

07:09:29.000 --> 07:09:30.000

Brilliant.

07:09:30.000 --> 07:09:32.000

Just letting you know what I'm doing. Okay, hello. I am Phillip Fitzsimmons.

07:09:32.000 --> 07:09:44.000

I'm the moderator of this. Session. And you are in. No place, the query utopia of criminality.

07:09:44.000 --> 07:09:55.000

Our and I have placed our behavior guidelines in the chat. And be sure to add any chat. Any questions that you have to circle around?

07:09:55.000 --> 07:10:11.000

In the chat as we go along, I need to. Say that to remind you all that, by participating being here.

07:10:11.000 --> 07:10:20.000

By participating in the Q&A and discussion that you are consenting to be recorded because this is in fact a recorded session.

07:10:20.000 --> 07:10:30.000

And. Our speaker today is Harry Gallagher. Here in Gallagher, who is a non-binary H.

07:10:30.000 --> 07:10:40.000

R. English Literature Researcher at the University of Sydney currently writing is PhD dissertation.

07:10:40.000 --> 07:10:42.000

We'll leave it to you.

07:10:42.000 --> 07:10:48.000

Okay.

07:10:48.000 --> 07:10:50.000

I share my screen.

07:10:50.000 --> 07:10:53.000

One foot.

07:10:53.000 --> 07:11:02.000

The Utopian logging is neither a nostalgic wish nor a passing fascination, but rather the impetus for a queer world.

07:11:02.000 --> 07:11:08.000

Who's, in, The boundaries that we erect do nothing to free the Sibolton queer subject.

07:11:08.000 --> 07:11:15.000

Instead, we are forced to align the self with preconstructed narratives of identity and bodily fall to be viewed as respectable.

07:11:15.000 --> 07:11:30.000

I seek to use the writing of Hosea M. O's focusing on the womenality of cruising spaces and Lee Edelman's positioning against reproductive futurism to analyze and interpret Jeff Vandeme's utilization of the liminal in his work as an area of free expression.

07:11:30.000 --> 07:11:51.000

To ground my paper in context, I'll be using Lauren March's definition of criminality in their paper, queer and trans geography is a literature of you where they define it as spatially, Lymanality has come to be associated with indices, gaps, and voids with passageways and thresholds, with borders and questions of permeability and with vagueness.

07:11:51.000 --> 07:12:04.000

Luminality has also references alternative time spaces haunted or spectral sites where multiple rhythms and temporalities collide and destabilize place identity.

07:12:04.000 --> 07:12:09.000

Dead astronauts is an experimental nonlinear novel written by Vandemir in 2,019.

07:12:09.000 --> 07:12:19.000

It's kind of hard to exactly explain the story as in essence. It's a narrative without narrative, focusing more on characters than an overarching plot.

07:12:19.000 --> 07:12:31.000

A basic synopsis would read that a polychule of 3 multiverse travelers set out to destroy an entity called the company, which has tick and gorged itself across all universes, killing the world around it.

07:12:31.000 --> 07:12:42.000

This has already happened. Our 3 always arrived in the post Apocalypse. They have been fighting the company forever, it seems, and they must make parley with the fox and the fish while avoiding the duck with the broken wing.

07:12:42.000 --> 07:12:47.000

Their goal is to reach the wall of globes within the company and they fail. The novel is an expiration of animal testing.

07:12:47.000 --> 07:12:58.000

Non-human forms of intelligence, the nature of grief, queer rebellion against a human-centric reproductive futurism and a message of environmental degradation.

07:12:58.000 --> 07:13:03.000

For the purpose of my paper, I'll be first thing on the 3 main characters. Moss.

07:13:03.000 --> 07:13:08.000

Chan and Grayson leaving the fox and fish for someone else to write about.

07:13:08.000 --> 07:13:22.000

Moss is a non binary. Colony, amalgamation, the book describes her thus, Moss remained stubbornly uncommitted to origin, to gender, to genes, went by she this time but not others.

07:13:22.000 --> 07:13:30.000

Their existence is limited, existing across multiverses and embodying vagueness, no singular space, no individual person.

07:13:30.000 --> 07:13:37.000

Most by then was a conduit as well as a person. And even as a person, she was an accumulation of mosses, all of whom lived inside her.

07:13:37.000 --> 07:13:42.000

Most is perhaps the truest rebel against the heterosexual futurity. She is built to literally cede the earth.

07:13:42.000 --> 07:13:54.000

She embodies the idea of reproductive futurism, yet she does all of this. She fights the company not for a future, but for her present with Chen and Grayson.

07:13:54.000 --> 07:14:02.000

Chen is a constructed piece of biotech that was implanted with the memories of persons that he would act out the role of a worker in the company.

07:14:02.000 --> 07:14:08.000

He is both human and inhuman, tech and biological life. He is a complex and analytical person.

07:14:08.000 --> 07:14:19.000

Chen dealt in probabilities on one side of his brain and impossibilities on the other. He had come to think of himself as a complex equation and a symphony both and really what was the difference.

07:14:19.000 --> 07:14:23.000

Keeps himself as mathematical equation and artistic construction. He spends the majority of his time fighting against the constant desire for his atoms to break apart.

07:14:23.000 --> 07:14:42.000

He is literally holding himself together. So he may continue to be with Moss and Grayson. Eventually as is evident in the rest of this novel of course he cannot fight that any longer and he dissolves into a thousand tiny salamanders.

07:14:42.000 --> 07:14:48.000

Now Grayson, the lost astronaut, was sent on a scientific mission to find other life in the universe.

07:14:48.000 --> 07:14:57.000

We're told that her crew died from all the ways that space can kill you and after years of search, you realize that humanity was alone in the cosmos, at least at the level of safety in life.

07:14:57.000 --> 07:15:08.000

Realizing that she couldn't care less about microscopic bacteria. She spends a century on a long journey back to Earth through wormholes and the deep void of space, only to return to a dead world.

07:15:08.000 --> 07:15:19.000

Truly alone. Grayson is the only human of the 3 highlighted in the texts or a joke that she shares while we're only human and the novel says but it was only Grayson of the 3 who could make such a claim.

07:15:19.000 --> 07:15:26.000

So Her luminal existence is that of the survivor and one who wandered in isolation for longer than most people are alive.

07:15:26.000 --> 07:15:35.000

She can also see more because of this. Grayson's good bad eye gleamed hints, the eye so exposed to the alien, it had shut down and opened up both.

07:15:35.000 --> 07:15:41.000

And we had told numerous times about her consistency, Grace and was constant like this, this Grayson, Duck Grayson.

