



COHDS-SOHC
BIANNUAL SUMMER INSTITUTE 2021

Embodied Stories: Gender, the Body, and Oral History

Presentations & research-creation, 7-8 June

Workshops, 9 June

A/synchronous public conversations, 10 June

All times noted are in Eastern Daylight Time

Glasgow is five hours ahead

Advance registration required

Welcome to the 2021 COHDS-SOHC Summer Institute!

The 2021 COHDS-SOHC Summer Institute is the third collaboration between the Centre for Oral History & Digital Storytelling (Concordia University, Montreal, Canada) and the Scottish Oral History Centre (University of Strathclyde, Glasgow, Scotland). The first Summer Institute took place in Montreal in 2016, and the second took place in Glasgow in 2018. In 2021 our virtual event is being supported by Concordia University's 4th Space, which showcases the research of the Concordia community through experiential learning, research-creation, workshops, and public events. We are joined also by the Acts of Listening Lab, a hub for research-creation within COHDS, which explores the transformative power of listening in the context of oral history performance.

Previous Institutes have facilitated intellectual and collegial exchanges between COHDS and SOHC, encouraging dialogue between students, professors, and community affiliates, while deepening each centre's understanding of the histories, stories, and memories that shape our respective cities. The theme of the 2021 Institute is *Embodied Stories: Gender, the Body, and Oral History* and constitutes the pandemic-delayed, culminating event in COHDS's 2019-20 public programming theme, Listening on behalf of Feminist Futures. As such, all contributors to this event were asked to explore how oral history practices (including research-creation) can illuminate questions of gender and embodiment.

In addition to sixteen short papers by students, scholars, and affiliates of COHDS and SOHC (June 7 and 8), this year's Institute includes two fantastic workshops on digital mapping, filmmaking, and virtual reality (June 9). On June 7th and 8th a breakout room will feature a continuous research-creation playlist, curated by COHDS coordinator, Emma Haraké. You will be able to watch/listen to works by myself, Iphigénie Marcoux-Fortier, Veronica Mockler, and Dr Kathleen Vaughan. We are also pleased to offer an asynchronous podcast on the 2021 Institute's theme, watchable anytime, featuring Dr Bimadoshka Pucan and Dr Nancy R. Tapias Torrado (link to be shared during the Institute). And there will be a live conversation between Dr Luis Sotelo Castro and activist Julie Ann Carpini on the morning of June 19th. These events are free and open to the public, so please do share the [link to register](#) with friends, family, and colleagues. Watching live on Facebook is also possible!

I want to offer my sincere thanks to all presenters, workshop leaders, and moderators for their contributions to this exciting program. And I am truly grateful to the COHDS team and the 4th Space team for making this event possible. Finally, I would like to warmly acknowledge Dr Arthur McIvor and the members of the Scottish Oral History Centre for their enthusiasm to hold this very special, shared event, even in distanced times.

With all best wishes for a wonderful Institute!

Dr Cynthia Hammond
Professor and Core Affiliate
Centre for Oral History & Digital Storytelling
Concordia University
May 2021

COHDS-SOHC BIENNIAL SUMMER INSTITUTE 2021

Embodied Stories: Gender, the Body, and Oral History

Paper sessions		Additional events		
Monday, June 7		Tuesday, June 8		
8:30		8:45		
Welcome & land acknowledgement		Brief welcome		
Workshops (starting at 9:00)		Public conversation (starting at 9:30)		
8:45-9:15 Presentations <i>Session 1 - The embodiment of books, writing, and literature</i>	8:45-9:15 Presentations <i>Session 1 - Gendered labour, gendered spaces</i>	9:00-10:30 Workshop: <i>Mapping Collectively - Gender Issues with Atlascine</i> Led by Sébastien Caquard and students from the Geomeia Lab <i>Introduced by: Luis Sotelo Castro</i>	9:30-10:30 Public conversation: <i>The effects of being heard: from survivor to activist</i> Luis Sotelo Castro and Julie Ann Carpini	
9:15-9:45 Q&A Erin Jessee - Writing Women Back into Rwandan History: Reflections on a Graphic Novel Approach / Eleanor Bell - Recovering Women's Voices: Feminist Interventions in Scottish Literary Culture / Kate Wilson - Women, Writing and Communities: Oral Narratives of Solidarity and Creativity in Community Writing, Glasgow c.1980 – 1988 <i>Moderator: Kelly Norah Drukker</i>	9:15-9:45 Q&A Piyusha Chatterjee - Narratives of experiencing and contesting power in the city in oral histories with buskers / James Patrick Ferns - Masculinity Challenged? The Post-Redundancy Employment Transitions of Scottish Heavy Industry Workers / Yvonne McFadden - Who washes the nappies? Uncovering the hidden world of homemaking in post-war Suburban Glasgow <i>Moderator: Eliot Perrin</i>	<p>All times noted are Eastern Daylight Time.</p> <p>Glasgow is five hours ahead.</p> <p>To register and obtain Zoom details please visit this link</p>		
9:45-10:00 Break <i>Ongoing multimedia presentations</i>				10:30-10:45 Break
10:00-10:30 Presentations <i>Session 2 - Family, gender, and childhood</i>	10:00-10:30 Presentations <i>Session 2 - Deindustrialization and gender</i>			10:45-12:15 Workshop: <i>Virtual Reality as Method to Explore Feminist Embodiment in Confronting Colonial Frameworks</i> Led by Liz Miller and Émilie Trudeau <i>Introduced by: Gada Mahrouse</i>
10:30-11:00 Q&A Rebekah Chatellier - Legacy of a Matriarch: An Inheritance of Stories / Georgia Grainger - History of Contraception and Family Planning in Britain: Men's Contraceptive Decision-Making / Alison Chand - "I just remember feeling really sad": 'Oral Testimonies of Pregnancy, Birth and Early Parenthood in Britain during the COVID-19 pandemic <i>Moderator: Barbara Lorenzkowski</i>	10:30-11:00 Q&A Steven High - Industrial Childhoods: Growing up Working Class in Montreal's Pointe Saint-Charles / Lauren Laframboise - Multiplying the Burden: Gender, Labour, and Parenting under Deindustrialization / Rory Stride - Glasgow's Women Textile Workers: Narrating Closure, Redundancy and the Loss of Work, c.1995 – 2000 <i>Moderator: Arthur McIvor</i>			
11:00-11:15 Break <i>Ongoing multimedia presentations</i>		Watch anytime		
11:15-11:35 Presentations <i>Session 3 - Story, identity, selfhood</i>	11:15-11:35 Presentations <i>Session 3 - Narratives of gender</i>	Podcast: <i>Gender, the Body, Oral History and Oral Tradition</i> Bimadoshka Pucan , First Peoples Studies/Department of History (Concordia) Nancy R. Tapias Torrado , postdoctoral fellow, Faculté de science politique et de droit (UQAM) <i>Facilitator: Cynthia Hammond</i>		
11:35-12:00 Q&A Alice Williamson - Interviewing Scottish Lesbians during COVID-19 / Anna Sheftel , Nancy Rebello , Eszter Andor - Refugee Boulevard: Making Montreal Home After the Holocaust <i>Moderator: Eleni Polychronakos</i>	11:35-12:00 Q&A Leyla Vural - "How Does a Good Girl Like Me End Up in a Dump Like This?" / Nancy R. Tapias Torrado - Embodied Experiences of Women Human Rights Defenders in Central and South America <i>Moderator: Shauna Janssen</i>			
12:00-13:00 Social time! <i>Get your sandwich, coffee, tea, pint, or G&T, and join a breakout room to connect with colleagues in Oral History from across the pond!</i>		The link to access the podcast will be ready at the start of the conference!		

