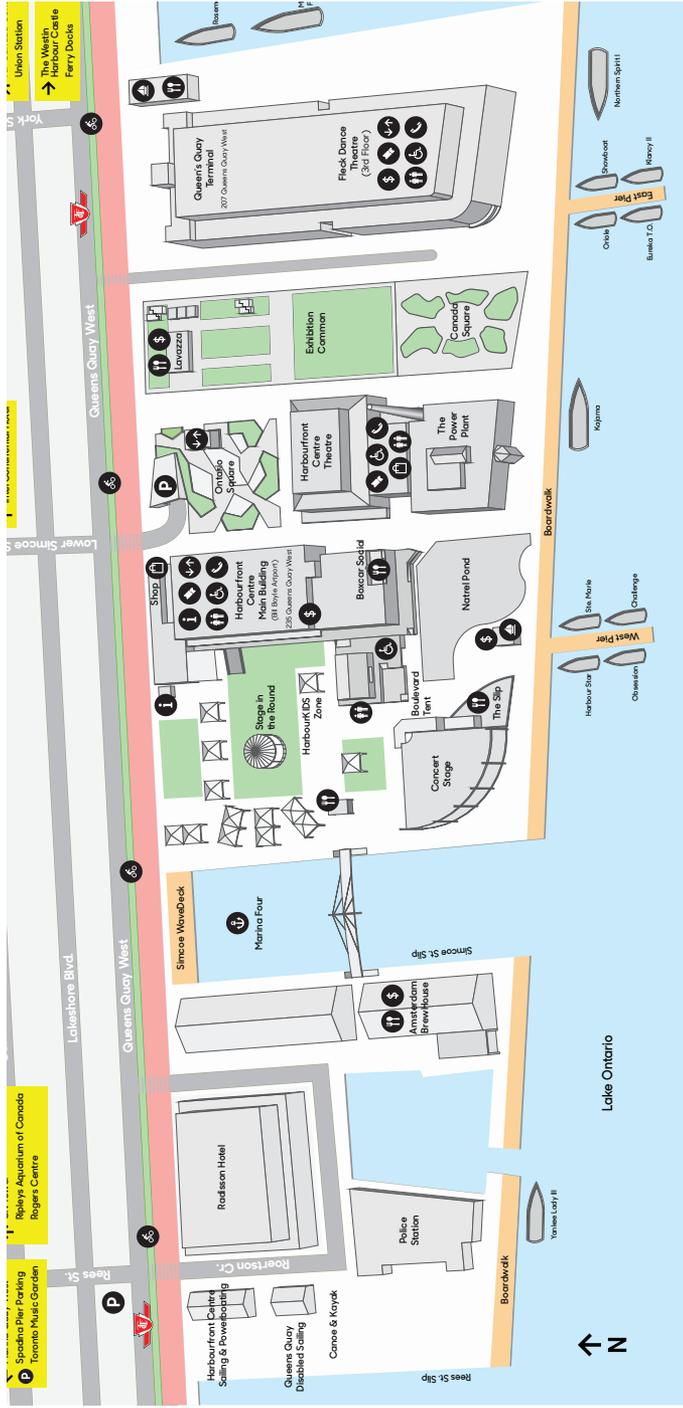


Humber@TIFA 6th annual Interdisciplinary Conference

NOVEMBER 2 - 3, 2019

Harbourfront Centre, 235 Queens Quay West Toronto



Harbourfront centre Site Map

- ATM
- Box Office
- Bikeline
- Boat Tour
- Info Desk
- Marina
- Parking
- Food & Beverage
- Payphone
- Washrooms
- Shop

- Wheelchair Accessible
- 509/510 Streetcar Stops

- Artport Gallery
- Box Office & Info Desk
- Boxcar Social
- Brigantine Room

- Craft & Design Studio
- Harbourfront Centre Shop
- Lakeside Terrace
- Left

- Marilyn Brewer Community Space
- Miss Lou's Room
- Security
- Studio Theatre

Inside Main Building

- Artport Gallery
- Box Office & Info Desk
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Harbourfront centre

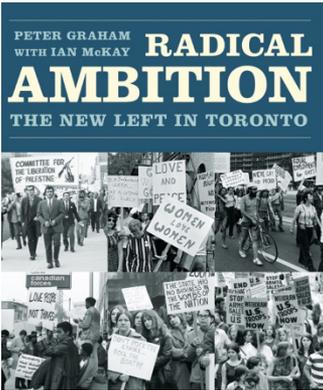
Main Building





Nov 2, 2019

<p>8:00 AM - 9:00 AM</p>	<p>Registration and Breakfast <i>Location: Fleck Dance Theatre</i> Queen's Quay Terminal 207 Queen's Quay West, Toronto</p>
<p>9:00 AM - 10:40 AM</p>	<p>Keynote: Dr. Angela Davis Moderator: Tyler Shipley, Ph.D. <i>Location: Fleck Dance Theatre</i></p>
<p>11:00 AM - 12:30 PM</p>	<p>1. US Intelligence and Law Enforcement and the Counterculture Live PODCAST hosted by Nathan Radke, M.A.; Lee Kuhnle, Ph.D. & Alena Papayanis, Ph.D. Moderator: Wendy O'Brien, Ph.D. <i>Location: Studio Theatre</i> Harbourfront Centre 235 Queens Quay W, Toronto</p>
<p>12:30 PM - 1:30 PM</p>	<p>Lunch <i>Location: Lakeside Terrace</i></p>
<p>1:30 PM - 3:00 PM</p>	<p>2. Reading Bodies: 1) Caitlyn Hunter; 2) Sara Villa, Ph.D.; 3) Ella Edwards, BA Moderator: Prasad Bidaye, Ph.D. <i>Location: Loft 2</i></p>
	<p>3. Counterculture on the Radio & TV: 1) Tammy Rose, MBA, MS; 2) Madison Williams, BA 3) Scott Derrick, Ph.D. Moderator: Kerry Potts, M.A. <i>Location: Main Loft</i></p>
	<p>4. Radical Ambition: 1) Tyler Shipley, Ph.D.; 2) Ian McKay, Ph.D. 3) Peter Graham, Ph.D. Moderator: Paul Corey, Ph.D. <i>Location: Studio Theatre</i></p>

<p>3:15 PM - 4:45 PM</p>	<p>5. The Hidden Counterculture: 1) Chris McIntyre MA; 2) Robert Beach MA; 3) Ferentzy Peter Ph.D., Masood Zangeneh Ph.D., Nigel Turner Ph.D. Moderator: Milos Vasic, Ph.D. Location: Loft 2</p> <hr/> <p>6. Counterculture in Canada: 1) Peter Stevens, Ph.D.; 2) Ben Bradley, Ph.D.; 3) Tarah Brookfield, Ph.D. Moderator: Sara Hassan, Ph.D. Location: Main Loft</p> <hr/> <p>7. Feminism and Counterculture Discourse: 1) Kim Hong Nguyen, Ph.D.; 2) Bonnie Ernst, Ph.D. Moderator: Aileen Herman, MA Location: Studio Theatre</p>
<p>5:00 PM - 6:30 PM</p>	<p>Reception <i>Between the Lines Press</i> Book launch for <i>Radical Ambition: The New Left in Toronto</i> By Peter Graham with Ian McKay</p>  <p>Location: The Pearl Restaurant, Queen's Quay 2nd floor</p>

Nov 3, 2019

<p>8:00 AM - 9:00 AM</p>	<p>Registration and Breakfast <i>Location: West Bays</i> <i>Harbourfront Centre</i> <i>235 Queens Quay W, Toronto</i></p>
<p>9:00 AM - 10:30 AM</p>	<p>8. (Counter)Cultural Memory: 1) Dennis Ohm, BA; 2) Carlie Visser, MA; 3) April Rosenblum, MA Moderator: Shelley McCabe, M.Sc. <i>Location: Loft 2</i></p>
	<p>9. Black Activism: 1) Shanleigh Corrallo, MA; 2) Rachel Lobo, MA; 3) Melanie Knight, Ph.D. Moderator: Masood Zangensh, Ph.D. <i>Location: Main Loft</i></p>
	<p>10. Redefining the Sexual Revolution: 1) Kate Taylor, BA; 2) Son Jeong Cho, Ph.D.; 3) Hailey Buckley, BA Moderator: Candace Iron, Ph.D. <i>Location: Studio Theatre</i></p>
<p>10:40 AM - 12:10 PM</p>	<p>11. Love & Hate: 1) Suzanne Senay, MA; 2) Marian Phillips, BA; 3) Miloš Vasić, PhD Moderator: Ian Gerrie, Ph.D. <i>Location: Loft 2</i></p>
	<p>12. Futures to be Made: 1) Wendy Vigroux, MA; 2) Jaqueline McLeod-Rogers, Ph.D.; 3) Alcibiades Malapi-Nelson, Ph.D. Moderator: Mark Whale, Ph.D. <i>Location: Main Loft</i></p>
	<p>13. Gay Rights: 1) Erin Gallagher-Cohoon, MA; 2) Hubert Brard, Ed.D. Moderator: Alexander Shvarts, Ph.D. <i>Location: Studio Theatre</i></p>

12:15 PM - 1:15 PM	<p>Lunch</p> <p><i>Location: Lakeside Terrace</i></p>
1:15 PM - 2:45 PM	<p>14. Space and Surveillance:</p> <p>1) Leigh Ann Wheeler, Ph.D.; 2) Erik Mortensen, MA; 3) Rebecca Pyrah, MA</p> <p>Moderator: Alexander Shvarts, Ph.D.</p> <p><i>Location: Loft 2</i></p>
	<p>15. Counterclash:</p> <p>1) James Carter, Ph.D.; 2) Edward Matthews, Ph.D.; 3) Chris Irwin, Ph.D.</p> <p>Moderator: Ian Gerrie, Ph.D.</p> <p><i>Location: Main Loft</i></p>
	<p>16. New World Coming: Canada, The Sixties, and Global Consciousness:</p> <p>1) Karen Dubinsky, Ph.D.; 2) Sean Mills, Ph.D.; 3) Scott Rutherford, Ph.D.</p> <p>Moderator: Suzanne Senay, M.A.</p> <p><i>Location: Studio Theatre</i></p>
2:55 PM - 4:25 PM	<p>17. Primary Sources and Performance:</p> <p>1) Dorothy Ellen Palmer; 2) Dr. Marcia Blumberg, Ph.D.</p> <p>Moderator: Wendy O'Brien, Ph.D.</p> <p><i>Location: Loft 2</i></p>
	<p>18. Counterculture and the Classroom:</p> <p>1) Natalie Davey, Ph.D. and Katrina Gittens, MA; 2) Anita Ewan, MA and Lyndsay Macdonald, MA</p> <p>Moderator: Sarah Feldbloom, MFA.</p> <p><i>Location: Main Loft</i></p>
	<p>19. Pushback in the Neoliberal Decades:</p> <p>1) Hasmet Uluorta, Ph.D.; 2) Navneet Kumar, Ph.D.; 3) Victoria Carroll, Ph.D.</p> <p>Moderator: Aileen Herman, MA</p> <p><i>Location: Studio Theatre</i></p>

2019 Keynote Speaker

Dr. Angela Davis

November 2, 2019, 9:00 - 10:40 a.m

Location: Queen's Quay Terminal
207 Queen's Quay West, Toronto



Dr. Davis is an International icon, known for her ongoing work to combat all forms of oppression in the U.S. and abroad. In the 1960s and 1970s, she was an active member of the Black Panthers, and was even fired from one teaching job for being a communist. She appeared on the Federal Bureau of Investigation's "Ten Most Wanted" list and was even arrested for crimes she did not commit. Her work as an educator—both at the university level and in the larger public sphere—has always emphasized the importance of building communities of struggle for economic, racial, and gender equality. Davis' most recent books are *Abolition Democracy*, *Are Prisons Obsolete* and *The Meaning of Freedom*. She is a member of the executive board of the Women of Color Resource Center, a San Francisco Bay Area organization that emphasizes popular education—of and about women who live in conditions of poverty. She also works with Critical Resistance, a national organization dedicated to the dismantling of the prison industrial complex. Internationally, she is affiliated with Sisters Inside, an abolitionist organization based in Queensland, Australia that works in solidarity with women in prison.