07:15:41.000 --> 07:15:48.000

And you need like several references to the fact that across all the multiverse travels, the 3 have never met another Grayson.

07:15:48.000 --> 07:15:59.000

This stubbornness and ability to survive is also the great tragedy. If the novel, she continues to endure after the death of Moss and Chan.

07:15:59.000 --> 07:16:07.000

I want to begin by focusing on the lack of futurity or at least human futurity in the text despite the premise of the 3.

07:16:07.000 --> 07:16:16.000

The 3 are fighting for a future that they have no belief in and a future that essentially cannot exist. Made evident through their inevitable failure.

07:16:16.000 --> 07:16:26.000

But they must continue to commit to fighting and sacrificing for this deferred future because it's only through their rebellion to the company that the 3 can exist together.

07:16:26.000 --> 07:16:35.000

Couldn't you find a timeline at some paradise where we could live at our days? But this was a joke because Chen knew that none of those timelines contained a moss, a Chen, a Grayson.

07:16:35.000 --> 07:16:56.000

He is an embodiment of Minos as your topic reading of queer existence, pre the AIDS crisis, and nostalgic longing for what he describes as a good life that both was and never was, that has been lost and is still to come, it forms a desire for the perfect dissolution into the primordial pure empty space.

07:16:56.000 --> 07:17:05.000

This is what the 3 are fighting to maintain themselves. There is no perfect pass for them to nostalgically reminisce about only the now and the idea of what could have been.

07:17:05.000 --> 07:17:18.000

The good life for the 3 is the endless resistance to the company. This is also a tension in the individual outlooks as well in an abandoned apartment block called the Balcony Cliffs, the 3 seas swarm of silverfish.

07:17:18.000 --> 07:17:26.000

And it, and the story writes, she, moss, always loves seeing silver fish. Well, they offended grace and sense of a recoverable future.

07:17:26.000 --> 07:17:30.000

Chen believes that there is no utopic vision that contain all 3 of them due to their existence being predicated on their rebellion status.

07:17:30.000 --> 07:17:39.000

Moss can foresee a future that is not human, embodied in the silver fish and in the foxes that we see in the novel.

07:17:39.000 --> 07:17:47.000

And Grayson wants but crucially cannot believe in. The idea of a recoverable future. The return to a pre lexarian past.

07:17:47.000 --> 07:17:55.000

The connection between the 3 characters is born from their lack of futurity. They understand their presence as existing purely and entirely in the now.

07:17:55.000 --> 07:18:09.000

And their existence is mediated through their bonds to one another. As, we are always flawed in our attempts to identity being signifiers we can only gain a promissory identity being signify as we can only gain a promissory identity constructed through the eyes of the other.

07:18:09.000 --> 07:18:13.000

The 3 are only themselves through their engagement with and connection to each other. It's also why so much of their identity is defined by their opposition to the company.

07:18:13.000 --> 07:18:25.000

Fighting endlessly for a future they don't really want or need. The epitome of this worldview.

07:18:25.000 --> 07:18:41.000

Being highlighted by the text itself. But without the company they could not afford the company. The effects and the future of the company imposes necessarily creates the conditions through which Moss, Chen and Grayson can be together.

07:18:41.000 --> 07:18:55.000

The resistance against what was and what could be, both is the own. Only place in which they can exist like Edelman's analysis of queer identity as only being able to exist in confrontation to reproductive futurism and hetero normative modes of society.

07:18:55.000 --> 07:19:02.000

And the failure to resist such an idea is one that can only lead to a simulation and death.

07:19:02.000 --> 07:19:10.000

Which leads us to the question of identity in between boundaries. How does one construct oneself within the Limited, in the N space?

07:19:10.000 --> 07:19:23.000



Is identity construction only bought through one's alignment in the world? What we agree with, move against, building ourselves from a solid foundation of the set space.

07:19:23.000 --> 07:19:24.000

Hi, China.

07:19:24.000 --> 07:19:31.000

They each only used one name now. Had been winnowed down, become too familiar. Had not the need nor the want for the territory of 2 names.

07:19:31.000 --> 07:19:41.000

As Eagleman argues in synthetic homosexuality, the control prop of futurity is the fantasy or illusion of continuation brought through the child or the familial name.

07:19:41.000 --> 07:19:49.000

You abandonment of the last name signals the 3 as uninterested in the foe immortality of hetero normative reproduction.

07:19:49.000 --> 07:19:56.000

The group's abandonment of their last name also becomes another radical act of maintaining their existence in the presence without the hope of a future.

07:19:56.000 --> 07:20:02.000

It's emblematic of the intimacy between them. They need no last name to be identified by.

07:20:02.000 --> 07:20:10.000

No past lineage or future bloodline to be reckoned with or understood. Just to exist wholly as themselves among themselves.

07:20:10.000 --> 07:20:21.000

Reproductive futureism has nothing to do with love, especially not queer love. And to stake the future for that love is a radical act of self against identification against the norm.

07:20:21.000 --> 07:20:29.000

They trudged forward inexorably as any 3 people who had loved one another fiercely and seen nothing but the best in one another.

07:20:29.000 --> 07:20:34.000

This is also why I argue against the reading of the character Sarah as a pseudo child of the group.

07:20:34.000 --> 07:20:50.000

She is not representative of the future, but another liminal, 3 to a queer being. She is a continuation of the present, the present of the post apocalypse that offers no illusion of a future and she is a manifestation of the struggle that 3 lovers have failed to secure a future but might.

07:20:50.000 --> 07:21:00.000

Continue just for the now. A little longer. She's also a semi connected to the 3 in with Sarah.

07:21:00.000 --> 07:21:10.000

Sorry, I just lost my point. She made it to the tide pools at the end of the book because she was protected by a salamander that Chen saves in his past story.

07:21:10.000 --> 07:21:15.000

She is referenced to possibly be a precursor. To Moss, something that MOS is based on.

07:21:15.000 --> 07:21:26.000

There's a reference to a burning shed in her backstory and in Moss's backstory, but as I said, the non 1 million narrative kind of makes it hard to fully PIN down what's happening.

07:21:26.000 --> 07:21:42.000

And some Grayson recognizes so much of moss in her. Chen and Moss exist within Grayson and here is a person, Sarah, who temporarily existed before either Chen or MOS but continues to exist because of their actions.

07:21:42.000 --> 07:21:54.000

The past and the present collide to represent the impermanence and beauty of love, a love that cannot exist unendingly but does exist presently as long as Grayson is alive to remember it.

07:21:54.000 --> 07:21:59.000

Grayson comes to terms with this presentism. In the end of a novel, history would go on without her.