Presenters and contributors (in alphabetical order)

Eszter **Andor**

Refugee Boulevard: Making Montreal Home After the Holocaust

June 7, session 3

(co-presenting with Anna Sheftel and Nancy Rebelo)

In the postwar period, Montreal became home to the world's third largest community of Holocaust survivors outside of Europe. And yet their stories as well as their relationships to the city are not well known. *Refugee Boulevard: Making Montreal Home After the Holocaust* (www.refugeeboulevard.ca), an award-winning multimedia project, situates the postwar stories of six child survivors in the spaces they inhabited upon arriving in the city in 1948 through the War Orphans Project.

While Holocaust survivors are well known and respected, they are often seen as symbols of suffering or pity. *Refugee Boulevard* helps listeners connect with their humanity, understanding them as complex people with difficult, but also mundane postwar experiences that include playing sports, finding comfort in food, dating, dancing, and forming lifelong friendships. In particular, a seventy-year friendship between a group of orphaned male Hungarian survivors demonstrates how rebuilding lives often took place within the new "families" survivors formed with those who could understand what they had experienced. *Refugee Boulevard* conveys "survival" beyond being alive after the genocide, and includes the shared communal experience of immigration, re-establishing life, and finding happiness. This presentation will explore how these themes are presented in the project, as well as the collaborative and survivor-led research process that helped them emerge.

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Eszter Andor is Commemorations and Oral History Coordinator at the Montreal Holocaust Museum (MHM). She works with Holocaust survivors who share their stories with students and is also responsible for the museum's growing oral history collection of Holocaust survivor life stories. She organizes commemorations and other events that involve survivors too. Andor helped to create the museum's Holocaust Life Stories website and was involved in two virtual exhibits, *Building New Lives*, produced by the MHM for the Virtual Museum of Canada and *Witnesses to History, Keepers of Memory*, a portrait exhibit to honour 30 survivor speakers of the Museum.

Eleanor **Bell**

Recovering Women's Voices: Feminist Interventions in Scottish Literary Culture

June 7, session 1

From the 1960s to the 1990s a variety of key magazines in Scotland engaged with the intersections of Scottish literature, culture and politics. While *Cencrastus* (1976- 2006) was primarily literary focussed, magazines such as *Radical Scotland* (1979-1991) and *Scottish International* (1967-1974) were more politically minded. As this paper will explore, with a few significant exceptions, most of the editors and contributors to these magazines were men. In the late 1980s, however, a significant shift began to take place in Scottish literary culture, leading to the need for a recognition of women's voices and the re-publishing of the work of many women who had been out of print for many decades. This paper sets out to examine this key moment of feminist intervention in Scottish literary history. With reference to a selection of oral history interviews conducted with Scottish writers, editors and critics, this paper will examine the importance of these interventions in reshaping subsequent understandings of Scotland's national and cultural life.

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Dr **Eleanor Bell** is Senior Lecturer in English Studies at the University of Strathclyde. She is the author of *Questioning Scotland: Literature, Nationalism, Postmodernism* (2004) and co-editor of *Scotland in Theory: Reflections on Culture and Literature* (2004). Her current research focusses on the literary culture of the Scottish sixties, on which she has published two co-edited volumes (*The International Writers' Conference Revisited: Edinburgh, 1962* (2012) and *The Scottish Sixties: Reading, Rebellion, Revolution?* (2013)). She was founding co-editor (with Scott Hames) of the *International Journal of Scottish Literature* from 2006-2010. She is currently writing a monograph on Scottish literary magazines, 1960-1990.

Julie Ann Carpini

The effects of being heard: from survivor to activist

Live conversation: Thursday, June 9, 9:30-10:30am (with Luis Sotelo Castro).

What are the differences in the ways that a social worker, a restorative justice facilitator, and a performance creator would deploy listening when it comes to stories of gendered violence? How might the ethics and methods of oral history (active listening and other interviewing techniques) support a survivor? This podcast explores the nature of listening to stories of gendered violence, and the journey of a survivor of sexual and domestic violence to her current role as an activist who works on behalf of other survivors. Julie Ann Carpini is a participant in restorative justice encounters organized through the Centre de services de justice réparatrice de Montréal (CSJR), which creates spaces where people or groups affected by abuse and violence, whether within or outside the legal process, can express themselves, listen, and share. Dr Luis Sotelo Castro is an expert on restorative justice, witness testimony, and the politics of listening, and the creator of the Acts of Listening Lab at Concordia University. In their conversation, Carpini and Sotelo Castro will explore key moments in Carpini's life story, her struggle to be heard, and her emergence as an activist and public figure. **Content warning:** please note that while the focus of this conversation is not on the acts of violence that Carpini survived, it is inevitable that difficult themes (incest, rape, marital violence, sexual abuse) will emerge as they are part of Carpini's life story.

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Julie Ann Carpini is a speaker and communicator whose desire to speak for sexual violence victims and survivors grew from her healing journey from relating deep traumatic wounds. As an activist, in partnership with Université de Montréal à Montréal, she is one of five committee members at "Experte en Vécu" for the research project entitled "Cellule Trajectoires, Trajetvi", which addresses major issues with domestic violence. Julie Ann is currently in a specialized training at Centre de Services de Justice Réparatrice in Montréal to accompany victims and offenders in a restorative justice process. She is also collaborating with Dr Luis Carlos Sotelo Castro in a research-creation project that intersects performance and restorative justice in the Acts of Listening Lab at Concordia University.

