



**Queer
Visualities:**
African Perspectives,
Other Perspectives

27-01 2019
February March

NWU Potchefstroom campus

www.februarylectures.co.za

From the organisation team:

February Lectures 2019

The recent surge in scholarship on queer African visuality, emblematised by work such as *Images and Empires: Visuality in Colonial and Postcolonial Africa* (Landau and Griffen 2002), *Choreographies of African Identities: Négritude, Dance, and the National Ballet of Senegal* (Castaldi 2006), and *Watching While Black: Centering the Television of Black Audiences* (Smith-Shomade 2012), has brought into sharp focus the value of queer theory-based work, especially on the intersection between body-visibility-technology. Grounded in a distinctly Southern African queer theoretical frame, visibility can be understood as a new present-future philosophical and ethico-political horizon which views the body, visibility, geohistoricity, and technology as coimbricated and mutually interdependent in contemporary SA society.

Furthermore, as Mel Y. Chen (2016, 237) argues, 'temporality scholar-

ship has established [that] time plays out multiply and unsteadily', thus disrupting notions that pre-coloniality, coloniality and decoloniality are discreet. Such views, at any rate, blind us to the many and varied material-cultural entanglements spread across multiple temporal rhythms. A specifically South African queer visibility, on the other hand, calls for richer, more complex understandings of temporality and subjectivity that refuse historically linear, flat explanations and take into account what Bernard Stiegler would call a 'double plasticity' – signalling fluid relations that are simultaneously captured within apparatuses of normalisation and regularisation, and queer these apparatuses of capture.

Taking the specific South African socio-political and cultural landscape into account, how, then, are we to think about corporeality, queer visibility and technology without negating the problematics of the (colonial)

gaze and spectatorial politics? Furthermore, what happens when historically excluded bodies enter visuality, or enter visuality differently? What is the input from disability studies, for example? What kinds of analyses are needed to disrupt linear and Eurocentric conceptions of visualised modernity? What are the power operations on/with/through bodies, visuality and technologies and how do these converge, align or negate the body politic? In essence, what happens when 'queer', 'visuality', and 'African' enter the same sentence?

To address the above, the organising team behind the second February Lectures conference welcomes delegates to the NWU Potchefstroom campus.

The February Lectures initiative (www.februarylectures.co.za) is hosted by a different university each

year, and aims to facilitate ongoing and productive discussional platforms on the lived experience of queerness in the Global South. Being hosted by the NWU Potchefstroom campus in 2019 allows this discussion to be continued outside the urban-focussed centres of South African academia (Pretoria, Johannesburg, Cape Town) and addresses several of the overarching themes of the initiative, in that it facilitates interaction and collaboration between scholars from Global Northern and Global Southern universities (even while we contest the easy dichotomy such binary terminology suggests); supports emerging and early-level academics; and offers postgraduate students in gender, African visuality and queer theory the opportunity to engage with scholars working on the forefront of these fields.

Chantelle Gray van Heerden & Wemar Strydom.

Word of welcome from Prof Robert Balfour

NWU Deputy Vice-Chancellor: Teaching & Learning

In terms of definitions, gender remains paradoxically the single most obscure and yet socially defined marker affecting the way people perceive and interact with each other. It is imbricated over our syntax, it is implicated within our vocabulary and yet obscured between the semantics of decoding and indeed encoding meaning. It sweats through the pores of our histories, and seeps through the containers of our skins.

The awareness concerning gender and its obscured and yet self-evident importance, came to the fore on the wave of feminist scholarship arising in different places and times globally; such developments being experienced as profoundly liberating and simultaneously threatening to the social fabric of communities, whether these have occurred in the North or South, West, or East. Whichever perspective one considers pertaining

to gender and identity, whether feminist, womanist, queer and gender non-conforming, it seems that the recognition of diversity is seemingly always socially belated.

It would appear as though the human inclination to normativity is both unrelenting and unrepentant. Community actions which embody both action and give rise to cultural practices, seem somehow to risk always the homogenising impulse, sometimes with violent and traumatising consequence, in the name of values and cultural appropriateness. Contrasting to these tendencies, and almost certainly part of their very genesis is the impulse to difference, refusal and rebellion concerning identity-fixation (consider for example, the continuities in history between community seers, tricksters, jesters, jokers, story-tellers, clowns, poets, artists, performers) as symbols of counter-culture and signi-

fiers of culture. In the course of these February Lectures the University recognises the critical significance of opportunities to flay open, to tease out and scintillate our thinking about the limits of our thinking regarding

identity, in terms that provide not for the arguments that close down or discussions which became circular, but which pertain to our very public and private bodies.

Welcome to Potchefstroom campus.

Word of welcome from the NWU deputy Vice-Chancellor for Research and Innovation,
Prof Refilwe Phaswana-Mafuya

The innovative application of queer theory and the study of queer texts are part of a growing interest globally in finding new ways of seeing the world. While there is still a lack of centralised and dedicated platforms to nurture emerging academics and postgraduate students working with queer theory within the SA context, we believe that hosting this conference on the Potchefstroom campus does not only ensure an influx of new views and theoretical lenses, but also goes some way in strategically positioning NWU on the forefront of a burgeoning (but currently under-served) niche research field.

At NWU, our national and international collaborative spirit and emphatic ethos lead us to open our arms and hearts to scholars from all around the world. We are gladened to welcome such a large number of international and South African delegates working on African visualities, queer theory, and gender studies within African and decolonial frameworks. In total, 11 universities from SA (NWU, UP, Wits, SUN, NMU, UWC, UFS, UCT, UNISA, UJ, TUT) are represented on the programme, in addition to contributions from scholars working at universities abroad (University of Ottawa, Thor-

neloe, American University DC, Berkeley). Archival institutions are represented by sessions and panels from GALA Queer Archive, Klyntji, and the Constitutional Court Art Collection. It is especially heartening to see the diversity and inclusive nature of the research being presented at this year's February Lectures.

We value and appreciate the role of mentorship and early-career guidance at NWU. As such, we want to extend a special word of welcome to emerging and early-career scholars. We are supporting these scholars in various ways (through a reduced registration fee structure; dedicated sessions for postgraduate papers; subsidised van/shuttle service; and more).

At NWU we provide future-orientated solutions for the challenges we face as a nation, as a continent, and as a global citizenry. Our drive to innovate means that we understand and embrace the value of an institutional openness to literary-theoretical movements pointing toward the future – such as critical citizenship studies, climate fiction (cli-fi), and queer theory.

I see all the above principles – collaboration, inclusion, mentorship, and innovation – front and centre in the different papers, panels and sessions on the conference program, and I look forward to seeing these principles being developed over the next three days. From myself, and from the NWU office of Research and Innovation, a heartfelt welcome!

Program

Wednesday, 27 February:

Venue: Old Senate Hall (Building F4)

8:30	Registration	
9:00	Welcoming of delegates, DVC: NWU Teaching & Learning	<i>Robert Balfour</i>
	Opening of conference, NWU Humanities: Executive Dean	<i>Pamela Maseko</i>
	Background to February Lectures initiative; conference logistics	<i>Wemar Strydom</i>
9:30	Keynote 1	
	"against the grain": gesturing bodies in material worlds	<i>Mel Y Chen</i>
	Q&A	<i>Chair: Chantelle Gray van Heerden</i>
11:00	Break	
11:15	Theme: Queer African visualities	<i>Chair: Lindsey Green-Simms</i>
	Limning the Subversive: A Hauntology of Skoonheid and Kanarie	<i>Chantelle Gray van Heerden</i>
	Queering 'the origin'?: Steven Cohen's Cradle of Humankind (2012)	<i>Ruth Lipschitz</i>
	Bobrisky and the risky(?) business of being queer in Nigeria	<i>Stephen Temitope David</i>
	(Mis)translating the Kama Sutra: Lenses through which to view the Afrikamasutra	<i>Ilse de Korte</i>
13:00	Lunch	

13:30	Archiving the past: GALA exhibition Kewpie: Daughter of District Six	<i>Chair: Glenn Holtzman</i>
	Intro: GALA Queer Archives	<i>Linda Chernis</i>
	VISUAL OVERVIEW: GALA exhibition Kewpie: Daughter of District Six and associated education and community programmes	<i>Linda Chernis & Genevieve Louw</i>
	The legacy of Kewpie and queer visibility in District Six in the 1960s.	<i>Elbie van den Berg</i>
15:00	Theme: Performance(s), texture(s)	<i>Chair: Azille Coetzee</i>
	Heterotopic sartorial design: South African queer textile art	<i>Deirdre Byrne</i>
	From Self-Orientalism to Supernova: Queer Temporalities in the Performative Art of Rah	<i>Andrea Fitzpatrick</i>
	Opaque Expressions: Arab Queer Visualities in Akram Zaatari's Shou Bhebbak	<i>Elia Eliev</i>
16:00	Gallery walk: Eben Venter's "Translate yourself" (Heimatsaal, Building F9)	
17:00	Featured artist event (open to public; Old Senate Hall, Building F4)	
	Notes on promiscuous translation	<i>Wemar Strydom</i>
	Reading from Green as the sky is blue	<i>Eben Venter</i>
	Q&A on Venter visual work	<i>Moderator: Thys Human</i>

Program

Thursday, 28 February:

Transnetlokaal E9

8:30 **Theme: Legal identities**

Chair: Allison Geduld

The conflation of sex and gender in the determination of school uniform and its violation of transgender learners' constitutional rights

Charlene Kreuser

The option to self-identify: Considering the rights of transgender children to recognition in South Africa

Johndré Barnes

"This is ours... why should [we] be exempt?": Black South African lesbian couples' experiences of identity and the lobola practice

Linda Mkhize

A transgender reading of the Maputo Protocol: Recognising African transgender women as legal subjects protected under the Maputo Protocol

Tegan Snyman

9:45 Break

10:00 **Theme: Inxeba**

Chair: Melusi Mntungwa

What are the possibilities: A critical reading of Inxeba

Lwando Scott

I'm a man! Inxeba and what it means to be a man in a constrained contemporary society.

Xolani Sibiyi and Tuzeni Jojo

11:00 Guided tour of Christo Coetzee exhibition, NWU Main Gallery (tour facilitated by John Botha)

12:00 Campus exploration; lunch at own cost; optional walk to 'duikweg' mural archive

13:00	Keynote 2	
	"Holding space, saving joy": Queer love, queer cinema, and critical resistance in Nairobi and Kampala	<i>Lindsey Green-Simms</i>
	Q&A	<i>Chair: Stephen Temitope David</i>
14:00	Theme: Digital space(ing)	<i>Chair: Lida Krüger</i>
	Virtually Viral: Facebook videos of so-called Coloured moffie performativity	<i>Glenn Holtzman</i>
	Queerness in SA digital space: A case study on QueerLife's 'Men' and 'Women' website sections	<i>Kudzai P. Vanyoro</i>
	Instagram and the African Muscular Male Body	<i>Siseko H. Kumalo</i>
	For the Sisters and Kweens – Exploring Evolving Representations of Black Queer Identity in South Africa. An Analysis of the FAKA	<i>Melusi Mntungwa</i>
16:00	Panel discussion: Digital Afrikaans identity, queerness and media	<i>Chair: Terrence Carney</i>
	Francois Lion-Cachet (Klyntji.com) & Kevin du Plessis (Gay Pages)	

Program

Friday, 01 March:

Venue: Old Senate Hall (Building F4)

09:00 Keynote 3

Dark play: the ethnographic archive as site of embodiment in Zanele Muholi's Somnyana Ngonyama series

Leora Farber-Blackbeard

Q&A

Chair: Elia Eliev

10:30 Plenary session: Zanele Muholi

Contesting the single narrative of black lesbian lives
An exploration of counter-hegemonic discourses in an expanding queer archive

Nadine Lake

Being butch: Sexual identity politics in the work of Zanele Muholi

Andy Carolin

The role of visual activism in the emergence of a lesbian standpoint: Zanele Muholi, Jean Brundrit and Mamela Nyamza

Claire Westman

12:00 Lunch

13:00 Theme: Representation(s); institutionalities

Chair Sreddy Yen

Resisting Queer Erasure in African Visual and Literary Culture: Towards an Intersectional African Queer-Feminist Approach

Susan Adaora Okpala

Queer in Africa: Media representation of queer African communities

Kgaogelo Mashilo

Castrating the 'Homosexual' Man: The Mentality of the Apartheid Era Psychiatrist in the Military

David Barnard

14:30	Theme: Possible pasts/futures	<i>Chair: Wemar Strydom</i>
	Always Looking As Someone From Somewhere Else: On Dao Strom's Queer Visuality	<i>Yuan-Chih Yen</i>
	Gender, time and the incommunicability of African worlds: Understanding the role of gender norms in the colonial denial of coevalness	<i>Azille Coetzee</i>
	Of Monsters and Citizens: 'Khwezi' and Zuma Figuring Post/Apartheid Citizenship Politics	<i>Benita de Robillard</i>
16:00	Closing address	
	DVC: NWU Reseach & Innovation	<i>Refilwe Phaswana-Mafuya</i>
	FL2019 team	<i>Chantelle Gray van Heerden</i>
18:00	Optional outing to Snowflake artinsinal food market	
	https://www.snowflakevenue.com/markets	

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Andrea Fitzpatrick

Dr. Andrea Fitzpatrick has been an art history professor at University of Ottawa since 2007, and her engagement with queer visualities and the contemporary art of Africa and the African diaspora is part of her design and teaching of undergraduate and graduate classes such as Art and Gender, Postmodernism and Art, Art and Globalization, Photography, Art and Conflict, and Art of the Middle East. She has published essays on queer artists such as Matthias Herrmann and AA Bronson (of General Idea), as well as the film and story versions of Brokeback Mountain. Her research areas involve methodologies for the contemporary art of the Global South, Iranian photography, and politics, performativity, and resistance in the contemporary art of the Middle East.

