

# **OUT OF THE CLOSET, INTO THE ARCHIVES: RESEARCHING SEXUAL HISTORIES**

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## **SHORT SUMMARY**

Comprised of original essays, *Out of the Closet, Into the Archives: Researching Sexual Histories* examines the complex process of doing historical archival research on lesbian, gay, bisexual, and transgender (LGBT) individuals and communities. *Out of the Closet* is the first book to examine the process of LGBT historical research across multiple disciplines. The contributors draw on their experiences conducting research in disciplines such as sociology, African American Studies, English, communications, performance studies, anthropology, and Women's and Gender Studies within large, public institutions including university and state LGBT archives, as well as within smaller community and private collections. The chapters in this book address four main themes: archival materials; beyond textuality; queer experiences in the archive; and cataloguing queer lives. These essays engage with pressing issues and challenges at the forefront of academic research in LGBT archives—ranging from personal reflections on the problematic nature of interpreting sexualities in archival documents, manuscripts, and ephemera to the difficulties inherent in historicizing archival normativity with regard to (trans)gender, race, class, ethnicity, and format marginalizations. Most importantly, *Out of the Closet* is the first collection of writings from scholars reflecting on the process of engaging in LGBT historical research.

## **EXTENDED DESCRIPTION**

Allan Bérubé began his project on World War II gay and lesbian lives with letters that his neighbor retrieved from a dumpster, and the appendix of George Chauncey's germinal work on the history of gay life in pre-war New York City describes elaborate historical research in municipal records, the files of anti-prostitution societies, medical journals, and other unusual sources. Historical research on the lives of LGBT communities and individuals has always involved serendipity and creativity, exploring silences and unearthing a hidden past. Even with the creation of LGBT community archives and devoted collections on LGBT history such as the Human Sexuality Collection at Cornell University and the New York Public Library's Gay and Lesbian Collection, scholars have had to negotiate historical differences in understandings of

sexuality and desire. However, despite the dramatic increase in both archival holdings and published works on LGBT history, the process of doing LGBT historical research is largely relegated to the appendix of major monographs or journal articles with little systematic analysis of the complexities of archival research.

*Out of the Closet, Into the Archives: Researching Sexual Histories* is the first collection of writings from scholars reflecting on the process of engaging in LGBT historical research. In this volume, scholars analyze the process of conducting archival research on LGBT materials in archives and special collections across the United States and Canada, even as they reveal the complications, omissions, and rewards inherent in the critical act of collecting, interpreting, and historicizing the past. This intervention ranges from cataloguing the lived experiences of LGBT individuals generated through archival discoveries to the sustaining role queer archives play in informing and influencing monographs on sexuality and gender historiography. These essays highlight the exigent issues and challenges at the forefront of academic research in LGBT archives—encompassing personal reflections on the problematic nature of interpreting sexualities in archival documents, manuscripts, and ephemera and the difficulties inherent in historicizing archival normativity with regard to (trans)gender, race, class, and format marginalizations.

The chapters in this book address four main themes. The first theme is the creation of archival spaces and methods, drawing together a collection of essays that analyze how scholars create and inhabit the space of queer archives, while exploring the processes of examining queer holdings in archival collections. The second set of chapters interrogates the process of historical research “beyond the text” or how to work with and historicize archival objects that do not encompass the standard printed word. The third theme narrates the complex process of historical subject recovery, particularly with regard to minorities within trans communities and queer racial and ethnic minorities. The final section interrogates the complexity of excavating and interpreting individual portraits of queer lives. While these themes structure each section, they also resonate between chapters as each essay offers critical reflections on scholars’ personal experiences, successes, and failures in conducting queer historical research.

The contributors draw on their experience as scholars across the disciplines, including African American Studies, English, and Women and Gender Studies. The interdisciplinarity of contributions to this volume are not solely limited to the co-existence of chapters from individuals in different fields, but in how these chapters collectively address issues within broader humanities and social science research contexts.