07:21:59.000 --> 07:22:07.000

The company, the Foxes, and all the rest. Grace and finishes the novel hearing an echo of her lover's repeating the final stanza of the poem that opens the novel.

07:22:07.000 --> 07:22:13.000

We will always be there even before we know you, even after we've known you, even then.

07:22:13.000 --> 07:22:22.000

And this finality is important because it represents the eutropic nature of the lemon itself, which is manifested in Grayson's own narrative of survival.

07:22:22.000 --> 07:22:30.000

We are given a reason for a seemingly individual existence across the universe. How she can be so stubborn and yet stubborn in her criminality.

07:22:30.000 --> 07:22:36.000

Somewhere there might be a grace in who perished in the desert without hope. Somewhere they might be a grace who never even found Sarah.

07:22:36.000 --> 07:22:47.000

Somewhere they might be a Grace and who suffered less, who held on to more. But she was the dead astronaut and she lay mercifully somewhere between those points in the compass and always would.

07:22:47.000 --> 07:22:56.000

Grayson doesn't settle into oneself. She exists between all hers that could have been, which is enlightened the stubbornness that she defines herself with.

07:22:56.000 --> 07:23:05.000

In a complicated way, there may have been another Grayson. But there never could be another grace and then the one that we have, if that makes sense.

07:23:05.000 --> 07:23:22.000

She also in this understanding becomes one with suffering entering entering into response. I can't speak French as Edelman argues, which is attained through the rejection of the constructed reality of heteronormativity, reti the company, and the embracing of the death drive.

07:23:22.000 --> 07:23:31.000

That is to accept the reality of the now and the inevitability of death. Creates a freedom from the expectation of heteronormative reproductive futurism.

07:23:31.000 --> 07:23:38.000

It's, the construction of the syndrome homosexual also continues if you see Moss's relationship specifically to racing.

07:23:38.000 --> 07:23:45.000

Describing it as how Grayson had been like original sin. How Moss was now more fully herself than before.

07:23:45.000 --> 07:23:58.000

The symptom that Eden is typifying of the homosexual desire is the site where the myth of immortality through reproduction is forced to confront the Gussians of the death drive and thus connect to the idea of homosexuality as sin.

07:23:58.000 --> 07:24:00.000

Against the hegemonic norm. Muscles embracing the sin of Grayson is what inspires her to act against company.

07:24:00.000 --> 07:24:11.000

It showed her a way to exist that both resist the future and does not insist on the creation of something else.

07:24:11.000 --> 07:24:22.000

Mosquitos to fully live and I mean truly live. In the in between state with her 2 loves.

07:24:22.000 --> 07:24:28.000

Lastly, I want to look at the liminality of death.

07:24:28.000 --> 07:24:38.000

There the 3 are already living ghosts in the beginning of the novel. After most and Chen's death, Grayson comes across the corpses of 3 astronauts and says to the Fox, we had already failed.

07:24:38.000 --> 07:24:45.000

Who replies, not you? Not exactly you. Death for the 3 astronauts is not the end.

07:24:45.000 --> 07:24:52.000

It becomes another state of liminal existence. Each experience of self annihilation. Chen had killed Chen.

07:24:52.000 --> 07:25:03.000

Must have absorbed moss. Grayson had killed them both. Most have killed Chen, they're in thus their intimacy have become exponential along with their sadness and their regret.

07:25:03.000 --> 07:25:18.000

The use of repetition in this passage is used to highlight the endless nature of these interactions that the 3 live in a constant state of self-destruction, a self-destruction served in fighting for a future that they could never maintain or exist within.

07:25:18.000 --> 07:25:24.000

The 3 have killed themselves and each other across time and this has also led to a deeper connection between them.

07:25:24.000 --> 07:25:33.000

Death is something that the group comes to sensitize to, knowing in the in the narrative that Moss is usually able to get them out and on to the next universe independent of what happens.

07:25:33.000 --> 07:25:39.000

That is, until Mostas. The novel ends with Chen and most dead while Grayson lives.

07:25:39.000 --> 07:25:52.000

However, their deaths are complex in terms of criminality. And I'm must highlight what I'm about to explain is not immortality, nor is it the fantasy of what Edelman criticizes as haven or defense against egos certain end.

07:25:52.000 --> 07:25:59.000

They don't maintain the myth of reproductive futurism. They don't maintain a legacy and continue infinitely down the generation.

07:25:59.000 --> 07:26:04.000

Chan and Moss are dead, but they called on just a little longer. Grayson's liminal existence is returned once again to that of a survivor.

07:26:04.000 --> 07:26:17.000

Not just of her lovers, but of all her selves. She remains haunted by all the versions of herself who died before meeting Moss and Chen and who failed on a long track to the tide pool with a rocks, plants, strange life and Sarah are infused with moss.

07:26:17.000 --> 07:26:34.000

The weather this is a literal of fusion or just the effects of lost times of caretaker this place is left ambiguous and Similarly as Chen dies and splits his atoms, dissolving into a thousand tiny salamanders all thriving alive.

07:26:34.000 --> 07:26:43.000

But he is also alive in Grayson through their interconnected love. Genuinely, they've written at the end, Chen stood in the surf looking out the waves.

07:26:43.000 --> 07:26:47.000

She could see him with her bad eye. Had always been able to see him. Importantly, Chan is not a ghost.

07:26:47.000 --> 07:26:56.000

A ghost would imply an extension of the fantasy of futurism into the supernatural. He, like Moss, is a memory.

07:26:56.000 --> 07:27:03.000

And his continued existence will only last as long as recent survives. This is the truth that reproductive futurism denies.

07:27:03.000 --> 07:27:12.000

The true connection and existence is fleeting. It is transient. And that's why it matters.

07:27:12.000 --> 07:27:23.000

Dead astronauts is focused on the limit, criminality of time, space, and love, position far in the post apocalypse of not just our world but all possible worlds.

07:27:23.000 --> 07:27:32.000

And now I want to move to look on specifically at one character, the biologist and their transitional narrative across Vandimir's annihilation.

07:27:32.000 --> 07:27:41.000

The Bible just exists in the pre apocalypse, sent into a place called area X to investigate the nature of the ecological disaster taking place.

07:27:41.000 --> 07:27:50.000

Area X is a large swath of land, undergoing constant transition. Shifting and reforming into different biomes, creatures, and changing everything inside it.

07:27:50.000 --> 07:27:59.000

The biologist embarked with an expedition but is quickly isolated from the others by their inherent anti-social nature and their infection bind to brightness.

07:27:59.000 --> 07:28:07.000

Instead of luminal temporality, a queen theme of the biologist is the liminality of body, but the assurance of the self.