Institutional affiliation

Department of Visual Arts, University of Ottawa

Email

afitzpat@uottawa.ca

Title

Stars Are Not Always White: Queering Race, Temporality, and Iranian Identity in Rah's Supernova

Key words: contemporary art; drag; diaspora studies; race.

Abstract

Subversion through engagement: this describes the parodic-critical tactics seen in the work of Canadian-Iranian emerging artist Rah (Raheleh Saneie) in the racialized queerness of three fictional characters she has created and performs: Fatimeh, a self-exoticizing neo-traditionalist who teaches audiences how to enjoy Iranian tea, Persian dancing, and "ethnic" modes of dress; Oreo, a white supremacist narcissist who uses social media and video tutorials to guide women of colour towards normative white femininity in order to "pass"; and Coco, a non-binary ethno-futurist character who refuses to engage in colonial language and expresses herself through subaltern dance forms such as "waacking" (which emerged in the 1970s in Los Angeles among queer and diasporic communities). The development of Rah's performative characters from 2012 to now seems to unfold chronologically: from the nostalgic-exilic clinging to tradition and essentializing stereotypes seen with Fatimeh, to the contemporaneity of Oreo's use of media platforms (Instagram, Tinder, and YouTube) for critical racial drag with global reach and interactivity, to Coco's wordless, utopic, agency, dancing as a resilient other in a mock reality talent show called SuperNova (2018, video). Rah's

career trajectory may be perceived in these characters' developments, as if signifying historical stages, or suggesting multiple, simultaneous modernities (two of which are clearly not Western): focused on past, present, and future. However, avoiding linear or chronological temporal interpretations may lead to better understanding of Rah's art, involving intersectional identities and shifts across mediums. Theories involving: queer visual cultures (Horne & Lewis); race-conscious drag (Swaar; Rhyne); queer temporality (Halberstam); diasporic temporality (Bhabha); parodic gender performativity (Butler);

critical race theory (hooks); studies of Iranian "abuses of Aryan discourse" (Zia-Ebrahimi), decolonizing visual, theoretical, or art-historical strategies (Enwezor; Ogbuchi; Shohat; Dorlin) will be investigated as frameworks for Rah's artwork. Every opportunity will be taken to make connections with the work of South African queer artists (Athi Patra-Ruga; Steven Cohen) and African diaspora artists (Iké Udé). This study is part of a larger research project developing methodologies for interpreting the contemporary art of the Global South, involving temporality, intermediality, and performativity.

Andy Carolin

Andy Carolin is a researcher in the Institute for Gender Studies at the University of South Africa. He holds a doctoral degree in English literature from the University of Johannesburg, and his research focuses on race, gender, and sexuality in South African literary and cultural studies.

Institutional affiliation

Institute for Gender Studies, University of South Africa

Email

carolas@unisa.ac.za

Title

Being butch: Sexual identity politics in the work of Zanele Muholi

Abstract

Zanele Muholi has described the personal nature of her photographic work, insisting that "[t]hese are not only subjects; these are my people. They describe the person I am". Her oeuvre

confronts and challenges discursive regimes of silencing and invisibility by building an autoethnographic photographic archive of the experiences of predominantly black, working-class women who love and desire other women. In this paper, I examine a small number of photographs from Muholi's collection titled *Only Half the Picture* (2006). The selected images explore the intersection of gender and sexuality in simultaneously producing and contest-

ing particular forms of 'butch' identities. These images engage productively with the contours of womanhood and the politics of black lesbian bodies. I argue that Muholi's photographs articulate a form of sexual identity politics that is at once both powerful and porous, as she reworks specific visual and thematic tropes such as vulnerability, desire, motherhood, blood, and an aesthetics of feminisation.

Azille Coetzee

Azille Coetzee is a postdoctoral fellow at the South African Research Chair in Gender Politics at Stellenbosch University. She recently completed a PhD in feminist philosophy at the Vrije University of Amsterdam and Stellenbosch University. Her research is focused on investigating the role and place of gender in the logic of colonialism and coloniality.

Institutional affiliation

South African Research Chair for Gender Politics, Stellenbosch University

Email

azille@sun.ac.za

Title

Gender, time and the incommunicability of African worlds: Understanding the role of gender norms in the colonial denial of coevalness

Key words: decolonisation, time, feminism, coevalness

Abstract

Central to the functioning of colonialism and coloniality is a specific construction of time. In his book *Time and the Other* (1993) Johannes Fabian explores how anthropology works to justify colonialism through distancing those who are observed from the Time of the

observer. He refers to this existential, political and rhetorical device as the denial of coevalness. Feminist philosopher Maria Lugones develops this idea when she argues that modernity exercises control through the denial of the existence of other worlds with different ontological presuppositions by robbing them of validity and coevalness. In this research I explore how this temporal discourse employed by coloniality makes use of, impacts or relates to gender. Through a careful reading of the work of African feminist scholars like Oyèrónké Oyěwùmí, Ifi Amadiume and Nkiru Nzegwu I make the argument that the colonial process of the temporal distancing of the “native other” often employs or relies on kinship and gender norms, so that the sexed/gendered bodies and practices of black subjects become a measure of the “primitivity” of the colonized. The ways in which the kinship and gender norms of the colonized deviate from the Western standard, positions the colonized

behind in time or history, and leads to the dismissal and erasure of non-Western kinship and gender practices and knowledges as primitive precursors to the Western norm. Primitivity as temporal concept is therefore also gendered. Translation of gender is impossible, because gender is reduced to the one meaning it has in Western thought. Disconnecting gender and kinship from a single symbolic horizon and temporal trajectory is therefore crucial in the broader decolonial project of dismantling the colonial difference. In this sense the work of African feminist scholars who provide memories and practices of alternative sexual cultures through which Western gender norms are denaturalized, is invaluable to creating coevalness or shared time. Decolonizing gender and gender(ed) knowledges in this way is therefore key to the broader project of decolonization, which requires, in the words of Fabian, to have the temporal fortress of the West be invaded by the Time of its Other.

Benita de Robillard

Benita de Robillard is senior lecturer in the Wits School of Arts at the University of the Witwatersrand in Johannesburg. Her current research projects explore the nomadic meshings of bodies and soci-

alities within the post/apartheid milieu. These explorations are rooted in a critical system that is constituted through the intersections of feminist, queer, and cripqueer, theories with human/animal

studies, and somatechnics. Her PhD thesis investigated the machinic assemblage of sexualities and post/apartheid nationhood. Recent publications have included analyses of Caster Semenya's and Oscar Pistorius's bodies with respect to post/apartheid sovereignty and the instrumentalisation of the figure of the 'black lesbian' in South African citizenship politics. She serves on the editorial board of *Image and Text*.

Institutional affiliation

Interdisciplinary Arts and Culture Studies, Wits School of Arts, University of the Witwatersrand

Email

benita.derobillard@wits.ac.za

Title

Of Monsters and Citizens: 'Khwezi' and Zuma Figuring Post/ Apartheid Citizenship Politics

Key words: Black Lesbian', Rape, Nation, Citizenship

Abstract

The paper calls attention to how "the black lesbian"—as a figure and an idea—is emerging as a model of the ideal post/apartheid citizen. I argue

that this figure is both instituted and undermined at the point at which the nation becomes vexed by its own limits. Within this symbolic politics, "the black lesbian" is staged as a traumatised victim. To track how "black lesbians" have become enmeshed in debates about defining citizenship, I revisit the rape trial that was initiated when Fezekile Ntsukela Kuzwayo, who was previously identified as 'Khwezi', made a rape complaint against Jacob Zuma. I examine how 'Khwezi' - and Zuma - came to represent competing ideas about citizenship. Drawing on Lauren Berlant's analysis of the crucial role that "official sexual underclasses" play in the production of "national symbolic and political coherence," I argue that the trial demonstrated how "the black lesbian," a simultaneously abjected and idealised figure, was produced and mobilised as a political resource in South Africa's citizenship politics.

Chantelle Gray van Heerden

Chantelle Gray van Heerden (PhD) is a Senior Researcher at the Institute for Gender Studies, UNISA (University of South Africa). Her research centres on the philosophical collaboration between Gilles Deleuze and Félix Guattari, and she is one of the organisers of the biennial South African Deleuze and Guattari Studies conference. Chantelle is interested in social justice, particularly what this means in terms of gender, race/species, disability, and political participation and capacitation. She is a member of the editorial collective of *Gender Questions* and serves on the editorial board of *Somatechnics*.

Institutional affiliation

Institute for Gender Studies, Unisa

Email

gray.chantelle@gmail.com

Title

Liming the Subversive: A Hauntology of *Skoonheid* and *Kanarie*

Key words: face-landscape complex; hauntology, *Skoonheid*, *Kanarie*

Abstract

Recent work in Critical Whiteness Studies has aimed to expose the imperceptible structures of white supremacy

that produce and reproduce white hegemony and privilege. Yet there is an underlying sense that while such studies challenge biological matter and determinism, they simultaneously act as a capacitation of whiteness in that they – once again – foreground whiteness. This is not to say that all of Critical Whiteness Studies necessarily capacitates whiteness. Rather, it points to a tension that can be mobilised hauntologically – hauntology being Derrida's play on ontology (1994). The aim of the paper, following this line of thought, is to interrogate the highlighted tensions in Critical Whiteness Studies by tracing the ghosts of whiteness – and thus the spectres of Blackness – in two recent motion pictures dealing with white homosexuality, namely the 2011 film, *Skoonheid* (*Beauty*), and the 2018 film, *Kanarie* (*Canary*). Both of these films deal with the mobilisation/limitation of race and gender in historically iconic white spaces/places, namely the Free State and the military. It is precisely here that we find a ghostly tension because the humanising of white gay male figures under Apartheid potentially elides the complicity of all whites in white supremacy during this time, if not through ideological interpellation, then at the very least through structural stratification. This stratification, in turn, has direct bearing on the socio-spatial configurations of bodies and locations.

In short, my objective is to tease out the coexisting vectors of white identity rubrics in post-apartheid representations as they relate to the intersection between whiteness, space/place and gender

in order to think through the disjunctive combinatorial that allows these films to both contain the potential to subvert and disrupt white supremacy and continue to be a collaborator in its apparatuses.

Charlene Kreuser

Charlene obtained the degrees BA(Law) and LLB from the University of Stellenbosch in December 2015 and March 2018 respectively. She is currently enrolled for an LLM in the Department of Public Law, University of Stellenbosch. The topic of her research is: Developing the right to education in the context of regional African human rights law: protecting children with non-heteronormative sexual orientations, non-binary gender identities or gender expressions.