## **OUTLINE OF THE BOOK**

These four sections are carefully arranged thematically rather than chronologically or geographically, as the chapters in each thematic section collectively address emerging issues within the study of LGBT history. One strength of this organizational method is to foreground

that many chapters address issues across thematic sections, such as analyzing the role of affect in research on racial minority communities.

## **TABLE OF CONTENTS**

Introduction: Something Queer at the Archive

Amy L. Stone

### **PART I: ARCHIVAL MATERIALITY**

It is impossible to consider archives without considering the material conditions of them, and this volume begins with considering the issue of archival space, staffing, and materials in the researcher's experience. This section focuses on diverse and engaging reassessments of archival materiality in relation to queer identities—whether institutionally, historically, or geographically, these essays illuminate the importance of materials in the construction of LGBT archives. In Chapter 1, Agatha Beins considers how lesbian identities are reflected in and created by the Lesbian Herstory Archives—asking questions not only about an archive's material contents, but also about how the space of the archive is politically and personally configured. In Chapter 2, Craig Loftin explores the blurred line between archival preservation and historical research through the figure of James Kepner, a historically significant contributor to LGBT archiving. Maryanne Dever argues for a renewed emphasis on the material properties of documents in Chapter 3, calling for a nuanced sensitivity to the design and expressive possibilities of paper, and asking readers to look beyond words on a page.

Chapter 1: Making a Place for Lesbian Lives at the Lesbian Herstory Archives

Agatha Beins

Chapter 2: Secrets in Boxes: The Historian as Archivist

Craig Loftin

Chapter 3: Papered Over, or Some Observations on Materiality and Archival Method

Maryanne Dever

### **PART II: BEYOND THE TEXT**

This section is centrally concerned with non-text materials in queer archives and/or archives with LGBT collections. Posters. Artwork. Objects. Oral history tapes. Videos. Parade, election, and home movie films. Ephemera in archives provide another point of view from which to historicize sexuality studies research and they constitute a significant portion of archival holdings in LGBT collections. Chapters in this section demonstrate the expansive breadth of materials available to researchers uncovering the LGBT past. In Chapter 4, “Elsa Gidlow's Garden: Plants, Archives,

and Queer History,” Greg Youmans offers research that is attentive to the life of objects, fostering an understanding of LGBT history through living things beyond the text. Whitney Strub examines the Gay Male Pornographic Video Collection at Cornell University’s Human Sexuality Collection, arguing that this enormous, monumental, forgotten collection constitutes a valuable window into the private construction and organization of desire, as mediated by available technology, during some of the bleakest years of modern gay history. In Chapter 6, Julie Enszer takes up five unconventional objects from lesbian-feminist archives to tell different stories—stories that invite the reader to reimagine lesbian-feminism as a vital and vibrant theory and practice that can inform our lives today. These five stories, each partial, fragmentary, incomplete, and emergent, illuminate the relationship between researcher and archive; more importantly, they suggest new meanings for lesbian-feminism today.

Chapter 4: Elsa Gidlow’s Garden: Plants, Archives, and Queer History  
Greg Youmans

Chapter 5: Indexing Desire: The Gay Male Pornographic Video Collection as Affective Archive  
Whitney Strub

Chapter 6: Feverishly Lesbian-Feminist: Archival Objects and Queer Desires  
Julie R. Enszer

### **PART III: “QUARE” LIVES IN THE ARCHIVES**

This section on race, ethnicity, and trans experiences in the “quare” archive borrows E. Patrick Johnson’s signification on his grandmother’s pronunciation of the word queer to theorize race at the heart of queer studies. *Out of the Closet* in general is an important intervention in a field that is largely preoccupied with the history of white gay men, and the contributions of this section specifically draw attention to the complexities of studying “quare” history in both community archives and university collections. In Chapter 7, Robb Hernández interrogates Latino “phantom culture” in oral history testimonies at the Smithsonian Archives of American Art in an effort to chart how sexuality is discussed in Chicano artists’ confessional narratives. Jacqueline Jones Compaore addresses the confluence of art, ideology, and celebrity in the archives of Countée Cullen and Harold Jackman in Chapter 8. In Chapter 9, Liam Liar focuses on his experience researching the histories of the terms “transsexual” and “transvestite” in the archives of the Kinsey Institute, a space that purports to hold “truths” of our queer histories. In thinking about the emergence of transsexual identities during the 1950s and 1960s, Liar offers an affectual account of his experience as a trans-researcher interacting with these stories and provides a radical retelling of the narratives of transpeople during this time. In Chapter 10, Aaron Devor and Lara Wilson provide a reflection on the complications of making a transgender archive at the University of Victoria in Canada.

