

**AJAAS Conference Program  
Portland, Oregon  
October 10 - 13, 2019**

**CONFERENCE SCHEDULE OVERVIEW**

**"Entre ríos y fronteras: Reframing Jotería Kinship and Futurity"**

**Thursday, October 10th: -----**

**Location: Portland State University, Multicultural Student Center (Suite 228)  
1825 SW Broadway, Portland, OR 97201 (2nd Floor)**

**6:00pm-8:00pm**      **Conference Kick-Off Event: Screening of *La Serenata* written by Ernesto J. Martinez, directed by Adelina Anthony  
Q&A Panel Immediately after screening  
Light Refreshments Served  
Registration Table Available**

**Friday, October 11th: -----**

**Location: Portland State University, Native American Student and Community Center  
(NASCC)**

**710 SW Jackson Street, Portland, OR 97201**

**Panels and Workshops also in Cramer Hall (CR) 1721 SW Broadway, Portland, OR 97201  
and Smith Memorial Student Union (SMSU) 1825 SW Broadway, Portland, OR 97201**

**Registration Available All Day in SMSU**

**8:00 am – 8:50 am**      **AJAAS 101 Facilitated by AJAAS Board Members  
Native American Student and Community Center  
Room 150**

**9:00 am – 9:30 am**      **Welcome and Opening Ceremony  
Brief Remarks by Artist, Eileen Jimenez  
Blessing by Brianna C. Bragg  
(Breakfast provided)**

**9:40 am – 10:55 am**      **Session 1: Concurrent panels/presentations/performances**

**Workshop: “Experiencing Masculinity and Male Relationships in Queer of Color  
Communities: A Film Project”**

## **Native American Student and Community Center, Room 180**

Juan Antonio Trujillo, SILV Films

If you have been reduced to a body part on Grindr, been rejected because of your skin color or accent, or felt left out in a room full of gay men, you are not alone. This workshop invites you to share your experiences as a queer man of color living in a dominant culture where “masculinity” is marked by sexualized racism, misogyny, homophobia, and objectification. Your experiences will be shared with others on film in a series of community dialogues where participants will continue our group’s conversation about how to create a community that supports healthy connections and intimacy between men.

This workshop is part of a documentary film project and participants will have their voice and image recorded for public screening. Participation is limited to accommodate filming.

### **Panel: Amor Prohibido Murmuran por las Calles: Claiming Bisexuality Within the Joteria Family**

**Native American Student and Community Center, Room 170**

Moderator, Gabriela Spears Rico, University of Minnesota

Joanna Nuñez, Santa Clara University

Irina Barrera, Youthprise

Gracie Sandoval, Photography Student

Daniela Montoya, Mama Sin Verguenza

Ernesto Moreno, University of Minnesota

As our queer foremothers have taught us, “most of us dwell in nepantla so much of the time it’s become a sort of ‘home.’ (Gloria Anzaldúa)” Chicanx bisexuals, by existence, occupy a liminal space – transgressing not only national, cultural and linguistic borders, but also borders of desire as we refuse to have our bodies and sexualities defined or policed as either/or while fiercely claiming queerness. Recognizing the liminal space occupied by queer mestizaje, Anzaldúa theorized the potential for queer Chicanxs to be bridge builders. As Chicanx bisexuals who dwell in the liminal space ‘ni de aqui, ni de alla,’ our subject position can be seen as a bridge but, more often than not, we ourselves still struggle to claim and find a home within the Joteria family. Bisexuality continues to come under suspicion within both LGBTQ circles and within the strict parameters that govern heterosexuality. Nuestros amores y amantes son ‘prohibidos’ as we encounter homophobia in society and in Latinx families when we fuck and love someone of the same sex and also struggle with visibility within our Jotería circles when we date people of the opposite sex. While we may celebrate our fluidity, claim our queerness and are also aware of whatever privileges are accorded to bisexuality, where is our home in the queer family? As this

year's AJAAS theme calls for conversations that reframe Jotería kinship and futurity, this roundtable asks where bisexual Latinxs fit within Jotería scholarship and activism and where we fit within the Jotería family. Featuring an array of bisexual Chicanx scholars, artists, care-practitioners, activists and community members, this roundtable sees the future of Jotería Studies and Jotería kinship as fluid and carves out a space for bisexual voices to further complicate Chicanx queer liminality and to open a dialogue with our larger Jotería family.