Institutional affiliation

Department of Public Law, Stellenbosch University

Email

charlenek@sun.ac.za

Title

The conflation of sex and gender in the determination of school uniform and its violation of transgender learner's consti-

tutional rights

Key words: sex ; gender ; conflation ; education

Abstract

The meaning of sex, gender, and sexual orientation are often conflated. According to Valdes, this conflation has three legs: first, the conflation of sex and gender; second, the conflation of gender and sexual orientation; and third, the conflation of sex and sexual orientation. In essence, "the conflation views sex as the determinant of gender, conceptualizes gender as the social dimensions of sex, and treats sexual orientation as the sexual dimensions of gender". This conflation has been accepted in most societies, including South Africa, and is reflected in legislation and policies.

In this paper, I explore the conflation of sex and gender in the National Guidelines on School Uniforms and the

South African School's Act and how this influences policy related to school uniforms. In terms of the Guidelines, South African schools are authorised to prescribe school uniforms to learners. The uniform that a learner is obliged to wear corresponds to his or her sex, understood as referring to external genitalia. In general, boys are prescribed trousers with a shirt, and girls a dress or skirt with a blouse. However, this general distinction does not provide for transgender learners – i.e. persons whose sex do not correspond with their gender.

Against this backdrop, I argue that should schools not allow learners to

wear the school uniform that aligns with their gender, this would constitute an unjustifiable infringement of the constitutional rights to equality (section 9), human dignity (section 10), and freedom of expression (section 16) which may ultimately obstruct the right to a basic education (section 29). In this regard, I consider the content of the right to basic education and discuss how allowing learners to wear the school uniform that fits their gender identity promotes and protects fundamental constitutional rights. Ultimately, this has the potential to enhance the realisation of the right to basic education.

Claire Westman

Claire Westman is a PhD candidate in the Department of Philosophy at the University of Stellenbosch. Her PhD dissertation focuses on the strategic underpinnings of lesbo-phobic rape within the South African context, and the ways in which lesbo-phobic rape can be understood as similar to rape carried out during times of war. Claire's research interests also include the exploration of feminist standpoints as methodological points of departure for examining systems of oppression. She is particularly interested in the ways that

a lesbian standpoint can contribute to a more thorough and meaningful understanding of the socio-political contexts which lead to lesbo-phobic violence.

Institutional affiliation

Department of Philosophy, Stellenbosch University

Email

cforgan@gmail.com

Title

Visual Activism and Feminist Standpoint Theory: The role of Zanele Muholi, Jean Brundrit and Mamela Nyamza in the emergence of a lesbian standpoint

Key words: visual activism, feminist standpoint theory, lesbo-phobic violence, patriarchy

Abstract

Visual activism, such as that which arises from the works of Zanele Muholi, Jean Brundrit and Mamela Nyamza, aims to create a space for the recognition of diverse lesbian experiences and to disrupt the hegemonic hetero-normative discourses which render lesbian women's experiences, particularly their experiences of violence, invisible. By drawing on the principles of Feminist Standpoint Theory, I argue that these works of visual activism play an integral role in the development of a lesbian standpoint. According to Feminist Standpoint Theory, in order to acquire a meaningful, in-depth understanding of the systems of oppression at work in a society, it is imperative to start from the position of those who are marginalised. Consequently, Harding (1991; 2009), for example, suggests that the standpoint which best highlights and exposes the oppression at play in a patriarchal society is a lesbian standpoint. Lesbian women, who are at once situated, both, within and on the margins of patriar-

chal society are best able to see the systems that keep women and marginalised sexualities in positions of subordination. Feminist Standpoint Theory, additionally, claims that a standpoint arises through the intentional bringing together of individual experiences with social and political activism. Similarly, the works of the above-mentioned artists begin from the subjective experiences of lesbian women but have the larger goal of creating critical consciousness around the forces that lead to hetero-patriarchal oppression. It is for this reason, amongst others, that I claim that the artistic works of Muholi, Brundrit and Nyamza can be considered as conduits through which a lesbian standpoint emerges, one that is specific to the South African socio-political and historical context, but that also provides insights into the social and political systems which subjugate lesbian women and renders them vulnerable to violence on a more global scale.

David Barnard

I am a master's student in the Department of Philosophy at the University of Pretoria. My work is predominantly locatable at the intersection between psychoanalytic theory and queer theory. The larger project of my dissertation seeks to question the extent to which particular concepts and theorisations in Freudian psychoanalytic theory can contribute to understanding homophobia as individual-psychological and social phenomenon. Other research themes of interest include the history of medicine and psychiatry, post-colonial psychoanalysis, the history of sexualities in Africa, Philosophical Archaeology (Giorgio Agamben), Genealogical Analysis (Michel Foucault) and critical race theory (Frantz Fanon). I consider my theoretical work and research to be a kind of resistance in practice; i.e. 'theora is my (resistant) praxis'.

Institutional affiliation

Department of Philosophy, University of Pretoria

Email

dbarnard0103@gmail.com

Title

Castrating the 'Homosexual' Man: The Mentality of the Apartheid Era Psychiatrist in the Military

Key words: Castration, Freud, Psychiatry, Apartheid

Abstract

During Apartheid, the crimes against queer subjects were prominent and far-reaching. One instance of such injustices that is of interest is the forced surgical procedures conducted by military doctors and endorsed by Apartheid era psychiatrists. Homosexual men and women were forced to undergo painful transsexual procedures as a product of the Apartheid psychiatric mentality regarding the 'nature' of homosexuality. The 'homosexual' was considered a man in a woman's body; in this sense, the man must be castrated in order to be with his preferred sexual object (another man). The forced castratory procedures could be the product not only of grossly misinformed psychiatrists and medical surgeons but could also attest to a kind of infantile naivete of Apartheid psychiatry. In this paper, I wish to draw an analogy between a particular kind of infantile sexual theory and the mentality of Apartheid psychiatry regarding homosexuality. I will argue that an analogy can be drawn between the male child's (particularly drawing from Freud's famous case of the Wolf Man) infantile sexual theory of castration and that of the Apartheid psychiatrist's thought process regarding the 'homosexual man' (drawing from accounts of

the TRC): that in order to be with the father (or another man as a father-substitute), the male person must be castrated like his mother (other women). According to this thought process, it is possible to conceive of the 'homosexual' man as already being psychically castrated; all that remains is the realisation of such a castration in anatomical terms. Here the psychical is conceived as and becomes the aesthetic. The forced castration of 'homosexual' men in the military during Apartheid could attest to a kind of psychology that is analogous

to the infantile individual psychology of a sex-confused male child. The project will be divided into two subthemes. The first will explore the practices of transsexual surgical procedures conducted by Apartheid-era surgeons in the military, whilst simultaneously placing emphasis on the psychiatric mentality of medical and psychiatric practitioners during this time. The second subtheme will explore the possibility of drawing a comparison between an infantile sexual theory (of male castration) and a confused Apartheid-era psychiatric framework.

Deirdre C. Byrne

Deirdre C. Byrne is the outgoing Head of the Institute for Gender Studies at Unisa. She is the Principal Investigator of an NRF-funded project on "Gender-based violence in university contexts" and the Co-Investigator of another NRF-funded project on "Indigeneity in South African poetry education". Her research interests lie in anti-realist fiction and poetry by women.

Institutional affiliation

Institute for Gender Studies, Unisa

Email

byrnedc@unisa.ac.za

Title

Heterotopic and Sartorial Design: South African Queer Textile Art

Key words: South Africa, queer, fashion, race, performance art

Abstract

In November 2018, Cape Town's Zeitz MOCAA proudly unveiled the continent's first-ever fashion exhibition held at an art museum or gallery: "21 Years: Making Histories with SA Fashion Week", curated by Erica de Greef. This event allowed the museum to showcase SA Fashion Week's disruption of the sar-

torial code that prescribes trousers for men and skirts or dresses for women. Many of the featured designers chose to disrupt colonial norms as well through their choices of fabrics and colours that have African associations rather than the conventional Euro-American materials.

One of the fashion designers featured in "21 Years: Making Histories with SA Fashion Week" is Rich Mnisi, the 2014 Africa Fashion International Young Designer of the Year. Mnisi queers the pitch of traditional fashion in a number of ways. His highly eclectic clothing range is anything but heteronormative. It transgresses the boundaries between so-called masculine and feminine clothing as well as between established clothing genres. In choosing a transgender model, Mnisi also demonstrates his commitment to authentically questioning the male gaze that prescribes hyper- and often immiserated femininity from clothing models.

At the same time, South African performance artist Athi-Patra Ruga muddies the boundaries between fashion, performance and sculpture. His self-portraits in tapestries, no less than his mythical char-

acters clad in balloons and ball gowns, use textiles to memorialise homosexual, queer and transgender icons in South Africa's history. His performance piece *Things we lost in the rainbow* featured balloon-clad figures walking through the streets of Cape Town to reclaim urban spaces from which black and queer people have historically been excluded.

My paper will explore the interventions by Mnisi, Ruga and other textile artists as ways of destabilising hierarchies of many kinds, but especially as strategies for queering the body as a site of performance and performativity.

Elbie van den Berg

M.E.S (Elbie) van den Berg is a retired professor of Philosophy, Department of Philosophy, Practical and Systematic Theology, University of South Africa, Pretoria. She has published in the fields of gender and queer studies, critical reasoning, phenomenology, African philosophy and Dumile Feni.

Institutional affiliation

Research fellow: Institute for Gender Studies, Unisa

Email

mesvdberg@Outlook.com

Title

The legacy of Kewpie and queer visibility in District Six in the 1960s

Key words: Kewpie, queer visibility, District Six,

Abstract

In this paper I will argue that Kewpie (Eugene Fritz), a celebrated queer figure and hairdresser in historical Cape Town's District Six, set an inspiring example of queer visibility and liberation from heteronormative oppression. In my paper I will highlight certain aspects of the life of 'The Daughter of District Six', as she is lately referred to. These aspects include the following: her refusal to be defined

by social expectations of gender; her courage to be herself; her inspiration of other queers to live authentically; the fluidity of her gender; and her call for freedom from a monolithic, oppressive model of gender identity. I will draw on authors such as Tucker (2009), Blake (2017), Landau & Griffen (2017) and Hawley (2017) to illustrate that the legacy of Kewpie, 'The Daughter of District Six', serves as a disruption of conventional ideas about gender identity as well as a liberation from patriarchal sexism. I believe that the more visible queers make themselves and be themselves, through art performances, dress, poetry, film and the social media, the more are they equipped to combat outdated straight-jacketed societal rules. To hide away and to deny what you are so as to please others brings discontent and rebellion. To my mind, Kewpie's refusal to compromise and be defined by social expectations of gender set a foundation for current discourses on queer visibilities and visualities against the backdrop of prevailing transphobia and homophobia in South Africa

Elia Eliev

Dr. Elia Eliev is Assistant Professor of Women's, Gender, and Sexuality Studies at Thorneloe University. Eliev is an interdisciplinary scholar who holds a Ph.D. from the Institute of Feminist and Gender Studies at the University of Ottawa. Dr. Eliev's research explores emerging expressions of queer masculinities in visual culture from the Middle East and North Africa. His work provides a critical examination of a queer Arab framework that acknowledges the existence of alternative, local embodiments of queerness that are situated outside of the neoimperialist discourse of sexuality. Prior to his Ph.D. studies, Eliev worked with art institutions such as la Galerie du Nouvel-Ontario (Sudbury), the National Art Gallery of Canada (Ottawa), the Contemporary Museum of Canadian Photography (Ottawa), the Museo de Arte Contemporáneo (Santiago de Chile), and the Tampereen Taidemuseo (Helsinki). Further, he collaborated on curatorial and educational projects with Le Musée des Beaux-arts de Lausanne and Le Centre d'Art Contemporaine Genève.

Institutional affiliation

Department of Women's, Gender, and Sexuality Studies, Thorneloe University

Email

eeliev@laurentian.ca

Title

Queer à la libanaise: Opaque Expressions in Akram Zaatari's "Shou Bhebbak"

Key words: Queer masculinities, Disidentification, Lebanon, Contemporary Art

Abstract

This paper addresses the representations of queer masculinities as artistically expressed, performed, and negotiated in "Shou Bhebbak" (2001) "Shou Bhebbak" [How I Love You] (2001) – a video work by internationally-acclaimed Beirut-based artist Akram Zaatari. The video features several young self-identified queer Lebanese men who openly speak about their sexual identity in the face of criminality and social taboo of homosexuality in Lebanon. In the video, Zaatari employs a bright light to mask the identities of each participant rendering their identification almost impossible. Taking an interdisciplinary approach that integrates critical art theories and queer theory, I examine Zaatari's use of opacity as a queer strategy within the larger sociocultural context of Post-Civil War Lebanon. I ask: how does the video represent both the visibility and invisibility of a local queer sexuality? What is said and what is kept unspoken in terms of queer desires? How do these gay self-identified men simultane-

ously participate in and resist dominant societal norms, as well as queer discourses? Throughout my paper, I argue for the fluidity of a local queer Arab model of disidentification underpinning in Zaatari's video, which questions our perceived realities of both queerness and hegemonic masculinity in Post-Civil

War Lebanon. By examining visual and textual representations of local queer masculinities, we may open a larger discussion on the process of queerness, and to elaborate on its future artistic trends across the Middle East and North Africa.