Professor Davis' teaching career has taken her to San Francisco State University, Mills College, and UC Berkeley. She also has taught at UCLA, Vassar, the Claremont Colleges, and Stanford University. She spent the last fifteen years at the University of California Santa Cruz where she is now Distinguished Professor Emerita of History of Consciousness, an interdisciplinary Ph.D program, and of Feminist Studies. Having helped to popularize the notion of a "prison industrial complex," she now urges her audiences to think seriously about the future possibility of a world without prisons and to help forge a 21st century abolitionist movement.

Tyler Shipley

Moderator

Dr. Tyler Shipley is a Professor of Culture, Society and Commerce at Humber College and an Associate Fellow at the Centre for Research on Latin America and the Caribbean (CERLAC). He completed his doctoral work in the Department of Political Science at York University in 2013 and has published articles in *Studies in Political Economy*, *Latin American Perspectives*, and the *American Journal of Economic and Sociology*. He published his first book, *Ottawa and Empire: Canada and the Military Coup in Honduras*, in 2017. His forthcoming book, *Canada in the World: Settler Capitalism and the Colonial Imagination*, offers a broad overview of Canada's engagements in the world since Confederation, and argues that Canada's international actions have always been rooted in the material and ideological projects that were at the heart of the colonial genocide upon which Canada was built. *Canada in the World* will be published in 2020.



1. US Intelligence and Law Enforcement and the Counterculture

Alena Papayanis, Ph.D.; Nathan Radke, M.A.; Lee Kuhnle, Ph.D. Humber College

The CIA and FBI Deliberately and Accidentally Contributed to the Counter-Culture of the 1960s

We are three professors who have a podcast and a radio show that specialize in investigating conspiracy theories. In our live podcast, we will describe the ways in which American intelligence and law enforcement agencies contributed to the counter-culture movements of the 1960s. The examples include the infiltration of student and civil rights groups by the FBI during COINTELPRO, the CIA's secret funding of Abstract Expressionism as a weapon against the Soviet Union, and the widespread experimentation with hallucinogens by the CIA during mind-control research projects such as BLUEBIRD, ARTICHOKE, and MKULTRA.

2. Reading Bodies

Caitlyn Hunter Duquesne University

Are You Woke Yet? Discussing Race and Visibility as a Pedagogical Approach to Black Literature

How does perspective frame our understanding of race and how these types of social constructs shape American archetypes on blackness and the black body? In my ENG 102 course we used graphic novels, plays, poetry, and memoir to investigate the ways in which race and visibility center around African American culture and representations therein. I used writings by and documentary movies about James Baldwin as a foundation for exploring the genealogy and evolution of black voice. Stemming from slavery through the Black Lives Movement core questions for this class included: How is blackness communicated? What are the effects of racial representations on the audience? How and why might individual's want to challenge these norms through writing? What does the future hold? My hope was to challenge my students to think critically about race in both literature and everyday life. I encouraged students to ask questions and challenged them to confront their personal experiences and biases. I documented our classroom experience on a website to illustrate the importance of discussing race within the classroom as a way to challenge preconceived notions which would largely avoid such a weighted and controversial subject. Through interviews, in class exercises, and essays I found a common thread: people want to talk about race, the problem is they don't know how to breach the conversation. In this discussion I will demonstrate how my pedagogy project is one tool that can branch from the roots of Black experience and provides an avenue for honest dialogue within the classroom.

Sara Villa, Ph.D. John Abbott College

James Baldwin's "My Dungeon Shook – Letter to my Nephew on the One Hundredth Anniversary of Emancipation," and Ta-Nehisi Coates's Between the World and Me: A Dialogue Between the Civil Rights Movement and BLM in the Epistolary Form.

Major psychological studies show how violence can be more easily inflicted to the body of another human being via a process of dehumanization and objectification (Kelman 1973, Haslam 2014). Racist violence thus starts when its inflictor no longer regards their victim as fully human, nor as carrying a complete, individual personality. Baldwin's *My Dungeon Shook – Letter to my Nephew on the One Hundredth Anniversary of Emancipation* (1963) and Ta-Nehisi Coates' *Between the World and Me* (2015) consider this issue by re-humanizing and re-individualizing the victims of racist violence in the face of systemic discrimination. They

both address their words, in the letter form, to a young member of their family. By doing so, their published epistolary essays remind their whole country that those discriminated, beaten, lynched and murdered are not only bodies made of flesh, but most importantly human beings with names, family ties, and personal histories. Coates returns to the epistolary form so poignantly used by Baldwin not simply as a stylistic homage to one of the most interesting intellectual voices of 1960s counterculture, but, rather to remind readers that the persistence of systemic racist violence is still based on the same phenomenon: a depersonalization and objectification of its victims stemming from a long history of discrimination.

Ella Edwards, BA University of Tasmania

Unsettled America and Unsettled Bodies: Identity and Belonging in Angela Carter's The Passion of New Eve (1977)

Evelyn/Eve's journey through an unsettled America – in a body that itself is unsettled – interrogates the relationship between gender and identity of the self. Angela Carter's *The Passion of New Eve* (1977) follows the journey of Evelyn-turned-Eve through a dystopian America with guerrilla warfare and threats of civil war. Throughout their journey in the chaotic 'New World,' Evelyn is confronted with traditional and radical conceptions of gender and sexuality – reflecting the evolving feminist counter-culture movement within the 1960s and 1970s. The ideas surrounding second-wave feminism and the radical belief that "gender would be either dissolved or repurposed" (Colebrook 127) clearly informs this text and how we view the role of gender and its consequences. As we move through the chaotic situations Evelyn/Eve encounters, we are made to feel confronted about our Western constructions of sexuality, gender and the body, and identity. I explore the representations of gender to determine whether it intertwines two conceptions of gender formation, essentialism and constructivism, through Evelyn/Eve's experience in a 'liminal body.' It examines ideas from second-wave feminism – particularly ideas from radical factions (Jeffreys and Dworkin) about the transgender body and the idea of 'woman.' Evelyn/Eve's embodiment and expression of gender, along with gendered representations of Leilah, Mother, and Tristessa, underline how Western constructed ideals of gender and sexuality are hazardous to identity formation and expression, marking gender non-binary, gender-fluid, and transgender individuals as inherently and violently 'other.'

3. Counterculture on the Radio & TV

Tammy Rose, MBA, MS, User Experience Research Lead

Six Degrees of Monkees in a Relationship Map of CounterCulture

The Monkees phenomenon involved music & a TV show, and an unusual amount of connections that make it the center of American counterculture. Despite being dismissed as bubblegum, from 1965 to 1968, the brand encompassed a wide variety of non-commercial memes from Vietnam protest references to Frank Zappa to their most infamous masterpiece, the movie *HEAD*. An extensive relationship map visualizes any and all references to people, works and concepts to the Monkees. Almost anyone working in Hollywood prior to 1980 can be connected to the Monkees by a low number of degrees. Sex, drugs and rock and roll as well as cynicism were regularly snuck into America's living rooms and fed into the minds of children.

Madison Williams, BA University of California San Diego

Can You Dig It?: The Monkees, the Alienation Effect, and the "Epic Album" HEAD

Bertolt Brecht describes his interpretation of alienation as hindering the audience from "simply

identifying itself with the characters in the play. Acceptance or rejection of their actions and utterance was meant to take place on a conscious plane, instead of, as hitherto, in the audience's subconscious". While alienation can be achieved through many modes, Brecht emphasizes that the "radical separation of the elements" of music, words, and production and invocation of the "strange and surprising" are necessary for the audience to be spurred to critical thought, and eventually, political action. The epic theatre techniques used to invoke these reactions have evolved and transformed over the years to be applied to countercultural art beyond stage performance. In 1968, the music group the Monkees embarked on a journey of self-destruction that culminated in the release of their film *HEAD*. An under-examined performance project originally deemed a failure, *HEAD* satirizes and critiques the Vietnam War, the Monkees' teenybopper fans, the film, television, and music industries, and the group's own commercialization. *HEAD*'s soundtrack is an album that itself utilizes Brecht's idea that rather than being drawn into the world of a performance, audience members should be forced to think critically about the enactment of the world before them and use the drama to critique their own societies. Using a close reading (and listening) of the tracks along with archival research, I demonstrate how the *HEAD* soundtrack functions as a mode of alienating performance and is a key example of the interdisciplinary form "epic album", achieved through the Monkees' utilization of the *verfremdungseffekt*, or alienation effect. The Monkees and "album coordinator" Jack Nicholson utilize sound collage, didactic and gestic lyrics, and even the packaging of the album itself to create a feeling of "strangeness" in the listener. By estranging themselves and their listeners from the typical commercial pop album, the Monkees use the *HEAD* soundtrack as an attempt to destroy their commodified "pre-fab" image and force their audience to think critically about their identities as passive consumers of media.

