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Alright, we are at the top of the hour if everyone is ready. You know, the standard, warnings you guys have been hearing all weekend.

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We have a code of conduct. I'm not afraid to enforce it. and you can, have a less ephemeral chat or take.

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Chat to the Discord server afterwards and let's get started. I'm here to introduce Audrey Hevers.

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Who also writes under Audrey T. Carroll as the author of What Blooms in the Dark Parts of Speech, a disabled dictionary, and in my next queer life I want to be.

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She edited the anthology. Musing the margins. Says on craft and her writing has appeared in lost balloon craft JMW W, bending genres and others.

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Andre earned her MFA in creative writing from the University of Central Arkansas and her scholarly interests include creative writing studies, career studies, bisexual studies, and disability studies.

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Audrey is by queer gender queer slash gentrpunk disabled and chronically and chronically ill.

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She serves as a diversity and inclusion editor for the Journal of Creating Creative Reading Studies and is a fiction editor for Chaotic Merge magazine.

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Alright, take it away, Auntrey.

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All right, thank you. All right, so I'm going to try to share my screen. Hopefully this works.

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Alright, all good. Excellent. Okay, so I'm going to present today. Okay, er paths toward home, kinship and speculative fiction.

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Don't want to kick off with a couple of quotes. The first one is from the TV Throes page, Emily is a choice.

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So this quote is. To fill the vacant roles in their lives. Some characters build their own families with people they choose to care about.

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Then the second one is from Leo Lakshmi Pepsnaa. From her dirty river.

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Those words, family at home, are so seductive, especially when we put chosen in front of it.

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But they're not simple. Not simple at all. It's heroic, not heartwarming.

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How are we related? We might ask this question any number. It's in terms of our relationship to nature, our relationship to biological family, our relationship to those in various communities we are part of.

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Or our relationship to those who share our social identities in some way, shape, or forum. One of the most basic unit relation in a heteronormative world is the white middle class nuclear family.

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Often portrayed as related through blood, shared living arrangements, and shared patrilineal surname.

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Queer families, however, typically frame 3 terms such as found family, chosen family, or family of choice.

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Are more often formed by agency and voluntary participation than they are by legal or genetic connections. Elizabeth Freeman writes in queer belongings, kinship theory and queer theory.

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That quote, defined where loosely as the set of possibilities for social relations in any given culture. Whether they are addressed by state policy or not.

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Kinship has also mattered to people of all sexual orientations whose emotional, financial, domestic, and other ties do not follow lines of dieactic sexual union and genealogical descent.

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Orica doll simply states in Naka is unhappy but queries in Fuck you.

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Her focus on, quote, studying how queer is understand in family and futureity at the intersection of utopian imaginaries.

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Legal regulations and ordinary everyday life. Legal regulations can sanction queer families or they can make where families taboo.

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Queer people cannot and do not, however. Wait for the sanction of the state to declare their ability to have a family.

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Both in regards to biological children and aside from them. Queer folks reach out to and declare a kin in ordinary everyday life.

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But there is also the space of utopian imaginaries. Certainly imagination is necessary to reconstruct the family unit.

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Or more expansive notion of kin beyond the heteronormalized nuclear family. But this is also the space of fiction and storytelling, the space for what Max Havian and Alex Koznabish call the radical imagination.

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Which hesitates a new way of thinking and telling stories of the past, the present, and the future.

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Robinea's ideas in queer communal kinship now align with this approach, wherein they write, I can see of kinship as a trigger for the imagination.

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An invitation to contemplate individually and collectively the shapes that our future social formations might take.

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Imagining what sorts of bonds we would like to experiment with in non patriarchal, denaturalized, sensitive, and ethical approaches is the self-reflexive process needed to avoid repeating the mistakes perpetuated.

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By the internalized model of the family. That sense the simple semantic gesture of swapping family for kinship and the interrogations already allows one to proceed.

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To such an exercise with a slightly expanded freedom of thought.

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The purposes of this essay can will be defined by affect behavior and declaration. The 3 fictional texts are And by Tilly Walden, like Melody by Mari Costa and I keep my still exoskeletons to myself by Marisa Crane.

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We'll serve as a basis to illustrate how kinship is defined, particularly in queer speculative narratives.