Francois Lion-Cachet

Francois Lion-Cachet is completing his LLM in Media Law (NWU) focussing on freedom of expression and the press, and media regulation. He is editor-in-chief of the Afrikaans arts & culture journal Klyntji.com. He also works as assistant curator of the Constitutional Court Art Collection, with background and experience in both the arts and media.

Institutional affiliation

Klyntji; Constitutional Court Art Collection

Email

redakteur@klyntji.com

Title

Digital Afrikaans identity, queerness and media.

Key words: queer, media, arts, afrikaans

Abstract

Two seemingly white cis Afrikaans boys found each other and themselves in the newsroom of Wapad student newspaper on the Potchefstroom campus of the NWU in 2014. They opened each other's closet doors and become boyfriends (now exes), facing and resisting the institutionalised patriarchy that seeks to suppress identities of the Other. Through Wapad, the NWU Gallery; and today Klyntji.com and the Constitutional Court Art Collection, and Gay Pages magazine respectively,

they continue to stand their ground as “moffies”, using media as platforms for free expression and the portraying of

alternative narratives through arts and culture. The personal is political, the political is queer.

Genevieve Louw

Genevieve Louw is a queer educator/facilitator/activist that currently works for GALA Queer Archives as the Programmes Manager. Louw has a Masters in Fine Art from the University of Witwatersrand in Johannesburg with their academic research focusing on educational art practice and participatory/socially engaged art practice facilitated with youth in both formal and non-formal spaces in South Africa. Recently, Louw’s practice has been geared toward LGBTQIA+ activism as they manage/coordinate national level sensitivity training focused on sexual orientation and gender identity (SOGI) in collaboration with civil society organisations and universities. Their work addresses the urgency to educate South African youth on the complexities of gender, sexual orientation and diversity to attempt the debunking of myths and to prevent further discrimination. Louw also facilitates sensitivity training in various environments including corporate and government institutions around the broader theme of diversity with the intention to impact organizational dynamics, social

development and change. Louw aims to create spaces and opportunities for networking and coalition building amongst queer civil society and other stakeholders in their position as Programmes Manager at GALA.

Institutional affiliation

GALA Queer Archives, Johannesburg

Email

genjlouw@gmail.com

Title

VISUAL OVERVIEW: GALA exhibition Kewpie: Daughter of District Six and associated education and community programmes

Key words: LGBTQIA+ Queer, Non-Binary, Education

Abstract

In 2018 GALA Queer Archives and the District Six Museum collaborated on the exhibition Kewpie: Daughter of District

Six, shown at the District Six Museum Homecoming Centre, in Cape Town. The exhibition features photographs and accompanying text from the Kewpie archive collection held at GALA. The collection of personal photographs belonged to Kewpie (1941-2012), a well-known hairdresser who was once part of a prominent queer community in District Six. The extensive collection of some 700 photographs and negatives were captioned by Kewpie when they were acquired by GALA in 1999. They show Kewpie's social life and work life, both within District Six and beyond. They also show a community that was destroyed by the apartheid era Group Areas Act, resulting in the forced removals of the inhabitants of District Six.

The exhibition speaks to race, class, gender and sexuality within a South African context and introduces a new audience to this period of LGBTIQ social history and deepens historical understandings of the diverse District Six community. The former District Six community was invited to play an active role in the exhibition and the events surrounding it, and this commemoration of Kewpie's life was largely embraced. The exhibition has received widespread

publicity and is playing an important role in surfacing queer histories that are often marginalised in larger historical narratives. Kewpie will also be shown at The Market Photo Workshop in Johannesburg in May 2019.

This presentation will give a visual overview of the Kewpie collection, the exhibition: *Kewpie: Daughter of District Six*, and the associated public engagement and education programmes that accompanied the exhibition. The presentation also aims to connect Kewpie's life story and fluid gender identity to a contemporary context that speaks to the current lived experiences and narratives of queer people who do not fit the gender binary and are therefore positioned on the margins of society.

Presenters: Linda Chernis – GALA Archivist, and Genevieve Louw – GALA Programmes Manager.

Glenn Holtzman

Dr Glenn Holtzman is a lecturer in Music in the Faculty of Arts at Nelson Mandela University. He holds a Ph.D. in the Anthropology of Music from the University of Pennsylvania where he was also the recipient of a 2011 School of Arts and Sciences Distinguished Teaching Award. His research interests include performance and critical race theory, especially focusing on mixed race identity and queer theory. Holtzman is particularly interested in theorising about so-called coloured racial classification as a “queer” race and displaced sense of belonging in South Africa. His most recent publication can be found in the South African Journal of Philosophy 2018, 37(4) titled “Cuckoo coloureds: Cacophonous auralities and hidden visibilities of so-called coloured identities in South Africa”.

Institutional affiliation

Department of Music, Nelson Mandela University

Email

glenn.holtzman@mandela.ac.za

Title

Virtually Viral: Facebook videos of so-called Coloured moffie performativity

Key words: Moffie, Coloured, Queer, Facebook

Abstract

The catapulting of social media to the forefront of human consciousness and self-expression has resulted in a shift for so-called coloured people in South Africa to tell their own stories, rather than have “others” telling stories about them. The once “hidden” visibility of coloured ways of being have been unveiled into the global virtual reality by way of Facebook posts and YouTube videos that have the ability to be shared or go “viral”. These technological tools of social media may be regarded as “giving voice” to an otherwise “marginalised” coloured people, offering proliferating opportunities for “voice” and sharing stories. The desire of so-called coloureds to be “seen to be heard and listened to” are central to addressing the ongoing injustice and inequalities they face or perceive themselves to be victims of; and continues to shape their identities as a minority or queer group within the broader nation state of South Africa. My research excavates the functions of humour, music, remembrance, and trauma in the Cape coloured community by viewing online expressions of coloured identity as queer performativity. I argue that by examining the trope of the coloured moffie identity as a case-study, one can see mechanisms such as

“dressing the body”, voorstellen (character projection), and the desire to claim respectability, as a queer visibility and queer aurality of a fragile racial identity. Fragile, because coloureds are viewed as queer (unique and deviant) people by the broader national consciousness, having to navigate the trauma of living with a queer consciousness (multiple identities and multiple histories), within a queer body (i.e. not conforming to the black-white racial binary, or brown body). My presentation offers a critical

analysis of the viral videos of popular online coloured moffie / gender queer comedians such as Bouncy sê so, Performing Arts with Miss Fierce, Being Nathan Kennedy, and others. What begins to unfold in the online social matrix and narrative of the coloured community is that minorities or marginalized groups tend to validate themselves through performance to ensure survival – a disidentification or technology of self that is not the real self, but the self that is actually traumatised by not belonging.

Ilse de Korte

I studied drama and languages at the University of Cape Town and did research for my PhD on myths and ideology in the Netherlands. As lecturer I have taught at the University Adam Mickiewicz in Poland, the film school AFDA, UCT, Unisa, Rhodes and NWU. In 2013 I published an Afrikaans interpretation of the Kama Sutra, titled *Afrikamasutra* (Unisa Press) and in 2015, my first chick-lit, *Die jaar toe Emma begin kook het*. I am currently completing an MAHE at UCT, specialising in curriculum development. My first love, however, remains stories – reading them and writing them.

Institutional affiliation

School of Languages, Northwest University

Email

ilse.dekorte@nwu.ac.za

Title

(Mis)translating the Kama Sutra: Lenses through which to view the *Afrikamasutra*

Key words: *Afrikamasutra*, translation, sexuality, pornography, Kama Sutra

Abstract

In 2013 I did the first Afrikaans translation of the Kama Sutra, using artwork by three contemporary South African artists that were commissioned for the project. It was eventually published by Unisa Press, the academic publisher of the University of South Africa, as *Afrikamasutra*, an academic publication that had gone through peer review, receiving the Hiddingh-Currie award for academic excellence in 2014.

This publication was not, however, without controversy, which is why I wish to investigate the reasons behind the challenges and successes of the *Afrikamasutra*. On a textual level, I could not work from the original Sanskrit, so by definition any translation from English texts will be a secondary translation. I used the 1886, Richard Burton text, in itself problematic, considering the time and cultural milieu in which the translation was done. I also referred to Alain Daniélou's *The Complete Kama Sutra*, where the focus is more on the homosexual elements in the book. I consulted the Oxford World's Classics version, as translated by Wendy Doniger and Sudhir Kakar, gaining yet another perspective.

On a social level, the book caused widespread and diverse reaction. One important factor is the Afrikaner psyche and attitude towards sexuality and spir-

ituality. It was also praised, not only for its academic value, but also for the fact that it challenged the relatively conservative Afrikaans community. More and more publications on sex and sexuality have recently seen the light in Afrikaans.

It was, however, not only members of the Afrikaans community that objected to the book. The Sotho-speaking packers in the warehouse of Unisa Press in Pretoria refused to pack the book for shipment to Cape Town and various staff members at Unisa were morally against the book receiving the Hiddingh-Currie award and criticised Unisa Press for publishing "pornography".

The marketing of the book focused strongly on the South-African idiom and language used in the book, as well as the art in the book. The text was marketed as part of Unisa Press's Classics range. Was South Africa ready for *Afrikamasutra*? Was the marketing of the book handled correctly? What was lost in this translation or was more gained than lost?

Johndré Barnes

Johndré Barnes is from Cape Town, South Africa. He completed his LLB degree in 2016 and is currently a masters student at the University of Stellenbosch. The topic of the master's thesis is "An Analysis of the Implementation of the Rights of Transgender Children in South Africa". The research question aims to address the extent to which the rights of transgender children are protected and implemented in South Africa while also comparing it to the rights of transgender children as set out by the international legal framework and foreign jurisdictions.

Institutional affiliation

University of Stellenbosch

Email

johndreb@sun.ac.za

Title

Considering the rights of transgender children to recognition in South Africa.

Key words: Gender identity, Transgender, Children, Legal recognition

Abstract

The aim of this paper is to establish the extent to which the rights to

dignity, privacy, freedom, security and bodily integrity, freedom of expression, freedom of association, education and equality of transgender children are being protected and implemented in South Africa. Currently, there is no legislative framework regulating the position of children who seek to alter their sex descriptors in South Africa. This paper seeks to investigate (i) what legal gender recognition is and (ii) why it is important for transgender children. In this regard, this paper considers the rights of transgender children in terms of an international legal framework and whether South Africa meets its obligations in terms of international law. This discussion is framed by the principle of the best interests of the child. I argue that, based on the Constitution read with international standards, all individuals should have the option to self-identify. This has the potential to ensure that the future law or legislative framework will not impose discriminatory prerequisites on transgender children who seek to alter their sex descriptors in a manner consistent with their rights to dignity and identity. This paper aims to show that legal documents which reflects children's gender identity lower the risk of exposure of their natal sex or previous names while protecting transgender children from exclusion and discrimination.

Kgaogelo Mashilo

Kgaogelo Mashilo, Born in Limpopo 1994. Currently completing her M-Tech in fine and applied arts at Tshwane University of Technology. M_Tech research which explores aspects of my own identity: the identity of calling myself Cow could be reinterpreted through metaphors that strengthen the name rather than allowing it to be derogative. The research paper makes use of Feminist and Queer frameworks.

Institutional affiliation

Tshwane University of Technology

Email

kgaogelo.mashilo@gmail.com

Title

Queer in Africa: media representation and generational acceptance of queer

Key words: black queer, millennials , generations, representation , media

Abstract

Very often I find myself in debates with my parents about sexuality. Sexuality of everything other than heterosexual sexuality. There are so many new queer inclusive media out for everyone to see but it seems seeing is not changing the

minds of generations before millennials.