Scott Derrick, Ph.D. Rice University

Like a Rolling Flesh-Colored Plastic Dream: Bob Dylan, Newport, and the Politics of the Sixties

I intend to focus on the problem of Bob Dylan's break with the folk tradition at Newport in 1965. Arguably, this is the most important moment of his career and one to which the Dylan community obsessively returns. For all the attention it has garnered, however, the significance of the moment to the sixties—and, I will argue, to the legacies of the sixties in the present—has never been properly appreciated. Generally, the folkies end up on the losing end of such retrospective analyses, and often seem somewhat abashed. How could they have not understood? How, as witnesses to pop-music near genius, could they have not have heard? The authentic reason for the outrage, however, finally had little to do with the formal features of Dylan's songs but with their content. Even the faux traditionalism of the folk movement persistently spoke to a continuity with the past and a solidarity with the historically disenfranchised and oppressed. In the three great albums of the mid-sixties—*Bringing It All Back Home*, *Highway 61, Revisited*, and *Blonde on Blonde*, Dylan sings as an isolated self. His songs abandon any relation to authentic history and seem populated—as in "Desolation Row"—by figures ripped from their historical/narrative homes. They enable Dylan to dramatize precisely a catastrophic loss of historicity in a commodified world of fragments. For Dylan (apart from periodic symptomatic hopes for heterosexual refuge), the world has no authenticities. Even the at-times arbitrary nature of his lines speaks to a disintegrating world. I'm unaware of other art that does this so thoroughly or in the same way in US culture. Do we think of the sixties as a time of fragmentation or emerging collectivities? Or both? Is an anxiety concerning the former a sign of privilege? If this, retrospectively, is a core issue of the sixties, it seems, even more crucial now. Dylan's sixties music, in other words, retains its pertinence; hence, I would suggest, his Nobel Prize.

4. Radical Ambition

Tyler Shipley, Ph.D. Humber College

A Grin Without A Cat: The Narrowing of Political Horizons since 1969

Chris Marker's epoch-defining documentary, "A Grin Without A Cat," articulated the limits of the upsurge in revolutionary politics that peaked in 1968-69, and the tragedies that would ultimately befall so many of its authors. Marker's film rambled between hope and despair but ultimately settled on the latter, concluding that the Soviet socialist bloc had devolved into a rival imperialism and that the rebels of the 1960s had failed to find a blueprint for a lasting, successful, socialist revolution. And yet, to see today images of the general strikes, mass protests, guerrilla struggles and social upheaval of the late 1960s seems almost miraculous; what Marker read as defeat seems far beyond anything we could hope for in 2019. What happened? How did the horizons of ideals that galvanized much of the world fifty years ago shrink so dramatically that the Presidential candidacy of a social-democrat appears as a political awakening? This paper will assess the state of the revolutionary movements that were built and inspired by the struggles of 1968-69, asking whether the popular movements of the current moment are prepared to confront the rise of the far Right that has grown out of the stagnant and crisis-ridden systems of capitalism modernity. Nearly a century ago, Rosa Luxemburg proclaimed that the future was to be either socialism or barbarism; as the climate crisis deepens and the contradictions of capitalism tighten around us, her dilemma feels more urgent than ever.

Ian McKay, Ph.D. McMaster University

C.B. Macpherson and the Politics of Resistance at the University of Toronto in the 1960s

C.B. Macpherson, Canada's most renowned left political scientist in the 1960s, was a prominent professor at the University of Toronto as it experienced the radicalism of the 1960s. Having just delivered the Massey Lectures on "The Real World of Democracy," in which he argued for rethinking the very meaning of the term in light of the rise of Communist and Third World variants, he now experienced attempts to revolutionise this "Real World" in his own backyard. In 1967, he produced what came to be called the 'Macpherson Report,' which sought to conciliate critics of the undergraduate system in arts and science at the university, and then became involved in the intense debates and protests over student power on campus. He thus presents a fascinating case study of a man immersed in democratic theory attempting to grapple with the new energies and challenges of the 1960s, especially the rise of a powerful New Left demanding participatory democracy and an end to oppressive relations in the university. This paper is part of a longer project to place Macpherson's world-famous work in its global context, and it will place Macpherson's struggles at the University--Canada's biggest and most prestigious--in both local and global context. What does Macpherson's rocky trip through the 1960s reveal, not just about Macpherson, but about the paradoxes and challenges of transforming universities into progressive bases for the transformation of the world?

Peter Graham, Ph.D. McMaster University

Radical Mentorship and Transnational Solidarity: Angela Davis in Toronto

Angela Davis is a seminal figure of the long 1960s. Images of Davis, alongside 'Free Angela' buttons and posters, have become popular symbols of the period's material culture. For many of Davis's activist contemporaries, she was a symbol of Black Power, female empowerment, and revolutionary communism. For some, her incarceration was emblematic of racism in America. In the early 1970s, activists in Toronto joined their counterparts from around the world and rallied to Davis's defence. After her release from prison, she became a mentor, who inspired local activists

to think about politics differently. I explore the influence she had on left-wing and anti-racist politics in Toronto. I outline the 1970-2 activities of the Toronto Committee for Angela Davis to explain why local activists thought efforts to free her were especially important, and explore themes like transnational solidarity. I then focus on Davis's 1974 visit to Toronto. Utilizing digitized archival tapes of her interviews and talks, and a transcript of her main speech, it relays the core messages she sought to bring to her Toronto audiences, especially local Black Power activists, and explain why her philosophy for socialism and Black liberation was increasingly popular. Finally, I explore the importance Davis's *Women, Race and Class* had to feminists – especially Black feminists. Utilizing local feminist publications, I will analyze discussions and debates about her book, roughly between its 1983 publication and Davis's Toronto International Women's Day speech in 1985. It will describe the increasing salience of Intersectional politics and how her book encouraged critiques about tokenism and representation in white-dominated feminist collectives.

5. The Hidden Counterculture

Chris McIntyre, MA York University

R.D. Laing's Psychiatric Subject and the Legacy of Anti-Psychiatry

Far from a unified and coherent social movement, the Anti-Psychiatry Movement entailed an array of different theoretical and political approaches to the question of psychiatry's prominence in the post-World War II era. In fact, the Anti-Psychiatry Movement, as often acknowledged, is somewhat of a misnomer, which was later rejected by some of its leading figures. Historical and literary considerations of the 1960s counterculture often overlook the role of psychiatry. Nevertheless, the work of one of Anti-Psychiatry's most recognizable figure, R.D. Laing, was closely involved in counterculture. In his landmark 1960 publication *The Divided Self*, Laing posits what he refers to as a science of persons as a strategy for comprehending the communicative methods of schizophrenics. Within this reformulated relationship between therapist and patient, Laing states, "the therapist must have the plasticity to transpose himself into another strange and even alien view of the world" that "draws on his own psychotic possibilities, without forgoing his sanity" (*Divided Self*, 34). Laing's conception of schizoid agency is constituted within a rift between the therapist's psychiatric knowledge and the patient's experience. Laing ultimately provides a theory of subjectivity that reconfigures the ontological angst of the psychiatric subject into a form of political agency that extends beyond patient/therapist relations to the institution of the nuclear family and the larger field of capitalist relations that depend on its reproduction. Returning to Laing thus offers an alternative to previously understood legacies of the Anti-Psychiatry Movement that often privilege de-institutionalization and outpatient care that accelerated under the transition to post-Fordism in the 1970s and Reaganomics in the 1980s

Robert Beach, MA University at Albany, SUNY

Reinterpreting the history of the Counterculture: Marijuana Users and a Critique of Liberalism 1930-1960.

The counterculture emerged on college campuses in the 1960s as a youthful middle-class cultural movement that challenged the liberal status-quo and critiqued established economic, political, and social institutions. Its identification with psychedelic drug use as a means of psychic liberation was an important part to this systemic critique. While marijuana use seemed to appear out of nowhere in the 1960s, it evolved from a longer-running culture of recreational users in American towns and cities in decades prior. "Marijuana user" is rarely included among the groups systematically marginalized within the New Deal state, and while

it's hard to consider the era a boon for users of other "illegal" drugs, state policy overturning Prohibition and allocating funds to combat heroin addiction seemed to highlight drug use as a phenomenon worthy of government intervention and regulation. These policies provided limited assistance to users of drugs like heroin, but also further isolated marijuana users, first during the so-called "reefer madness era" of the 1930s, passage of the Marihuana Tax Act of 1937, and the increasing policing directed toward users in the intervening decades. Using evidence from prison files, government agencies, and even popular culture, my dissertation research has revealed a self-aware, though largely underground and hidden counterculture, centered in poor urban and rural communities that transcends and often was not in contact with or aware of the traditionally attributed precursors of the counterculture (the Beats). My presentation will illuminate this proto-counterculture and examine the continuities and differences between these two iterations.

Ferentzy Peter, Ph.D. Scientist 1 CAMH, Masood Zangeneh, Ph.D. Humber College, and Nigel Turner, Ph.D Independent Scientist with the Institute for Mental Health Policy Research at CAMH.

Politics of Drug Culture

My intention is to give a talk on both the communal and individualistic strands operating among the so-called Woodstock generation. I will discuss much of this by reference to the drug culture – something I approached as a scholar and experienced as a substance (ab)user. I missed the hippie days by a decade or so. I was eleven at the time of Woodstock. Still, I was a part of it: I was very political, had long hair, took drugs and went on to become a philosophy major and later an addiction researcher. My intention will be to offer up some balance between the individualistic and communal aspect of the 1960s-70s counterculture. On the one hand, support for social programs was key. So, yes, one could say that the movement leaned somewhat towards social democracy. Conversely, the extremely individualistic strands gave impetus to individualistic conceptions of self-ownership, well exemplified by the view that people should have complete control over their bodies in matters such as drug use and abortion. Politics were in the air, and the Nixon administration came down hard on drugs mainly with two goals in mind. Internally, the US had two main enemies (as the Republicans saw it): hippies (who used marijuana) and inner city blacks (some of whom used heroin). That the two drugs mentioned received most of the attention at the time was due to a desire to attack two targets: blacks, and long-haired white boys. Such developments, along with the history of drug prohibition, will be discussed.

6. Counterculture in Canada

Peter A. Stevens, Ph.D., Humber College

Countercultural Tourism: The Case of Wasaga Beach, Ontario

The town of Wasaga Beach has attracted holidaymakers since the early twentieth century, but it really came into its own as a tourist destination during the Second World War, when servicemen on leave from nearby CFB Borden flocked to its magnificent sandy shoreline. The town's fame only increased after the war, and by the early 1960s, it was one of Ontario's most popular vacation centres. Amidst a postwar cottaging boom in the province, Wasaga Beach emerged as a leading location for inexpensive, working-class summer homes. Yet its proximity to Toronto meant that the town also was within reach of day-trippers from the city. The mixture of permanent residents, cottagers, and tourists proved to be volatile, especially following the rise of the counterculture. As Wasaga Beach developed a reputation as a party

town for young people, local authorities tried in vain to impose a sense of order on the resort's physical and social environments. Ultimately, they came up with a novel solution: to convince the government of Ontario to designate parts of Wasaga Beach as a provincial park. Since the Province had planning and policing powers that surpassed those of the municipal government, officials hoped that a land transfer would enable them to rid Wasaga Beach of its undesirable elements and shape it into the respectable holiday town that they desired. My paper will analyze the contest between the hippies, bikers, and other young people who made Wasaga Beach a mecca for countercultural tourists during the 1960s, and the permanent residents and government officials who envisioned a more conventional future for the town.