07:28:07.000 --> 07:28:14.000

They change, their world changes, their body changes, but they are still undoubtedly themselves.

07:28:14.000 --> 07:28:22.000

The linearity of the biologist in my opinion, aligns with the limitality of trans existence, the progress between and through the binaries.

07:28:22.000 --> 07:28:32.000

Now, Jeff Vandim is ostensibly a sis horror ride. But as an author, he is aligned with trans writers with his friendship with Greta Felton and Martin and his popularity in queer circles.

07:28:32.000 --> 07:28:37.000

Then, he is also an author who doesn't shy away from putting over trans characters in his works.



07:28:37.000 --> 07:28:43.000

And these characters don't necessarily abide by. Sisnomative ideas of binary gender.

07:28:43.000 --> 07:28:52.000

There is still in a lot of writing and social commentary a prevalent desire for trans people to aspire to and recreate set ideas of binary dead gender.

07:28:52.000 --> 07:29:04.000

As Sean Face states in the transgender issue, transgender health care has been less about empowering trans people and more about tying up loose ends of binary gender in a society where some people's lives seem to threaten such an ocean.

07:29:04.000 --> 07:29:12.000

Kit Hay on rights that to be taken seriously as trans and access medical treatment. They had to present as interested in transitioning binary.

07:29:12.000 --> 07:29:23.000

Criticizing that we fit our stories around contemporary standards of coherence and validity. In doing so, we continue the cycle, perpetuating the idea that there is only one way to be trans.

07:29:23.000 --> 07:29:36.000

In annihilation, the biologist, physical changes are a transition and as Jackson and Jesse Nash argues the diary of the biologist can be seen as a fictional version of Jay Cross's transsexual biography.

07:29:36.000 --> 07:29:48.000

Generic and assumed transgender narrative always begins with an innate recognition that something is wrong. Even before the biologist is infected with the brightness, they are portrayed as different from the other women on the expedition.

07:29:48.000 --> 07:30:00.000

The more the spores of the brightness spread through their body, the more they change, but right here at the beginning, we are showing that this transition is not a symptom of the brightness itself, but was always within them.

07:30:00.000 --> 07:30:08.000

The biologist reaction to their initial infection of the spores mirrors an individual's understanding that their relationship to gender is not normally, namely.

07:30:08.000 --> 07:30:22.000

To hide such a feeling, writing a natural instinct was always for concealment. The biologist first describes the feeling as internally there was a brightness in me, a kind of prickling energy and anticipation that pushed hard against my lack of sleep.

07:30:22.000 --> 07:30:31.000

It urges them back to the tower, the first place they begin to change. The brightness transforms the biologist inside and out, but it also keeps them alive.

07:30:31.000 --> 07:30:38.000

It makes them an outsider to the others in their expedition, but it also offers them a glimpse of the truth of area X.

07:30:38.000 --> 07:30:49.000

As, this metaphorical attribution is a two-way street. She argues that if the monster metaphor modifies the transgender metaphor modifies the transgender metaphor, then the transgender metaphor modifies the transgender metaphor, then the transgender metaphor, then the transgender metaphor modifies the monster.

07:30:49.000 --> 07:30:59.000

She's arguing for Gothic horror and readings of Frankenstein. But I think it can be applied to we add fiction here, especially in the case of the brightness as an internal understanding of one's own self.

07:30:59.000 --> 07:31:06.000

The knowledge and change brought on by the brightness, brightness becomes less of a monstrous infection, but a gateway into the criminality of the body.

07:31:06.000 --> 07:31:13.000

The space between the constructed or enforced self. And the manifestation of the interior self.

07:31:13.000 --> 07:31:23.000

The simplest and perhaps most obvious moment of a biologist trans interiority is upon the discovery of a large, seemingly stone structure that descends deep into the earth.

07:31:23.000 --> 07:31:30.000

When the expedition first encountered the structure, biologist tells us at first Only I saw it as a talent.

07:31:30.000 --> 07:31:37.000

Despite the fact that all other expedition members see it as a tunnel and the structure is delving down into the earth.

07:31:37.000 --> 07:31:43.000

By perceiving the tunnel as a tower, they are separated from the collective of the group in that moment.

07:31:43.000 --> 07:31:51.000

That night we talked about the tower, although the other 3 insisted on calling it a tunnel.

07:31:51.000 --> 07:31:57.000

There is a distinctive other ring. Of the biologists that exist explicitly before there's any transformation of their cells.

07:31:57.000 --> 07:32:00.000

They contain a difference perspective from the other women in the group. They have this discussion about the tower before they are infected with the brightness.

07:32:00.000 --> 07:32:11.000

The biologist already sees it differently. So implicitly. Yeah, implicit the biologist doesn't see anything physical.

07:32:11.000 --> 07:32:21.000

Physically different with the structure. She also perceives it as a concrete structure delving deep into the earth.

07:32:21.000 --> 07:32:27.000

But she explains that she can only perceive and interpret and make sense of it. But as a tower.

07:32:27.000 --> 07:32:40.000

It simply isn't a tunnel to her. The inherent fighting of yonic and phallic imagery is important understanding how the biologist trans masculinity manifests symbolically in the narrative of antithesis to the other system on the expedition.

07:32:40.000 --> 07:32:51.000

The biologist difference of perspective is vital to understanding their desire to maintain their existence in the liminal. The others in the group are consumed or destroyed by era X.

07:32:51.000 --> 07:32:58.000

But the biologists continually fights against the coming entirely to the brightness or returning to the person they used to be.

07:32:58.000 --> 07:33:05.000

They ride to keep the brightness and check I would have to become wounded, to be injured, to shock my system.

07:33:05.000 --> 07:33:09.000

Their wounding, their winning metaphorically emphasizes the continued battle they are having with their own cells, but also parallels images of self reconstruction through body modification.

07:33:09.000 --> 07:33:19.000

Like top surgery or facial feminization surgery. Creation that is often misunderstood because of the comes under the knife.

07:33:19.000 --> 07:33:31.000

Biology the biologists further situated as themselves further in the liminal in their final action to take a boat deeper into area X after reading an entry from their husband's diary.

07:33:31.000 --> 07:33:37.000

Could there be even within all of these transitional ecosystems, one still more transitional?

07:33:37.000 --> 07:33:54.000

At the limits of the tower's influence, but not yet under the border influence. They take this final moment to delve even deeper into the luminal space, the threshold between worlds to see what the edges of liminality could look like and could offer them.

07:33:54.000 --> 07:34:04.000

Lastly, the mutability of matter through the transformation of both biologists intoiority and the external changes to the previous expedition into monsters leads to a source of intrigue.