**“Sanación y Deseo: LGBT Migrant Narratives on Confronting Death, Loss, and Pleasure”  
Cramer Hall 201**

Moderator: Micaela Díaz Sanchez, University of California, Santa Barbara

Eddy Francisco Alvarez Jr., Portland State University

“*Me gusta pistear pero soy buena madre.*” Intoxication, Pleasure, and Survival in Latinx Queer Migrant Los Angeles

Martin Manalansan IV argues that research on queer migrants often focuses on broad global processes and that every-day practices of survival, community, pleasure, and belonging are under-researched. Building on queer migration and jotería studies scholarship, and drawing from oral histories of Latinx queer migrants in Los Angeles, this presentation focuses on quotidian practices of pleasure. I draw from Yessica García Hernández’s concept of “intoxication as feminist pleasure” and José Esteban Muñoz’s “taking ecstasy with one another” to argue that liberatory sexual practices, consumption of alcohol and drugs, and the role of nocturnal social spaces are central to understanding the complex realities of Latinx queer and trans migrants in the city. For example, one narrator remembers how she had to steal drugs from a dealer on the street to bring some to her friend who was dying of AIDS, and another clarified that she liked to drink casually but that she was a good mother. Drawing from these textured narratives and attentive to the tensions between addiction and casual use of intoxicants, I show the multi-layered function of drugs and how jotería navigate trauma, anti-immigrant sentiment, respectability politics, death and loss, and how “hot messes” to cite Manalansan, use sex-positivity, sexual freedom, and other intoxicating pleasures in their journey to find joy, healing, and community.

Sandibel Borges, University of Texas, Austin.

“We have to do a lot of healing”: LGBTQ Latinx Migrants Challenging Systemic Illness and Early Death

Daisy Hernández’s memoir, *A Cup of Water Under My Bed*, beautifully captures the painful and contradictory relationships of queer diasporic subjects within the migrant home. Her memoir provides a glimpse into Hernández’s life as she struggles to make meaning out of family rejection, displacement, and loss. This paper interrogates the desire for home in diasporic narratives by asking what it means to embrace loss. In doing so, I build on queer diaspora studies and queer migration studies to situate ‘desire’ as an (im)possible, but powerful, affective

experience that emerges from loss. Above all, I argue that Hernández's text complicates diasporic narratives of 'return' by dwelling with irreconcilable losses—presenting the experience of loss both as painful and imbued with desire.

**11:15 am- 12:15 pm**            **Lunch Provided by Taco King**  
**Native American Student and Community Center**  
**710 SW Jackson Street, Portland, OR 97201**

**12:15 pm – 1:30 pm**            **Community Leadership Awards**  
**Plenary II: “Charla con Jennicet Gutierrez: A Conversation**  
**with Úmi Vera about Trans Queer Migrants Fighting for**  
**Liberation”**  
**Native American Student and Community Center**  
**110**

**1:40 pm – 2:55pm**            **Session 2: Concurrent panels/presentations/performances**

**“Voz Alta” Workshop**  
**Multicultural Student Center, Smith Memorial Student Union Suite 228**

Cynthia Gomez, Portland State University  
Joaquin Lopez, Latino Network  
Michael Cavazos, PDX Latinx Pride

VOZ ALTA is a bilingual-bicultural storytelling project that features the personal lives of Portland's Latina/o community through interwoven narrative and live music. The project culminates in a theatrical production and features stories written in English with songs performed in Spanish. The annual production, which completed its 10th year, is part of Portland Latinx Gay Pride.

Themes explored in Generaciones include queer masculinities in Latinx cultures; platonic love relationships between men; and representations of masculinity's relationship with love in performing arts.

In this workshop, participants will gain insight into the creative process; will learn about the process of creating a performance piece from personal interviews; understand the power of story and personal narrative and how it helps us to understand where we are, where we came from and where we're going; and finally understand the process of Voz Alta so that others can use the model to create community through story and performance.

**Workshop: Storytelling as Liberation: A Seven Generations Story Arch**  
**Pan African Commons, Suite 236**

Ernesto Rocha, Boyle Heights

This non-academic workshop seeks to capture the power of storytelling as a process of continued liberation. Using a seven generations story arc (140 years) as a framework, undocubae will share stories of his personal journey as an undocumented, queer, undocumented immigrant to illustrate how *jotería* can capture their narrative as a tool of empowerment and self-actualization. Knowing and owning your dynamic personal story is central to understanding your higher purpose and responsibility in holding the seven generation arc of justice. This workshop will provide practice tools, frameworks and examples of story building and storytelling.

