Event Info

**Event Title:** Queer and Femme Digital Literature

**Event Description:** YES FEMMES, a digital publishing experiment. KARDASHIANS, an existentialist reality TV novel. EMOJI COLLAGES W/ MATISSE, a drag & paste world. THE INFINITE WOMAN, a computational poem. Panelists discuss their approaches to queer and femme digital literary forms and processes. What’s femme about code? What’s queer about erasure? What’s femme about remix, pixels, hypertext, emojis? How do queer/femme aesthetics impact the form, content, and interactive experience of multimedia poetry and fiction?

**Event Category:** Multiple Literary Genres Craft and Criticism

**Event Organizer and Moderator:** Katie Schaag

**Event Participants and Bios:**

**Sam Cohen**’s fiction is recently published or forthcoming in BOMB Magazine, Fence, DIAGRAM and many others. She is a PhD Candidate in USC Dornsife’s Creative Writing and Literature PhD, the Producer of the Lambda LitFest, the Fiction Editor of Gold Line Press, and the Founding Editor of YES FEMMES.

**Kate Durbin** is the author of the poetry books HOARDERS, E! Entertainment, and Ravenous Audience. Her interactive poetry app ABRA: A Living Text, won an Expanded Artist’s Book Grant and the Turn on Literature Prize for Electronic Literature. She’s a Visiting Professor of English at Whittier College.

**Feliz Lucia Molina** is a poet and author of three books: Undercastle; The Wes Letters; and Roulette. She is a former fellow of Kundiman and The MacDowell Colony and former poetry editor at The Los Angeles Review of Books. She works as a psychotherapist intern and contributes to various publications.

**Sandra Rosales** is a queer digital designer and front-end web developer.

**Katie Schaag** publishes poems, play scripts, and essays in print and digital journals, and presents her work at museums, libraries, and theatres. She teaches in the Writing & Communication Program at Georgia Tech, where she’s also developing a digital creative writing project, The Infinite Woman.
Event Outline

Opening Moderator Remarks, Announcements, and Introductions (10 min)

Welcome to our panel on “Queer and Femme Digital Literature.”

[Accessibility statement]

A few accessibility reminders before we begin:

- For those needing or wishing to follow along to a written text, please let me know and a printed copy of the presentation will be delivered to you.
- Please make sure that spaces marked for wheelchairs remain clear of chairs or other barriers.
- Treat service animals as working animals and do not attempt to distract or pet them.
- Be aware of those with chemical sensitivities and refrain from wearing perfume.
- Please be aware that your fellow attendees may have invisible disabilities. Do not question anyone’s use of an accommodation, including for chairs reserved for those with disabilities.
- If you have any questions or concerns regarding conference accessibility, please call or text the Accessibility Hotline (503) 455-4127 or email events@awpwriter.org.

[Statement of purpose]

Again, welcome to the “Queer and Femme Digital Literature” panel.

The purpose of our panel is to move toward defining a queer/femme digital literary aesthetic. Each speaker will discuss their approaches to queer or femme digital literary forms and processes, with specific examples drawn from their current projects. Then we’ll attempt to glean some patterns toward a working theory of queer/femme digital aesthetics. What’s femme about code? What’s queer about erasure? What’s femme about remix, pixels, hypertext, emojis? How do queer/femme aesthetics impact the form, content, and interactive experience of multimedia poetry and fiction? These guiding questions will frame what we hope will be an energizing, wide-ranging conversation.

[Agenda]

First, each speaker will do an individual presentation. Next, I will facilitate a roundtable discussion, followed by audience Q&A.
Sam Cohen’s fiction is recently published or forthcoming in BOMB Magazine, Fence, DIAGRAM and many others. She is a PhD Candidate in USC Dornsife’s Creative Writing and Literature PhD, the Producer of the Lambda LitFest, the Fiction Editor of Gold Line Press, and the Founding Editor of YES FEMMES.

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I, Katie Schaag, publish poems, play scripts, and essays in print and digital journals, and present my work at museums, libraries, and theatres. I teach in the Writing & Communication Program at Georgia Tech, where I’m also developing a digital creative writing project, The Infinite Woman.

**Individual Presentations (35 min)**

Sam Cohen & Sandra Rosales (9 min)
YES FEMMES, a digital publishing experiment

Kate Durbin (9 min)
KARDASHIANS, an existentialist reality TV novel

Feliz Lucia Molina (9 min)
EMOJI COLLAGES W/ MATISSE, a drag & paste world

Katie Schaag (8 min)
THE INFINITE WOMAN, a computational poem
Roundtable Discussion (20 min)

Moderator Questions:

1. How would you define a queer/femme digital aesthetic? Does it exist? If so, what is it? What’s femme about code? What’s queer about erasure? What’s femme about remix, pixels, hypertext, emojis? Based on features of your own work, the other panelists’ work, and/or broader trends, what formal techniques, methods, platforms, mediums, and/or processes do you associate with specifically queer or femme multimedia literature?

2. What can a queer/femme digital literary aesthetic do? How do queer/femme aesthetics impact the form, content, and interactive experience of digital, computational, and new media poetry and fiction?

3. How do we make visible the presence of queer and femme identities in a disembodied digital space? Beyond the mediated representation of bodies and identities as thematic content, how do gender and sexuality become abstracted into form?

4. Conceptually, aesthetically, and technically, how can digital forms perform queer and femme affects?

5. Can you share some practical tactics and methods in queer and femme digital literary production? If an audience member is interested in creating their own multimedia work inflected by queer/femme aesthetics, what are some approaches to form and process that they could consider?

Audience Q&A (10 min)