07:34:04.000 --> 07:34:14.000

For the trans narrative and keys into Judith Butler's arguments around the flexibility of gender. As Budler writes in reference to this unsettling, brought about in trans theory and transistence.

07:34:14.000 --> 07:34:21.000

The unsettling of matter can be understood as initiating new possibilities. New ways for bodies to matter.

07:34:21.000 --> 07:34:29.000

This opportunity of impossibilities is a challenge to the normative orthodoxy, a source of terror for the normative sist reader and the promise of possibility the trans existence.

07:34:29.000 --> 07:34:35.000

The gender difference in annihilation is also further emphasized from the biologist interacts with a creature called the crawler.

07:34:35.000 --> 07:34:40.000

An elderly being that kills anyone touches it and burns the mind, viewing it. However, when the biologist is caught by the crawler It lets them go, recognizing a similarity between the 2.

07:34:40.000 --> 07:34:52.000

In

00:00:00.000 --> 00:00:01.000

In subsequent books it is made out of the crawler is the transformation of the old lighthouse keeper, a closeted gay man.

00:00:01.000 --> 00:00:14.000

Nash context the struggle of the biologists also in their assertion of their perception specifically in terms of the tower to the struggle of the trans narrative of self-identification being dismissed by medical gate campus.

00:00:14.000 --> 00:00:22.000

The tower becomes the final slide of truth for the biologist, the brightness within her pushes them to enter and complete their transformation.

00:00:22.000 --> 00:00:39.000

The bottom of the tower being the place of absolute truth. In a classical sense of trans biography, it could be seen as a metaphor for gender reassignment surgery, something that was the be all and all of transistence that Prosser criticized as a formula that continues to trope transsexuality in its medical narrative version.

00:00:39.000 --> 00:00:45.000

Being trapped in the wrong body has become the crux of an authentic and catering transsexual rhetoric.

00:00:45.000 --> 00:00:53.000

In this sense, the biologists eventual abandonment of the tower and the truth it holds is an act of radical trans self-actualization.

00:00:53.000 --> 00:00:59.000

But they don't need to finish their transition from one binary to another. Instead, they carve out the liminal.

00:00:59.000 --> 00:01:07.000

They abandoned the expected transcendent narrative towards their own meaning and place between the boundaries.

00:01:07.000 --> 00:01:15.000

In his report to the Academy of Psychoanalysis, called the Preciado asserts the trans body is to heteronormativity, what Les boss is to Europe.

00:01:15.000 --> 00:01:24.000

A border whose form and extent can be perpetuated only through violence. Cut here, paste there, remove these organs, replace them with others.

00:01:24.000 --> 00:01:44.000

The borders of heterocyst normativity are inherently through violence. The violence of the normative body, the inherent violence of reproductive futurism that insists on the sacrifice the queer subject for the continuation of a social norm that does nothing but demonize and diminish one's existence in the liminal, requiring and enforcing the boundaries of neoliberal hegemonic order.

00:01:44.000 --> 00:01:51.000

Queer Love is not predicated on a continuation of humanity. Its emphasis is the presentism of one's relationality.

00:01:51.000 --> 00:01:59.000

We cannot allow the present, the liminal, the queer to become a rotting carcass in which the seeds of the hedging mic nominate order can continue to sprout.

00:01:59.000 --> 00:02:06.000

The corpse must instead insist on its existence in the now, in all of its finite glory.

00:02:06.000 --> 00:02:16.000

Thank you.

00:02:16.000 --> 00:02:21.000

Thank you.

00:02:21.000 --> 00:02:33.000

Okay, does anybody have any questions?

00:02:33.000 --> 00:02:44.000

Okay, we've got from Basel. This is not so much a question as your presentation was very thorough, but I wonder if you've read Becky Chambers Monk and Robot Series.

00:02:44.000 --> 00:02:49.000

Your research and its subject reminds me of it super fascinating stuff you have here.

00:02:49.000 --> 00:02:53.000

Oh, what if I haven't, but I'm immediately writing it down right now.

00:02:53.000 --> 00:02:58.000

I have read the monk from the eighteenth century. But that's a bit different. Wonderful.



00:02:58.000 --> 00:03:02.000

Thank you.

00:03:02.000 --> 00:03:22.000

I suppose my question would be have you read? The clans of the Alpha and Moon by Philip K Dick which one of the major characters is a fungal spore who is telepathic and he's the best friend of the hero.

00:03:22.000 --> 00:03:23.000

Interesting.

00:03:23.000 --> 00:03:27.000

And I think that in some ways there's a sort of a similarity to what you're talking about.

00:03:27.000 --> 00:03:30.000

There's a cross over there with with the non-human entity and moss especially. Yeah

00:03:30.000 --> 00:03:33.000

Yeah, yeah. Very interesting, very interesting.

00:03:33.000 --> 00:03:35.000

Yeah.

00:03:35.000 --> 00:03:46.000

I was gonna also add on top of Leslie adding, Becky Chambers is very good about inclusivity and diversity of characters.

00:03:46.000 --> 00:03:54.000

Shorten novella to be taught at fortunate. Sounds like it's a lot more linear, but it's like what it is to survive in space as human.

00:03:54.000 --> 00:04:04.000

And just like these 4 people living together. In this mission that can't return home and what does that mean to each other and what do that mean to the mission?

00:04:04.000 --> 00:04:05.000

Okay.

00:04:05.000 --> 00:04:07.000

Very good stuff.

00:04:07.000 --> 00:04:13.000

Space is always good for the liminal, especially in relationality.

00:04:13.000 --> 00:04:28.000

Good talking about the human condition without any of humanity around. Great.

00:04:28.000 --> 00:04:31.000

You've got quite a few minutes here. Is there anybody else or Harry, would you do you have something else?

00:04:31.000 --> 00:04:36.000

You would like to expand on?

00:04:36.000 --> 00:04:45.000

Not, super, the, non-humanity of the Fox becomes quite interesting. I didn't get into because I thought that would be another.

00:04:45.000 --> 00:04:54.000

Half an hour and I don't have too much. but yeah, the Fox is interesting and they don't exist actually. And they don't exist actually as a fox.

00:04:54.000 --> 00:05:09.000

They are a combination of. They exist across the multi verses and they're modified like Chan their biotech that's been modified as a Fox to exist for several centuries and there's a lot there about non human intelligence and non-human continuation.

00:05:09.000 --> 00:05:23.000

Which I don't think Edelman would have even ever considered. So it doesn't really connect, but, I, I, I think it's a very good and interesting book and I think, yeah, I think there's a lot to be brought out of.