**Panel: “Lenguas sueltas: Poetic, Linguistic, and Communicative Phenomena Among Jotería.”**

**Cramer Hall 201**

Moderator: Jose Manuel Santillan, University of Minnesota

Lydia Huerta, University of Nevada Reno

“Mariposa Caravan: Jotería Communicative Practices in Migration”

Ignacio Montoya, University of Nevada Reno

“Why Identity Matters: Jotería Scholars Engaging in Indigenous Language Research and Activism”

Daniel Enrique Pérez, University of Nevada Reno

“Jotería Poetics: Queer Chicax and Latinx Poets in the Borderlands”

This panel will focus on the multiple forms of communication among Jotería communities: language, culture, performance, and poetics. The scholars examine the voices and communicative practices among Jotería that shape a unique identity and legacy. An interdisciplinary analysis of the various strategies and forms of communication used by Jotería is necessary for understanding how they navigate complex social locations and the borderlands, while also affirming an identity and nourishing their desires—sexual and otherwise. Continually speaking taboos and rejecting gender conformity are at the root of Jotería communicative phenomena. “Lengua suelta” signifies an unrestrained tongue that can be used for various purposes—linguistic, corporeal, and sensual. Building on the notion of Gloria Anzaldúa’s “serpent tongue” and Daniel Enrique Pérez’s “lengua de la mariposa,” these scholars highlight the important role the tongue has played for Jotería individuals and communities. Via a unique interdisciplinary lens, they create a framework for understanding the Jotería tongue—its multifaceted uses and its power.

**“Queering Central American Narratives”**

**Cramer Hall 225**

Moderator: Oscar Fernández, Portland State University

Maya Chinchilla, University of California, Davis

Roy Guzmán, University of Minnesota

Juan Rios, Bradley University

This panel presents how Central Americans in the U.S. become a focus of anti-immigrant rhetoric and queer and trans people seek refuge from hate and violence on both sides of the border. Additionally, using a transnational mariposa consciousness this panel brings the stories of queer bodies living in Central American countries to explore how issues of class, race/ethnicity, homophobia, and transphobia shape their lives. Maya Chinchilla will discuss the concept of “Centromariconadas,” which is also the title of her forthcoming edited book on Central American lives and narratives, deseos and dreams. She discusses “tortilleando in the joteria matrix” as a form of exploring relationships and making space. Juan A. Ríos Vega shares his book *Historias desde el Sexilio*, a collection of stories of lgbtiq+ people who live at the margins of society for being different. Roy Guzmán’s paper drawing from C. Riley Snorton and Jim Haritaworn, exhumes a methodology that centers Tamara Dominguez’s and other LGBT Latinx stories at the fringe of marginalization, struggle survival and futurity. He draws from other examples of trans deferral and possibility in parts of Central America as he reimagines asylum laws and LGBT protection rules.

### **Examining Neoliberalism across Borders and Nuancing Gay Latino Identity Cramer Hall 203**

Moderator: Julian Bugarín, Portland State University alum

Elybeth Sofia Alcantar, San Diego State University

“An Anti-Neoliberal Hope for Education”: Internal colonialism prospers in Mexico, most profoundly at the hands of the conservative political parties who dominate the governmental administration of both the state and local governments. Neoliberalism, and the political practices of privatization of education and the land, are a tactic used by state governments to further embed internal colonialism and encourage the increase in poverty and dependency of civilians. In this essay, I will analyze internal colonialism in the state of Oaxaca, specifically how the neoliberal educational reforms passed in 2016 under Enrique Peña Nieto’s have impact the structural violence that has ceased the lives of many civilians. I will include a focus on the teacher’s union Sección 22’s struggle against the neoliberal education reforms of Peña Nieto through their attempt to implement collectively created alternative education reforms. The evidence used in this essay will include testimonies of teachers who were present the days before, during, and after the Nochixtlán Massacre of June 19, 2016 and their experiences in implementing an anti-neoliberal agenda. In this presentation I will explore Indigenous forms of self governance, Neoliberalism, transnational organizing/solidarity, and queer activists in education.

Luis Esparza, California State University San Bernardino

“De-Constructing Mexican Gay Identity”:

This paper centralizes the unique construction of national Gay identity in Mexico. Specifically, it analyzes the construction of "el hombre afeminado" through the Posada's representation of the dance of the 41 scandal. Furthermore, this paper also dives into the construction of Gay vernacular unique to Mexico. Finally, this paper interrogates the role indigeneity plays in the

construction of Gay identity.