Sébastien Caquard and Geomeedia Lab

Mapping Collectively: Gender Issues with Atlascine

June 9, workshop 1, starting at 9:00am

Atlascine is an open source online mapping platform developed by the Geomeedia Lab (Concordia University) in collaboration with the Geomatics and Cartographic Research Centre (Carleton University) to map stories in general and life stories in particular. While this application enables the semi-automatic identification of place names in stories, the characterization of these places remains quite challenging. What places in a story are relevant to map, for whom and for what purpose? In this experimental workshop we propose to address this question through a particular angle: the collective mapping of gender issues as expressed in life stories of refugees. The overall goal is then to reflect on how (life) stories can be mobilized to study spatial aspects of gender issues.

To reach this goal, we propose to structure this experimental workshop in a series of three short consecutive phases: (1) a presentation of the online mapping platform Atlascine and of its application to the mapping of life stories of Rwandan refugees; (2) an open conversation with the workshop participants to define a set of basic criteria useful to characterize gender issues in a selected life story; and (3) a short demonstration of how these criteria could be applied to map gender issues in a segment of the selected life story using Atlascine. Throughout this workshop, participants will be exposed to some of the main methodological, technological and conceptual challenges faced by anyone interested in placing particular aspects of stories on a map.

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Geomeedia Lab team:

Dr **Sébastien Caquard** is a geographer and a mapmaker interested in mapping stories to better understand the complex relationships that exist between places and narratives. His research involves the mapping of a range of narratives such as oral stories from exiles and from Indigenous people, as well as literary texts and fiction films. As the director of the [Geomeedia Lab](#), Sébastien has led the development of Atlascine, an open source mapping application designed to map stories. He is an associate professor in the department of Geography, Planning and Environment at Concordia University and the lead Co-director of the [Centre for Oral History and Digital Storytelling](#).

José Alavez is a Ph.D. candidate at Concordia University's Department of Geography, Planning, and Environment. Drawing on new cartographic theories and practices, his Ph.D. research focuses on studying the stories of individuals who experienced death in the context of migration. Additionally, José holds a BA in Human Geography from The Metropolitan Autonomous University in Mexico City and a Master's degree in Geomatics from CONACYT's

Research Centre of Geospatial Information. His previous academic work includes studying everyday geographies and domestic spaces of the homeless in Mexico City and new approaches to link Arts and Humanities with Cartography.

Sepideh Shahamati is a Ph.D. Candidate in the Department of Geography, Planning, and Environment at Concordia University. Her research focuses on identifying and documenting intangible heritage of cities. With a particular interest in visual representations, she is developing a systematic mapping method to represent the invisible assets of urban spaces. She holds a MA in Architecture, Planning, and Landscape from Newcastle University and a BSc from Azad University of Mashhad. Her previous work involves understanding and assessing the public perception of green urban landscapes.

Léa Denieul is a Ph.D. candidate at Concordia University's Department of Geography, Urban, and Environmental Planning. Her research investigates whether cartography can serve as a mediating tool, fostering a space for negotiation between Indigenous people and settlers in ways that other media might not. As well as assessing the potential that collaborative mapping can play in contexts of education (of communities, of outside publics).

Emory Shaw completed his BA in Urban Systems at McGill University and has been an active member of the Geomedia Lab throughout and since his MSc in Geography at Concordia University. Emory is interested in people's geographic imaginaries: how they are influenced by mobility, social ties and media as well as how they are communicated. Through mapping, he hopes to better understand and represent the perspectives shaping today's places. His thesis applied this framework to representations of public spaces on Twitter. Since 2015, he has also been an active contributor to projects on mapping narratives through tool development and research.

Alison Chand

“I just remember feeling really sad”: Oral Testimonies of Pregnancy, Birth and Early Parenthood in Britain during the COVID-19 Pandemic

June 7, session 2

The 2020 COVID-19 pandemic has changed the lives of young families in Britain in an unprecedented way. Lockdown, and life in the pandemic, has fundamentally affected the everyday lives of parents and children. In April 2020, I began carrying out a series of remotely conducted oral history interviews undertaken throughout the first UK lockdown, the remainder of 2020, and the early part of 2021, with the aim of developing an understanding of how parents of young children navigated the pandemic.

One particularly prominent point of discussion relating to lockdown and the pandemic that emerged from these interviews surrounded interviewees' experiences of pregnancy, birth and early parenthood. The interviews thus offer an opportunity for exploration of how the pandemic has affected life for a key population group in Britain. This paper will discuss parents' accounts of, for example, pregnancy, giving birth, post-birth care and parental leave.

While this study is ongoing, with repeat interviews to be completed towards the end of 2021/ early 2022, this paper will draw on existing discussions of family life in various historical contexts to present an exploration of how the current crisis has affected the lives of new parents.

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Dr **Alison Chand** is a tutor at the Scottish Oral History Centre, University of Strathclyde, and a lecturer in History at the University of the Highlands and Islands. She also works as a freelance oral historian in various interviewing, transcribing and advisory capacities, and is a trainer with the British Library/Oral History Society. She completed her PhD, focusing on the experiences of men working in reserved occupations in Clydeside during the Second World War, at the SOHC in 2012; she has published a monograph based on her PhD thesis, entitled *Masculinities on Clydeside: Men in Reserved Occupations During the Second World War* (Edinburgh, SL: Edinburgh University Press, 2016). She is currently undertaking research funded by the British Academy/Leverhulme into how parents with young children are experiencing the COVID-19 pandemic.

Rebekah Chatellier

Legacy of a Matriarch: An Inheritance of Stories

June 7, session 2

“Well, I guess I am the matriarch now,” was the matter-of-fact vocal realization by my mother after the funeral of her mother. The memory resurfaced after an interview with my aunt about life in the small southern U.S. mill town of Remerton, Georgia. During the narrative my great-grandmother (Chloe), who worked in the mill, emerged as the main and lauded protagonist. The narrative went beyond my primary research objectives and provided colourful insight into the roles and expectations of women within this community throughout the 20th century. I found myself reflecting on my own insider subjectivity in relation to Chloe and her influence. Penny Summerfield asserts in her 2004 article discussing the role of gender in oral history research that “the challenge for the historian is to understand the cultural ingredients that go into accounts of a remembered and interpreted past”. By analyzing the initial interview from a more gendered perspective as well as conduct a follow-up to allow the narrator to respond to said analysis, this paper aims to examine the intersubjectivities at play surrounding the gendered stories women (especially of the same family) tell one another, choose to retell, the lessons within, and the legacy and impression a solid family matriarch leaves on her female descendants.