Ben Bradley, Ph.D. University of Alberta

"Hippies Don't Have to be Animals": Banff Confronts its Counterculture Scene, 1965-1971

This paper traces the rise and fall of Banff's counterculture scene in the years 1965-1971, focusing on its connections to the town's established youth scene and on the responses of park officials, town residents, and 'straight' tourists to young people's contraventions of park policy and accepted norms of behaviour inside a national park. Banff has long been considered the 'crown jewel' of its national park system, largely because it was promoted as a pristine wilderness. Managed as a kind of pleasure ground and patronized primarily by well-heeled tourists, Banff saw little conflict over what constituted proper visitor behaviour during the first half of the twentieth century. That pattern began to change after WWII. By the 1960s, more than a million visitors passed through the park each summer. The number of teens and young adults who came to work in Banff during those busy months grew rapidly, from 1000 in 1965 to 1500+ by 1970. The town acquired a reputation for behind-the-scenes partying, which helped lure young workers, to the advantage of local businesses, but by 1965 also drew hippies, hitchhikers, and other transient youth who sought more to make the scene than to make money for tuition or a car. Although a few programs and facilities were established to make young sojourners feel welcome in Banff, a proliferation of drug use, panhandling, shoplifting, and other "freaky" behaviour drew the wrath of merchants, journalists, and concerned residents, who called for a crackdown by park officials. The headline-grabbing 1969 break-up of a backwoods 'hippie sex camp' led Parks Canada to establish a segregated campground especially for counterculture youths, known as Echo Creek. With Banff's reputation as Canada's premier tourist destination perceived to be at risk, community sentiment turned strongly against all things young and longhaired, ultimately leading to the closure of Echo Creek and other facilities that had been established for their benefit, and to the collapse of Banff's status as a counterculture destination after 1971.

Tarah Brookfield, Ph.D. Wilfred Laurier University

Grindstone Island: The Forgotten Crossroads of Canada's Counterculture

Between 1963-1975, swarms of activists, educators, students, spiritual leaders, self-described hippies and anarchists, diplomats, and journalists descended upon a tiny Ontario island in Big Rideau Lake. Managed first by the Quakers and later a Co-operative, Grindstone Island was an annual summer retreat designed to study the causes of war, practice non-violence, and brainstorm peaceful solutions to local and global conflicts. Toronto's Ursula Franklin, the pacifist physicist, described Grindstone as a "mental landscape," where visitors tested beliefs and strategies they would later employ off-island when confronting the threat of nuclear weapons, the Vietnam War, or the societal unrest caused by colonialism, racial discrimination, and poverty. Part laboratory, part commune, Grindstone's programs combined formal lectures and discussion groups with meditation and experimental learning, often in the form of lengthy role plays. All workshops included significant downtime so participants could commune over a

campfire or on the volleyball court. The Grindstone crowd was far from homogeneous and often found themselves immersed in problem solving internal discord over ideology, finances, or lifestyle. Based on oral history interview interviews and archival research, this paper will argue that Grindstone was just as relevant a Canadian counterculture meeting space as Kitsilano or Yorkville. Certainly, it was the training grounds for Canada's antiwar movement, which reveals the critical role peace education played behind the scenes of marches and other organizing. Notably, Grindstone was where the civil disobedience action was planned for La Macaza RCAF base in 1964. Groups such as the Student Union for Peace Action (1962-1967) and Project Ploughshares (1976-today) arose from discussions at Grindstone. The significant presence of international participants shows the Island's reach extended beyond Canada. Furthermore, the diverse range of people who came to Grindstone, particularly in terms of age and affiliation, reveals the counterculture to be far more multi-generational and ideologically diverse than previously assumed.

7. Feminism and Counterculture Discourse

Kim Hong Nguyen, Ph.D. University of Waterloo

(En)Lightened Feminists

Neoliberalism absorbs notions of equity by not only casting economic opportunity as the condition of possibility for the realization of individual identity, but also imagining individual identity as reaching its full potential and capacity through the egotistical and violent form of the white male: unshakable pride, aggressive shell of invisibility and invulnerability, and an excess of self-confidence. I explore how, as a marker of liberal feminism's progress and inclusion into white patriarchy, white women embody characteristics associated with white male egotistical form. With designations, like Ariel Levy's "female chauvinistic pigs" and Susan Douglas' "enlightened sexists," white liberal feminists have interpreted these mean girls and women as postfeminists hindering the political advancement of feminism by rendering female solidarity unlikely and caring most about subjecting themselves and others to the heteronormative male gaze. In contrast, feminist calls to ban the word 'bossy' and women directing women-centred stories into popular genres, like "Wonder Woman," are meritocratic examples of liberal feminism's successful break into white patriarchy. Although at first glance seen as an obverse to toxic white masculinity, the resolution put forward by liberal feminism and its postfeminist deviations is the same: to locate productive outlets for releasing oppressed white feminine anger, including a healthy (re) orientation to liberal feminist principles that sources oppression based on being a woman/girl rather than part of the very structure of white supremacy. This presentation argues that liberal feminism's charge against postfeminism creates cleaving and a perceptual and interpretative delay in liberal feminism's arrival by reiterating itself as generating distinct social and political desires and outcomes, instead of reformulating its political platform around race. Similarly aimed at widening the capacity to perform white heteronormative femininity, liberal feminism produces social embourgeoisment by emphasizing the white feminist struggle in defining itself against/ within postfeminism and continuing to avoid the role that white supremacy plays in their agency, mobility, and power.

Bonnie Ernst, Ph.D. University of Florida

Rethinking Feminism in the Sixties: The Prisoner's Rights Movement for Women

The late twentieth century was an intense period of prison activism. In Michigan, the activism focused on women's prisons. This paper examines the history of the prisoners' rights movement in women's prisons and demonstrates how incarcerated women interpreted the gains of the

civil rights movement and the women's movement to fight for gender equality from behind bars. Launched in Michigan, this movement raised political consciousness among prisoners that facilitated a prolonged, political battle for gender equality that started in the 1970s and persisted into the early 2000s. Three trends converged upon Michigan's women's prison in the 1970s that helped facilitate a new social movement for incarcerated women. First, incarcerated women gradually realized the unequal treatment through their communications with incarcerated men. They deployed arguments of inequality and gender-based discrimination that borrowed from civil rights discourse of the 1960s. Second, large cohorts of women were graduating from law schools for the first time. Attorneys understood the discrimination as a violation of the women's constitutional rights. Finally, Michigan prisons were managed by a director who was receptive to greater participation of inmates in prison operations. This paper examines how the convergence of these factors facilitated a new prisoners' rights movement for women. Prisoners' organizing efforts ultimately compelled the federal courts to regulate gender-based discrimination with the lawsuit *Glover v. Johnson* 478 F. Supp. 1075 (1979), which was the country's first major lawsuit confronting gender inequality in prisons. This lawsuit started in Michigan and was replicated in women's prisons across the country.

8. (Counter)Cultural Memory

Dennis Ohm, BA The New School for Social Research

Contagious Desires. Enforcing and Subverting Monogamy in the AIDS epidemic

This year's commemoration of Stonewall has been haunted by the imaginary of a singular revolutionary event. What such an account often obscures are the ways in which the event was embedded in a queer counterculture that emerged before the riots fifty years ago – in bathhouses, tea rooms, subway toilets, movie theatres, and the streets of downtown Manhattan. What was envisioned in these sites of public sex were alternative forms of intimacy that radically called into question compulsory monogamy and the nuclear family. The topic of this paper is the devastating impact of AIDS on this culture of queer possibility. I explore how the state mobilized anxieties around contagion and infection to enforce monogamy as an epidemiological apparatus. This apparatus is concerned with defending the social body against both medical and social disease caused by 'promiscuous' lifestyles; it contains both the spread of disease and the promise of a queer otherwise. The crisis significantly fueled 'homonormative' discourses and activism that embrace monogamy, gay marriage, domesticity, exclusivity and bourgeois romance. However, this paper resists the temptation of a simple regressive narrative – from a radical movement and a culture of public sex to the married, respectable gay couple. Rather, I want to engage with the complexity of queer remembrance and the affects attached to it: loss, nostalgia, melancholia and utopian longing. The paper makes two critical interventions. First, it underscores the importance of resisting linear temporalities when writing a history of (queer) counterculture. Second, it disrupts the binary between monogamy and promiscuity to search for glimpses of a queerness that is not yet here.

Carlie Visser, MA Queen's University

Representing Feminism: The Second Wave in Cultural Memory

We know that a singular feminism does not exist. However, too often contemporary popular and consumer cultures elevate a form of "common-sense" or neoliberal feminist consciousness which is then used as a standard by which feminist politics are measured. In North American movies, television, fashion, and mainstream news media a radical political philosophy sits comfortably

within a neoliberal framework. This becomes troubling when one recognizes the power popular culture and media have in shaping how we, especially younger generations, come to understand the politics, ideas, and identities represented in stories of the past. This paper will explore the numerous ways feminist ideas can be, and often are, co-opted within mainstream culture as a way of domesticating or normalizing the radical possibilities of an active and engaged feminist history and political philosophy. As the historian Ruth Rosen notes, American popular and political culture has long been sights of translation where the broader themes and ideas of feminist inspired politics are repackaged for public consumption. Through an examination of cultural texts such as the documentary “She’s Beautiful When She’s Angry” and the more recent Netflix documentary “Feminists: What Were They Thinking?” I will explore how popular representations of the so-called “second wave” manifestation of feminist consciousness has contributed to the re-articulate of feminism as a movement and philosophy predicated on individualist personal ambition that takes shape in relation to its most recognizable public figures. I consider how popular representations of feminism during the long 1960s tend to portray feminism as “past” and obscure the more radical legacies of feminist thought, history, and politics.