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The emotional realm of this categorization, the effective, relies on these particular texts on intimacy, sometimes sexual, sometimes platonic.

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And on love, again, sometimes romantic, sometimes platonic. The behavioral often includes some measure of insurance safety and or protection.

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Is important to keep in mind as Robin out writes that Jose Estavon Munoz wrote that queer aesthetics maps future social relations.

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Indeed, it is important to see queer as a performative force, since it is not only a being but a doing for and toward the future.

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Clear as ideality. Political horizon. Presently is an epistemology that poses first rounding axiom.

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People intrinsically differ. And identities are never static. Your theory brings up appreciated complications to the categories of family, child, woman slash man, and motherhood slash father.

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Here can ship does not require these old binary naturalized fixed identity positions. Even though it has to and joyfully does deal with the ways in which they are inscribed in Western culture.

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And finally, the declarative will usually involve some form of self identification slash self categorization. As part of a particular cane unit.

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In outlining this particular method of working toward kinship, it is possible to see the construction of home as a queer act of resistance.

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The 3 texts have been particularly chosen not only for their representations of Queer Found family, but also because of their generic categories.

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Spicer eviction allows for metaphors of power in particular ways. This also plays into agency, chosen family, family who was chosen even through or perhaps especially through hardships and tension.

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And this can be contrasted in some ways with biological families. The stakes can be raised by the presence of magic and science fiction and heightened stakes, such as life-or-death situations, can clarify for readers what the stakes can be for queer folks in real life.

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This makes that which queer people stand to lose more can.

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So first we have the effective. And are you listening? Like, and I keep my exoskeletons to myself, the emotional bonds of kinship are primarily demonstrated in 3 ways.

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One affectionate intimacy. 2 bonding slash shared experiences and 3 feelings of love. Revenu writes that, quote, the study of kinship consists of asking simple questions unconditioned by our specific cultural perspective.

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How are basic relations of intimacy and needs organized through time and space? What other variations and possibilities?

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Well, affectionate intimacy can certainly be sexual in nature. It's variations of possibilities can also be people tonic.

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Sarah O'mead makes the argument that quote for some queers at least, homes are already rather queer spaces.

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And they are full of potential to experience the joy of deviant desires. To queer homes is also to expose how the intimacy of the home.

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So what connects the home to the other? More public spaces. As a general concept, the creation of the queer home is part of what crafts the sense of pinship.

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Well, home can be a literal shared space, but it need not be. Affectionate intimacy can manifest physically through codified loving gestures as Freeman puts it.

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Well, cultural narratives surrounding queer culture tend toward over sexualization, is important to recognize and give appropriate weight to platonic manifestations of this intimacy as well.

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Peering after all allows for many possibilities as a resistance the idea that there is only one way to be become or belong in this world.

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And are you listening for instance? Walden often uses illustrations to speak to intimacy without verbal components.

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But this intimacy between protagonists, Lou and B, is never fraught with sexual tension. Given the context surrounding the situation, their age difference bees history with sexual abuse.

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And the general nature of their relationship. This maintenance of a non-sexual companionship while building intimacy into their interactions.

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Is vital to the progression of the plot as well as the stakes of the story. Often this is expressed through embracing.



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Lou also ruffles me his hair multiple times, defining their relationship as more can to siblings than I think.

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The romantic of nature. Similarly, Lutz's B about finding a girlfriend.

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On the other hand, life for melody plays more with sexual times. Though it never has sex on the page as an aspect of the narrative.

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Generally the romantic nature of their intimacy becomes more apparent as the graphic novel wears on.

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There are some similar notes in Bond and Rasmatias relationship as there are in Lou and B's.

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Such as relying on teasing to build and demonstrate intimacy. For example, bond and resentas make one of each other's ideas for names for their adopted daughter Melody.

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And Bond makes fun of Raspetaz's name more than once. At 1 point when Rasmite is experiencing a pint of magical illness and bomb comes to pick come up from work, resume has demands snow, quote, the What do you do in here?

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Books start for smart people, unquote. Later, bomb less at Resident Has's attempts at ice skating.

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However, these moments of potentially platonic light hearted teasing are paired with moments of tension in several ways.