Pico Villa, University of New Mexico Chicanx Studies

“Familiar Faces in Low Places”:

In 1994, MTV's popular reality show "The Real World: San Francisco" became a turning point in the HIV/AIDS epidemic in America and some parts of Latin America. Pedro Zamora, a Gay Cuban Immigrant and contestant on the show, developed an impactful television image due to Zamora's public outing as the first openly gay man living with HIV to be portrayed in popular media altering the stigma and view of folx living with HIV. Folx living with HIV/AIDS were often portrayed as annihilated skeletal objects with little to no chances of being able to experience a normal lifestyle. The AIDS movement and epidemic was rife with stigmas and misinformation and Zamora to many, was the first positive media portrayal many Queer and non-Queer folks were exposed to. During the 80's/90's propaganda and misinformation was used as a scare tactic rather than a useful tool for spreading information about safe sex education and the hopeful outcomes of acquiring HIV. Being that Zamora was a Latino man my inquiry is to find out whether his identity as a person of color had a major impact on the Gay Latino/Latinx community through his representation. My ongoing work is conducted through research and interviews with Gay Latino men, Masculine Latinx folx and Latina Transwomen ages 35-50 to speak about their experiences with Zamora's public outing and how it impacted their community as well as themselves. Being that Latinxs are colonized peoples, homophobia is a prominent issue within the community that manifested by the undergoing of anti-sodomy laws, implementation of the Catholic religion by Spanish regimes and colonization all across Latin America. Commonly, exposure to homophobic trauma leads to high risk behaviors and attempted suicide which involves unprotected sex and careless use of drugs making Latinx folx being a highly affected community of HIV/AIDS. Zamora's Latino identity also brings historical light about the problematic centering of white cis-gender men in Queer movements being that during the AIDS epidemic the highest affected community were upper-class white gay men making positive efforts became non-accessible to people of color. In an interview with POZ including Zamora, he speaks on the issues of how the education of AIDS lacked cultural competency. "A few months ago, I was at a CDC press conference, and they wanted to know why Latinos haven't gotten it together ... I got annoyed. I said that the reason we haven't heard the message is that up until now is because we haven't been called. The message had never been said in a way that we could understand or relate to, in a language we could make sense out of. None of it seems to be about us." (1994) Zamora's public outing is an effort for us to look deeper into the AIDS epidemic with an understanding that the intersection of oppressed identities allows a greater impact on POC and an effort for my audience to dish into a Queer side of history through the lens and subjective position of Latinx folx. With my research and interviews I hope to contribute another side of history.

**Performing Lo Transgresivo y Transnacional: Resisting Normativity in Musical and Literary Spaces**  
**Cramer Hall 224**

Oscar Rivera, University of California, Riverside

“Sacala (del closet)”

“Somos el Mariachi Arcoiris de Los Angeles, somos el primer mariachi LGBT en el mundo.” As

soon as the director of the mariachi Carlos Samaniego finished introducing the Southern-California-based mariachi to the group gathered at the Iglesia Fundadora de la Comunidad Metropolitana de Los Angeles, cheers and applause ensued demonstrating the support towards the queer mariachi. Carlos then proceeded to introduce, with cheering praise, the other members: Allen Magaña, Leandro Orozco, Mayra Martinez, Pablo Juarez, Rodolfo Vasquez, Bryan Espinoza, but when Carlos introduced “a la fabulosísima Natalia Melendez, la primera mujer transgénero en la historia del mariachi” the loudest of cheers, plaudits and whistles demonstrated a united and supporting latinx queer community that is intersected by sexualities, genders, faith, and nationalities. Through multiple interviews with Mariachi Arcoiris’ members and a focus on queer and space theory, this article pays a close attention to the strong gendered and sexualized nature of mariachi music in order to answer the following questions: how is queer desire and fantasy created in their transgressive performances? How is the performance of Mariachi Arcoiris disguising, revealing, erasing or dynamizing the space in which they perform? How does queer mariachi performance re-imagine what it means to be queer and what it means to unsettle patriarchal, heteronormative frameworks that are historically associated not only with Latino culture and Chicano activism but indeed socially pervasive across the different ethnic groups that make up the United States of America? In what forms is the performative space constituted and used to intervene and reshape notions of queer homonormativity and heteronormativity?