April Rosenblum, MA York University

Undicted Co-Conspirators: White Jews on the Periphery of Black Power

American political movements of the late 1960s loudly and vibrantly renounced many of the dominant cultural values of the 1950s. From Black Power organizations, Latinx Young Lords and the American Indian Movement to the burgeoning women’s and gay liberation movements, activists rejected presumptions of white cultural superiority, male and heterosexual dominance, state violence at home and abroad, and economic inequality. One group, however, was slower to recover from the silences of the 1950s: secular, internationalist Jews. While the secular Jewish Left had been large and influential before the Second World War, its ranks had been decimated internationally by the Holocaust and domestically by McCarthyism, and its working-class ethnic base had been recruited into America’s white middle class during the postwar boom. Caught between a mainstream Jewish community that encouraged religiosity and Jewish nationalism, and a postwar American society that viewed most Jews as white members of a religious group, Jewish Leftists of the late 1960s filled the ranks of the New Left as individuals. Yet with rare exceptions, such as Abbie Hoffman and his Jewish-inflected political theatre, they seldom linked themselves to a Jewish collective public. I argue that for many white, Jewish Leftists, solidarity with African Americans and Third World nations in anti-colonial revolt was an expression of their own search for a political and cultural home. I examine the case of Philadelphia’s Black Panther Party chapter in 1969-1971, its ties to the Party’s International Section in revolutionary Algiers, and the web of white, Jewish supporters that surrounded it. Memoirs, oral histories and newspaper accounts help us to explore the relationships between individual white Jews and Black Power activists, the opportunities as well as burdens that such relationships posed to Black activists, and to reconsider white activists’ choices as a collective Jewish phenomenon.

9. Black Activism

Shanleigh Corrallo, MA University of Buffalo

Forging the Fight: Regional Black Power Factories & Industrialism

“Forging the Fight: Regional Black Power Factories & Industrialism,” complicates Black Power historiography by foregrounding African American community activism in the Rustbelt between the 1960s-1980s. This paper focuses on two organizations, BUILD (Build Unity, Independence, Leadership and Dignity) Buffalo and FIGHT (Freedom, Integrity, God, Honor, Today) Rochester,

and their local implementations of Black Power strategies that unified, mobilized and empowered many African American residents. BUILD and FIGHT attacked issues including urban renewal, employment discrimination and prisoner rights among others. Both organizations held government accountable for implementing War on Poverty and Urban Renewal programs that were designed, but often failed to engage communities in urban planning and renewal processes. “Forging the Fight” explores BUILD and FIGHT’s creation of community-owned factories in response to employment discrimination within highly industrialized local economies. After an explosive conflict with Eastman Kodak, FIGHT created the FIGHTON factory, which FIGHT President Franklin Florence touted as the “first...totally black owned and operated factory” in the nation. FIGHTON hired Rochester’s “hard-core unemployed” to produce transformers, power supplies and metal stampings for major companies including Xerox, IBM and Western Electric. Factory profits went directly to worker salaries and were invested into the community through FIGHT programs. BUILD Buffalo created the BUILD Factory, which employed around 50 community members and like FIGHT, reinvested profits into the community. BUILD and FIGHT’s establishment of African American owned and staffed factories was strengthened through organizational collaboration. FIGHT President Florence epitomized this regional solidarity by proclaiming “Let’s FIGHT and BUILD a Western New York State power base. The fight I’m talking about is F.I.G.H.T. The build I’m talking about is B.U.I.L.D. And that kind of power is Big, Broad and Black.”

Rachel Lobo, MA York University

Freedom Dreaming and Counter-Archiving: Anti-Racist Feminist Organizing from the 1960s and 1970s

In *Freedom Dreams*, Robin D.G. Kelley (2012, 9-10) maintains, “In the cultural products of social movements, in the reflections of activists, we discover the many different cognitive maps of the future, of the world not yet born.” This paper introduces readers to the publication archive of Canadian women’s organizations from the 1960s and 1970s housed within the digital collection of the Rise Up! Feminist Archive. By situating publications—such as *Tiger Lily: A Journal By Women of Colour*, *Our Lives: Canada’s First Black Women’s Newspaper*, and *The Other Woman: A Revolutionary Feminist Newspaper*—as potential sites for recuperating histories of feminist resistance within Canada, this article demonstrates the role that activist archives play in the preservation of collective history: combating institutional modes of erasure and challenging dominant historical narratives. These publications are integral sources of movement histories, debates, and knowledge that can help contemporary movements document, theorize, and generate action. These organizations challenge the notion that women’s issues were predicated on the experience of middle-class white women alone. Specifically, they problematized the reproduction of whiteness in Canadian academic feminist discourse by moving beyond the dichotomy of Euro-American and Third-World feminisms – positioning struggles against racism at the forefront of feminist discourse. I argue that rather than considering activist archives as relatives of traditional archival institutions, these projects need to be examined as sites of active learning in the tradition of community-embedded experiments. By providing wider access to the cultural products of social movements, activist archives like Rise Up! offer researchers, activists, and academics the historiographical tools to uncover the freedom dreams of these social movements.

Melanie Knight, Ph.D. Ryerson University

The early fight against anti-Black racism: Black initiatives/advocacy under the Ontario Anti-Racism Secretariat during the early 1990s

In 1992, a peaceful demonstration in Toronto led by the Black Action defence Committee (BADC), an organization challenging racism in policing erupted into an uprising that was later defined as the Yonge Street Riot. Wishing to investigate the causes of this uprising, the NDP government tasked Stephen Lewis to conduct a study. In his report, Lewis documented frustrations within Black communities with anti-Black sentiments and systemic issues in policing, education, housing and employment. In his recommendations, he called for the strengthening of the NDP created Ontario Anti-Racism Secretariat, which was charged with promoting and funding initiatives aimed at combating racism. The then Rae government accepted this recommendation, expanding the Secretariat's budget, staff and activities. By 1995, Mike Harris's Conservative government eradicated much of the racially progressive policy initiatives. Soon after Harris took power, The Ontario Anti-Racism Secretariat lost all of its funding, role and status. This presentation examines various initiatives/projects from Black organizations that were funded under the short tenure of the Anti-Racism Secretariat. Focusing on funding grant proposals in the early 1990s, this presentation will examine the type of initiatives Black organizations attempted to set forth, how these initiatives contributed to countering anti-Black racism and what challenges they faced in their efforts. Despite funding guidelines restraints, I argue that organizations prioritized advocacy, a focus on diverse Black communities, self-healing and on countering systemic racism.

10. Redefining the Sexual Revolution

Kate Taylor, BA University of Colorado at Boulder

Janis Joplin and Judy Bloom: (Re)defining the Sexual Revolution

The counterculture movement of the 1960's was influential in expanding the notion of what is and what could be both expected and allowed for the female body to experience. Thinking to Janis Joplin's rocketing performance of Big Mama Thornton's Ball and Chain, we are forced to think critically about the figurative form of the ball and chain. The song questioned the status of women and their sexuality in the new era. Janis Joplin, both her life and work, perhaps most acutely idealizes this image. The song, and consequently Joplin herself indicates to us that the Sexual Revolution was scripted for adults, for women seeking to liberate themselves from the housewife figure that was popularized in the 1950's. However, we find that (re)defining the Sexual Revolution expands itself to an adolescent group per Judy Blooms "Forever". I posit that while figures such as Janis Joplin encapsulate the sexual revolution of the 1960's and 1970's, the quiet workings of Judy Bloom's text work to create a conversation regarding adolescent sexuality. Both pieces of work open a conversation about the ways in which women are able to operate in the world. While Joplin's raucous rendition of the blues song evokes emotions and consequently has remained popular for nearly 60 years, Bloom's novel remains a classic among readers which--similarly--draws to the forefront the roles which we are forced to acknowledge women can and should have. Subsequently, we find that Joplin, while effective, results in a question not of bodily control, but rather dysfunction and inner turmoil, while the characters in Bloom's piece move us as readers to consider the emotional, physical, and sexual elements of growing up female. It is at that

Son Jeong Cho, Ph.D. Seoul National University

The Afterlife of Counterculture in the Second Wave Feminism: Rethinking Sexual Liberation

It is widely acknowledged that Herbert Marcuse's reconceptualization of repression and

pleasure in his *Eros and Civilization* diffused huge influence over the growing counterculture of the sixties. The countercultural emphasis on the journey to authentic selfhood freed from social oppression led to celebrate the value of bodily autonomy, which was increasingly crystalized into the thesis of sexual liberation. Such countercultural impetus of sexual freedom percolated through what became to be loosely categorized as the second wave feminism. I will discuss how the countercultural discourse of sexuality was further radicalized, appropriated, and also disseminated by competing theories and strategies under the rubric of second wave feminism. First, feminism did not bypass counterculture. Some legitimate questioning about ingrained misogyny within counterculture (exemplified as “peace, pussy, pot”) notwithstanding, feminist thoughts negotiated the rebellious tenet of self-determination until women’s body could be represented to be separated from the spell of reproduction. Secondly, the challenge of sexual liberation potentially destabilized the very grid of heterosexuality on one hand and yet paved the way toward some gynocentric essentialist feminism on the other hand, which accounts for the contradictory and complex dimension of the second wave feminism. By tracing countercultural imprints on second wave, I hope that my presentation will reevaluate what the second wave feminism signifies in terms of the contemporary debate over thorny feminist issues and related political issues as well. As long as the second wave reverberates, counterculture still remains relevant as a kind of usable past.

Hailey Buckley, BA Algoma University

The Sexual Revolution of the 1960s: On Men’s Terms at the Expense of Women

Arguably, the Sexual Revolution of the 1960s was scripted for men. Despite advances made that could in theory “liberate” women, such as the birth control pill, women were widely shamed if they were perceived as too promiscuous with their new liberties. In 1966 a feature concerning “the pill” in the U.S. News and World Report magazine suggested birth control pills could be a license for promiscuity and sexual anarchy. Education also had an enormous role in this area, as it followed a curriculum that sought to keep girls chaste until marriage but allowed room for boys to engage in pre-marital intercourse. Others argued that there was no room for women in the Sexual Revolution, full stop. Still others, like fashion designer Barbara Hulanicki, suggested that the Revolution liberated girls too much as they were able to have sexual relations before marriage and without the involvement of love. With so many conflicting opinions, this paper will explore how women were left out of the Sexual Revolution, in conjunction with how the Revolution evolved and become a part of the twenty-first century. Even those who are not specialists in this era agree that the Sexual Revolution that occurred in the 1960s and 1970s was predominantly for men, and that women are only now getting their revolution. One of the important commonalities between the Revolution of the 1960s and today that I will consider is Hugh Hefner. Hefner has, perhaps surprisingly, been considered by some as the leader of the Sexual Revolution as he played an influential role in how it unfolded in the 1960s, and then changed and adapted to continue into today. I will argue, then, that the Sexual Revolution was not meant for women as they were often degraded instead of liberated.