Chapter 7: Paranormal Activity: The Phantom's Phantom at the Smithsonian Archives of American Art  
Robb Hernández

Chapter 8: "Why Can't We Just Be Friends?:" The Countée Cullen Harold Jackman Memorial Collection and The Questioning of Male Friendship  
Jacqueline Jones Compaore

Chapter 9: Interrogating Trans\* Identity in the Archives  
Liam Lair

Chapter 10: Voices from the Transgender Archives at the University of Victoria, Canada  
Aaron Devor and Lara Wilson

#### **PART IV: CATALOGUING QUEER LIVES**

This section on cataloguing lives in queer archives and/or archives with LGBT collections utilizes the lived experiences of individuals as a critical point of departure for exploring the intersections between archive, auto/biography, and researcher. Chapters in this section notably incorporate specific "papers" within the archive, usually donated or willed at the subject's behest in order to preserve a living record of the individual's contributions to history. We are particularly interested in how these individuals, their preserved materials, and the various ways in which researchers interpret these lives/materials coalesce to form a part of the queer community's collective memory and past. Rebecca Fullan focuses on the emergence of queer sexuality and religiosity in Essex Hemphill's poetry in Chapter 11, while in Chapter 12, Linda Morra examines Jane Rule's memoir *Taking My Own Life*, held at the University of British Columbia. Morra argues that Rule's unpublished memoir is a consummate expression of self-empowerment and agency despite its vulnerability to posthumous editorial control. In Chapter 13, Yuriy Zikratyy examines the sexual record of Thomas N. Painter (1905-1978), an informal collaborator of Alfred C. Kinsey's Institute for Sex Research who since the mid-1930s documented in writing and photography his commercially based sexual relations with lower-class men. The article addresses this vicarious logic of queer reflexivity and self-documentation, as evident in the erotically invested "catalogues" of homosexual men's paid sexual partners, and poses critical questions about the role of class, money and commercial sex in the production of queer archives. In Chapter 14, Jaime Cantrell examines the small press publication *Feminary*, arguing that the journal explores, celebrates, and problematizes intersectional identities as southern experiences and the lesbian experiences are entwined and inevitably, are in tension.

Chapter 11: Victory Celebration for Essex Charles Hemphill; or, What Essex Saved  
Rebecca Lynne Fullan

Chapter 12: Autobiographical Text, Archives, and Activism: The Jane Rule Fonds and Her Unpublished Memoir, *Taking My Life*

Linda M. Morra

Chapter 13: Interviewing Hustlers: Cross-Class Relations, Sexual Self-Documentation, and the Erotics of Queer Archives

Yuriy Zikratyy

Chapter 14: SUBSCRIBE! Southern Lesbian Community and Autobiography in *Feminary*  
Jaime Cantrell