Jonathan Montalvo Roman, PhD Assistant Professor of Spanish, Graceland University  
“De tortugas y tríos amorosos”

Esta ponencia se centrará en el análisis de la novela *Caparazones* de la escritora puertorriqueña Yolanda Arroyo Pizarro. La obra explora las complejas relaciones interpersonales en el marco de un trío amoroso entre dos mujeres y un hombre. El hombre aparece como una amenaza para la relación amorosa entre dos mujeres que se dedican al activismo ambiental. La narradora, una periodista afro-puertorriqueña, hace un paralelo entre la relación lésbica que mantiene con una fotógrafa y el proceso de apareamiento de las tortugas marinas que ambas mujeres defienden a través de sus trabajos y los múltiples viajes internacionales que hacen. Arroyo Pizarro recurre a estos animales marinos para crear vínculos afectivos en un contexto transnacional. Por lo tanto, propongo que las tortugas no solo funcionan como símbolos de la transnacionalidad, sino que también representan maneras alternas de demostrar afecto y expresar la sexo-diversidad. A su vez, las tortugas y las relaciones en la obra surgen como analogías a través de las cuales se puede comprender la situación colonial de Puerto Rico actual.

This paper will focus on the analysis of the novel *Caparazones* by the Puerto Rican writer Yolanda Arroyo Pizarro. The work explores the complex interpersonal relationships within the framework of a love trio between two women and a man. The man appears as a threat to the romantic relationship between two women who engage in environmental activism. The narrator, an Afro-Puerto Rican journalist, parallels the lesbian relationship she has with a photographer and the mating process of sea turtles that both women defend through their jobs and the many international trips they make. Arroyo Pizarro uses these marine animals to create emotional bonds in a transnational context. Therefore, I propose that turtles not only function as symbols of transnationality, but also represent alternative ways of showing affection and expressing sex-

diversity. In turn, the turtles and the relationships in the work arise as analogies through which the current colonial situation of Puerto Rico can be understood.

**3:05pm – 4:20 pm    Session 3: Concurrent panels/presentations/performances**

**“Bi, Brown & Brilliant Reclaiming Stories in the Borderlands”  
La Casa Latina Student Center, Smith Memorial Student Union 229**

Bianca Zamora, California State University, Monterey Bay

"In listening to the story of one, we learn about the conditions of many" (Delgado-Bernal et al., 2012). This session explores the possibilities and challenges of reclaiming storytelling and utilizing who those who exist in the borderlands. This auto-ethnographic workshop provides participants the space to deconstruct the role of coloniality and reconstruct agency and new ways of being. Performed monologues will challenge socially constructed understandings of bisexuality and Brown womxnhood as well as our brilliance.

**“Knowing your Rights”  
Cramer Hall 203**

Sarahí Gutierrez, Eastern Washington University

Our immigrant community continues to live in fear of detention and deportation, especially with Trump's crackdown with customs border patrol (CBP) and immigration and customs enforcement (ICE) becoming more aggressive. The Know Your Rights (KYR) Training focuses on educating our immigrant community and allies to combat this fear by learning about your rights if you or someone you know gets detained. We will be walking our audience through all of situations that can occur when dealing with CBP or ICE and the outcomes they can prepare for. This workshop training has been done with consultation of immigration lawyers and ACLU in hopes of educating our community on their rights to reduce the increase of detentions and deportations.

**“Queers in Lukumi” (AKA Santeria) Roundtable  
Pan African Commons, Smith Memorial Student Union 236**

Omi Sainde McCadney, Las Vegas  
Ashley “Odu Ala” Smith, Las Vegas  
Cecelia “Edan Remi” Gonzalez  
Adan “Odun” Campos, Arizona State University

In this roundtable we will discuss our experiences as Lukumi practitioners, our perceived opportunities for growth in our tradition, and the historical empowerment and participation of Queer People of Color within the tradition. This panel is ideal for those seeking to de-colonize their spirituality, discuss the possibility of spiritual Queer spaces, as well as issues related to diaspora and spirituality.