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Rebekah Chatellier is a first year PhD student in the Faculty of Humanities and Social Sciences at the University of Strathclyde in Glasgow. Her research is focused on the deindustrialization of the textile industry in small communities in Scotland and the American South and relies heavily on oral history methodology. Born and raised in New Orleans, Louisiana, she obtained her BA from George Mason University in Fairfax, Virginia and later her Masters of Liberal Arts, focused on Modern History and Ancient Philosophy, from Tulane University in New Orleans.

Piyusha Chatterjee

Narratives of experiencing and contesting power in the city in oral histories with buskers

June 8, session 1

Two women. Two stories of experiencing and contesting power in public space. Using oral history interviews done in the summer of 2019, this paper explores the dynamics of street-performing or busking from the perspective of women buskers in Montreal, paying particular attention to the gendered nature of their experiences of performing in public.

In the contemporary cultural economy of “creative” cities, buskers increasingly articulate their practice as “work”. For many musicians and other performing artists, busking is often a stepping-stone to the entertainment industry or a site for professional networking. However, the more marginalized among them also depend on street-performing as a means of earning a living or supplementing meagre income from social welfare or other kinds of non-standard work. For women buskers in particular, this marginalization occurs at multiple intersections. The two women’s stories speak to the sexualized gaze of the public and the administrative gaze that they encountered as street-performers in the city and the ways in which they challenged power and control over their bodies through their art and storytelling. Just as they used the public space – both digital and the geographical place – to contest some of the oppressive dynamics, they also enlisted the formal space offered by the oral history interviews to voice and articulate their protests. Using audio/ video interviews conducted with buskers, this paper presents the narratives of two women at the margins of the street economy.

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Piyusha Chatterjee is a PhD candidate in the Individualized Program at Concordia University in Montreal. Her doctoral research investigates the place of the busker in the political economy of the city using oral histories and archival research. Her research interests include oral history, labour in the cultural economy, informal work and the working poor in the Global North and Global South.

James Patrick **Ferns**

Masculinity Challenged? The Post-Redundancy Employment Transitions of Scottish Heavy Industry Workers

June 8, session 1

The occupational culture of heavy industry is renowned for its extensive trade unionism, male-dominated workforce, shop-floor camaraderie, and the prevalence of a rigid masculinity. Given their previous immersion in a distinctive occupational culture, a study of the post-redundancy experiences of ex-heavy industry workers can offer a window into the impact that transition into a different work environment has on identity.

This paper will utilize oral history to illuminate the post-redundancy experiences of steelworkers. It will draw on 51 oral history interviews with former Scottish steelworkers and shipbuilders who were made redundant, and thus compelled to seek alternative employment, as a consequence of the significant waves of deindustrialisation in the 1980s and early 1990s. It will analyze the impact that transition into 'female' dominated employment has on masculinity and workplace culture, as well as engage with the debate concerning the potential emasculatory consequences of such an employment transition.

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James Patrick Ferns is a PhD student at Strathclyde University, Glasgow, within the Scottish Oral History Centre and supervised by Prof Arthur McIvor. James is an active trade unionist, serving on Strathclyde University and Colleges Union (UCU) branch committee. His research interests include deindustrialisation, nationalism, working-class history and politics, and class and gender identity. His PhD thesis, *Workers in Transition: Work, Identity, and Deindustrialisation in Scotland since 1980*, utilizes oral history to illuminate the post-redundancy experiences of shipbuilders and steelworkers following 1980, examining the impact of deindustrialisation on their understanding and experience of work as well as their expression of identity.

Georgia Grainger

History of Contraception and Family Planning in Britain: Men's Contraceptive Decision-Making

June 7, session 2

Research into history of contraception and family planning in Britain has been lead and defined by oral history research, such as the work of Simon Szreter and Kate Fisher amongst others, to better understand an aspect of life which is under-recorded and highly personal. However, despite the groundbreaking research of many oral historians, there has been very little focus on men's contraceptive decision-making, and none at all on the increasing popularity of voluntary sterilization by vasectomy during the latter half of the twentieth century. My PhD project seeks to understand and address this gap through oral histories of men who have had a vasectomy from 1960 to 1990 in Britain, alongside archival research.

This paper will outline some of the initial findings of this research, exploring the narratives of masculinity, fatherhood, and fertility that emerge from men's own voices of their experiences with sterilization. Furthermore, this paper will argue that the omission of men's choices from contraceptive history is an extension of the tendency to pin contraception as a women's issue and responsibility, and that introducing men's choices into the literature is, in fact, an act of feminist historical practice. Listening to men's voices of the "private sphere" of family planning is, this paper argues, as vital a part of equalizing gender representation in history, as listening to women's voices with regards to the "public sphere", and this is supported by men's own experiences of telling their stories.

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Georgia Grainger is a third year PhD at the University of Strathclyde, researching the Social History of Vasectomy in Britain in the Twentieth Century. This research is funded by the Strathclyde Research Excellence Award and is out of both the Centre for the Social History of Health and Healthcare and the Scottish Oral History Centre. As part of this research, Georgia has interviewed men about their experiences of vasectomy, and worked to situate this research within feminist oral history practices. Her PhD research deals with wider issues of eugenics, reproductive autonomy, and individualising public healthcare. Georgia is also undertaking an internship with the Scottish Arts and Humanities Alliance to promote the value of arts and humanities in Scotland.

Cynthia Hammond

Lipstick Caryatids

Research-creation breakout room (on rotation during the breaks on June 7 & 8)

Today the historic Shaughnessy House forms part of the Canadian Centre for Architecture (CCA) in Montreal. But from the 1930-1970s it was home to single women of various backgrounds and ages. From “My Mother’s Home”, a palliative care facility for older women, to “The Residential Club for Girls”, a space of transition for young, working women, Shaughnessy House was a space of refuge and community, shared with the Sisters of Charity, the nuns who oversaw the space.

In 1973, photographer Brian Merrett heard that the house was to be demolished. Hoping to save it, he gained access to the building, to photograph its interiors. (He later shared the images with architect and activist, Phyllis Lambert, who would save the house.) During his visit, Merrett was shown a former sitting room, now serving as the bedroom of four young women. One special detail, marble caryatids flanking a fireplace, captivated Merrett. The residents had added their own iconoclastic adornments to: rouge, mascara, and bright red lipstick.