Most African people still believe that the gay community is a product of colonisation. This resulting in the continuous discrimination of black queers.

The invisibility of black queers in the media could suggest that queer people are still not accepted by African people. The cultural phenomenon Black Panther created a magical Wakanda as a place in Africa that was never colonized. The message of Wakanda is said to be one of inclusion and embracing diversity. The exclusion of queer representation, however, makes one wonder just how inclusive the movie is in representing diversities of Africa.

This research will try to understand the generational gap of sexuality and the acceptance of it. Through media representation of queer communities how do these representations affect the acceptance of queer black people.

Kudzai P. Vanyoro

Kudzai Vanyoro is an MA Candidate and Marketing & Communications Liaison at the Wits Centre for Diversity Studies (WiCDS). He holds an Honors in Media and Society Studies from the Midlands State University in Zimbabwe. He also holds an Internationals Human Rights Exchange (IHRE) and a Live Mag ZA content creators' certificate. His research interests are new media, cultural studies and queer representations.

Institutional affiliation

Wits Centre for Diversity Studies, Wits University

Email

kudzaiwanyoro@gmail.com

Title

Queerness in SA Digital Space: A Case Study of QueerLife's 'Men' and 'Women' Website Sections

Key words: Representation Queerness Intersectionality Quar Theory

Abstract

"South Africa, also known as the 'Rainbow Nation' a phrase which translates the intersection of multiracialism and gay rights, was the first country in the world to include a sexual orientation clause in its Bill of Rights in

1996 . Along with the gradual ascent of queer magazines both offline and online there is now a greater appreciation for sexual diversity in South Africa). The term queer has been reclaimed in recent decades with anger and pride to signal an activist insurgency against homophobia and other forms of oppression, especially those relating to gender and sexuality. We have witnessed an increase in alternative public spheres which facilitate representations of queerness online; for example, QueerLife magazine. This study examines how text and visuals on QueerLife magazine (de)legitimise certain accounts of queerness by critical discourse and semiotic analyses of user generated content on the '4men' and '4women's' sections. The responsibility and appropriateness of these media representations constitutes the partial focus of this project.

Theoretically the paper employs intersectionality to outline the absence of various queer bodies online. Homosexual cultures in South Africa are filled with westocentric, hetero-masculine images which exclude older, black, poor, disabled and certain queer cultures such as leather scene, transgender etc. These dynamics are viewed as either intersectionally privileging or oppressing to explain instances of presence or absence of certain queer bodies online. Also, this research oscil-

lates between queer and quare theory. This is because queer theory tends to ignore social structures and material social practices which impact certain queer identities; a quality that an 'intersectional queer' in the name of quare theory brings to the fold. The aim here is not to dismiss the playful nature of queer theory but to jettison its homogenizing tendencies (Johnson, 2001). As Johnson

posits '[...] I wish to "quare" "queer" such that ways of knowing are viewed both as discursively mediated and as historically situated and materially conditioned' (2001:2). This research thus sets out to interrogate power by considering dynamics of representation online as reflections of the structural and material realities of different queer groups in South Africa."

Leora Farber

Leora Farber holds the position of Director, Visual Identities Art and Design (VIAD) Research Centre (2007-), FADA. She practices as an artist, writer, curator, and supervises MTech students and Post-Doctoral Fellows. Farber's research focus is on how emergent forms of South African cultural identities are being articulated in contemporary South African visual representation. These concerns are articulated in the major solo-exhibition of photographic, sculptural, installation, performance and video artwork titled *Dis-Location/Re-Location* (2007-2008), which forms the locus of her research from 2007-2014.

Institutional affiliation

Visual Identities in Art and Design (VIAD), University of Johannesburg

Email

leoraf@uj.ac.za

Title

Dark play: the ethnographic archive as site of embodiment in Zanele Muholi's Somnyana Ngonyama series

Key words: archive, Zanele Muholi, embodiment.

Abstract

In this paper, I explore the affective responses that Zanele Muholi's Somnyana Ngonyama series of photographic (self)portraitsevoke for me as a white, South African woman. In this provocative series, Muholi presents a body of images that form an archive

in and of itself, and uses her body as an 'archive of personal experience'. In so doing, she creates a 'new' archival body through the figuration of her own body. This new archival form offers possibilities for the imagination of what a decolonial (an)archive might look like.

I suggest that the series' importance as a decolonial (an)archive is strongly connected to what it reveals to me in relation to how I view the work through the lenses of racialised, gendered and classed power, as a result of my (white) positionality.

Linda Chernis

Linda Chernis is an archivist and heritage practitioner who has worked in museums and archives for the past 14 years. She has a passion for bringing history, heritage and the arts to the public. Linda became the archivist at GALA Queer Archives in Johannesburg in January 2015, where she has embraced the challenge of making queer history more visible to the public and accessible to researchers.

Institutional affiliation

GALA Queer Archives, Johannesburg

Email

linda.chernis@wits.ac.za

Title

VISUAL OVERVIEW: GALA exhibition Kewpie: Daughter of District Six and associated education and community

programmes

Key words: Kewpie; exhibition; history; queer

Abstract

In 2018 GALA Queer Archives and the District Six Museum collaborated on the exhibition Kewpie: Daughter of District Six, shown at the District Six Museum Homecoming Centre, in Cape Town. The exhibition features photographs and accompanying text from the Kewpie archive collection held at GALA. The collection of personal photographs belonged to Kewpie (1941-2012), a well-known hairdresser who was once part of a prominent queer community in District Six. The extensive collection of some 700 photographs and negatives were captioned by Kewpie when they were acquired by GALA in 1999. They show Kewpie's social life and work

life, both within District Six and beyond. They also show a community that was destroyed by the apartheid era Group Areas Act, resulting in the forced removals of the inhabitants of District Six.

The exhibition speaks to race, class, gender and sexuality within a South African context and introduces a new audience to this period of LGBTIQ social history and deepens historical understandings of the diverse District Six community. The former District Six community was invited to play an active role in the exhibition and the events surrounding it, and this commemoration of Kewpie's life was largely embraced. The exhibition has received widespread publicity and is playing an important role in surfacing queer histories that are often marginalised in larger his-

torical narratives. Kewpie will also be shown at The Market Photo Workshop in Johannesburg in May 2019.

This presentation will give a visual overview of the Kewpie collection, the exhibition: *Kewpie: Daughter of District Six*, and the associated public engagement and education programmes that accompanied the exhibition. The presentation also aims to connect Kewpie's life story and fluid gender identity to a contemporary context that speaks to the current lived experiences and narratives of queer people who do not fit the gender binary and are therefore positioned on the margins of society.

Presenters: Linda Chernis – GALA Archivist, and Genevieve Louw – GALA Programmes Manager.

Linda Mkhize

Linda Mkhize recently completed her Master of Arts in Research Psychology at the University of the Witwatersrand as a Mellon Fellow. Her home discipline is psychology but her research interests in race, class, gender, sexuality and the intersections between all these identities. She recently published a paper with Floretta Boonzaier titled "Bodies out of Place" which explored the experiences

of black queer students negotiating identity at the UCT. She has also contributed to *Altum Sonatur* (a UCT Law magazine) about the possibilities of healing when decriminalising sex work in South Africa.

Institutional affiliation

University of the Witwatersrand

Email

liindamkhiize@gmail.com

Title

"This is ours... why should [we] be exempt?": Black South African lesbian couples' experiences of identity and the lobola practice

Key words: lesbian, black, south africa, lobola

Abstract

Majority of countries in Africa consider homosexuality, or any kind of same-sex relation, illegal and immoral. The basis of this problematic notion is that 'homosexuality is UnAfrican'. South Africa remains the only country in sub-Saharan Africa where same-sex marriage has been legalized. The Civil Union Act 17 of 2006 gave same-sex couples the opportunity to get married and legal recognition before the law, however, the option for customary marriage for same-sex couples remains unavailable. Questions about the complexities of an 'African' identities/cultures/practices alongside a queer identity immediately come to mind. What happens when one person occupies both of these supposedly contradicting identities? The aim of my study was to consider the possibilities of disruption of the lobola practice when African queer couples decided to

go through with this process. . Lobola, otherwise known as bride wealth or bride price, is a custom whereby a prospective groom/husband sends cash/cattle or other gifts to his prospective bride/wife's family in consideration of a customary marriage. To explore the possibilities of disruption, I investigated how individuals/couples construct, negotiate and renegotiate their identities as 'African' as well as 'lesbian'/'queer' in the context of lobola. The study further aimed to discover how individuals/couples spoke about their identities as 'African' and 'lesbian' or 'queer' in the face of the anti-homosexuality discourse present in African culture and politics. I looked at identity and cultural practices on a broad, socio-cultural level as well as on a micro-level – looking at individuals/couples personal constructions and investments in the lobola practice. The criteria set for participation required that the participants identify as African (particularly under the racial category of black), queer (a gender and/or sexual identity that is non-normative) and currently undergoing or have undergone lobola negotiations. Data was collected by means of 8 individual interviews and then 4 couple interviews and then analyzed using a thematic and conversation analysis. The significance of this study was engaging with existing literature on African culture/identity, African epistemology, lobola and heteronormativity in

order to see the ways in which a predominantly heteronormative and gen-

dered practice such as lobola can be (re-)imagined for African queer couples.

Lindsey Green-Simms

Lindsey Green-Simms is an Associate Professor of Literature at American University, Washington D.C. where she teaches courses on African Literature, globalization, mobility studies, and global Black cinema. Her first book, *Postcolonial Automobility: Car Culture in West Africa* (University of Minnesota Press, 2017), won the 2017 Helen Tartar First Book Subvention award from the American Comparative Literature Association. Green-Simms has also published articles on queer world cinema, "gay Nollywood," and queer Nigerian fiction in *Transition*, *Research in African Literature*, *Camera Obscura*, *Journal of African Cinemas*, *College Literature*, and *A Companion to African Cinema*. She is currently working on a manuscript titled *Queer African Cinemas*.

Institutional affiliation

American University, Washington D.C.

Email

lgs@american.edu

Title

Holding space, saving joy: Queer love, queer cinema, and critical resistance in Nairobi and Kampala

Key words: resilience, queerness, neo-liberalism, resistance

Abstract

This talk pivots around two film festivals – the 2016 Queer Kampala International Film Festival (QKIFF) and the 2018 Nairobi Out Film Festival (OFF). In the first half of the talk, I will discuss the Kenyan collective Art Attack's Same Love Remix Video that screened at QKIFF and that echoed the fledgling festival's unintentional mantra: "I'm Still Here." In the second half of the talk, I discuss a film that was noticeably "not here" at the Nairobi Out Film Festival but that was nevertheless integral to the festival's pulse and breath: Wanuri Kahiu's *Rafiki*. By placing together these two films (I read the Same Love music video as a short film) and the festivals at which they screened/didn't screen I offer a provisional theory of a queer African resilience that works both with and against

neoliberal discourses of success. Tracing resilience as a keyword, Sarah Bracke argues that “resilience” refers to the ability to recover, to return to an original status or form, and to absorb shock. She argues that within the context of neoliberalism, resilience has become antithetical to resistance because it is something that one must figure out how to achieve in order to be considered a good (neoliberal) subject. But what I argue is that these films and film festivals activate counterpublics, or sites of resist-

ing and imagining otherwise, that are reluctantly resilient, that articulate strategies of transformation and “bouncing back” that are not based on linear, neoliberal narratives of overcoming. Building off of Darieck Scott’s concept of “extravagant abjection” and Christina Sharpe’s “wake work” I argue that at the core of queer African visualsonic resistance is an insistence on existing and surviving within spaces of vulnerability, erasure, and defeat.

Lwando Scott

Lwando Scott bio: Mr. Lwando Scott is a post-doctoral fellow at the Centre For Humanities Research at the University of the Western Cape. Scott’s research is on same-sex marriage in South Africa with a working thesis title “‘Will marriage normalise queers, or will queers radicalise marriage: Same-sex marriage in South Africa.’” He was an Inspire Program fellow to Ghent University (2016/17). He was awarded the Yale-Fox Fellowship at Yale University in 2013/14. Lwando has been involved with the SHAWCO winter school teaching ‘critical sociology of volunteering’ at UCT (2015; 2016; 2017). He was also an assistant lecture in Diversity Studies at UCT. Scott holds a Master

of Science in Social Responsibility (2010) from St Cloud State University in Minnesota. Scott’s work, academic and otherwise, is centered on advancing queer politics in South Africa. His work interrogates narrow definitions of “Africanness” that position African LGBTI people as outside of that “Africanness.

