of men who sell sex to other men through advertising in 'gay' media. His work explores issues surrounding paid sex, discourses of 'prostitution', and the lived experiences of men who are paid for sex.

Violet Rose (Independent Scholar), 'London's queer sex workers: the queerest of failures?'

How do queers fit into a sex industry constantly described and conceptualised in hetero-normative, capitalist constructs? In the aftermath of a deep but continuing economic crisis, increasing numbers of London's queers find sex work to be their best financial option. Eager to engage with the kinds of queer communities and possibilities not available in rural areas or smaller cities and yet ever more marginalised in employment, in the quest to support themselves (and partners, children or studies) in such an expensive city, queers subvert and threaten patriarchal and capitalist structures through direct engagement with work often parodied as the embodiment of entitlement culture itself: the sex industry.

In this paper, which will build on Halberstam's theory of queer failure as protest and revolution and Meredith Jones' work on sleep, which posits radical hospitality as a feminist act, I will consider queer practice in London's sex industry. The paper will also examine radical anti-achievement as a survival practice for queers/sex workers/queer sex workers. The concept of radical non/anti/under-achievement is indeed not so much a practice as an essential life skill for activists as well as sex workers- some of whom undertake sex work as a way to support their unpaid work in social justice movements. My thinking on radical anti-achievement grew out of my personal, professional and artistic consideration of asexuality and of consent/non-consent super-imposed onto my experiences as queer/activist/sex worker/femme. It also relates to an examination of my own practice as authenticity vs. performativity. This theory relates directly to the ways in which queer sex workers relate to, engage with, inhabit and occupy contemporary London.

I will explore the notion of the professional heterosexual and the impact of stigma in both communities on the mental health of queer sex workers; being a queer in a heterosexually dominated market and being a sex worker in the queer community can both be uncomfortable roles and yet offer great professional, emotional and political

satisfaction. The paper will discuss the special qualities of London in terms of its acceptance of diversity both within the industry and the queer scene, and alternately the harsh conditions faced by London's queer sex workers.

Bio: Violet is a queer femme sex worker who, despite currently living in Edinburgh, is entrenched in and deeply engaged with the queer and sex work communities of London. She spent several years as an activist on queer, feminist and sex worker rights issues. Her current work includes workshops on consent as a safer sex message, and client sessions exploring bisexuality and fetish/fantasy. She writes a well-received blog at www.stockingsandseams.com and will chair a sex worker panel at Eroticon 2013, the UK's sex writing and blogging conference.

ROUNDTABLE (17:00-18:00)
(Room 451)

Futures of Queer London Studies

Participants: Matt Cook, Matt Houlbrook, and Jonathan Kemp.

Matt Houlbrook is Tutorial Fellow and Lecturer in Modern British History at Magdalen College Oxford. He is the author of *Queer London: Perils and Pleasures in the Sexual Metropolis, 1918-57* (2005). He is currently completing a book called *The Prince of Tricksters: Cultures of Confidence in Interwar Britain*.

Jonathan Kemp's first novel, 'London Triptych' explores queer subcultures in the capital from the late nineteenth to the late twentieth centuries, and won the Authors' Club Best First Novel Award in 2011. His second book, 'Twentysix', is a collection of prose poems exploring sexuality and language. He teaches creative writing and comparative literature at Birkbeck, University of London."

Moderator Biographies

Kaye Mitchell is Lecturer in Contemporary Literature at the University of Manchester, author of *A.L. Kennedy: New British Fiction* (Palgrave, 2007) and *Intention and Text* (Continuum, 2008), and editor of *Sarah Waters: Contemporary Critical Perspectives* (Bloomsbury, 2013). Her work in progress includes a monograph on the politics and poetics of shame in literature since the 1990s.

Alex Warwick is Head of the Department of English, Linguistics and Cultural Studies at the University of Westminster. Her research interests are in the field of nineteenth century studies, and she has published variously on gothic, fashion, the urban, Oscar Wilde, science and culture. She is currently working on archaeology and the Victorian imagination.

Nikolai Endres received his Ph.D. in Comparative Literature from the University of North Carolina-Chapel Hill in 2000. As an associate professor at Western Kentucky University, he teaches Great Books, British literature, classics, mythology, critical theory, film, and gay and lesbian studies. He has published on Plato, Ovid, Petronius, Gustave Flaubert, Walter Pater, Oscar Wilde, E. M. Forster, F. Scott Fitzgerald, Mary Renault, Gore Vidal, Patricia Nell Warren, and others. He is currently working on pornographic representations of canonical gay texts and on a queer reading of the myth and music of Richard Wagner. His next project is a literary biography of American novelist Patricia Nell Warren, author of the famous gay novel *The Front Runner*.

Georgina Colby is a lecturer in English at the University of Westminster. She is the author of *Bret Easton Ellis: Underwriting the Contemporary* (New York: Palgrave, 2011) and is currently writing a monograph on the work of Kathy Acker for Edinburgh University Press.

Simon Avery is Principal Lecturer in English Literature at the University of Westminster. His publications include *Elizabeth Barrett Browning* (2011), *Mary Coleridge: Selected Poems* (2010) and *Thomas Hardy: A Guide to Criticism* (2009). He is currently working on a cultural history of the 1890s.

Katherine M. Graham is a visiting lecturer in English Literature at the University of Westminster. Her Ph.D. 'Revenge, the Queer and the "Jacobean"' was completed at Birkbeck in 2012, the project was co-supervised at the Royal Academy of Dramatic Art. Katherine also works as playwright and has had work performed in London, New York and Los Angeles. In 2011 Katherine was a Visiting Scholar at the Centre for the Study of Gender and Sexuality at New York University.