### COMPARABLE WORKS

The dramatic rise of LGBT visibility has been accompanied by a surge in LGBT studies publishing, including a proliferation of publishing on LGBT history. In 2012 alone there were over a dozen university and trade publications on LGBT history including Sukie de la Croix's *Chicago Whispers: A History of LGBT Chicago before Stonewall* (University of Wisconsin Press), Stacy Braukman's *Communists and Perverts under the Palms: The Johns Committee in Florida, 1956-1965* (University Press of Florida), Tracy Baim's *Gay Press, Gay Power: The Growth of LGBT Community Newspapers in America* (Prairie Avenue Productions and Windy City Times), Robert Hogg's *Men and Manliness on the Frontier: Queensland and British Columbia in the Mid-Nineteenth Century* (Palgrave Macmillan), Bambi Lobdell's *A Stange Sort of Being: The Transgender Life of Lucy Ann/Joseph Israel Lobdell, 1829 – 1912* (McFarland), Amy L. Stone's *Gay Rights at the Ballot Box* (University of Minnesota Press), Clayton J. Whisnant's *Male Homosexuality in West Germany: Between Persecution and Freedom, 1945-69* (Palgrave Macmillan), Michael Long's *I Must Resist: Bayard Rustin's Life in Letters* (City Lights), and Peter Boag's *Re-Dressing America's Frontier Past* (University of California Press). Most of these books include original research using existing archives either in university or government special collections or in LGBT community archives. However, details on the process of conducting this research is largely obscured, footnoted, or placed in an appendix.

There are some edited volumes of primary sources on the market, such as Mathew Kuefler's *The History of Sexuality Sourcebook* (2007, University of Toronto Press), Anna Clark's *The History of Sexuality in Europe: A Sourcebook and Reader* (2011, University of Minnesota), Kim Philips and Barry Reay's *Sexualities in History: A Reader* (2002, Routledge), Kathy Peiss's *Major Problems in the History of American Sexuality* (2001, Houghton Mifflin), and Jennifer Larson's *Greek and Roman Sexualities: A Sourcebook* (2012, Continuum). These sourcebooks typically include primary materials along with an introduction to the complexity of historical sexuality research tailored for undergraduates.

Three books on the market are complementary yet different from the *Out of the Closet, Into the Archives* volume. Ellen Greenblat's *Serving LGBTIQ Library and Archives Users* (2011, McFarland Publishers) is a guide for archivists and librarians who assemble and organize LGBT archival collections. It includes chapters on outreach, service, collections and access but is ultimately targeted narrowly at librarians at university or public libraries. Greenblat's work does not provide guidance for scholars conducting archival research. Nan Boyd and Horacio Ramírez's *Bodies of Evidence: the Practice of Queer Oral History* (Oxford University Press, 2012) focuses on one part of LGBT historical research, the practice of conducting oral histories. However, it does not address archival research at all. Ann Cvetcovich's *An Archive of Feelings: Trauma, Sexuality and Lesbian Public Cultures* (2003, Duke University Press) focuses on a broader understanding of archive and provides important groundwork for understanding the role of affect and feeling in the archive. However, it does not provide guidance for the complexities inherent in doing LGBT archival research.

### **POTENTIAL AUDIENCE AND MARKETING**

This book is intended for scholars, students, and community members interested in conducting LGBT history research, studying LGBT history, or studying the process of historical research more generally. We anticipate this book being useful to scholars in multiple disciplines who engage in LGBT historical research, including scholars in English, History, Women and Gender Studies, African American Studies, Film Studies, Sociology, Anthropology, and other humanities and social science fields. The articles throughout avoid the use of jargon-laden prose in order to make the book accessible to advanced undergraduates, graduate students, scholars, and the general reader. We anticipate that the *Out of the Closet, Into the Archives* would also be suitable for classroom use in upper level courses in history and research methods, as well as in interdisciplinary courses in LGBT and queer studies and cultural studies. We also anticipate opportunities to promote the book through the archives used and analyzed in the book, including the Cornell University Human Sexuality Collection, Lesbian Herstory Archives, and Alfred C. Kinsey's Institute for Sex Research. In addition, archives such as the GLBT History Museum may be interested in promoting or highlighting the book. This book already has a commitment of financial support for publication by the Phil Zwickler Charitable and Memorial Foundation, which will defray some initial copywriting and typesetting costs.

### **SPECIFICATIONS**

This volume contains 14 chapters of original writing totaling 116,000 words, including an introductory chapter that frames the argument of the volume.

### **ILLUSTRATIONS**

This volume includes 19 proposed illustrations and figures, listed below.