**Moving beyond a heteronormative settler colonial imaginary: disability, familia y historia**  
**Multicultural Student Center, Smith Memorial Student Union 228**

Moderator: Angelica Paz Ortiz, Portland State University Alum, site committee member

Alezandro Ruvalcaba, Pomona College

“Beasts, Borders, and Bodies (of Land): Critical disability studies has shown how disability as a social category is constituted through space, temporality, geography, political economy, and discursive regimes. However, scholarship produced in the field largely remains committed to settler epistemologies presuming a fixed binary between body and land. Indigenous struggles for sovereignty offer an alternative theorizing to disability; more specifically, land as central to being for pueblos indígenas across Latin America reveals how the privatization and destruction of land disables Indigenous worldviews. As a significant number of Central Americans in route to the United States speak indigenous languages, there is a need to consider how disability is conceptualized beyond English and Spanish. Through archival research, visual material analysis, and linguistic ethnography, this project presents preliminary findings moving the field of critical disability studies beyond an anthropocentric analysis of disability by considering how the disabling of non-human worlds is a central tenet of settler colonialism. Non-human worlds - living and non-living, organism and machine, animate and inanimate - inform disability as a mutable formation across the Mexico-Guatemala border. After crossing the southern border, many migrants in their route to the United States ride trains to cover vast distances in a short amount of time. Migrants understand the train as an animate and sentient being, naming the train ‘la bestia’ or beast for its known capacity to maim migrants’ limbs. I put forth ‘entanglements of disability’ to build on a circle of relations as put forth by critical Indigenous studies. Entanglements of disability serves as a theoretical framework to explain how organism and machine co-constitute the ecological and technological conditions in which disability is entered.

Olga Estrada, Emerson College

“Los Hij@s Jot@s del Heteropatriarcal”: This paper analyzes the ways in which two queer Chicana siblings with strong ties to family navigate and negotiate home and community. Specifically, I deconstruct how my Chicano father has coped with having a gay first son, and two decades later a lesbian daughter. As queer siblings that share the same paternal lineage, we are caught in a dichotomy of la hija consentida y el hijo descuidado (a favorite daughter and a forsaken son). This dichotomy has shaped our epistemological understanding of ourselves and how we perceive our relationship with our father. Our family’s belief systems are rooted in colonial heteropatriarchy, my father sees having a gay son as a betrayal, which fractures his hyper-masculine Chicano pride. As a result, my brother has suffered rejection and experienced decades of abandonment. Whereas, I a lesbian experienced a lukewarm acceptance, rejecting heteronormative ideas of womanhood, gender roles, and romantic relationships is not disruptive to my father’s Chicano masculinity. As brother and sister, we are differently affected by our father’s practices of fathering and masculinity. The breaking and making of our queer authentic Chicana self.

Karla Padron, Eastern Illinois University

“Papel Picado as the Other”: Papel Picado as the Other: A Critical Race Theory Analysis of

## Queer Immigrant Vulnerability and Kinship

Do you know what papel picado is? What it means? How it is used? Papel Picado is creatively perforated tissue paper used to brighten a space with vibrant colors and bring joy with their exquisite designs. It can be easily ripped and blown away and yet, it is a memorable, needed, and a heart-felt cultural product. It is proudly Mexican. Have you ever wondered what it feels like to be visibly Mexican in the U.S.? How you ever wondered what it feels like to be a poor, queer, person of color without proper documentation and mainstream employment? This paper examines structurally imposed violence in current anti-immigrant policies and actions that endanger the lives of migrants and those racialized as such. Being attentive to the intersections of race, class, gender, and sexuality, this paper argues that imposed violence and vulnerability in queer migrants often create spaces of resilience and kinship building. “Papel Picado as the other” is my way of theorizing the ways in which fragile, colorful, and beautiful interconnections are arranged and formed to enliven our senses in a political setting constructed to destroy the migrant spirit.

Robert Gutierrez-Perez, PhD, University of Nevada Reno  
“Jotería Rap and Soul”

This chapter centers on the oral history narratives of Queer Chicano rapper and recording artist, Luis Ifer. After offering a biographical sketch of Luis Ifer and his music, I interrogate the lyrics, production, music videos, and promotional materials in juxtaposition to the oral history narratives gathered from this cultural producer. Transforming these narratives into found poems via poetic transcription, the author and the artist blur the lines between life story, oral history, and performance. Indeed, the relationship between the interviewer and interviewee led to transformation and healing of both, and this chapter acknowledges the performativity of how the bodies involved in the interviewing process perform and socially construct identity, history, and power together. By highlighting the healing and transformative nature of music and performance produced for and by Jotería artists, this chapter interrogates and traverses the limits of masculinity, fatherhood, and queer sexuality; folk art and popular culture; diasporic relationality to Aztlán as a homeland; and the process and products that emerge from embracing a Jotería consciousness. In the end, this chapter engages the music and artistry of Luis Ifer as an “equipment for living” (Burke) or a “theory of the flesh” (Moraga and Anzaldúa) that offers consejos for those invested in queer Chicano culture(s) and communication(s).