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I'm part this comes from the fact that they are in a fake dating relationship to the extreme.

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Nambling pretending to be married parents of melody. There are also modes of romantic sexual tension, such as when Bon is pretending, he'll suck Raz's blood, and ultimately ends up on top of him post ice skating, which causes them to be embarrassed when someone habits upon them.

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At the end of the narrative, in its epilogue, there's much embracing and kissing to the point where their daughter Melody gets embarrassed by the displays of affection for our parents who leaves the room.

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The most overly sexual, the most overt sexual tension is present in I keep my exoskeletons to myself.

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Certainly there is physical affection that is non-sexual and nitric about the novel such as physical affection with a protagonist child bear.

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However, there is narrative time devoted to Chris reflecting on king classes with her dead wife. In fact, a sexual encounter where Chris accidentally hurt her wife.

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Cause Chris to get her extra shadow designed by the government, Lou of keeping people in prisons. In this way, the overtly sexual affection becomes inextricable from authoritarian attitudes to mere people in general.

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In the meantime line of the plot, the sexual infection between Chris and her new girlfriend, Michelle, is the one.

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One way that the pair of them create bonds and trust. Mostional ties are often formed through bonding and shared experiences.

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Robineau writes about, quote, kinship as a term that signifies a conscious coalition centered on relations of care and attention.

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This is, for example, the case with the phenomenon of chosen families or affinity-based families as kinship formations generally structured around shared affections and world views, unquote.

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Later adding the consideration of quote kinship as a bonding story. Or narrative of belonging. And what this produces in the material constitution of sociality, unquote.

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Life of Melody, this often occurs through traditional milestone bones such as when Melody starts talking or through other family fun coded experiences such as ice skating together.

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Sure social identities can also cause bonding and shared experiences, whether those experiences were actually had together or those experience who are in similar vain but not literally the same.

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So, like, a melody, attention off, not rises from the difference in the 2 protagonist social identities.

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As a fair and a troll variance life beast. And are you listening? And I keep my ex skeletons to myself.

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However, sharing social identity is a part of what we use together in solidified bonds with kinship.

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Are you listening? Has Lou and B bonding over their shared gay identities as women from the same small town?

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As Pavithra at parasites in in a minor key, Qing, KURCHRIDGE, in times of grief.

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Quote, queer for litter identity binds us in various configurations of kinship because this kind of family helps us survive daily microaggressions, dismissals, or invalidation by hegemonic institutions.

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This kind of kinship tried to divert the inevitability of my, my.

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Thanks are especially heightened for the marginalized and I keep as my exoskeletons to myself.

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Which uses the speculative elements, the magical ability to get people more shadows as punishment. With a more overtly authoritarian than the present government.

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To demonstrate those stakes.

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Early in Chris's narration, she makes clear to the reader that, quote, everybody knows the Department of Balance is homophobic, racist, transphobic, ableist, xenophobic, sexist, all the goddamn phobics and and let her daughter bear it because this when she says the wrong people have all the power.

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As member members of our press groups, the centralized characters in Kreens narrative have particular insight into the oppressive systems and the corruption of power.

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This allows them to bond closer to one another for many reasons, including survival. But it also forwards the world building and plot driven elements at the same time.

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Even the process of selecting who is sought out for inclusion in the queer canyon often involves some sort of shared social identity.

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For example, Chris, Project Wi-Fi, new girlfriend Michelle are all queer women.

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One of their closest friends, Eve, is trans, as well as a chase, shadester, like Baron Kris.

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There you are united in resistance against a society that has deemed them dangerous just as much as they are bound by softer affections such as love.

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It could be argued that this way of forming kin is to some degree about theoretical kinship.

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Bonds of similarity in the face of oppression. Trust as much as it is also about attachments to specific people.

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The first rule of what makes a family and perhaps most universal rule is love. Again, this is something that could be romantic, but it could also be atomic.

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Both of these forms of love could also be queer. This is present in all 3 texts and demonstrated it in various ways as it is bounded throughout the satellite.

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However, it would feel incomplete to conclude a section on the effect of bombs where can ship without mentioning once overtly.