For Chapter 3

**Figure 1.** Black and white half-length photograph of Mercedes de Acosta.

**Figure 2.** Swedish actress Greta Garbo returns to America. April 30th 1933, photograph.

**Figure 3.** Black and white photograph of Greta Garbo's hand in a black velvet frame

**Figure 4.** Eve Langley and her sister June ("Steve & Blue"), c. 1928.

**Figure 5.** Eve Langley studio portrait, c. 1954.

**Figure 6.** Langley's photo of her manuscripts, "The Manuscript Cupboard, Sept 1970".

**Figure 7.** Langley's photo of her manuscripts on the lawn, "MSS11"

For Chapter 4

**Figure 1.** Elsa Gidlow in her garden circa 1976. DVD still from *Word Is Out: Stories of Some of Our Lives* (dir. Mariposa Film Group, 1977).

**Figure 2.** Elsa's garden today. Photograph taken by the author on October 6, 2012.

**Figure 3.** The fallen Gravenstein apple tree in Elsa's front yard. Photograph taken by the author on August 13, 2012.

**Figure 4**

The marker stone and jade-like plant at the base of the fallen apple tree. Photograph taken by the author on June 12, 2013.

For Chapter 5

**Figure 1.** Picture of the binders that index the porn tapes, photograph

**Figure 2.** The Archivist's motto, with eroticized baseball player, photograph.

**Figure 3.** Early index notes, tersely written; juxtaposition of perverse and vanilla porn in close proximity, photograph

**Figure 4.** The tapes themselves, a lost analog archive, photograph

For Chapter 6

**Figure 1.** Photograph by Catherine Nicholson, Nicholson images in the forest. Black and white.



For Chapter 7

**Figure 1.** Wayne Alaniz Healy, *Ghosts of the Barrio* (1974), Mural. Color.

**Figure 2.** Jesse Treviño, *Mis Hermanos* (My Brothers) (1976), Acrylic on Canvas. Color

**Figure 3.** Harry Gamboa, Jr., *Jack Vargas* (1995), Black & White Photograph.

## INFORMATION ON EDITORS AND AUTHORS

### EDITORS

**Amy L. Stone** is Associate Professor of Sociology and Anthropology at Trinity University in San Antonio, Texas. Her research focuses on an historical approach to LGBT movement politics and urban life. Her recent publications include a sole-authored book on the history of anti-gay ballot measures in the United States, *Gay Rights at the Ballot Box* (University of Minnesota Press, 2012). Her recent publications include “More Than Adding a T: American Lesbian and Gay Activists’ Attitudes Towards Transgender Inclusion” (*Sexualities*), “Diversity, Dissent and Decision-making: The Challenge to LGBT Politics” (*GLQ*), “Dominant Tactics in Social Movement Tactical Repertoires: Anti-gay ballot measures, 1974-2008” (*Research in Social Movements, Conflict and Change*), and “From ‘Black People Are Not a Homosexual Act’ to ‘Gay Is The New Black’: Mapping Whites’ Uses of Blackness in Modern Gay Rights Campaigns” (with Jane Ward, *Social Identities*). She is also a contributor to the edited collections *Queer Mobilizations: LGBT Activists Confront the Law* (New York University, 2009) and *The Marrying Kind? Debating Same-Sex Marriage within the Lesbian and Gay Movement* (University of Minnesota, 2013). Her current research focuses on the history of gay and lesbian participation in urban festivals in the South and Southwest.

**Jaime Cantrell** is a doctoral candidate in English at Louisiana State University and holds an M.A. in Women’s Studies from the University of Alabama. Her dissertation, “Southern Sapphisms: Sexuality and Sociality in Literary Productions, 1974-1997” demonstrates how wider identity-laden social structures, like race, as well as space and place serve to shape and influence southern lesbian experiences and literature across time—foregrounding the centrality of sexuality to the study of southern literature as well as the region’s defining role in the historiography of lesbian literature in the post-Stonewall United States. Her recent publications include an article titled “Lesbis Sustineo! Naiad Press Authors Remember Barbara Grier,” forthcoming in the *Journal of Lesbian Studies*, and “Queering the Country: New Directions in Rural and National Queer Studies” in *Feminist Formations*. She is the 2012 recipient of the Phil Zwickler Memorial Research Fellowship at Cornell University and she has also published in *The Journal of Homosexuality*.