## **“Future Queer Kinship” Workshop Cramer Hall 224**

Desire Galvez and Brenda Hernández, Las Vegas

Oppression is a threat to our imagination and hope; oftentimes queer community activist spaces can become toxic due to replicating trauma patterns that have been inflicted on us. In order to understand and liberate ourselves from these traumas, inner child/shadow work is necessary because it builds a foundation where healing allows us to live in alignment with our truth, and where we can create from a place of authenticity. By individually doing healing work, we can collectively conceive a culture of community care and with self-compassion we can lean into our pain and invite joy and pleasure to thrive. The future of our queer kinship depends on our path to find healing. In this workshop we set the intention of having discussions through the use of a

workbook style presentation. This will include a booklet that folks will be able to use to take notes, make art, and continue the dialogue in their own communities.

**“Decolonizing Mental Health” Workshop  
Cramer Hall 225**

Adrian DeLuna Garcia, LMHC, Richland, WA

It is unsurprising that in a world that often pathologizes our experiences as queer people of color, not many of us choose to enter into therapeutic settings. Yet, in the era of Trump the stress and anxiety that we move through on a daily basis is at an all time high. What the F\*^K do we do? We make art! This workshop will focus on an experiential art project that decolonizes our Salud and offers us pathways into understanding how to care for our mental health. It draws from my training in clinical psychology as well as my identities and the many paths towards healing that I have encountered along the way. Bring an open mind and perhaps an image of fortaleza, compassion, or sabiduria that can be used as a launching point for the art exercise. Don't have an image? No te preocupes! I will have plenty of art supplies and images available.

**“Mi primo el puñal, el delicado: memorias de jotería” Workshop  
Native American Student and Community Center 180**

Sebastian Ferrada (Seb), Emerson College and Undocubae, Boyle Heights, California

LA's Latinx podcasters--undocubae of Loose Accents and Seb of Café con Chisme--present a multimedia re-imagining of memoria, chisme, and storytelling to explore the identity formation of jotxs in the making. The diálogo will explore memories, images, and sounds of our childhoods, to consider how we overcome the fear and surveillance tangled in queer childhoods. The conversation will serve as a space to re-imagine how we learned about jotería, about being queer, and embracing our multiple identities. Who were the role models we looked up to--the queer madrinas and padrinos who took us under their wing? Who were the divas and icons who inspired us? The conversation will address the different ways we navigated our queerness at different stages of our lives, reflecting on these memories to think about how they informed our own formations and how we use that to celebrate jotería today. The diálogo will offer a space for folks to think about the different types of jotería futures we can envision as a movement toward liberation.

**4:30 pm - 5:45 pm**

**Session 4: Concurrent panels/presentations/performances**

**“Disrup((ar)t)ion”**

**La Casa Latina Student Center, Smith Memorial Student Union 229**

Samar Saif, University of California Los Angeles

Art as a means of coping, healing, and mobilization has been utilized by the Queer and Transgender People of Color Community throughout history in different mediums, expressions, and subjectivities. I desire to address this paper through the lens of my own engagement with art

as a means for social change and creating space. To showcase marginalized voices through arts and activism I organized my own collective for femmes of color, called Nobody's Betis. Through this collective, I organized a visual project on fighting racial fetishism and directed called "STRENGTH." This film centered on self-love and decolonization through footage and spoken word. I then hosted, organized, and curated an art show showcasing these two projects called "STRENGTH." This film centered on self-love and decolonization through footage and spoken word. I then hosted, organized, and curated an art show showcasing these two projects called "Cosmic Not Exotic" at Junior High LA: a nonprofit venue. Over 100 people attended the event, and some told me it was emotional for them because they had never seen a platform for femmes of color before.

I continue to use art as a form of activism because I believe that by sharing identity-based art, marginalized communities find means of creative expression and breaking down institutions that isolate people from each other. I organized and curated another art show, showcasing only queer and trans people of color artists called FLORA: forgiveness, love, openness, auras. This show introduced QTPOC High Schoolers, Nontraditional Students, Community College Students, and Community to UCSD. It supported local QTPOC artists who wanted to share, sell, and promote their work. I am currently curating, organizing, and hosting my own event called "Manifesting Malleability" about centering healing, care, and collective care for QTPOC. Through the lens of my own experience, I desire to argue that art does not exist solely for aesthetic consumption but has lasting means of creating change and opening dialogue for resistance for Queer and Transgender People of Color.