Institutional affiliation

Centre for Humanities Research University of the Western Cape

Email

sctlwa001@myuct.ac.za

Title

What are the possibilities: A critical reading of Inxeba

Key words: Masculinity, Culture, Queerness, Xhosaness

Abstract

According to Colebrook (2002) what Deleuze instructs is that “we should not see philosophy or art as disciplines or conventions – something that is and that we can know and define; we need to see philosophy (or anything) in terms of its possibility or what it might be able to do.” The idea of possibility that is contained in Deleuze and Guattari’s work is what I want to explore in a critical reading of the movie Inxeba (The Wound). What are the possibilities provided by the movie, both in the story line of the movie, but also the

reactions towards the movie. Inxeba is a movie about the lives of Xhosa men who are involved in initiation rites and the sexual encounters between some of them during the weeks of the initiation process. Inxeba is about the intersection of Xhosa rites of passage, masculinities, gayness, and the relationships between men. The movie was a source of much controversy in South Africa, sparking fierce criticism. This paper explores the possibilities created by the film and its subject matter. This paper investigates the multiple ways Inxeba challenges notions of homosexuality as “unAfrican”. Considering the post-colonial and post-apartheid context of South Africa, this paper wonders about the decolonisation potential of Inxeba as it explores the intersections of culture, traditions, “modern” identities, and the relationships between men.

Mel Y. Chen

Mel Y. Chen is Associate Professor of Gender & Women’s Studies at U.C. Berkeley and Director of the Center for the Study of Sexual Culture. Mel is also an affiliate of the Center for Race and Gender, the Institute for Cognitive and Behavioral Science, the Center for Science, Technology, Medicine, and

Society, and the Haas Disability Studies and LGBTQ Citizenship Research Clusters. Their research and teaching interests include queer and gender theory, animal studies, critical race theory and Asian American studies, disability studies, science studies, and critical linguistics. Chen’s 2012 book,

Animacies: Biopolitics, Racial Mattering, and Queer Affect (Duke University Press, winner of Alan Bray Award from Modern Language Association's GL/Q Caucus), explores questions of racialization, queering, disability, and affective economies in animate and inanimate "life" through the extended concept of "animacy." A second book project concerns the relationships among the conceptual territories of "toxicity" and "intoxication" and their involvement in histories of the shared interanimation of race and disability. Further writing on topics such as cognitive disability and method, animal gendering in film, the racialization of pollution, and queer intimacies can be found in the journals *Women's Studies Quarterly*, *GLQ*, *Journal of Literary and Cultural Disability Studies*, *Transgender Studies Quarterly*, *Discourse*, *Women in Performance*, *Australian Feminist Studies*, *Amerasia*, *Worldviews*, and *Medical Humanities* (forthcoming). A co-edited special issue (with Dana Luciano) of *GLQ* on "Queer Inhumanisms" appeared in early 2015. With Jasbir K. Puar, Chen coedits a book series entitled "Anima," highlighting scholarship in critical race and disability post/in/humanisms at Duke University Press. Chen served a three-year term on the Board of Directors of the Society for Disability Studies, ending in 2016.

Institutional affiliation

Dept. of Gender and Women's Studies,
University of California Berkeley

Email

melc@berkeley.edu

Title

"against the grain": gesturing bodies in material worlds

Abstract

Mel's keynote considers some gestural and temporal correlates of living in spaces unevenly exposed to securitization and material incursion, with particular attention to race and disability. What are bodies to do? What do they immanently do in resistance? And how can some artists be seen to explore contradictions of constrained movement, chemical becoming, and ordinary being?

Melusi Mntungwa

Melusi Mntungwa is a junior academic with the department of Communication Science at the University of South Africa where he teaches and supervises at early post-graduate level. His areas of interest include Health Communication, same-sexuality and health, and LGBTI identity formation. He is particularly interested in how marginalised groups are represented in the media. As a volunteer in various LGBTI projects, he is involved in advocating for the increased representation of members of the LGBTI community in the media and for the representation and prioritisation of local gay men in health campaigns.

Institutional affiliation

Department of Communication Studies,
University of South Africa

Email

mntunml@unisa.ac.za

Title

For the Sisters and Kweens – Exploring Evolving Representations of Black Queer Identity in South Africa - An Analysis of FAKA

Key words: Black Queer Identities, Gender Fluidity, Otherness, FAKA, Visibility

Abstract

Ever since the infamous Versace Spring/Summer 2019 runway show which saw international celebrities such as Kendall Jenner and Bella Hadid walking the runway to FAKA's Uyang'khumbula, black queer identity has had a prominent highly regarded face "FAKA". Faka is an art duo which creates performances that reflect the complexity of being black and queer in South Africa which comprises the two creatives Fela Gucci and Desire Marea. In their own words, "Faka is partially an archival project documenting young black queer creatives whom we think, from our experience, do not relish in the exposure and recognition they deserve for being visible as whom they believe themselves to be during these times. We use performance as a medium to manifest the realities that we desire for the black queer South African" (Leiman, 2015: para 2). Through their music and expressions, Faka underscores a new and traversing notion of black queerness which repositions notions of gender, and sexuality while placing an emphasis rather on "sexual fluidity and othered masculinities". These evolving notions of black queer visibilities are set against the backdrop of a country that is far ahead of many of its peers in terms of gender-and sexuality-based rights. Most notably, South Africa is the

only African country that recognises civil unions between partners of the same sex. Although these laws portray a blissful image of progress, many queer individuals continue to endure violent discrimination and abuse because of their gendered and sexual expression. It is from this vantage point that this paper intends to explore black queer visibilities, and how these have been influenced by the art duo Faka. By means of a visual analysis, this paper explores

how Faka has curated their image particularly their social media presence to highlight their self-expression and increase the visibility of black queer identities. Furthermore, it investigates how these visual expressions continue to subvert notions of normative black masculinities in pursuance of promoting gender fluidity which hence normalizes and promotes an othered form of identification and ultimately affirms otherness.

Nadine Lake

Dr. Nadine Lake is a lecturer and director of the Gender Studies programme in the Centre for Gender and Africa Studies, University of the Free State. She was awarded an Erasmus Mundus scholarship and spent 22 months at the Centre for Gender Research (CfGR), Uppsala University (Sweden) where she completed her PhD with the title "Corrective rape and black lesbian sexualities in contemporary South African cultural texts." Nadine is collaborating with Uppsala University (Sweden) and the University of Eduardo Mondlane (Mozambique) on a Swedish International Development Agency (SIDA) research project titled "Gender Mainstreaming: Developing Competencies in Higher Education for Gender Equality,

Peace-Building and Gender-Sensitive Research Coordinators." The primary objective of the five-year project (2017-2022) is to create an enabling environment for gender-sensitive research at the University of Eduardo Mondlane, Mozambique. Nadine's research interests include African Queer Theories, Sexuality and Gender-Based Violence in Southern Africa, Embodiment Theories, and Intersectionality.

Institutional affiliation

Centre for Gender and Africa Studies,
University of the Free State

Email

lakenc@ufs.ac.za

Title

Contesting the single narrative of black lesbian lives: An exploration of counter-hegemonic discourses in an expanding queer archive

Key words: Corrective rape; representation; lesbian sexuality; queer archive

Abstract

The increased visibility of Lesbian, Gay, Bisexual, Transgender and Queer (LGBTQ+) sexual minorities in post-apartheid South Africa has been met with vitriolic public speech and violence aimed at black lesbian women. South African black lesbians have become the targets of something termed 'corrective rape', commonly defined as rape of lesbians by heterosexual men in order to cure them of their lesbian sexuality. The dis-

course and representation of lesbian sexualities in the post-apartheid landscape thus fails to reflect sexual liberation but continues a history of racialised and sexualised othering. Furthermore, reports of brutalised lesbian bodies in South African print media reinforce the erroneous assumption that homosexuality is unAfrican and that black women have no sexual autonomy. Although important efforts have been made to draw attention to corrective rape, international recognition has sometimes resulted in silencing the efforts of South African LGBTQ+ activists. This research focuses on deconstructing the term corrective rape and it explores how the emergence of a counter archive of lesbian activism as represented in the work of Zanele Muholi, may contribute to the reconceptualisation of national and transnational lesbian sexualities.

Ruth Lipschitz

Ruth Lipschitz obtained her PhD at Goldsmiths, University of London (2014). She holds a permanent post in the Faculty of Art, Design and Architecture at the University of Johannesburg. Her most recent publications are "Race and 'the Animal' in the Post-Apartheid 'National Symbolic,'" co-authored with Benita de Robillard, *Image & Text* 30 2017:

73-93, and the chapter, 'Abjection,' in the *Edinburgh Companion to Animal Studies*, edited by Lynn Turner, Undine Sellbach and Ron Broglio (Edinburgh University Press, 2018). She is working on a queer reading of the racialised, heteronormative formation of 'the human'.

Institutional affiliation

Design Studies, University of Johannesburg.

Email

ruthl@uj.ac.za

Title

Queering 'the origin?': Steven Cohen's Cradle of Humankind (2012)

Key words: Africa, animalisation, non/human, queering

Abstract

Steven Cohen is a South African-born performance artist whose video work, *The Cradle of Humankind* (2012), addresses the interrelation of race, sex/gender, and species at the site of the purported 'origin' of 'the human.' The work's title refers to the Cradle of Humankind, a world heritage site at Sterkfontein, outside of Johannesburg, whose network of caves yielded its most recent paleontological find, a female skeleton named 'Homo Naledi'. The response in the press and on social media that followed the public unveiling of Homo Naledi by Professor Lee Berger and then Vice President of South Africa, Cyril Ramaphosa, sparked renewed racist assertions of the so-called nonhuman origins of African blackness, as well as

anti-racist refutations and affirmations of the evolutionary origins of what is called 'human'. While Cohen's *Cradle of Humankind* predates the discovery of Homo Naledi, his work nonetheless taps into the racial, sex/gender and species meanings that concatenate blackness, woman, animal, and Africa, as well as those that mark Cohen's white, Jewish, queer body. Drawing on Carla Freccero's argument that deconstruction is "always already queer" and Achille Mbembe's analysis of Africa as a place framed by the scandalous, and, indeed, necropolitical history of who counts as 'human,' I argue that Cohen's work queers the racist and speciesist archive that supports and divides, as Derrida puts it, he who calls himself 'human' from that which he calls 'animal'. Enacting the entangled spatial-temporal impossibility of purity of, and at, an 'origin,' Cohen's work also engages the carnivorous violence that sustains the speciesist, racist, masculinist and heteronormative notion of an absolute limit.

Produced both for the stage (2011) and as a site-specific piece (2012), Cohen describes the *Cradle of Humankind* as a work about love rather than evolution. In the site-specific work, Cohen, clad in a taxidermied baboon 'tutu' and red high heels, encounters his long-time muse, former childhood nanny and friend, 92-year-old Nomsa Dlhamini,

in one of the Sterkfontein caves. The sustained intimacy of their encounter, I argue, opens up the possibility for an

ethico-politics of difference that counters the fractious debates about the species limits of 'the human'.

Siseko H. Kumalo

Siseko is Editor-in-Chief of the Journal of Decolonising Disciplines, a journal dedicated to decolonising disciplinary knowledge across faculties in higher education. His research focuses on epistemic justice, pedagogies of mutual (in)fallibility, feminist and queer theory, violence, Education for Sustainable Development and higher education transformation. He is Lead Researcher of #ThinkingAfrica under the Unsettling Paradigms Project (<http://www.up.ac.za/unsettlingparadigms>), which is an inter-institutional project co-ordinated by the University of Pretoria. He is a Mandela Rhodes Scholar (2017).

Institutional affiliation

Philosophy Department, University of Pretoria

Email

jdd@up.ac.za

Title

Instagram and the African Muscular

Male Body

Key words: Homosexuality, Queerness, Instagram, Male Bodily Aesthetics

Abstract

Contemporarily, social media plays a considerable role in the globalisation, marketisation and the consumption of the muscular aesthetic. Analysing the historical and contemporary fetishization of the muscular African male body, I explore the role of social media platform Instagram in recapitulating this aesthetic. I maintain that the muscular aesthetic is indicative of a global trend whereby queerness legitimates its equal citizenship in the polis. Using intersectional and queer theory, I explore how this aesthetic – which preys on the commercialisation of masculinity – has secured political freedoms for the queer subject defined by male same-sex desire. My analysis showcases how same-sex desire has been validated and legitimated by this platform. Resultantly, I examine the validity of the proposition

that a contemporary conception of the African male body as muscular secures social capital and safety for homosexuality through cloaking male same-sex desire in hyper-masculinity.