00:05:23.000 --> 00:05:25.000

People read it.

00:05:25.000 --> 00:05:32.000

So you're being encouraged here. Jennifer says, Oh, give us a little bit more about the Fox.

00:05:32.000 --> 00:05:38.000

Hmm. So the Fox is referenced, in what I've piece together from the story because again, nonlinear.

00:05:38.000 --> 00:05:53.000

They're just a normal fox that's taken by the company and experimented on and they write numerous times about being dissected and killed and brought back again and again to be kind of, living.

00:05:53.000 --> 00:06:08.000

Living satellite, I guess, for the company to delve and dig into other universes and the Fox constantly talks about human intelligence not understanding Fox intelligence and that's a big Chris is in there, the Fox can get into other universes because it understands burrows.

00:06:08.000 --> 00:06:16.000

But there's also a lot of grief there the Fox talking about it's There's a bit rich as fast as I supposed to live for 4 years and I've been alive for 300 and make money.

00:06:16.000 --> 00:06:24.000

My kit and my kids are all dead and I am nothing and I am just this. So there's Yeah, there's a lot about.

00:06:24.000 --> 00:06:38.000

In the Fox. The the misery of immortality, the brilliance and love. Between Chan, Mons and Grayson is the in the permanence of it and that we know that they cannot continue ever and the Fox talks about immortality being.

00:06:38.000 --> 00:06:46.000

Incredibly lonely and incredibly isolated and suffering oneself from the self. And the folks is kind of omniscient in the book.

00:06:46.000 --> 00:07:00.000

They were they show up rock up not academic language. Here we go. They rock up and they they know everything that's happening and they know that the 3 are doomed to fail but they still encourage them onto their mission because they know that they should fail, but they will fail together.

00:07:00.000 --> 00:07:09.000

And that's what Grayson has a whole argument with the Fox about the Fox letting them. Go to their deaths and the fox is like, hey, you're your own people, you make your own decisions.

00:07:09.000 --> 00:07:13.000

I don't. I'm not here to influence you. Yeah.

00:07:13.000 --> 00:07:20.000

The fox is very good and has a whole there's a series of pages in the books that's just a repetition of.

00:07:20.000 --> 00:07:37.000

Of I think it's 4 sentences of like what the fox's life was before it was taken, which is like hunting, gathering, playing with my kits, meeting with, partner and it's just that repeated the pages on page and pages on end and then you get to like a heavy description of the dissection of the Fox and the Fox rights.

00:07:37.000 --> 00:07:41.000

Can you know a mind from a corpse if I dissected you and rooted around in your caucus?

00:07:41.000 --> 00:07:45.000

Would I know who you are? And the answer is, no. And the foxes like humans don't know who I am.

00:07:45.000 --> 00:07:58.000

You cut me open and talk me apart. This is nothing.

00:07:58.000 --> 00:08:05.000

So from Audrey, we have what do you make of Jose Estaban Munoz's Futurity?

00:08:05.000 --> 00:08:13.000

As a counterpoint to Edelman whether in terms of this particular book or outside of it.

00:08:13.000 --> 00:08:21.000

Outside of it, I would, I like, 's description of futurity as explicitly queer, whereas Eilman is ongoing against hetero normative futurity.

00:08:21.000 --> 00:08:31.000

And he'll, I like both of them. Because I'm a heedonist and I like, I'm a hedonist and I like, I, live in the now and enjoy the now and be there.

00:08:31.000 --> 00:08:49.000

But in terms of this book, I think, I think they connect because I think the futurity that the nose is talking about that he is, you topically considering which he was comparing to cruising spaces pre the AIDS crisis of this great place of sexual exploration and existence, but also in a place that was never that.

00:08:49.000 --> 00:08:53.000

It's just what we perceive it to be post the AIDS crisis because it couldn't exist anymore.

00:08:53.000 --> 00:09:03.000

I think that connects in the book to the non-human. Where is Edelman, if I'm connecting it to dead astronauts, is specifically about human continuation and human existence.

00:09:03.000 --> 00:09:17.000

I think I think that is my answer. I hope that doesn't answer.

00:09:17.000 --> 00:09:25.000

Anybody else have any comments? Or questions.

00:09:25.000 --> 00:09:31.000

I just wanted to say that the. The part I heard I was really intrigued and really loved.

00:09:31.000 --> 00:09:51.000

I'm so sorry that I dropped off the electricity in my house went out Twice all of a sudden so if it fails if I suddenly drop off again I'm supposed to be tech modding but Philip will step in but I suspect something's going on in my neighborhood.

00:09:51.000 --> 00:10:03.000

So, I really apologize. I can't wait to watch the video and hear the whole paper because I missed a huge chunk of it there at the beginning so Thank you, Harry.

00:10:03.000 --> 00:10:06.000

It was really interesting the part I heard.

00:10:06.000 --> 00:10:10.000

Oh, I'm glad. That's the problem with technology. It never works. You never know what's happening.

00:10:10.000 --> 00:10:22.000

Well, yeah. And I never do that. So I'm gonna, you know, get out of all my extra windows and keep my video off and all that stuff because.

00:10:22.000 --> 00:10:23.000

Hmm.

00:10:23.000 --> 00:10:27.000

That's not normal. I don't usually have power outages over here. Anyway, thank you.

00:10:27.000 --> 00:10:30.000

Well, thank you. Thank you. It's very nice.

00:10:30.000 --> 00:10:40.000

Anything else you'd like to add on Harry while you've got us? I mean really, an attentive audience here where we're all appreciating it.

00:10:40.000 --> 00:10:41.000

Yes

00:10:41.000 --> 00:10:50.000

So, Let's see here, we've got another one, wonderful presentation, the existence of Fox violates the biology of Fox is so interesting as the biologist lives to violate the biology of human beings.

00:10:50.000 --> 00:11:04.000

It seems that the text plays a lot. With human and non-human binary.

00:11:04.000 --> 00:11:18.000

Yes, and Vandemir is very interested in that in all of his work and he's very interested in arguing about Not for not for human or non-human definitions but person and non-person definitions he's very big on.

00:11:18.000 --> 00:11:30.000

The biologist and the other entities in area X still being people but are now monsters. And on describing monsters that clearly aren't people, they're just doing repetitive actions again and again and again.

00:11:30.000 --> 00:11:48.000

And there is also there that discussion as you say there's the existence of the fox violates the biology of the fox but also Vendemeer is focused a lot on our human definitions of things are only through our human definitions of things are only through our understanding and our human based senses things are only through our understanding and our human based senses.