11. Love & Hate

Suzanne Senay, MA Humber College

On Free Love

The 1960s issued the call of free love and answered with love-ins, Make Love, Not War, and the Summer of Love. Free love was seen as a manifestation of sexual liberation. But though Simone De Beauvoir’s *The Second Sex* was published in France in 1949 and in English

in the US in 1953, Betty Friedan's *The Feminine Mystique* in 1963, Kate Millet's *Sexual Politics* in 1969, and Erica Jong's *Fear of Flying* in 1973, many advocates of free love were either unaware of or rejected outright specifically feminist challenges to traditional ideas about love. Historians of the 1960s have argued that "hippie" expressions of free love in the counter-culture were not conceived to free women or even to take seriously the feminist criticism of conventional ideas about love. Instead, they advocated and defended male promiscuity without questioning traditional gender roles. At least since Sappho, however, women have theorized about free love. I will argue that Sappho and Heloise of Argenteuil are two examples of women who developed visions of free love that directly challenge the view that free love is the triumph of male promiscuity. Sappho and Heloise both develop views of female agency exercised through love. I will use Isaiah Berlin's two concepts of liberty to argue that each of these women theorists conceives free love in terms of freedom from conventional social demands on women and freedom to construct a subjecthood around loving rather than being loved. Though their arguments are not explicitly feminist, their claims foreshadow those of important feminists who worked within and against the dominant narrative of free love in the counter-culture.

Marian Phillips, BA, Sarah Lawrence College of Graduate and Professional Studies
Unmasking Pre-Stonewall Gay Liberation: An Analysis of the Homophile Movement in the United States, 1950-1965

In 1948, Professor Alfred C. Kinsey, a zoologist at Indiana University, published *Sexual Behavior in the Human Male*. His research for the controversial book consisted of interviews of more than 12,000 boys and men who responded to multiple questions about their sexual behavior over the course of their lives. Kinsey's *Sexual Behavior in the Human Female*, based on similar research, appeared five years later. When Kinsey published the first of his two reports, he exposed the frequency of homosexual behavior among men across the United States. The product of the first extensive sexology research conducted in the twentieth century, Kinsey's statistics on homosexuality contributed to the growing moral panic that would seize American society in the McCarthy Era. During this contentious moment, the Mattachine Society formed, and a growing number of newsletters and magazines marketed to homosexual men appeared. The Kinsey Institute Archive and Special Collections in Bloomington, Indiana, holds a collection of correspondence between Kinsey and the Mattachine Society and many of the newsletters and pamphlets they distributed. This paper investigates the integral, yet largely neglected, relationship between Kinsey and members of the Mattachine Society as friends, confidants, and pioneers of the sexual revolution and gay liberation movement. Furthermore, by analyzing Kinsey's letters to and from various Mattachine chapters, I unearth pre-Stonewall Riot efforts at gay liberation that demand revisions in ways historians periodize the movement.

Miloš Vasić, Ph.D. Humber College

When 'Drunk in Love' Turns to Death: a Critical History of the Black-Panther Salute in Mass Culture

This paper contemplates the historical fortunes of one of the most potent signs of the 1960s counterculture: the raised-fisted Black Panther salute. The focus here is not on the politics or history of the Black Panther Party, but on the general perception or meaning of the salute in mass culture. Briefly stated, I argue that the history of the salute (as a discursive sign) reveals a rupture: whereas in the late 1960s, the culture industry or mass media played on the fear it that it struck in the hearts of 'Middle America,' the salute has more recently been embraced by mainstream American culture with nothing short of love and adulation. This reversal of fortune begs important questions: can something that is loved so unquestionably still convey the potential for progressive political change? More

importantly, what does this love say about the 1960s counterculture itself? Are we on the verge of countercultural renaissance, or is it (like so many other signs of the 60s) dead, incapable of signifying anything of consequence or relevance?

12. Futures to be Made

Wendy Vigroux, MA SUNY Purchase

“For the Women’s House” The Blood Guilt of Society

For forty years “For the Women’s House” (1971), the last canvas painted by Faith Ringgold, hung not in a major museum or collector’s wall, but the women’s prison facility on New York’s Rikers Island. Ringgold’s canvas is a sweeping painting that challenged longstanding social and economic inequalities, empowering the women who saw it day-to-day. And yet, it remains virtually unknown today. This paper examines the painting itself, the story of its location, spaces and its narrative of empowerment. It argues for a re-examination of this work as a pivotal—if long neglected—example of the counterculture movement of the 1960s and 70s. Ringgold was working at a significant moment in US History. Dedicated to the political activist Angela Davis, “For the Women’s House” might be considered both an expression of marginalized voices, but also a visual demonstration of the politics social justice. Ringgold had said she had never seen a female police officer or doctor of color when the canvas was painted. Motherhood and marriage are represented as is a woman of color being sworn in as President of the USA. By examining this imagery in depth, this paper aims to acknowledge this work as more than powerful, transformational, personal truth, re-positioning this “lost” work as an extended meditation a future yet, to be made.

Jaqueline McLeod-Rogers, Ph.D University of Winnipeg

“You may Say I’m a dreamer, but I’m not the only one”: Radical McLuhan and the 60’s Project

It’s been 50 years since the iconic Toronto moment when John Lennon and Yoko Ono—in Canada for their “War is Over” media campaign-- visited the McLuhan Centre in December 1969. Unlike many McLuhan contemporaries as well as many media scholars today, John and Yoko recognized the radical edge of McLuhan’s thinking and process, and sought him out for his avant garde understanding of the role of media and communications in changing socio-cultural patterns and psychic and perceptual life—as well as for commentary on the potential transformative power of media under the control of artists and an engaged citizenry. I explore how McLuhan’s connections to John and Yoko and other leading figures in art and activist movements provide us with a picture of a radical McLuhan—one committed to interventionist strategies aimed at engaging and transforming his audience to free them from the cultural grip of machinic control, and who to this end deliberately eschewed traditional scholarly work aimed at offering up one-way analytical discourse. I also consider his often overlooked contact and association with design-associated figures like Jane Jacobs (urban planning), Gyorgy Kepes (artist and art theorist), and Buckminster Fuller (futurist designer). Placing McLuhan in this company sharpens his radical edge and joins his work to the larger 60’s project of dreaming of a unified planetary future. Many would concede that he was prescient in imagining a global village of flow and connection, although much recent critical internet scholarship has demonstrated a deleterious realm of feedback loops and capitalist capture (Jodi Dean) in place of interactivities and democratic sharing. Yet other equally critical evaluations have countered that net life, still evolving, remains a space that may still foster heterotopic connections—conveyed, for example, in Ganaele Langlois’s hope that “it is possible to develop creative approaches to the ways in

which we are increasingly mediated and co-individuated through our own social media data” (173). I suggest we may still be midpoint in learning “to plumb the depths of [our]own being and to learn the secret songs that orchestrate the universe” (23), still journeying towards McLuhan’s dream of a world of human-controlled technology and the creation of an engineered environment responsive to human needs and interactive with human interests.

Alcibiades Malapi-Nelson, Ph.D. Humber College

Radical Futurism in the 1960s: The Unacknowledged Aspect that Will Shape Us the Most.

The Counterculture of 1960s informed in fundamental ways subsequent decades in what concerns attitudes towards oppression, sexuality, women’s rights, the military and an in general an embracement of an anti-establishment ethos that accompany us until today. Less known is the sub-culture of radical futurism that emerged and thrived during that decade—particularly in the New School for Social Research in New York. Every bit as questioning and contestatory as their fellow “comrades in arms”, these intellectuals pushed the boundaries of what it means to be a human being—now instantiated in what is known as “transhumanism”. Thinkers like the Belgian-born Iranian American Fereidoun M. Esfandiary (New School), begun to theoretically experiment with the possibility of transcending our biological and cognitive boundaries in order to attain a new “humanity 2.0”. This presentation will provide a fairly novel and different approach to the culture-rich and defining decade of the 1960s. It will attempt to rescue and articulate this often-forgotten aspect of the anti-establishment sentiment of this era, all the more relevant today, when Emergent Technologies (Nanotechnology, Biotechnology, Information Technology and Cognitive Science—NBIC) are profoundly questioning traditional understandings of what we call “the human condition”. Indeed, the 1960s contributed via this arguably surreptitious movement to current debates on genetic research, the bioethics of human enhancement, cryogenics and space travel.

13. Gay Rights

Erin Gallagher-Cohoon, MA Queen’s University

“Lavender Babies” and “Queer Spawn”: The History of Queer Parenting and its Relationship to Queer Radicalism in Canada

“Sure, let those other lesbian mommy wannabes flit off to bed with their donor sperm, if they must,” wrote Toronto author Kate Barker in the 6 September 2001 issue of Xtra! Her dismissal of lesbian mothers is an important reminder of the difficulties of defining community as a unitary concept. The place of queer parents within queer activism, gay liberation, and radical politics has historically been one of the fault lines in Canadian queer communities. By looking at the history of queer parental activism in Canada, I address this debate through the eyes of lesbian-feminist mothers, gay liberationist fathers, their children, and the queer theorists and activists who argue(d) that gay parenting has deradicalized the movement. Is queer parenting homonormative or radical? How did gay liberationists and lesbian feminists who were also parents navigate these at times contradictory roles? How has reproductive justice (whether the right to access reproductive technologies, the right to adopt or the right to retain custody of their children) mobilized and been mobilized by gay and lesbian organizations? Why were others uncomfortable with, or dismissive of, “breeders” in their communities? This presentation explores often under-recognized histories of Canadian queer parenting and queer parental activism and positions such histories alongside queer theories that critique homonormative queer families. Such tensions raise larger questions about the limits of community, and the definitions of radicalism and activism.

Hubert Brard, Ed.D Ontario Tech University

Queer Liberation Movement in Ontario Public Schools

With a new perspective of the counterculture of the Queer Liberation Movement in the late 1960s, I investigate the congruence between this Queer Liberation Movement with the specific Queer Liberation Movement in Ontario schools resulting with disrupting traditional notions of public education. It is important to understand the historical, political and philosophical underpinnings of the Queer rights movement to further delve into the equity-based education system presently in Ontario. Such progressive strides led to the questioning of who is represented, why are they represented, how are they represented, and how does society cognitively interpret representations in our schools (Kumashiro, 2000)? In the late 1960s, the goal of the gay liberation movement was to transform the social system seen as the cause of oppression. The post-gay liberation movement(s), the aftermath of the liberation has paved a way for Queer rights in North America, specifically, Canada. Engel refers to the gay and lesbian liberationist movement as a unified phenomenon as a collection of smaller movements differing in ideology, and political aims which lead to “opportunities to the internal promotion of subculture through ritual and collective identity formation” (2001, p. 139). Using a mixed methods approach including auto-ethnography (my own experiences as a gay educator) coupled with a survey representing the experiences of Gay Straight Alliance (GSA) leads in two suburban school districts, I purport an active and continued presence of Queer liberation movements in public schools. It is in the collection of smaller movements in our schools that continue the plight of Queer visibility congruent with the Queer Liberation movement started in the 1960s.