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And I keep my exoskeletons to myself. Chris tells and Mother Shakespeare a reason why she's been able to live on on with her extra shadow and to shame her.

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Quote, I can think of at least 5 people who left at me shadow or no shadow. Love is a key piece of how these queer people can continue on and otherwise tumultuous lives and conditions.

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Okay, so moving on to the paper.

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Where can pepperize strongly on feeling? But this is not the sole way in which these ties are formed.

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Billing is related often if not always to action. And so it is important to pay attention to how the behavior quick kinship is represented in fiction.

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Perhaps both is something my medical of the real world is sell something aspirational. Freeman writes that quote, kinship is a set of acts that may or may not follow the officially recognized lines of alliance and dissent.

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And that NETA take in any case take precedence over the letter of everyday life. Okay. Healings could be stronger than the officially recognized lines of lines and descent.

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But so too can actions. Robin has similar receipts. That quote, a kinship system is not a structure but a practice, a praxis.

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A method and even her strategy. Therefore, my attempts is to articulate queer communal relationship as a new practice of family.

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Behavior can cause a person to think that they are not wanted in a family. On the other side of the coin, behavior can prove a kind of emotional dedication put into action the Titans kinship bonds.

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One of the easiest ways to create a home in a physical dwelling or otherwise is to provide a space of safety and protection.

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It's especially vital in found families that are formed. But marginalized people are excluded from polite society writ large, but especially from their biological or genetic family units.

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As Robin no argues, quote, For a post family agenda, making can means putting forth something deeper than entities tied by ancestry or genealogy and perceived in such a way by bonding or in accordance to ethical considerations.

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Kinship is a call to make obstructions of care and attention ethically accountable, and quote.

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Biological family rejects your otherwise hardest marginalized person such as a queer child. And one of the priorities that queer person is like to have one seeking out of new, more trustworthy can is a place of safety.

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IE. What the family of arch and couldn't or wouldn't provide. The safety then forms a homework can ship him to fill.

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And are you listening? It is perhaps most obvious, especially at first, that L and B are running away from home, but both are also seeking as well.

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Propelling themselves towards something to heal even if they can't initially articulate what they're searching for.

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This absence of the home is unmistakable on the page when they are trying to return to their temporarily adopted cat.

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To her home. When they arrive at the address, the home is missing. Reflecting nothing but a door frame, a dead tree, and an empty field.



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Because of the death of Lou's mother and the abuse that he suffered in her family, this stands in as a visual metaphor for their relationships with home when they said out on the road together.

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They almost coincidentally, or at least incidentally, were a king unit between the 3 of them.

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Lou in the mentorship slash older settling style role tells B that when they're being chased by my mysterious men.

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I'm not gonna let anything happen to you. Be in turn helps diamond after car wreck promising our help.

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When we eventually finds Diamond's owner, heavily implied to be Be's dead mother, She is told that quote, everyone, everything has potential for magic.

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You just got to be standing somewhere in the world. And in the body that lets you see it, I'll quote.

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Does this tenant that allows Lou and B to finally find what they are looking for? This environment of safety is voiced when B has to say goodbye to diamond expressing how she made me feel really safe.

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Which I know is changed to say after everything. Even though each of the members of the Strzan family goes their separate ways at the end of the graphic noble.

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It is important to, it is impossible to ignore the connection that lingers, whether they are in one another physical presence or not.

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With one another, they found the safety they always needed.

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This concept is similarly echoed in. I keep my exoskeletons to myself. When Michelle tells Chris you're safe here.

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This reassurance is deeply necessary because of the world they live in. But the reassurance is also more specifically necessary because of the healing crystal desperately needs in the wake of her wife's death.

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Well, in the wake of her becoming a shadester. Brasad writes that the intimate care and labor of queer kinship rescues us from institutional sickness.

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It is ironic that the necessary labors of love. Brenda, our smell and colleague also keep us bound in solidarity and concept.

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Queer melancholy yet thus an invitation into kinship. In queer kinship, grief is shared not just in the moment of mourning.

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But deeply felt lasting melancholic bond, forge under share dress. Well, Michelle's words may seem to pale in comparison to other possible behaviors, her speaking the promise is a high stakes commitment.