## CONTRIBUTING AUTHORS

**Agatha Beins** is an assistant professor of women's studies at Texas Woman's University and serves as an editorial collective member of *Films for the Feminist Classroom*. She has published on feminist print culture in *Women: A Cultural Review*, *Frontiers: Journal of Women's Studies*, and *Sinister Wisdom* and co-edited with Elizabeth Lapovsky Kennedy *Women's Studies for the Future: Foundations, Interrogations, Politics*. In addition to feminist periodicals and histories of feminism her interests include art and social justice, feminist geography and spatial politics, social movements, and critical pedagogies.

**Jacqueline Jones Compaore** is an Associate Professor of English at Francis Marion University in Florence, SC and the author of the forthcoming book *Unmasking the New Negro: Harold Jackman and the Harlem Renaissance*. A Harlem native, Jacqueline was thrilled to take a class with James Baldwin when she was an undergraduate at Smith College. She was a Fulbright Scholar at the University of Ouagadougou in Burkina Faso from 2010 – 2011.

**Maryanne Dever** joined the School of Humanities and Social Science at the University of Newcastle, Australia, in 2010. Prior to that she was Director of the Centre for Women's Studies & Gender Research at Monash University in Melbourne and is a former President of the Australian Women's and Gender Studies Association (AWGSA). Her research interests encompass archival studies and feminist literary and cultural history. Recent publications include the co-authored book, *The Intimate Archive*. She has been a Visiting Scholar at McGill University's Institute for Gender, Sexuality, and Feminist Studies (IGSF) in Montreal and a Harold White Fellowship at the National Library of Australia. She is a co-convenor of the 'Archive Futures' Research Network

**Aaron H Devor**, PhD, has been studying and teaching about transgender-related questions for thirty years. He is the author of numerous scholarly articles and the widely-acclaimed books *Gender Blending: Confronting the Limits of Duality* (1989) and *FTM: Female-to-Male Transsexuals in Society* (1997). He has delivered lectures to audiences around the world, including more than 20 keynote and plenary addresses. He is a national-award-winning teacher, an elected member of the International Academy of Sex Research, and a Fellow of the Society for the Scientific Study of Sexuality. He was one of the authors of versions 6 and 7 of the *WPATH Standards of Care*. Dr. Devor is the Founder and Academic Director of the world's largest Transgender Archives, a professor of Sociology, and was the Dean of Graduate Studies 2002-2012 at the University of Victoria. See <http://web.uvic.ca/~ahdevor> and <http://transgenderarchives.ca>.

**Julie R Enszer**'s current book manuscript is a history of lesbian-feminist publishing from 1969 until 1999. She is a Visiting Assistant Professor of Women's Studies at the University of Maryland. In addition to her scholarship on lesbian print culture, she is a poet. For more information, [www.JulieREnszer.com](http://www.JulieREnszer.com).

**Rebecca Lynne Fullan** is a PhD student in English at the Graduate Center of the City University of New York. She has an AB in Comparative Literature from Bryn Mawr College and a Master's of Theological Studies from Harvard Divinity School. Recently, her poetry has been published in *NY\_\_\_\_\_*, *The Other Journal*, and *Time of Singing*.

**Robb Hernández** is Assistant Professor of Latino Literary and Cultural Studies in the Department of English at the University of California, Riverside. He is the author of *The Fire of Life: The Robert Legorreta—Cyclona Collection* (2009) and *VIVA Records, 1970-2000: Lesbian and Gay Latino Artists of Los Angeles* (2013) in the “Chicano Archives” book series edited by Chon A. Noriega and Lizette Guerra. His writing has appeared in *Aztlán: A Journal of Chicano Studies*, *Collections: A Journal for Museum and Archive Professionals*, and *MELUS: Multi-Ethnic Literature of the United States*.