14. Space and Surveillance

Leigh Ann Wheeler, Ph.D. Binghamton University

Anne Moody's Global Citizenship During the Late Cold War

“I’ve had many endings in my life,” Anne Moody told an audience in 1985. It’s “very hard to turn one’s endings into beginnings.” Seventeen years earlier, that’s exactly what Moody aimed to do. In 1968, she finished *Coming of Age* in Mississippi and readied for a fresh start. She began by marrying Austin Straus—“a Jewish guy from Brooklyn”—and moved with him to France and later to Germany. During the next several years, Moody gave birth to a son, and her book became a sensation, abroad as well as in the U.S. It was serialized in Switzerland and Yugoslavia and also published in Finnish, British, Japanese, and German editions. This paper places Anne Moody and *Coming of Age* in Mississippi in a global context by examining speeches and press interviews that Moody gave abroad, reviews of foreign language editions of her book, interviews with foreign nationals who heard her speak and read her work, and assessments of her book by translators and reviewers for the German Academic Exchange Service (DAAD), which awarded her a fellowship in 1972. Critical to the analysis is Moody’s role as a global citizen during the Cold War. Given the U.S. government’s surveillance of other civil rights activists—especially those whose criticisms of the U.S. reached an international audience—Moody seems a likely target. Thus, this paper takes seriously Moody’s complaints that the Central Intelligence Agency interfered in her intimate relationships and her professional life during the years she lived and worked in Europe.

Erik Mortensen, MA Humber College/ York University

Legal Vigilantes: Examining the History of the FBI COINTELPRO Operations

In my dissertation, I have a chapter which focuses on vigilantes of social justice, and some came to national prominence in America during the 1960’s counterculture movements;

however, for this talk I am interested in exploring the construction of historical narratives on the actions of legal authorities against these figures. The main focus will be the FBI COINTELPRO operations. The FBI labeled many groups as dangerous, but they themselves became involved in unconstitutional, illegal, and violent vigilante tactics in this period. I will review and contextualize differing historical narratives and the exposed and leaked documents of the COINTELPRO program, and will also examine the implications of questionable actions government and law enforcement agencies in more contemporary times. The aim will be to explore another facet of my research into the vigilante as a mythic figure in the United States by examining cases of law enforcement becoming vigilantes, and the role this has in shaping a more violent culture in the United States.

Rebecca Pyrah, MA Centennial College

Segregated Shelter for Unshackled Slaves: American Hotel Discrimination in the Jim Crow Era

This essay aims to deconstruct the travel industry during the Jim Crow era as it disproportionately affected African Americans ability to explore America and take part in a growing industry. Despite the expansion and commercialization of the American hotel industry in the late nineteenth century and through the twentieth century, millions of African Americans were unable to participate due to the Jim Crow Law regarding public segregation. This overtly racialized system of segregation prompted many African Americans to take part in resistance through publications of safe travel accommodations outside of Jim Crow segregation, creating strategies for people to navigate the central contradiction of the open and free landscape of the American narrative. Through publications including *The Negro Motorist Green Book* and *Travelguide (Vacation and Recreation Without Humiliation)*, the phenomenon of such contradiction will be explored through their depictions of travel accommodations, representations of American aesthetics, and explaining the topic of segregation. The small acts of resistance of publications including *The Negro Motorist Green Book*, were essential to the larger movement of gaining civil rights, as it gave business owners and travelers the agency to resist in their own way by participating in the growing American paradox.

15. Counterclash

James Carter, Ph.D Drew University

'Hippies,' 'Townies,' 'Greasers,' & 'Straights:' The Counterculture Sixties in Small-town America

On the night of September 27, 1968, local police, state and county authorities launched a surprise raid on a home at 47 Main Street, in suburban Madison, New Jersey, searching for drugs and alcohol. Police sliced open furnishings, broke windows, and generally ransacked the place. Besides some prescription pills in one partygoer's purse, the raid turned up nothing. Nonetheless, police arrested about 120 people, including 64 minors and took them downtown for booking. Weeks later, a judge ordered the residents evicted. Termed "hippie house" in press accounts, the house was a hub of activity during that year. On a typical evening, several dozen people stopped by to hang out on the front porch, talk, and listen to rock music. For Bob Courboin, the young man at the center of the house, and often called the "den mother," this was a genuine experiment in communal living. "I look forward to when the whole world will be like this," he told a *The New York Times* reporter who'd paid a visit in the summer. These young people weren't just experimenting with alternative living arrangements, social relationships, upsetting conventional hierarchies of sex, power, love; they were doing it in the heart of suburban, cold war America. This was, literally

and figuratively, Main St. Did their attempt at alternative living more readily expose the tensions within a rapidly changing post-war American society? The house's residents found themselves caught between powerful forces, and literally positioned between the hostility of townspeople and the progressive forces among the student body of the liberal arts college across the street. The "hippie house incident" set in motion protests, marches, and violence that reverberated through the remainder of 1968 and that highlight the era's countercultural challenges.

Edward Matthews, Ph.D. Fanshawe College

Revisiting Guy Debord and his Theory of the Dérive

In *Theory of the Dérive*, Guy Debord, one of the founders of the Situationist International movement, defines the *dérive* (i.e., drifting) as "a technique of rapid passage through varied ambiances." "Dérives involve playful-constructive behaviour and awareness of psycho-geographical effects," he adds, "and are thus quite different from the classic notions of journey or stroll" (p. 3). What does the *dérive* signify? On the one hand, the idea offers the prospect of an unplanned journey through an urban landscape, on which the surrounding architecture and geography unconsciously influence the traveler. On the other hand, the act itself is a transgressive form of urban exploration which can lead to a (re)discovery of the self. The *dérive* embodies a conscious rejection of rational modes of orientation and associative relationships of instrumental rationality. Finally, it represents a rejection of the formal rationality associated with late- or post-capitalist economic activity. So, who was Guy Debord (1931-1994), author of *The Society of the Spectacle* (1967), and what were some of his critical insights on democracy, people and political power, and post-war capitalist consumerism? Do his ideas still resonate with us today? What about the intellectual foundation of the Situationist International (1957-1972) movement? Are avant-garde revolutionary tactics such as the *dérive* still possible today, given the ubiquity of video surveillance, GPS tracking devices, lifestyles defined by work rather than leisure time, and, at times, a distracting tendency to live vicariously through another person's experiences posted on social media. The question, then, is this: What were the specific social, economic and political conditions in the 1960s that led to the creation of the Situationist International and its radical theories regarding culture and language, and are those conditions returning (in heightened form) to anticipate another May, 1968, or the failed Occupy Movement of 2011?

Chris Irwin, Ph.D. Humber College

Run out of the Country: Countercultural Pessimism and the Fear of Conservatism in Revisionist Westerns

Some of the most critically successful American films of the late 1960s serve as commentaries on American society at the height of the counterculture movement. Yet despite the revolutionary and experimental attitudes of this period, many of these films focused not on hopeful, progressive possibilities but on the fear of a conservative social and economic order that threatened to marginalize, reabsorb, or eliminate those who went against it. This fear is captured in some of the most influential revisionist Westerns produced in the late 1960s and the 1970s. The Western genre might seem a strange place to look for depictions of the clash between the counterculture movement and mainstream America. However, because Westerns often stage conflicts between a bourgeois social and economic order and those who desire freedom and non-conformist modes of life (Pippin, 2012), the genre provides a venue to dramatize this clash. In this paper, I will argue that a pessimistic interpretation of the conflict between conservatism and countercultural trends can be seen in four films released between 1969 and 1980: *Easy Rider*, a hybrid of the road movie and a Western (1969), *Butch Cassidy*

and the Sundance Kid (1969), Peckinpah's Pat Garrett and Billy the Kid (1973), and Cimino's Heaven's Gate (released, ironically, two weeks after Reagan's 1980 election win). These four films suggest that any desire to live "outside" the America that supports bourgeois interests (whether this "outside" is existential and individualistic, or a free, independent community) will meet the same fate: it will be brutally extinguished by conservative forces invested with established social, political, and economic authority. These films explore anxieties that haunted some expressions of the counterculture movement as it struggled with a reactionary conservatism that continued to gain momentum well after the 60s ended.

16. New World Coming: Canada, The Sixties, and Global Consciousness

Karen Dubinsky, Ph.D. Queen's University

Harry Tanner: A Canadian Artist in 1960s Havana

This paper will discuss a singular Canadian filmmaker and artist, Harry Tanner. Tanner, son of a Canadian banker stationed in Cuba, came of age in the 1960s and ensconced himself in the vibrant cultural world of revolutionary Havana. He made cartoons, documentaries, and feature films and assisted in the production of one of the era's iconic films, *Soy Cuba/I am Cuba* by Soviet director Mikail Kalatozov. (It premiered in 1964, and was the first international production in Cuba). Later he became a pioneering independent painter, whose work focuses on depictions of Cuban history. Tanner himself is a fascinating character, and through him this presentation will trace and reflect upon the sometimes obscured involvements of Canadian countercultural figures abroad in the 1960s. Cuba of course looms large as a source of international inspiration in the politics and culture of the 1960s. Global fascination with Cuba wasn't all about narrowly defined revolutionary politics. Tanner's involvement in Cuba's cultural world helps us see both 1960s Cuba and Canada differently, as incubators for global countercultural art and film.

Sean Mills, Ph.D. University of Toronto

Art, Culture, and Social Change in Montreal

This paper will explore the relationship between art and activism in oppositional social movements. Beginning with the 1970 *Nuit de la poésie* in Montreal, I will discuss the political dimensions of art and its contribution to movements for social transformation. It is a testament to the power of cultural resistance that, during the period of political repression that came in October 1970, only a few months after the *Nuit de la poésie*, when civil liberties were suspended and the armed troops moved into the streets of Montreal, poets and singers were arrested alongside activists and political writers. Finally, I argue that in order to understand the particular power of culture in the 1960s, the period needs to be situated in both a global context and in a longer history of the relationship between art and activism.

Scott Rutherford, Ph.D. Queen's University

There is no Che in Canada; Just an Alleged Indian in Havana

This paper explores how the Cuban revolution influenced popular understanding of Indigenous resistance in Canada. It focuses specifically on rumours that Cuba was using Radio Havana to stoke the flames of Indigenous rebellion in Western Canada, most notably by having passages from Che Guevara's "On Guerilla Warfare" translated on air into Cree. The rumours incited a range of responses, from Canadian politicians who said it was evidence of a global Communist invasion at Canada's doorsteps to thoughtful ruminations from Indigenous intellectuals and activists about Third World revolution and Canada's role as a colonizing state. While the Radio

Havana episode has largely been forgotten, it helps us understand how Cold War dynamics and Third World decolonization were often backdrops that significantly shaped the meaning of Indigenous radical politics in Canada.