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Government has violated the boundaries of home, legalizing 24 7 surveillance not only outside of the home in the public sphere, but but also inside of the home and the privacyer.

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Michelle's words, and, and, and, and create a space of safe expression between the 2 women, but also fortifies that space and defines that the government oppressing them.

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This is yet another instance where the speculative elements raising a state spring is what everyday queer people face to the forefront.

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Michelle packs the sentiment of safety up not only with words but also action. Such as in Help and Chris to raise bear.

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Other chosen can in the novel also similarly provide protection. One bear is suspended at 1 point. She explains that it's because a boy, quote, and his friends were threatening me and Eve on the playground.

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Unquote. Which can be a result of their chase search status just as much as it can be a result of EU's trans identity or their identity as a sc.

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Chris responds by saying This is the part where I'm supposed to say no fighting. I'm happy you defended yourself and Eve, unquote.

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Chris recognizes the value of marginalized chosen families protecting each other in this way. She knows they cannot rely on those positions of authority.

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Those in positions of authority to protect them.

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And environment of safety and protection can be also be kindled by acts of support. It's going to be support in terms of child reeling.

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So that isn't the case with, life melody and I commit skeletons to myself.

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In life of melody, each of the 2 adults provides domestic and financial support for asthma has gets a job at the library and Bon gets a job at daycare.

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And are you listening? Support often occurs in terms of the temporary career mentorship. For instance, Lou, instigates several lessons.

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To teach be how to drive. We also also offers guidance and how to find a girlfriend. We also learned to trust Lou enough not only to come out, but also to tell Lou about being raped by her cousin.

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And then, we have declarative. Naming can be a way to declare a family member as one of your own.

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It can also be a bonding experience for those doing the naming, especially since it requires both collaboration and compromise to be done effectively.

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Lou and Be name diamond for one her true name original name is never revealed and in life of melody, it takes a long time for Bon and Res and Terrace to settle on her name for her.

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They know her birth name that is though it is never revealed to the reader and the only thing they can agree on at first is that they both hate the given name.

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Resmatazz demands to know why Bond's name selections are all on monopias.

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And Bon wants to know why resentazes are all through fruit and stuff. Which for estimate has replies.

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Their queue. They eventually, each come to Melody as her name because quote, it's like cute and flowery, but also like a sound.

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Naming holds a place of importance in families. But also a queer community. Naming oneself can be a part of any number of queer experiences, including but not limited to transitioning.

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A gender and a name assigned at birth. Later in life of melody, Resnut has distinguishes quote the humans who made her from Melody's parents.

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We are her parents bomb.

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And I can't make ex skeletons to myself. There are some blood relations. Chris and her dad, Bow and her mother and bear.

01:59:20.000 --> 01:59:27.000

Others come into the found family through queer wrong events. So Chris and Bob, on Michelle and Chris and Michelle.

01:59:27.000 --> 01:59:31.000

And others have simply adopted one another as kin.

01:59:31.000 --> 01:59:34.000

Toward the end of the novel, Chris has a realization. Finally, I think I've got it all figured out.

01:59:34.000 --> 01:59:45.000

There's space for all of us here. They take the whole found family except for Chris's dad, and I skipped Tobel's mom placed in the country.

01:59:45.000 --> 01:59:53.000

Place where they can longer be shamed or watched at all times by the government. They ran and escape from repression not only through one or other but also with one another.

01:59:53.000 --> 02:00:01.000

Driving in the end toward a new home of their own choosing. M Makes a blood can and chosen can't alike.

02:00:01.000 --> 02:00:08.000

Robino writes that, quote, here is about desire, not only sexuality. The force of the coming other.

02:00:08.000 --> 02:00:17.000

Communal is about practice, not only theory, about doing. The performative machine of our conceptual apparatus, the potency to iterate change.

02:00:17.000 --> 02:00:25.000

Kinship is the process of iteration itself. The focus of an extended political project that takes over the family institution and counteracts the limited scope.

02:00:25.000 --> 02:00:33.000

A short term as political formations. Queers utopian communal is pretty figurative and can ship is reproductive.

02:00:33.000 --> 02:00:38.000

Queer should be used as a mindset. Communal is a method and can ship as a focus.