Merrett’s photograph of the lipsticked caryatids is one of the very few traces of the period in which Shaughnessy House was a home to women. In this video work, I document a 2019 performance in front of the CCA in which I invited 15 women architects, artists, and art and architectural historians to pay homage to this important part of the CCA’s heritage.

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Cynthia Hammond is Professor of Art History at Concordia University. She is an interdisciplinary artist and historian of the built environment. Presently she is the lead investigator for “La Ville Extraordinaire”, an oral history research-creation project (2020-23) that explores the urban knowledge of diverse older citizens. Her research and creation focus on the relationships between women and built and biological landscapes. Her published writing focuses on gender, urban landscapes, and the city.

Steven High

Industrial Childhoods: Growing up Working Class in Montreal's Point Saint-Charles

June 8, session 2

My presentation will explore the ways that class infused people's lives and geographies in the (de-)industrialized Montreal neighbourhood of Point Saint-Charles. Here, as elsewhere, a culture of industrialism was instilled in childhood, long before young people went to work in neighbourhood factories. Many spoke with real pride of growing up in a "tough" working-class neighbourhood. Stories of daring and trespass, fisticuffs and bravado enliven the interviews. But it was not all fun and games, as the everyday violence and grinding poverty attest. There are plenty of signs of economic distress in the interviews. Lori Morrison's family, for example, pulled "what we call a midnight move. So that's when you couldn't afford your rent anymore and you were on the verge of eviction, and I remember it was the week before Christmas and we moved our fully decorated Christmas tree down the stairs, somewhere close to midnight. I think it was 1978. And we moved our fully decorated Christmas tree down the stairs, so down three flights of stairs to our next place." Childhood memories are not "free-floating experiences," but speak to the social reproduction of a working-class sensibility. The layering of childhood memories in this paper enables us to enter into this largely lost industrial world and appreciate the ways that place attachment and identity are sedimented over time. As people interviewed make sense of their lives from the vantage point of the present, a mournful sense of loss permeates their accounts as they look back to the time before everything fell apart. Industrial childhoods are thus anchored in an undifferentiated time before the rupture of deindustrialization rather than in historical time. The 1940s, 1950s, and 1960s blur together. Their frequent invocation of home, family and community can likewise be read as further evidence of their working through feelings of loss.

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Dr **Steven High** is Professor of History and co-founder of the Centre for Oral History and Digital Storytelling. He is the author of many books and articles on oral history, mass violence and deindustrialization. He is currently leading a large transnational project on "Deindustrialization & the Politics of Our Time."

Erin Jessee

Writing Women Back into Rwandan History: Reflections on a Graphic Novel Approach

June 7, session 1

This paper reflects on using graphic novels to amplify women historical actors whose stories have been obscured in the historiography on Rwanda. Since 2016, Jerome Irankunda, Sylvere Mwizerwa and I have studied oral traditions that were recorded during Rwanda's colonial period in conversation with interviews that we've conducted with Rwandan elders to create three graphic novels in partnership with artist, Christian Mafigiri. This format has potential to reach a public audiences in Rwanda and beyond, educating people about women's leadership in politics, the military, and religious life, in accordance with present-day gender equality initiatives. However, the format also brings challenges, such as the difficulty of making the graphic novels accessible, and discussing topics that constitute 'difficult history' in the Rwandan context. In reflecting on these challenges, this paper offers insights on using graphic novels to engage the public in Rwanda and other conflict-affected contexts.

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Dr **Erin Jessee** is a Lord Kelvin Adam Smith Research Fellow in the Department of History at the University of Glasgow. She has over a decade of experience conducting qualitative fieldwork in Rwanda and is the author of *Negotiating Genocide in Rwanda: The Politics of History* (Palgrave Macmillan, 2017). She has also published articles in such notable journals as *Memory Studies*, *Conflict and Society*, *History in Africa*, *Oral History Review*, and *Forensic Science International*, among others.

Lauren **Laframboise**

Multiplying the burden: Gender, labour, and parenting under deindustrialization

June 8, session 2

MD, who had immigrated to Montreal from Italy in the early 1960s, worked her entire career as a sewing machine operator paid by the piece. She was forced to retire in her early forties, much earlier than she expected, due to chronic illness that had developed as a result of the repetitive and hard labour of working at a sewing machine full-time. At the time of her early retirement, the deep crisis that was facing the garment industry in Montreal was coming to a head. For her, the intensification of work under deindustrialization meant that she was constantly under pressure to produce more. But she also faced a multiplied burden on top of the difficulty of her industrial labour. She woke up early every morning to make her kids' lunches, got home on time to make dinner, and often, stayed up late into the night sewing to repair or make clothes for her family. Through a deep listening of MD's interview, this presentation aims to show that labour intensification under deindustrialization also takes on gendered dynamics when we consider the social worlds that exist outside of the paid workday.

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Lauren Laframboise is the Associate Director of the Deindustrialization and the Politics of Our Time SSHRC Partnership project based at COHDS. She is also finishing her MA in History at Concordia on deindustrialization in the garment industry in Montreal, with particular attention to the intersections of gender, labour, and immigration in traditionally feminized industrial work. From 2018-2019, Lauren was a research fellow on the Montreal 2050 Urban Futures project, and co-creator of a short oral history-based documentary film titled *Who gets left behind or left out? Stories of displacement and struggle in Montreal*.

Iphigénie Marcoux-Fortier

Microhistories of *HOMING*: Embodiments of Documentary Co-creation Processes

Research-creation breakout room (on rotation during the breaks on June 7 & 8)

Iphigénie Marcoux-Fortier co-creates site-responsive films that raise questions of identity, highlight intercultural encounters, philosophies of life and, like a silent mantra, listen to details. As a filmmaker-mentor, she has accompanied the creation of more than forty short films in Indigenous contexts. In light of this background, Iphigénie conceives of documentary filmmaking as a political and poetic process, as a flagship tool, and as a tool for bridge building. She has over ten years of experience as a filmmaker-mentor for Wapikoni Mobile, for the Mapuce del Aylla Rewe Budi School of Cinema and Communication, and for the Power of the Lens research-creation project. During her Master's degree in Media Studies at Concordia University, Iphigénie developed *HOMING*, a research-creation project exploring a documentary co-creation methodology with 26 women of diverse origins living in the Lanaudière region (or Nitaskinan), her birthplace.