**Liam Oliver Lair** is a PhD student in Women, Gender, and Sexuality Studies at the University of Kansas. He received his Master's degree in WGSS at Roosevelt University in Chicago, Illinois. His research investigates both the theoretical and material effects of claiming a trans\* identity.

**Craig M. Loftin** received his Ph.D. in history from the University of Southern California. He teaches courses on popular culture and sexuality in the American Studies Department at California State University, Fullerton. He is the author of *Masked Voices: Gay Men and Lesbians in Cold War America* and the editor of *Letters to ONE: Gay and Lesbian Voices from the 1950s and 1960s*, both published by SUNY Press in 2012.

**Linda Morra** is an Associate Professor and head of the English Department at Bishop's University. Her research, which draws on feminist and queer theories and archival studies, is largely animated by inquiries into the place of women writers in the public sphere. That research culminated in *Basements and Attics, Closets and Cyberspace: Explorations in Canadian Women's Archives* (co-edited with Dr. Jessica Schagerl, WLUP 2012), and in the transcription, annotation and publication of Jane Rule's memoir, *Taking My Life* (Talon 2012). The latter was short-listed for the international LAMBDA prize (2012). She completed a monograph, currently under consideration with the University of Toronto Press, which recalibrates current scholarly perspectives on women writers' agencies in the twentieth century by historicizing and situating the emergence of the notion of unhindered female authorship.

**Whitney Strub** is an Assistant Professor of History, American Studies, and Women's & Gender Studies at Rutgers University-Newark. He is the author of *Perversion for Profit: The Politics of Pornography and the Rise of the New Right* (Columbia University Press, 2011) and *Obscenity Rules: Roth v. United States and the Long Struggle over Sexual Expression* (University Press of Kansas, 2013).

**Lara Wilson** is the Director of the Transgender Archives at the University of Victoria in British Columbia. Lara Wilson holds a Master of Arts in Art History from the University of Victoria

(UVic), and a Master of Archival Studies from the University of British Columbia. In addition to her appointment as University Archivist, a position held since 2007, Lara was appointed Director of UVic Special Collections in 2013. She has twice served as president of the Archives Association of British Columbia (AABC), and currently chairs the Canadian Council of Archives (CCA). She has been working with Dr. Aaron Devor on the development of the Transgender Archives since 2007. In addition to the trans\* collection, UVic Special Collections and University Archives has archival, rare book, and manuscript holdings in a wide variety of subjects including environmental science and activism, Canadian and international anarchism, military history, arts and culture, literature, the women's movement, and institutional records of UVic and predecessor colleges dating to 1903.

**Greg Youmans** earned his PhD from the History of Consciousness program at the University of California, Santa Cruz, and is currently a Visiting Assistant Professor of Film and Media Studies at Colgate University. His book on the paradigm-shifting 1977 gay and lesbian documentary *Word Is Out: Stories of Some of Our Lives* appeared in 2011 as part of Arsenal Pulp Press's Queer Film Classics series, and he has published scholarly articles in *Camera Obscura*, *Millennium Film Journal*, and *e-flux*. His writing and research focus on queer activist history, media, and visual culture. He is currently at work on a book project about gay and lesbian filmmaking in the 1970s as well as a biographical study of Bay Area queer activist Tede Matthews (1951–1993).

**Yuriy Zikratyy** is a lecturer in visual culture and sexuality studies and a Ph.D. candidate in the Interdisciplinary Doctoral Program in Humanities at Concordia University (Montreal). His dissertation explores queer archives from the first half of the twentieth century and is based on library research in the Kinsey Institute for Research in Sex, Gender and Reproduction at Indiana University. His research interests include cross-class homosexual relations, male prostitution, homosexual travel and expatriation, male homosexuality in Eastern Europe and Latin America, as well as queer cinema.