Stephen Temitope David

Stephen Temitope David is a Lisa Maskell PhD Fellow in the Department of English Studies, Stellenbosch University. His research focuses on the connection between mass violence and the politics of belonging. He is also interested in the disruptive effect of queer theory on hegemonic identities.

Institutional affiliation

Department of English Studies, Stellenbosch University

Email

stevtope@yahoo.com

Title

Bobrisky and the Risky(?) Business of being Queer in Nigeria

Key words: Queer theory, Bobrisky; Nigeria; Cyberspace

Abstract

Bobrisky, born Okuneye Idris Olarenwaju, is a queer person who has achieved tremendous internet followers in Nigeria; his Instagram page boasts of over 18,000 followers, most of whom are Nigerians; and he was declared the most searched individual between October and November 2016 by Google. Bobrisky constantly regales with salacious tales of sexual encounters with the high and mighty men in Nigeria. This seems to keep his followers enthralled while they spur him on with questions. The spectacular 'outness' of Bobrisky seems at odds with the inglorious fire and brimstone legislation that was passed in 2014 which prescribed 14 years jail term for same-sex relations – and which has earned the country a non-coveted space at the top of homophobic nations of the world. In this paper, I position Bobrisky as a point of entry into the complex diurnal experiences of queer lives in Nigeria.

My reading focusses on his internet pages, comments and reactions to his posts and pictures; and official reactions from the government, to get a sense of how he is accepted/rejected by Nigerians within the cyberspace. I am interested in what this acceptance/rejection might reveal concerning the future of

same-sex discourses in Nigeria; the productivity of the internet as a space of ennoblement for queer presences and as a space of acceptance; and to gain some insight into the popularity – or otherwise – of the anti-sodomy laws of Nigeria.

Susan Adaora Okpala

Susan Adaora Okpala is a PhD Candidate of English language and literature at the North West University, Potchefstroom Campus. She concluded her Masters degree specialising in African feminism in December 2016 with a distinction. Her doctoral thesis engages in a comparative study of selected West African and South African women's fiction through the theoretical lens of gender, feminism, sexuality and social transformation. Her areas of research interest include African women's writing, post-colonialism, diaspora literature, digital media/multimedia literature, sexualities, issues of identity, gender and race.

Institutional affiliation

Department of English Language and Literature, North-West University, Potchefstroom Campus

Email

adaorasusan@gmail.com

Title

Resisting Queer Erasure in African Visual and Literary Culture: Towards an Intersectional African Queer-Feminist Approach

Key words: Queer erasure; Resistance; African feminism; Queer women.

Abstract

The discussion in this paper is divided into two parts. Firstly, I explore the defiant resistance against queer erasure in African visual and literary culture by contemporary creatives across Africa and the diaspora in spite of the increasing state-sanctioned discrimination and dehumanisation of queer Africans. After

wards, using Nigeria as a microcosm, I narrow my discussion of the dismissal and insidious erasure of queerness and queer-humanity to African female queer narratives and experiences. In doing so, I analyse selected visual and literary works by Nigerian creatives who have dared to counter the prevailing socio-political patriarchal strictures to chronicle the lived experiences of queer African women. Secondly, I evaluate the invaluable role the African feminist thought plays in demolishing hetero-normative patriarchy and reconceptualising the humanity of African women on the one

hand, and its contradictory explicit and implicit exclusion of women of sexual minorities (queer women) on the other hand. Finally, I propose an Intersectional African Queer-Feminist Approach as an inclusive alternative to the exclusionary practices of African feminist theorists and a theoretical lens through which the intersecting nature of oppression and marginalisation experienced by queer women (and men) in the hetero-sexist and stifling patriarchal African milieu can be theorised, readdressed and redefined.

Tegan Snyman

Tegan Snyman is a master's student in international human rights law at the University of Stellenbosch. She is an eternal optimist with an embedded grain of self-doubt. She is very interested in intersectional human rights, the formulation and impact of identity and in establishing more productive and kinder ways to destabilize dominant narratives.

Institutional affiliation

Department of Public Law, Stellenbosch University

Email

18182836@sun.ac.za

Title

Recognizing African transgender women as legal subjects protected under the Maputo Protocol

Key words: African transgender women/ Intersectional human rights protections/ Legal subject certainty/ African queer legal theory

Abstract

Within the realm of a generally religious, patriarchal and heteronormative

continent, African transgender women are frequently deemed 'un-African' and a threat to the proper functioning of society. Since their identities are largely unacknowledged, transgender women are often misidentified as gay men which is a gross conflation of the issues of gender identity and sexual orientation. Furthermore, such conflation creates a huge risk for these women as homosexuality is criminalised in a numerous amount of African states. As transgender women are often more visually conspicuous than transgender men and are deemed an active threat to the notion of 'African masculinity'. The targeting of them to 'fix them' results in horrific violations of their fundamental human rights. This manifests in these women being forced to live silently on the periphery of a militantly gendered society. The Maputo Protocol is a regional human rights instrument which was developed to focus specifically on ensuring that the rights of women are "promoted, realised and protected". Due to the fact that the definition for women as provided within the Protocol is set out as "persons of the female gender" (in article 1(k)) and gender is understood as the psycho-social aspect of identity that it is - transgender women undoubtedly are women and should be included as the legal subjects of the Protocol. This transgender inclusive reading of the Protocol is done through an appli-

cation of post-modern intersectional feminist legal theory and queer legal theory alongside the principles of universality, equality and non-discrimination. The core of this paper is to analyse the visibility of African transgender women and examine that if they are recognised as the legal subjects under the Maputo Protocol, their basic human rights will enjoy irrefutable protection. This is done on the supposition that when individuals are humanised and granted recognition in their identities as legal subjects, this will positively affect the protection of their human rights and will guarantee their access to justice.

Tuzeni Jojo

I'm a man! Analysis of what it means to be a man in a constrained contemporary society.

The Xhosa culture has made going to initiation school seem like it is only for heterosexuals and that is the norm, and if you are not heterosexual, you are then not a man or a 'real' man. This paper investigates what it means to be a man in modern society from the heteronormative, masculinity, queer, gender and visibility point of view, using filmic texts from *Inxeba/The wound* (2016). The film is or was misunderstood by most people and was even banned from cinemas and rated as pornographic picture, but fortunately it won the court case and the ban was uplifted.

Institutional affiliation

Institute of Gender Studies

Email

siphesihlejojo@gmail.com

Title

I'm a man! Analysis of what it means to be a man in a constrained contemporary society.

Key words: contemporary, ethnicity, masculinity, homosexual

Abstract

The Xhosa culture has made going to initiation school seem like it is only for heterosexuals and that is the norm, and if you are not heterosexual, you are then not a man or a 'real' man. This paper investigates what it means to be a man in modern society from the heteronormative, masculinity, queer, gender and visibility point of view, using filmic texts from *Inxeba/The wound* (2016). The film is or was misunderstood by most people and was even banned from cinemas and rated as pornographic picture, but fortunately it won the court case and the ban was uplifted. Recent work on masculinity has shown that there isn't one type of masculinity. In the work "The Sexuality of Men" a masculinity which is unitary is endorsed which was patriarchal, belligerent, unemotional and was but proved to be oppressive in different ways for men. (Hall, 1997) Jeffrey Weeks has done work which has supported the existence of plural masculinities. He proved that there was evidence of masculinities which were formed in the eighteenth century. This evidence showed the involvement of medical professionals who were men and professionals who studied human sexuality who made binaries for those who were sexually deviant, in particular the homosexuals. These were part of the categorizing

during the Victorian era. Homosexuality was seen as inhibiting of the essence of masculinity (Hall, 1997) Jeffrey Weeks emphasizes the need to take into account other elements in influencing masculinity and how it is formed. This may be history, class and ethnicity and religion. In Hall's perspective it is not plausible to define masculinity without ethnicity. Hall and Nixon help us to see that social variables such as race, ethnicity and generation distinguish masculinities and create them, and created the "new man" in the 1980's. The "new man" as traced by Nixon, started to

appear in the 1980's in advertising, fashion magazines and menswear. The "new man" was looked at ogled and was sexually desired, his body was exposed generously. His body was muscular and revealed (Hall, 1997). All this contributes to different ways in which we may view masculinity in relation to the movie *Inxeba/The wound*. Gay masculinity is displayed and explored in relation to culture and the question of how we define being a man is questioned. This is what this paper explores in contemporary South Africa.

Wemar Strydom

Wemar Strydom lectures in Afrikaans literature at the NWU. His research centres on the intersection between queer masculinities and citizenship. In 2018 he was guest editor of a themed issue of *Image & Text* on the reception of the film *Inxeba/The Wound*, and is co-guest editor of a March 2019 issue of *JLS* on *Repositioning Koos Prinsloo*. Alongside Chantelle Gray van Heerden, he is co-convenor of the February Lectures conference series.

Institutional affiliation

School of Languages, Northwest Uni-

versity

Email

wemar.strydom@nwu.ac.za

Title

Notes on promiscuous translation (An introduction to Eben Venter's "Translate Yourself")

Key words: promiscuous translation; queer translation strategies; Green as the sky is blue; Eben Venter

Abstract

Building on a more literal understanding of Eve Sedgwick's oft-quoted conceptualisation of queerness as an "open mesh of possibilities, gaps, overlaps, dissonances and resonances, lapses and excesses of meaning [...]" (1994:8), this introduction prods the ways in which Venter's newest work can be read as a system of overlaps, queer connections,

lapses and gaps that work against traditional notions of word-visual translation fidelity and instead offers more promiscuous ways of affective interaction.

Xolani Sibiyi

Hons student at UNISA, Department of communication. I write a film blog called @the movies, I'm interested in queer presentation in films.

Institutional affiliation

Communication Science, University of South Africa

Email

rodxoli@webmail.co.za

Title

I'm a man! Analysis of what it means to be a man in a constrained contemporary society.

Key words: contemporary, ethnicity, masculinity, homosexual

Abstract

The Xhosa culture has made going to initiation school seem like it is only for heterosexuals and that is the norm, and if you are not heterosexual, you are then not a man or a 'real' man. This paper investigates what it means to be a man in modern society from the heteronormative, masculinity, queer, gender and visibility point of view, using filmic texts from *Inxeba/The wound* (2016). The film is or was misunderstood by most people and was even banned from cinemas and rated as pornographic picture, but fortunately it won the court case and the ban was uplifted. Recent work on masculinity has shown that there isn't one type of masculinity. In the work "The Sexuality of Men" a masculinity which is unitary is endorsed

which was patriarchal, belligerent, unemotional and was but proved to be oppressive in different ways for men. (Hall, 1997) Jeffrey Weeks has done work which has supported the existence of plural masculinities. He proved that there was evidence of masculinities which were formed in the eighteenth century. This evidence showed the involvement of medical professionals who were men and professionals who studied human sexuality who made binaries for those who were sexually deviant, in particular the homosexuals. These were part of the categorizing during the Victorian era. Homosexuality was seen as inhibiting of the essence of masculinity (Hall, 1997) Jeffrey Weeks emphasizes the need to take into account other elements in influencing masculinity and how it is formed. This may be history, class and ethnicity and

religion. In Hall's perspective it is not plausible to define masculinity without ethnicity. Hall and Nixon help us to see that social variables such as race, ethnicity and generation distinguish masculinities and create them, and created the "new man" in the 1980's. The "new man" as traced by Nixon, started to appear in the 1980's in advertising, fashion magazines and menswear. The "new man" was looked at ogled and was sexually desired, his body was exposed generously. His body was muscular and revealed (Hall, 1997). All this contributes to different ways in which we may view masculinity in relation to the movie *Inxeba/The wound*. Gay masculinity is displayed and explored in relation to culture and the question of how we define being a man is questioned. This is what this paper explores in contemporary South Africa.