00:11:48.000 --> 00:11:49.000

So we're only through our understanding and our human based senses. So we classify this thing as a fox.

00:11:49.000 --> 00:11:53.000

Cause it looks kind of similar. Will Fox acts like a fox, but the fox doesn't consider itself a fox.

00:11:53.000 --> 00:12:00.000

It considers itself itself. And that happens a lot, questioning of, whether whether we are.

00:12:00.000 --> 00:12:21.000

Not correct, but whether we're doing the right thing, buying. Categorizing things through our understanding and if that truly if people truly understand an animal or a culture or a ecological disaster like area X is supposed to be based off oil spills just through scientific analysis and we don't fully comprehend the actual like

00:12:21.000 --> 00:12:22.000

How?

00:12:22.000 --> 00:12:25.000

So my question is, how old are these books?



00:12:25.000 --> 00:12:32.000

Dennis once came out in 2019 and an election came out in 2014.

00:12:32.000 --> 00:12:33.000

Pretty. Yeah. Very pretty recent.

00:12:33.000 --> 00:12:38.000

Okay, because I'm not familiar with them. But they do cause Cause they do cause me to think of.

00:12:38.000 --> 00:12:45.000

We, Boroughs during the sixties. Are you familiar with any of those?

00:12:45.000 --> 00:12:49.000

No, not really. I'm terrible at this.

00:12:49.000 --> 00:12:50.000

Out of the network express.

00:12:50.000 --> 00:12:57.000

The soft machine. Nova Express. And,

00:12:57.000 --> 00:13:07.000

And it was a trilogy during the 60. And. It really gets into that whole thing of shared bodies.

00:13:07.000 --> 00:13:11.000

Changing what you are.

00:13:11.000 --> 00:13:20.000

There's a lot of magic involved with it. And once you're talking about. Reminds me strongly of the earlier.

00:13:20.000 --> 00:13:24.000

Of those early books. If you'd like for me to

00:13:24.000 --> 00:13:28.000

Sends you the third title when it gets me, I'll do that.

00:13:28.000 --> 00:13:31.000

I'd love that. Always looking for more books.

00:13:31.000 --> 00:13:35.000

And by the way, these are extremely experimental books.

00:13:35.000 --> 00:13:37.000

I love an experimental book.

00:13:37.000 --> 00:13:47.000

And I thought she would because I mean It's difficult to imagine being much further out there. And so what you have to do is you just have to.

00:13:47.000 --> 00:13:49.000

Brilliant.

00:13:49.000 --> 00:13:54.000

Have little discipline and read it and just get through it and then it starts going, oh yeah, yeah.

00:13:54.000 --> 00:13:59.000

Yeah, yeah, dead astronauts are similar. There are a few bits. I was like, this doesn't make sense.

00:13:59.000 --> 00:14:01.000

I need to keep reading. Until it does.

00:14:01.000 --> 00:14:09.000

Yes. You know. His last trilogy start was called the, cities of the red night.

00:14:09.000 --> 00:14:19.000

Which began with cities of the Red 9. And I have to say that I had to read it 6 times in order to understand it like I would any other book.

00:14:19.000 --> 00:14:25.000

And I did that within a month. So if that's what you're into, go for it.

00:14:25.000 --> 00:14:26.000

Definitely.

00:14:26.000 --> 00:14:33.000

Does anybody else have anything?

00:14:33.000 --> 00:14:34.000

Yeah.

00:14:34.000 --> 00:14:37.000

Can you hear me all right? I think how just to use so. The voice

00:14:37.000 --> 00:14:51.000

Thanks for answering the first question and another thing I can't help thinking is, when the film adaptation happens, one focus is actually on the rays of the.

00:14:51.000 --> 00:15:21.000

Character and The astronaut one of them is named Chen so I thought might be Chinese origin etc. And I was wondering how kind of racial category is, I know you are focusing on gender, it's not particularly maybe have the writer with all your focus on but I was wondering how race intersects with a, a, in this kind of, in his work.

00:15:22.000 --> 00:15:24.000

Thank you.

00:15:24.000 --> 00:15:33.000

Thanks for the question. Thanks. I think especially in dead astronauts, the, is in their, rebelling against the company.

00:15:33.000 --> 00:15:41.000

So, none of the characters, none of the 3 are white. And I think that's important in their rejection and response to a kind of hegemonic company that controls everything and dominates the landscape.

00:15:41.000 --> 00:15:50.000

They're in. I think there is. That's a point, definitely.

00:15:50.000 --> 00:15:59.000

I'm not. My, I'm not super like well read in terms of like like, critical theory, especially like, for critical theory.

00:15:59.000 --> 00:16:05.000

But I would definitely say that that is important in the, in the, and the linearity of being.

00:16:05.000 --> 00:16:10.000

Not white in a in a white hegemonic society that day of fire is whiteness and white supremacy.

00:16:10.000 --> 00:16:20.000

And I think that's yeah, that's definitely.

00:16:20.000 --> 00:16:21.000

Cool.

00:16:21.000 --> 00:16:28.000

We got a thumbs up, right? So I was looking it up the 3 books I was telling you a little about where the soft machine the ticket that exploded.

00:16:28.000 --> 00:16:38.000

And Nova Express. And then the 3 books in the trilogy during the eighties was cities of the red night.

00:16:38.000 --> 00:16:43.000

The place of dead roads and the western lands.

00:16:43.000 --> 00:16:44.000

Right.

00:16:44.000 --> 00:16:51.000

So if you ever do read these, like I said, the ones in the sixtys remind me of what you're talking about.

00:16:51.000 --> 00:16:59.000

The ones in the eighties are closer to a traditional storytelling. But still. Very quirky.

00:16:59.000 --> 00:17:06.000

So I'd be very interested in, What do you think of them if you get to them?

00:17:06.000 --> 00:17:07.000

Yeah.

00:17:07.000 --> 00:17:12.000

How about anybody else?

00:17:12.000 --> 00:17:15.000

We all need to tell you what to read next, right?

00:17:15.000 --> 00:17:16.000

Yeah, basically.

00:17:16.000 --> 00:17:22.000

Sorry. It's just that it really did, remind me of those older bugs.

00:17:22.000 --> 00:17:26.000

Well, it's nice because sometimes it's hard to find that kind of thing because they are niche.

00:17:26.000 --> 00:17:28.000

People don't talk about them.

00:17:28.000 --> 00:17:42.000

Yes, that is niche. And, yeah.

00:17:42.000 --> 00:17:48.000

We've got about 7 more minutes, folks.

00:17:48.000 --> 00:17:55.000

Thank you, opportunity while you have it.