17. Pushback in the Neoliberal Decades

Hasmet Uluorta, Ph.D. Trent University

Neoliberal Supremacy and the Sacrifice of Dissent: From Reagan to Trump

While there is on-going consent for neoliberalism in the United States, it has also triggered dissent clustered around four interrelated organizing dynamics: racial, redistributive economic, neoliberal nationalist and gender justice. This research seeks to develop a model of American neoliberal subjectivity in order to understand how dissent has functioned to re-affirm and strengthen consent for a neoliberal political economy. Beginning with the election of Ronald Reagan in 1980 and through to the presidency of Donald Trump, I argue that American subjectivity is divided between an ideal-type I refer to as an ethical All-American and an aspirational everyday one seeking to bridge this gap. Bringing four theorizations of neoliberalism together – contentment (John Kenneth Galbraith, 1992), disciplinary (Stephen Gill, 1995), enjoyment (Žižek, 2002 and Todd McGowan, 2003) and probability I discuss how these form the core of class-based subjectivity. What emerges is an important way to understand why, how and to what extent dissent is differentially accommodated and sacrificed producing a neoliberal political economy of supremacy.

Navneet Kumar, Ph.D. Medicine Hat College

Rise of Reaganism, Neoliberalism and Black Criminality

Ronald Reagan's ascendancy to presidency in November 1980 marked a decisive change in the American political and cultural landscape. When he entered office, he inherited the largest law enforcement system in the world and his War on Drugs and War on Crime marked the culmination of a long period of mobilization of resources that began with Nixon and Ford. I argue how Reagan's withdrawal of government support from welfare programs, understood as his neoliberal affiliation, coupled with the criminalization of drugs, led to the construction of the "blackcriminalman." Black poverty and black crime were explained as a matter of social pathology. By articulating urban problems through the discourse of this perceived pathology, policymakers presented inequality as a problem of individual behavior, thus setting the path for a punitive and militarized turn in law enforcement. Reagan was influenced by neoconservative thinkers such as Edward Banfield, Charles Murray and others who argued that liberal language of equality had birthed the so-called underprivileged and prevented policymakers from recognizing welfare as the source of poverty and free market its solution. Within the free market scheme of things, the welfare-dependent black man was seen as unproductive and hence an object to be controlled and castigated, which the Reagan administration accomplished effectively.

Victoria Carroll, Ph.D. King's College London

What the Genderfuck? The aftermath of the counterculture in the queer 1990s

This paper considers the aftermath of "gay liberation" in the early 1990s and asks, what was the legacy for those communities living through the second decade of the U.S. AIDS epidemic and the last-gasp assertion of reactionary homophobic governmental policies? The 1970s were marked by countercultural pushbacks against hegemonic constructions of gender, from the bawdy antics of performance troupes such as The Cockettes and The

Angels of Light to the emergence of anti-macho leftist splinter groups – The Effeminists, the Flaming Faggots, STAR – positioned in opposition to more misogynistic strains of the burgeoning gay liberation movement. The term Genderfuck was coined in 1974 to denote a new utopian vision of fluid gender but what had gender-b(l)ending actually become by the 1990s? How was Genderfuck co-opted and resignified by militant queer groups, such as Queer Nation, the Lesbian Avengers, and the Pink Panthers? How could the transcendence of binary gender survive the institutionalisation of queer critique (tenaciously wedded to a Butlerian model of gender performativity), neoliberal commodification of otherness, an identity politics that demanded transparency during the AIDS crisis, and a virus that worked to expose the hyper-visible gay male body? I wish to refract these concerns through consideration of HIV-positive queercore punk artist, drag performer, and club kid Jerome Caja, a fixture of the early '90s queer scene in San Francisco. Known for his iconic brand of “apocalyptic” drag and his sacrilegious erotic miniatures (painted using cosmetics and human detritus), Jerome was a conduit for the many experimentations with gender that marked the post-Stonewall era. His grotesque aesthetic exposed rather than effaced the labour needed to sustain gender; his drag posits questions about the value of gender-as-performance under late capitalism. What, then, could it mean to fuck with gender at the end of the twentieth century?

18. Counterculture and the Classroom

Natalie Davey, Ph.D. Toronto District School Board/Humber College Dual Credit Office
and Katrina Gittens, M.Ed. SWAC/Dual Credit program Humber College

Alternative Activists: Place-Based Activism on Campus for School Within A College (SWAC) Students – A Teacher’s Perspective

Set in the present day milieu of #MeToo, Black Lives Matter and other activist movements in 2019, Davey and Gittens wonder at the power contained in different iterations of activism that are played out in the college context. Aligning ourselves with the conference’s sub-theme of “Student Activism” we assume the stance of educators who work with secondary and post-secondary students in the SWAC/Dual Credit program at Humber College. School Within A College students are admitted to the Ministry of Education-funded program with the end goal of earning their Ontario Secondary School Diploma and two college credits. A qualifier for program involvement is that the students be deemed “disengaged” and “at risk” according to Ministry of Education guidelines. It is within this context that our panel asks: What does speaking into and against the status quo look like today for a cohort of students who have been grouped together under the label “disengaged”? Are the college’s School Within A College students “activists” practicing a form of “alternative activism” (Miller & Tolliver, 2017) by virtue of their very presence on the college campus? Davey will respond to this question based on her career as a secondary school educator with the Toronto District School Board whose last three years have been spent teaching the Humber College’s SWAC cohorts. Student narratives that have been shared with Davey are paired with her observations as a teacher-learner. Gittens will respond to the above questions based on her role in the SWAC program as an After-SWAC advisor and based on her past experiences working as what she calls an “Education Advocate” in secondary and post-secondary environments. Gittens’ knowledge is gathered from one-to-one advising sessions and small group discussion workshops with students, whereby students are determined to transition from secondary school education to post-secondary education. How are they finding ways to reframe the loaded labels they are saddled with upon entry to the post-secondary environment, an environment that is (falsely?) presented to them as one of freedom and meaning-making?

Anita Ewan, MA Humber College and Lyndsay Macdonald, MA Humber College
Contemporary counterculture within college classrooms: Exploring critical nurturing pedagogy

Barr (1973) described the free school movement as “a couple of dozen new schools...wanting to save a couple hundred kids from the death of public schools,” and called the educators involved in this movement as “radical educational reformers” (p.454). Despite the progress made in the operation of Western public school systems since this time, there is still work to be done with our curriculum, policies, and classroom environments today. We view ourselves as modern ‘educational reformers’ teaching in a public college and consistently finding ways to create the necessary change to provide quality and transformative education. We discuss a research project we conduct with international and racialized students at Humber College, which focuses on creating spaces that allow students to be their authentic selves, and thus wholly present. The aim of this project is to explore the effectiveness of a teaching approach that consists of alternative and culturally inclusive teaching methods. We examine and highlight the ways in which we create classrooms that are culturally inclusive by using pedagogy defined by Friedman and Poole (2015) as “Critical Nurturing”. We argue that these spaces have a significantly positive impact on the learning outcomes and overall experiences of our students. Furthermore, we are able to express our true selves as educators who facilitate knowledge, empower, and build relationships with students through nurturing and care. We conclude this paper with a conversation about how the practice of critical nurturing disrupts and resists, dominant and patriarchal pedagogy, where educators are expected to reinforce Westernized norms and ideologies.

19. Primary Sources and Performance

Dorothy Ellen Palmer, Canadian Creative Writers and Writing Programs

Been There, Done That, Still Doing It: My Half Century in the Counter Culture

I’m sixty-four, born in 1955, the year Rosa Parks kept her seat on an Alabama bus. In 1969, I was a working-class, adopted, disabled, teenager-wanna-be hippie, witnessing the defining summer of my generation. The Stonewall riots. The arrest of Muhammed Ali for refusing to fight in Vietnam. The firing of professor Angela Davis for being a Communist. A murderous Helter Skelter, a small step for man, and 400,000 music lovers journeying to Yasgur’s Pond for a little shindig known as Woodstock. From protest music to Our Bodies, Ourselves, the deeply planted garden of the counterculture has fed my political practice all my life. What did I become? The first in my working-class family to attend university. An adoption activist who rejected the nuclear family and found her birthparents. A socialist feminist teacher and Ontario Secondary Schools Teacher’s Federation union rep. As Branch President and Picket Captain fighting the Mike Harris Conservatives, on October 27, 1997, I helped lead the largest work protest in the history of North America, when 126,000 teachers shut down every school in Ontario. For three decades as a Drama/Improv teacher, I developed interactive improv shows to fight bullying, sexism, racism, and homophobia. When I retired, I didn’t. I became a senior writer on a walker, a disability activist fighting for Disability Justice in CanLit. I set my first novel, *When Fenelon Falls*, (Coach House. 2010) in the hot, pivotal weeks of the summer of ‘69. I will combine short readings from my novel and my new memoir, *Falling for Myself*, (Wolsak and Wynn, 2019), with personal analysis tracing how countercultural ideals fueled my political and feminist work for half a century. With attendees too young to have experienced the counterculture, I hope to share the critical insights and life-long legacy it gave me.

Marcia Blumberg, Ph.D. York University

Counterculture movements in Post -Apartheid South Africa

My focus will be on a very recent movement called Fallism, which blurs counterculture with political demands. It began in 2015 with a focus on decolonization. It initially included objections and demonstrations which incorporated both valid complaints about the treatment of 'non-white' students and staff at the University of Cape Town as well as issues around the statue of Cecil John Rhodes, a white philanthropist and colonialist, whom the theorist, bell hooks, maintains represents the "white supremacist capitalist patriarchy." After sit-ins at the administrative offices and other demonstrations, some students threw feces on the statue of Rhodes and successfully demanded its removal. This initiated the greater movement of Fallism, which called for the decolonizing of the South African educational system. The destruction of old symbols and the creation of new awareness that humanizes black bodies. The Rhodes Must Fall movement transformed in October 2015 into Fees Must Fall and was followed by the Shackville Protest the following year to protest a student housing crisis, which led to UCT destroying the shack, to which the students responded by burning paintings from many student residences. Fees were at first halted and later, according to a government decree, were left to decisions from individual universities. These incidents spread to other university campuses and had widespread ramifications. Based on these events some students from the UCT drama department collaboratively created the theatrical piece, *The Fall*, which has been performed internationally to great acclaim. Each student was involved in the protests and brought his/ her own perspectives and issues to the theatre work.

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To find out more contact: angelarajula@gmail.com or

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