02:00:38.000 --> 02:00:47.000

Clear opens difference. Canal generates pragmatism. Kinship activates imagination.

02:00:47.000 --> 02:00:56.000

So ultimately, family and queer kinship come around to the idea of empowerment. Specifically, this is a kind of empowerment marked by agency and choice.

02:00:56.000 --> 02:01:05.000

About the enforcement of the domination of rule hierarchies. Sounds like with the family and I keep my access skeletons myself foils in the authoritarian government.

02:01:05.000 --> 02:01:12.000

In the world of are you listening, everything is magic. In the talent they travel to, the place manifests from its inhabitants.

02:01:12.000 --> 02:01:26.000

For Lou and B, this means that the place holds all the complex cities of home. Marshallized characters have the opportunity to try and regain control to shape their own lives and paths in a world that feels like it is not made for them to survive.

02:01:26.000 --> 02:01:38.000

Thank you.

02:01:38.000 --> 02:01:45.000

Oh, that was, that was great. I just realized it got real dark in my office during that presentation.

02:01:45.000 --> 02:02:05.000

We are opening it up for questions. Does anyone have any questions?

02:02:05.000 --> 02:02:10.000

I have a question. What, drew you to these, What are you to these graphic novels in particular?

02:02:10.000 --> 02:02:23.000

To focus on, were there any others that you, One it to explore some of this theme of championship in that.

02:02:23.000 --> 02:02:29.000

That didn't make it into your presentation.

02:02:29.000 --> 02:02:38.000

Yeah, I definitely checked out several of them. If felt like I saw the most connection as far as like.

02:02:38.000 --> 02:02:49.000

The methods of conveying queer kinship in these 3. So there's 2 2 of them are graphic novels and one of them is just a straight up novel.

02:02:49.000 --> 02:02:59.000

But they're all because they're all speculative too. Cause I did try like to see if there was anything maybe outside the speculative.



02:02:59.000 --> 02:03:09.000

It felt like there was more queer possibility. These like was kind of presented so Yeah, just seeing kind of like the.

02:03:09.000 --> 02:03:35.000

Like, you know, putting the. Quork board up on the wall and drawing the connections between them really felt like these the methods that they had going on here was really like integrated.

02:03:35.000 --> 02:03:53.000

Are there any more questions?

02:03:53.000 --> 02:03:54.000

Okay.

02:03:54.000 --> 02:04:10.000

I have a question. How do you think the medium of graphic novel in particular as opposed to pro's novel affects the portrayal of family in the these graphic novels.

02:04:10.000 --> 02:04:32.000

Yeah, so I think there's a real opportunity where it has kind of like. Almost like a cinematic opportunity with graphic novels where you you don't have to have the words there and so there's more of a almost an interpretative possibility for a reader to see the visuals and to see the intimacy in that way.

02:04:32.000 --> 02:04:46.000

And so it's just kind of there on the page for you to interpret. And isn't filtered through even like a you know straight up narration of pros.

02:04:46.000 --> 02:04:52.000

So there's more to see there visually, I feel like, to let you connect the dots.

02:04:52.000 --> 02:05:04.000

With graphic novels, whereas, you know, the novel the pros is doing at least some of the connecting of the dots for you.

02:05:04.000 --> 02:05:12.000

Yeah, cause I was looking at the panels that you had and one of my thoughts was that it felt very cinematic.

02:05:12.000 --> 02:05:20.000

Yeah, and I feel that especially the case with. Are you listening? Because it's very sparse on the text.

02:05:20.000 --> 02:05:27.000

So a lot of it does come down to like, you know, these moments of like intimacy where they're hugging one another or what had you.

02:05:27.000 --> 02:05:45.000

So it's plays with that illustrative ability a lot. Yeah.

02:05:45.000 --> 02:05:51.000

Are there any further questions?

02:05:51.000 --> 02:05:59.000

Yes. I've learned my lesson, that's why I'm pausing. Thank you so much, Audrey.

02:05:59.000 --> 02:06:03.000

That was a fantastic paper.

02:06:03.000 --> 02:06:08.000

Thank you all. I really had a lot of home with us.

02:06:08.000 --> 02:06:13.000

It was awesome. Thank you so much.