00:17:55.000 --> 00:18:00.000

Yeah, I've run personally said there about, not seeking the complete evolution of the new state.

00:18:00.000 --> 00:18:22.000

That's yeah, that's a lot of annihilation as well. And it's I did a previous paper on the trans body and eroticization of the non-normative body and not normally like scars and body modification and like genitalia and a lot of it was about not seeking to align with the kind of hegemonic binary idea of the body and what the body should look like and

00:18:22.000 --> 00:18:32.000

to embrace that liminal state and that existence. See that's definitely, or weird fiction as well as always because people are This is not an academic assumption.

00:18:32.000 --> 00:18:35.000

This is just a broad assumption that I'm throwing out there. People are typically afraid of not having a nice box to put something in.

00:18:35.000 --> 00:18:43.000

It's why we get Cthulhu's big squid man and not uncomprehensive.

00:18:43.000 --> 00:18:49.000

Giant Eldredge being. Yeah.

00:18:49.000 --> 00:18:56.000

And Gaia says, I'm actually looking forward to listening to the whole thing once the recording is up.

00:18:56.000 --> 00:19:12.000

So what's being referred to there is that At some point within the next few weeks, all of the recordings of presentations that we have permission for will be uploaded to the Swasuit Digital Commons.

00:19:12.000 --> 00:19:20.000

Where you can watch them as many times as you want streaming for free.

00:19:20.000 --> 00:19:45.000

I might have a, sorry about. Taking out the time. I was also picking on the world, aluminum state, not necessarily state at in, current mode, but the state as in the nation because area X and the space are sometimes It's kind of natural space, but also They are nationalized.

00:19:45.000 --> 00:19:58.000

Perhaps even with a space race and corporations and the national states are grabbing them. And I was wondering about this playing about the boundary.

00:19:58.000 --> 00:20:17.000

Nation try to contain that yet it defies defies nation national control and I wonder if you have any comments about how the text was kind of playing with national, and boundary as well.

00:20:17.000 --> 00:20:18.000

Thank you.

00:20:18.000 --> 00:20:21.000

I don't think that astronauts, I don't think that astronauts is, but there is, it kind of is born probably does more, which is the book before data shots and that's a linear narrative.

00:20:21.000 --> 00:20:39.000

That's more of a straightforward sci-fi story. But that deal with more the company as invading on the city that takes place in so it's a lot about corporations taking over.

00:20:39.000 --> 00:20:44.000

Mike, just sovereign land, but like just people's lives and livelihood by implanting themselves there.

00:20:44.000 --> 00:20:57.000



And space itself, space in the restaurants is just kind of seen as, as Eliminal area but the the nation owning isn't really isn't really brought up because the world's already dead.

00:20:57.000 --> 00:21:02.000

It's definitely more just like that's the it's kind of the void. It's just not dealt with and there's this whole thing about having to be on earth because space is so just kind of not livable and not not not existing.

00:21:02.000 --> 00:21:12.000

And annihilation probably on Earth because space is so just kind of not livable and not not existing. And annihilation probably does deal with it more.

00:21:12.000 --> 00:21:33.000

And I think acceptance, which is the next book would, because area X is in the American bayou and there's the institution, the Southern Reach Institution that's sending these expeditions in is a part of the American government trying to figure out what's happening to their land and trying to kind of Control it as this kind of, and then becomes owned by the nation and It's not exactly weaponized, it's

00:21:33.000 --> 00:21:36.000

more controlled to stop it spreading, but you can. Project out from once they control it, what are they going to do with it?

00:21:36.000 --> 00:21:44.000

But if this need to own this natural state of luminosity, that is just a thing that's happening.

00:21:44.000 --> 00:21:48.000

It's not. It's not built, it's not created, it's just, it's just there.

00:21:48.000 --> 00:21:52.000

It's a thing that you can be in and but that needs to be contained and that needs to be owned because we can't have something so wild and free.

00:21:52.000 --> 00:22:11.000

Existing. Within without borders perhaps.

00:22:11.000 --> 00:22:25.000

Okay, now that you brought up Nice me think of the Cthulhu scene spelled the wrong way by Donna, Haraway, and notions of queer time and kin making within that.

00:22:25.000 --> 00:22:31.000

Locates a future with unmitigated climate change as monstrous and holding of the same liminal.

00:22:31.000 --> 00:22:39.000

Transgress and basil provides a link to that do you have any response to that Harry

00:22:39.000 --> 00:22:52.000

I will say that in Jackson, Jesse Nash's writing, they do connect. The they connect the use of ecological disaster and climate change to American evangelical.

00:22:52.000 --> 00:23:02.000

Criticisms of natural disasters as caused by queer people in the existence of queer people. I, I haven't read the what you've just sent.

00:23:02.000 --> 00:23:05.000

I have just opened the link and downloaded it, so I will be reading it. In a couple of hours.

00:23:05.000 --> 00:23:09.000

I, what were the names? Sorry, what were the names of the others you just said?

00:23:09.000 --> 00:23:13.000

Oh, Jackson, Jesse Nash, they're a non binary.

00:23:13.000 --> 00:23:15.000

Perfect. Thank you.

00:23:15.000 --> 00:23:23.000

That's all good. But yeah, they can. They connected to, yeah, few, ming around trans and queer existence.

00:23:23.000 --> 00:23:33.000

As destructive to nature and as causing climate change. Frankly, Queenie got a lot more power than I thought if I could make the weather happen.

00:23:33.000 --> 00:23:41.000

I'll be a lot happy. But yeah, I think. Monstrous and holding the same liminal trans.

00:23:41.000 --> 00:23:52.000

There is also the promise of the post apocalypses that there is no, hedgehog mode anymore and therefore there is more freedom and expression for queries of citizens to thrive.

00:23:52.000 --> 00:23:57.000

I mean I'm from Australia. I've seen Mad Max the immediate everything goes wrong we all put on fetish gear like that's that's the first thing everyone else is find their leather.

00:23:57.000 --> 00:24:07.000

So definitely an area of opportunity. If that is an answer.

00:24:07.000 --> 00:24:20.000

And thank you for the link. We're getting awfully close. Any last words?

00:24:20.000 --> 00:24:21.000

Oh.

00:24:21.000 --> 00:24:27.000

It has been fascinating. I agree. So it is 5 20 if you all have more to discuss.

00:24:27.000 --> 00:24:32.000

You can go to. Discord. And. We should consider this an end, in order to make room for the next session.

00:24:32.000 --> 00:24:38.000

So thank you very much, Harry.

00:24:38.000 --> 00:24:40.000

Oh, thank you. Thank you for listening.