Iphigénie worked with Amy Magowan Greene, Hélène Blondin, Carmen Serrano Rodríguez, Kim Frenette, and Renée Lessard to produce the six short films on view during the Summer Institute.

Yvonne **McFadden**

Who washes the nappies? Uncovering the hidden world of homemaking in post-war Suburban Glasgow

June 8, session 1

This paper will discuss gender relations in the post-war suburban context. In the course of my research, I interviewed couples about their homes. While initially concerned with issues of silencing and dominance in the narratives that were being created, eventually, I began to realise that their choice to interview together was telling me something about how they wanted to represent their experiences of home. Together couples created a shared narrative of home that reflected the companionate marriage model found in contemporary literature. This then changed my approach away from relationships of power in the suburban environment to look more specifically at the contributions of women and men to the home and how they are portrayed in the interview. This paper will examine some of the ways in which couples talked together about the gendering of work within the home. This paper will present some examples of this methodology for creating collective histories and what it meant in this specific context. For example, some husbands were achieving great DIY feats like building fireplaces or fitting kitchens which were talked about easily, whereas, wives downplayed their own work as everyday, mundane and unremarkable. Women's working lives were a complicated balance of paid and unpaid work. The gendered nature of work in the home was portrayed as unproblematic and within a 'different but equal' framework within the study.

~

Yvonne McFadden is currently a research associate on an oral history project reconstructing the Lost Villages of East Ayrshire with Prof Arthur McIvor at the Scottish Oral History Centre. She is also a teaching associate at the University of Strathclyde teaching gender, class, work and oral history. Her PhD at the university of Glasgow focused on homeowners in post-war suburban Glasgow examining topics such as work, social mobility and gendered experience of domesticity. She has also work on oral history projects with Scottish Women's Aid and Glasgow Women's Library. Currently, she is continuing her interest into people's homes with new oral history of rehousing from inner city Glasgow to the Easterhouse area.

Liz Miller

Is VR a useful platform for feminist embodied practices and pedagogies?

June 9, second workshop (co-presenting with Émilie Trudeau), starting at 10:45am

In this interactive workshop we will show work samples and share the pathways/tools we developed for making VR with indigenous filmmakers to “unsettle” colonial logics. We will discuss the potential, the pitfalls and the ethical challenges of using VR as a co-creation method as well as an eventual pedagogical tool.

~

Elizabeth (Liz) Miller is a documentary maker and professor who uses collaboration and interactivity as ways to connect personal stories to timely social issues. Her documentary projects on issues such climate resilience and environmental justice have won awards and been integrated into educational curricula. Liz is a professor in Communications Studies at Concordia and the co-author, with Steven High and Ted Little, of *Going Public: The Art of Participatory Practice* (2017). She co-founded with Kester Dyer, Circle Visions, a community initiative that offers training in storytelling and new media technologies to empower Indigenous filmmakers, activists and artists: <http://redlizardmedia.com>.

Veronica Mockler

Found In Translation

Research-creation breakout room (on rotation during the breaks on June 7 & 8)

In *Found In Translation* (2021), three women (Amanda Gutiérrez, Florencia Sosa Rey and Joanna Guillaume) are invited to embody the reality of listening and intersectionality. The palpable trust between these women allows for a specific type of storytelling, translation and interpretation to take place; a fertile ground for the artist's interest in unscripted listening and speaking.

~

Veronica Mockler (she/her) is a socially engaged artist and student-researcher from Irish immigrant and French settler lineage. Veronica's collaborative work with individuals, coalitions, community groups and policy-makers builds resilience within systemic oppression. Her trans-media interventions and performance gatherings have been featured in Uruguay, the United States, Canada, Northern Ireland and Germany. Veronica is at the moment conducting research-creation with activists who are defining what a politics of unscripted listening and speaking means to them. This people-specific research project is taking place in Tiohti:áke, Mooniyang, Montréal and is supported by the Acts of Listening Lab at the Centre for Oral History and Digital Storytelling at Concordia University.

Bimadoshka **Pucan**

Gender, the Body, Oral History and Oral Tradition

A pre-recorded, 20-minute podcast on the Institute's central theme that can be listened to anytime - the link will be shared during the Institute (with Nancy R. Tapias Torrado)

Bimadoshka Pucan earned her PhD in Anthropology from the University of Western Ontario in 2019. At the London and Regional Art and Historical Museum, she discovered a 1930s wax cylinder audio collection, recorded with Robert Thompson, Elizabeth Thompson, and Dr. Edwin Seaborn. This collection features songs and stories of the Anishinaabeg and was recorded at a time when it was illegal for the Indigenous people of Canada to practice their culture or speak their language. The collection is one of many across Canada and raises crucial questions about the relationships between settler collecting institutions and the Indigenous communities whose cultures they gather and represent. Dr Pucan employed the most recent technology in order to safely digitize this particular and highly fragile collection, which became the basis for a major exhibition and publication. Dr Pucan is cross-appointed to First Peoples Studies and to the Department of History at Concordia University, and is a COHDS core affiliate.

Nancy Rebelo

Refugee Boulevard: Making Montreal Home After the Holocaust

June 7, session 3

(co-presenting with Anna Sheftel and Eszter Andor)

In the postwar period, Montreal became home to the world's third largest community of Holocaust survivors outside of Europe. And yet their stories as well as their relationships to the city are not well known. *Refugee Boulevard: Making Montreal Home After the Holocaust* (www.refugeeboulevard.ca), an award-winning multimedia project, situates the postwar stories of six child survivors in the spaces they inhabited upon arriving in the city in 1948 through the War Orphans Project.

While Holocaust survivors are well known and respected, they are often seen as symbols of suffering or pity. *Refugee Boulevard* helps listeners connect with their humanity, understanding them as complex people with difficult, but also mundane postwar experiences that include playing sports, finding comfort in food, dating, dancing, and forming lifelong friendships. In particular, a seventy-year friendship between a group of orphaned male Hungarian survivors demonstrates how rebuilding lives often took place within the new "families" survivors formed with those who could understand what they had experienced. *Refugee Boulevard* conveys "survival" beyond being alive after the genocide, and includes the shared communal experience of immigration, re-establishing life, and finding happiness. This presentation will explore how these themes are presented in the project, as well as the collaborative and survivor-led research process that helped them emerge.