Yuan-Chih Yen

Yuan-Chih Yen studied at the University of Witwatersrand, where he completed his MA on the novels of Barbara Adair as well as questions of impersonal intimacy and queer temporality. His research, situated at the intersections of postcolonial and queer studies, focuses on articulations of becoming which unsettle borders and categories. He

also blogs about books on Instagram at @sreddyen.

Institutional affiliation

English, University of the Witwatersrand

Email

sreddyen@yahoo.com.tw

Title

"Always Looking As Someone From Somewhere Else: On Dao Strom's Queer Visuality"

Key words: Dao Strom, memory, diaspora, queer-sightedness

Abstract

In an online interview with Vietnam-born Dao Strom on the latest iteration of her hybrid memoir *You Will Always Be Someone From Somewhere Else* (Ajar, 2018), Vi Khi Nao remarks that Strom's work is "like a silent, elliptical cinema with alternating frames of light and darkness as if [Strom is] teaching us about movement of identity and movement of history slowly one page at a time". It is Strom's dexterous arrangement of text, images, punctuation and spaces in both *You Will Always Be Someone From Somewhere Else* and the earlier *We Were Meant to Be a Gentle People* (Paperdoll Works, 2015) with a queer-sighted seeing in mind, I argue, that she is able to navigate the incoherently fluid seas of a self that refuses to occupy the historically interpellative and redemptive narratives of diasporic being. Furthermore, I suggest in this paper that it is this queer w(a)(o)ndering gaze that imbricates the readers of Strom's

work in her attempts to patch together the wounds of memory in a way that disrupts (post)colonial frameworks of reading both bodies and temporality, thereby also bringing into sharp focus her central concerns of being "nomadic / in this time" (Gentle People 36) and whether "to re-member really [is] just the / antithesis of to dis-member; / & is that what we have done / with ourselves?" (Gentle People 35).

Continuing the Conversation:

Calls for papers and panels

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The Decolonial Turn and the Humanities Curriculum:

Prospects, Practice and Interventions

Call for Abstracts - an International Conference

10- 12 July 2019

Future Africa Campus, University of Pretoria

The “decolonial turn” (aligned to the broader concept of decolonisation) is a nuanced, layered and sliding signifier. Despite its conceptual slipperiness, the insights, debate and discussion that it spurs provides a productive framework for critiquing and thinking about the education transformation project. This takes two forms:

1. The ‘epistemological’ case in which decolonisation is seen as constitutive of reorganising and rethinking knowledge; and
2. The ‘historical’ case in which decolonisation is seen as playing an unprecedented role in reviewing and reconstituting social relations and identities in contemporary society.

This international conference will investigate the ‘decolonial turn’ and explore how it produces new or different renditions of the Humanities Curriculum. We invite abstracts for scholarly papers for praxes-oriented sharing and panel sessions that expand critical horizons while remaining open to the nuances within a pluriversal critique. We

would like to encourage Humanities’ scholars and students to interrogate the following broad philosophical themes:

- Histories and politics of knowledge production in the era of globalisation
- Knowledge production & decoloniality

- Critiques of the decolonial turn in curriculum transformation
- Students & curriculum transformation
- Technological (im)possibilities in teaching & learning
- Critical pedagogies & curricula to address bias and inequality
- Contradictions & prospects for curriculum transformation in a marketised global higher education sector

We also welcome papers and presentations that address more practical concerns such as:

- The Humanities Curriculum
- Discipline, knowledge formations and epistemic (in)justice
- Meaning, nature and purpose of universities
- Knowledge & Pedagogy
- Theories, methodologies, practice
- Global economy of knowledge
- Knowledge roles and the global South

- Remaking of intellectual cultures
- Remaking textbooks, undergraduate & postgraduate syllabi
- Reforming institutional architectures and cultures & intersectional erasures

Panels will be organised once abstracts and proposals are received and accepted for the conference. Papers presented at the conference will be uploaded to the Unsettling Paradigms Knowledge Portal (<https://www.up.ac.za/unsettling-paradigms>) and will be submitted to the Journal for Decolonising Disciplines for publication.

Submission deadline is 25 February 2019.

Please see <http://conferences.up.ac.za/index.php/unsettling-paradigms/decolturn2019/sched-Conf/cfp>

Situated Knowledges of Gender and Love:

Second conference of the international society for the study of gender and love.

Call for Abstracts

25-27 September 2019

Mont Fleur Estate, Western Cape, South Africa

Feminist theorists and scholars have recognized for decades that knowledge is neither universal nor transcendent, but is always produced within specific social, temporal and geographical contexts. Donna Haraway, Sandra Harding and the standpoint theorists of the 1980s (and later) insist that claims to objectivity and universality – that is, to ‘truth’ – in Western philosophy and theory amount to no more than attempts to seize epistemological power and conceal patriarchal and racist agendas.

With this in mind, the steering committee of the International Society for the Study of Gender and Love calls for abstracts that emphasize the situated nature of our knowledges of gender and love. If we recognize explicitly

that knowledge is shaped by the specificities of its context, including the individuals who produce it, their geospatial locations, and the contingencies of race, class, sexuality and gender, what does that say about what we know about gender and love and the spaces and connections between them? And is it possible to lift situated knowledges of gender and love into onto-epistemological reflections on the characteristics of gender and love including methodological consequences thereof?

The steering committee of the International Society for the Study of Gender and Love calls for abstracts that emphasize the situated nature of our knowledges and representations of gender and love. This call is made even more urgent by recent

calls from the Global South to decolonize education and scholarship, and recognition that this conference will be held in one of many countries for which the ongoing processes of colonisation and decolonisation have profoundly influenced what we know.

Abstracts are invited on any aspect, and from any discipline, on the situated knowledge of gender and love, including but not limited to:

- Inter-regional and intercultural dialogues about gender and love
- Geographies of gender and love
- The body as a site of inscription for gender and love
- Creative and/or literary refashionings of gender and love
- Nonhuman and/or posthuman components of phenomena and events
- Age, gender and love
- Knowledge-making and learning about gender and love
- Intersectionality
- Languages and performances of love and gender
- Affective leanings in becomings

of gender and love

- Contemporary engagements with the themes of gender and love
- Advocacy and solidarity-building
- Situated human rights perspectives on gender and love
- Feminist ethics of care
- The situated politics of belonging

The aim of the International Society for the Study of Gender and Love is to study gender and love from as many reflective, critical and creative approaches as possible, and to explore the many intersections of gender and love through interdisciplinary events and publishing.

Submission of abstracts

Please submit a 250-word abstract by 29 March 2019 to the conference convenor, Deirdre Byrne (byrnedc@unisa.ac.za). All abstracts will be vetted by a committee.

Doctoral students' prize

Doctoral students are welcome to submit abstracts for papers. There will be a prize for the best paper delivered by a doctoral student.

LASA Conference and Biennial General Meeting

Theme: Renewal – ‘O, brave new world!’

First Call for Papers

14-16 August 2019

North-West University, Vaal Campus

The Literature Association of South Africa (formerly SAVAL/SASGLS) invites literary scholars and postgraduate students to submit abstracts on the theme of renewal in literature. Miranda’s words, “O, brave new world!”, taken from William Shakespeare’s last play, *The Tempest* (1611), and used in the title of Aldous Huxley’s (1932) dystopian novel are taken as a point of departure. This also departs from the themes of previous LASA colloquia and conferences, which spoke to a shared sense of disillusionment. However, the irony implicit in Miranda’s exclamation warns against simple optimism. Chimamanda Adichie warns against “the single

story” and, like Huxley’s novel, her *Americanah* (2013) is inspired, in part, by the New World. The idea of renewal contains an ambiguity – a tension between renewing the old and initiating the radically new – suggesting various sub-themes:

- **Language and literature** – the power of imaginative fiction, drama and poetry to conceive of new worlds and alternative realities, new genres or cross-genres, new or renewed approaches to literature, new materialism
- **Consciousness** – beyond the subject, intersubjectivity, discourse and the end of individualism
- **Society** – sexual diversity, new

forms of living, new modes of being, migration, globalisation, rediscovering the local

- **Culture** – modernity, postmodernity, indigenous knowledge, multiculturalism
- **Technology** – disruptive technologies, the challenges of biotech and infotech, big data, surveillance, digital dictatorship, posthumanism and transhumanism
- **Politics** – the end of nation states, news forms of government, post-colonialism, decoloniality
- **Economy** – neoliberalism, consumer capitalism and alternatives, intensifying or overcoming the divide between rich and poor, literature as commodity

- **Ecology** – ecopoetics, petrofiction, Cli Fi, climate change, climate refugees, Anthropocene, Cthulucene

These sub-themes are by no means exhaustive. Students and scholars of literature are welcome to consider anything else related to the theme of “Renewal – ‘O, brave new world!’”

Deadline for submission of abstracts:

Please submit abstracts of 200-300 words by **1 May 2019** to Dr Neil van Heerden at vanheern@unisa.ac.za.

6th QUILTBAG Seminar and Film Screening

Theme: “Safe Spaces”

First Call for Papers

Monday 12 August 2019

UNISA Muckleneuck Campus

Physical spaces can have a direct influence on the mental and emotional well-being of individuals. Spaces are locations – whether public or private, functional or recreational – that include, (but are not limited to), rooms, open terrains, vehicles and corridors.

Anyone can feel threatened in a particular space for any number of reasons. Yet, the greater LGBTI+ community has been particularly vulnerable to discrimination in many/most of these spaces. This has led to the emergence of so-called “gaybourhoods” – gentrified neighbourhoods that feature clubs, bars and restaurants specifically for the LGBTI+ community. While “gaybourhoods”

and other such spaces provide some refuge against physical and verbal abuse, they do not protect individuals against discrimination when negotiating hostile shared spaces on a daily basis. Simply using public transport and public restrooms, walking in the street, sitting down to lunch, using social media or working alongside one’s co-workers may be a threatening experience for the LGBTI+ individual or group.

A safe space is not only a physical place free of harm – both corporeal and verbal – but it is also an environment free of bias. It is a space in which bodies and minds are not threatened or exposed to prejudice. The QUILTBAG project

invites abstracts for papers reflecting on/exploring the concept of "Safe Spaces". Papers may consider safe spaces from the following perspectives (though these are by no means exhaustive):

- film/TV/communication industry (including social media)
- graphic novels/fine arts/music/literature
- law/finance
- language/linguistics
- activism
- personal testimonies

Kindly send abstracts of no more than 200 words, along with personal details, to Dr Terrence Carney

(carnetr@unisa.ac.za). Please submit abstracts by **30 March 2019**.

Duration of papers: 20 minutes.

This half-day seminar will be followed by the QUILTBAG film screening, which will be held at the Dr Miriam Makeba Auditorium, UNISA, on Tuesday, 13 August 2019.

The 3rd South African Deleuze and Guattari Studies Conference presents:

PEDAGOGIES IN THE WILD

4-6 DECEMBER 2019, UNIVERSITY OF THE WESTERN CAPE

Call for Papers

The recent #Rhodesmustfall and #feesmustfall protests have set South African higher education on a new course towards transformation, focusing on equitable access to higher education, Africanisation and decolonisation. Similar movements have reverberated across the globe, addressing issues of neoliberalism, for example in Canada, the UK, the Netherlands and Chile; racism, as in Ghana and the US; and curfews on women students in India. This has raised important questions regarding knowledge production; continuing structural racism, patriarchy, homophobia and transphobia; the use and value of western theorists in research and curricula; and who gains epistemological and physical

access to higher education. On the other hand, we have seen many productive junctures between pedagogy, education studies and the philosophy of Deleuze and Guattari. In particular, there has been a focus on cartography, schizoanalysis, corporeal theorising, rhizomatic learning and nomadic thought in socially just pedagogical praxis. These junctures and innovative genealogies and methodologies can both address these issues and be further improved and made more precise by engagements with what it means to transform and reconfigure pedagogies and practices in higher education. To engage with these developments, we invite proposals for panels or abstracts on the following themes:

1. Neoliberal Capitalism and the University: Materialising Higher Education Policy

For more information on the free half-day workshop and conference themes, visit <http://deleuzeguattari.co.za/>

2. Spaces, Spatiality and Unschooling: Places of/and/un/Learning in Higher Education

3. Pedagogy, Love and Affect

4. Ecologies, Pedagogies, and Deleuze and Guattari

5. Deleuze-Guattarian Intersections with New Materialisms in Higher Education

6. Pedagogies of Entanglement and Spectrality