~

Nancy Rebelo teaches in the History Department at Dawson College in Montreal, Canada. She has worked on various public history projects, including Project 55: A Historical Audio Tour of Ethnic Communities on St-Laurent Boulevard Aboard Bus 55 and a walking tour titled *Memories of My Home... Memories of My Neighbourhood: Cabot Square*. These projects showcase the voices and memories of Montrealers, providing an intimate and untold history of the city's diverse communities and its neighbourhoods. Given her interest in pedagogy, Rebelo has also worked on several initiatives that promote student success within Dawson's Social Science program.

Anna Sheftel

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~

Anna Sheftel is an Associate Professor of Conflict Studies at Saint Paul University. She is an expert on oral history, Holocaust testimony and memory of genocide. Her article, "Talking and Not Talking about Violence: Challenges in Interviewing Survivors of Atrocity as Whole People," won the 2019 Oral History Association (OHA) article award. She has a DPhil from the University of Oxford in Modern History, and she has worked with survivors of the Holocaust and conflicts in the former Yugoslavia.

Luis C. Sotelo Castro

The effects of being heard: from survivor to activist

Live conversation: Thursday, June 9, 9:30-10:30am (with Julie Ann Carpini)

What are the differences in the ways that a social worker, a restorative justice facilitator, and a performance creator deploy listening when it comes to stories of gendered violence? How might the ethics and methods of oral history (active listening and other interviewing techniques) support a survivor? This live conversation explores the nature of listening to stories of gendered violence, and an individual's journey from survivor of sexual and domestic violence to her current role as an activist who works on behalf of other survivors. Julie Ann Carpini is a participant in restorative justice encounters organized through the Centre de services de justice réparatrice de Montréal (CSJR), which creates spaces where people or groups affected by abuse and violence, whether within or outside the legal process, can express themselves, listen, and share. Dr Luis Sotelo Castro is an expert on restorative justice, witness testimony, and the politics of listening, and the creator of the Acts of Listening Lab at Concordia University. In their conversation, Carpini and Sotelo Castro will explore key moments in Carpini's life story, her struggle to be heard, and her emergence as an activist and public figure. **Content warning:** please note that while the focus of this conversation is not on the acts of violence that Carpini survived, it is inevitable that difficult themes (incest, rape, marital violence, sexual abuse) will emerge as they are part of Carpini's life story.

~

Luis C. Sotelo Castro is Associate Professor in the Department of Theatre at Concordia University, Montreal (Quebec, Canada). He is also the second co-director of Concordia's Centre for Oral History and Digital Storytelling. In 2018 he founded at Concordia the Acts of Listening Lab, a hub for research-creation on the transformative power of listening to painful narratives, with particular reference to testimonies by exiles from sites of conflict. His latest publications explore listening in the context of post-conflict performances of memory.

Rory Stride

Glasgow's Women Textile Workers: Narrating Closure, Redundancy and the Loss of Work, c.1995-2000

June 8, session 2

In the collective consciousness of west-central Scotland, deindustrialisation is inextricably linked with Margaret Thatcher, the decade of the 1980s, significant industrial closures in heavy engineering and heightened male unemployment. However, deindustrialisation has greater longevity in Scotland with its roots tracing back to the 1950s. Deindustrialisation shaped the nature of work and employment in Scotland throughout the second-half of the twentieth century, and it continues to do so. In west-central Scotland's textile and clothing industry, significant and continual redundancies and factory closures punctured the lives of thousands of working class women during the late 1990s and early 2000s. The closure of the city's two largest textile and clothing employers, D&H Cohen's in 1996, followed by Bairdwear in 2000, resulted in one thousand workers – an overwhelming majority were women - losing their employment, income, and their livelihoods.

Drawing on a collection of new oral history interviews conducted with women formerly employed in Bairdwear and D&H Cohen's clothing factories, this paper will explore the profound and long-term impacts of deindustrialisation on the lives of the women who experienced redundancy from the textile and clothing sector. It will consider the impacts of the loss of work on their mental health, family relationships and transitions to new forms of employment. It will critically examine how these women's experiences of job loss and redundancy compare with examples of male workers memoirs of the loss of work. Furthermore, it will seek to understand how these women locate, narrate and understand their experience of industrial closure, redundancy and the loss of work, outside the hegemonic conceptualization of deindustrialisation in west-central Scotland.

~

Rory Stride is a post-doctoral researcher at the University of Strathclyde, based in the Scottish Oral History Centre (SOHC). His family have deep roots in Govan – a working-class shipbuilding district on the southside of Glasgow. He is interested in how individual lives, communities and political discourse continue to be profoundly shaped by deindustrialisation in Scotland, Europe and North America. Specifically, he is interested in the experience of deindustrialisation, and its long-term consequences, on women in west-central Scotland's once thriving textile sector with his doctoral research exploring this issue through a case study examination of four textile companies in the region.

Nancy R. **Tapias Torrado**

Embodied Experiences of Indigenous Women Human Rights Defenders in Latin America

June 8, session 3

In the face of extreme violence, some Indigenous women-led social movement organizations defending human rights from abuses committed in connection to mega-projects have achieved favourable changes in corporate practices (success). In the predominantly patriarchal, capitalist and racist context of Latin America, what explains the success (or not) of Indigenous women-led mobilizations regarding the most politically and economically powerful actors in the world? We could easily assume that Indigenous women lack the power and resources to lead organizations, mobilize neglected communities and win their human rights demands over the most politically and economically powerful actors in the world (e.g., States and corporations). Nonetheless, in minimally favourable contexts and without effective protection and support, some Indigenous women-led mobilizations have sometimes had a significant impact generating positive changes in corporate practice. These moments of success are remarkable because of who these Indigenous women are and what they do individually and collectively. These women manage to “braid actions” in defence of their dignity, territory and human rights in a context of extreme violence and overlapping asymmetric power relationships that shape their experiences. In this presentation, I will offer a very brief overview of my doctoral investigation. Also, I will highlight the embodied experiences of these Indigenous women leaders, acknowledging their victimization but going beyond it.

~

Nancy R. Tapias Torrado is a human rights lawyer, international consultant and post-doctoral fellow at the Université du Québec à Montréal (UQAM). In December 2020, Nancy successfully completed her PhD (Department of Sociology - St. Antony's College, University of Oxford). Her thesis explores the impact of social movement organizations led by Indigenous women on the practice of corporate actors involved in megaprojects in Latin America. Her post-doctoral project focuses on a case in Canada. Her research comes out of her decade of experience working with Amnesty International as the Researcher on the Situation of Human Rights Defenders in the Americas and several previous years working in Colombia on gender and human rights issues.

[In addition to this presentation, Nancy is also part of **Gender, the Body, Oral History and Oral Tradition**, a pre-recorded, 20-minute podcast on the Institute's central theme, which can be listened to anytime - the link will be shared during the Institute]

Émilie Trudeau

Is VR a useful platform for feminist embodied practices and pedagogies?

June 9, second workshop (co-presenting with Liz Miller), starting at 10:45am

In this interactive workshop we will show work samples and share the pathways/tools we developed for making VR with indigenous filmmakers to “unsettle” colonial logics. We will discuss the potential, the pitfalls and the ethical challenges of using VR as a co-creation method as well as an eventual pedagogical tool.

~

Émilie Trudeau is an artist, a teacher and a recent graduate of the MA program in Communication Studies program at Concordia University. Her research-creation thesis “How to be a Settler: Using Immersive Media and Critical Pedagogies as a Means to Unsettle” is an examination of contemporary Indigenous VR projects, alongside original VR co-creations.

Alice Williamson

Interviewing Scottish Lesbians during COVID-19

June 7, session 3

In this talk, I will share my experiences interviewing Scottish lesbians during COVID-19. Like many oral historians, my original fieldwork plans were torpedoed because of the pandemic. I consequently changed my plans and conducted 20+ remote interviews via Zoom. I hope to share my positive experiences of remote interviewing and the advantages I found in terms of reduced labour, narrator-researcher collaboration and flexibility. I will foreground my experiences as an oral history novice, without prior experience of in-person interviewing, who was able to appreciate remote methodologies despite their alienness to traditional oral history practice. I will also share my recruitment and more general interview experiences. I will highlight, in particular, the very specific demographic of my narrators and the difficulty of undertaking truly intersectional research.

~

Ally Williamson is a PhD student at the University of Edinburgh funded by the Scottish Graduate School for Arts and Humanities (SGSAH). Her PhD is an oral history project with Scottish lesbians born before 1980. Ally is currently working with SGSAH on their Equalities, Diversities and Inclusion strategy on a part-time basis. Post PhD, she would like to use her research skills in a non-academic setting (hopefully still in the beautiful city of Edinburgh).

Kate **Wilson**

**Women, Writing and Communities: Oral Narratives of Solidarity and Creativity in
Community Writing, Glasgow c.1980 - 1988**

June 7, session 1

The writers' group movement of the 1970s and 1980s had broadly liberatory aims, pushing to create solidarities and raise class consciousness through increased literacy and shared experience. In Glasgow, women played a central role in delivering these aims, as facilitators, as activists, as readers and as writers. Yet gender was also a site of tension within mixed-gender workshops, with regressive attitudes to women and women's writing often undermining the movement's egalitarian ambitions. In response to these dynamics, in the 1980s, the writers' group movement intersected with the Women's Liberation Movement to provide spaces in which women could not only explore their personal lives, gender and creative development, but feel safe and supported when doing so. Drawing on oral history interviews with workshop participants and facilitators, as well as the poetry and stories they produced, this paper examines the ways which women-only writers' groups provided working-class women with a space in which they could transgress traditional gender roles; reconceptualize their homes, neighbourhoods and relationships; defy accepted ideas of literary value; and constitute new solidarities. The paper also highlights the crucial role of oral narratives in understanding the impact of this community-based literary creation and associated print cultures.

~

Kate Wilson is a PhD student at the University of Strathclyde, supervised by Dr Eleanor Bell and Dr Angela Bartie. Her AHRC-funded PhD thesis, titled 'Towers and schemes in revolt: community literature and cultural activism in Glasgow, 1968 – 1992', investigates the relationship between Glasgow's post-war urban regeneration projects and the city's local literature, using both archival research and oral history. Her research interests include community literature and publishing, cultural activism and urban regeneration.

Kathleen Vaughan

Walk in the Water | Marcher sur les eaux (2016-2020)

Research-creation breakout room (on rotation during the breaks on June 7 & 8)

Using electronics, conductive textiles and digital embroidery, *Walk in the Water / Marcher sur les eaux* is a multi-pronged project comprising a wall-sized, interactive, touch-sensitive textile map that plays back excerpts of interviews about the St. Lawrence River at the Pointe-St-Charles shoreline (2018) and a “displaced” audiowalk along the much-changed water’s edge (2020). More at <http://re-imagine.ca/portfolio/>

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~

Kathleen Vaughan (MFA, PhD) is Professor of Art Education for Concordia University and an artist-researcher who integrates visual art and storytelling in studio-based, collaborative/participatory and community-based art-making on social and environmental themes. She often uses walking and mapping as method and form. Recently, Kathleen has been taking up interdisciplinary explorations of the St. Lawrence River. With seven collaborators, she is developing *Learning with the St. Lawrence*, a SSHRC-funded project (2019-2022) that considers how the arts can embody and raise awareness of the links between the River’s environmental well-being and Montrealers’ understanding of the complexity of issues that affect it, and the River life’s natural resilience and capacities.

Leyla Vural

“How does a good girl like me end up in a dump like this?”

June 8, session 3

The philosopher Paul Ricoeur says people only understand themselves through the stories they tell about themselves. The idea of story intrinsically foregrounds the mind, but just like life itself, none of us has a story absent our bodies. When the body itself isn't contested, though, when its very right to exist isn't in doubt, the inherent embodiedness to people's stories can be all too easy to ignore. But what happens when the outside world rejects the story you tell about your body and gender? What happens when it insists that your body *is* the story, while denying your right to determine its meaning? As narrator Marcie Chase reflected when she described being incarcerated in a men's prison, where she was in danger and denied makeup, a bra, and hormones, “How does a good girl like me end up in a dump like this?”

This presentation interweaves interview clips with LGBTQ New Yorkers about the fundamental struggle to be seen and known on one's own terms with thoughts on what it means to centre the embodied nature of a person's story in an oral history and questions about the ethics of representing such stories.

~

Leyla Vural is an oral historian and social geographer based in New York City. Her work includes projects about neighbourhood change in New York and efforts to preserve sites of cultural importance in working-class communities and communities of colour; interviews with LGBTQ New Yorkers (funded by the U.S. National Park Service) about life before and after the 1969 Stonewall Uprising; interviews with folklorists, musicians, craftspeople, and historians for a series of cultural audio tours of Sligo and Donegal, Ireland; and interviews for The Civilians, a theatre company that writes and stages original plays, musicals, and cabaret shows from people's real words.



Acts of
Listening Lab

ESPACE 4TH SPACE