**"En el Corazón del Desierto: Examining student resistance and activism in Las Vegas"  
Cramer Hall 228**

Roberto Orozco, Sioux City, Iowa and Rutgers University  
Anita Tijerina Revilla, California State University, Los Angeles  
Briceida Hernandez-Toledo, UCLA Chicana/Chicano Studies

Navigating the capitalistic desires of a city like Las Vegas where 'what happens here, stays here' permeates the attitude many outsiders have of the locality. Tijerina Revilla (2012) delves into what she terms, "What happens in Vegas, does 'not' stay in Vegas' in relation to the history of activism in the city, in particular around the 2006 immigrant rights movement. In this panel, we merge the use of our positionalities and research agendas focused on activism in Las Vegas through multiple vantage points to examine how resistance has and continues to be a part of the fabric of this city. A special focus will be placed on the narratives of Queer Latinx individuals who sit on the margins of race and sexuality within various activist movements and events. Additionally, as Queer scholars whose work surrounds activism through both an education and muxerista identity, it is important that we highlight the perpetual Borderlands we occupy in relation to our research. Dr. Anita Tijerina Revilla will provide a historical understanding of the history of activism in Las Vegas, in particular highlighting several key moments and those who are a part of the Muxerista community. Briceida Hernandez-Toledo provides key understanding of activism surrounding the immigrants rights movement in Las Vegas during the later 2000's. And finally, Roberto C. Orozco will provide insight into his research study Queer Latinx student activists in higher education to explore how they make sense of their multiple identities in the

context of their activism.

**“Transforming Public Systems: Policy Development that Serves Latinx LGBTQ populations”  
Cramer Hall 225**

Maribel Martinez, County of Santa Clara, San José State University

Panel includes the way in which public systems: Schools, Child Welfare, Probation, Public Hospitals and Local government are responding to the needs of LGBTQ communities in with a significant Latinx presence. From system navigation, service provision to public policy development, the importance of LGBTQ intersectional work at the local level is of great importance and influence especially as national policy trends and political discourse at the federal level often criminalize and vilify LGBTQ and Latinx populations. Practitioners in the field with discuss their work and frameworks that inform their work as well as reflection on their own identity and experience working in public systems.

**Living in the Borderland  
Cramer Hall 224**

Shane Burrell, California State University, San Bernardino

The purpose of this workshop, "Living in the Borderland," is to acknowledge the individuals that live the lives of Chicanismos/ChicanX, and LantinX who do not necessarily conform to what it is to be culturally identified. There are many people who live on the what is called the Borderlands, seeing both sides of an issue but not living on either side. These individuals see the world from all sides however will never fit in. Living this life gives an individual the paradigm of knowing a lonely world however creating a family of their own and not being adopted into one.

**Five years of Existiendo y Resistiendo: Celebraciones, Luchas, y Reflexiones (Roundtable)  
Cramer Hall 203**

Briceida Hernandez-Toledo, University of California, Los Angeles

Umi Vera, Familia: Trans Queer Liberation

Rafael Solorzano, California State University, Los Angeles

Jorge Gutierrez, Familia: Trans Queer Liberation

What does it mean to build power for the Latina/o/x Trans, Queer, and Gender non-conforming community for the past five-years? This year, Familia; Trans Queer Liberation Movement celebrated their fifth-year anniversary at their national encuentro, “Mi Existir, Es Resistir,” in Philadelphia, Pennsylvania. Organizations and leaders from across the U.S. gathered to talk and share organizing and political strategies that ranged from ARTivism, transformative justice and healing, trans and queer rights, and racial justice. We aim to build on this gathering by exploring the challenges and possibilities of fighting for a new vision of trans queer liberation within our communities, which Gloria Anzaldua theorize as the “serious and difficult game of making

alliances work.” Therefore, we are interested in having a generative, round table discussion that reflects on building a national political power from the grassroots that defends our most vulnerable communities of migrants and non-migrants: poor people, Black people, queer and trans migrants. We will ask panelists to reflect on the following questions using specific examples and stories from the conference:

- 1.) What luchas/challenges do you face in building power at the local and national scale? Additionally, what logros/success have been key in building power for the movement?
- 2.) How do you incorporate new members and coalition partners into your work? What strategies have been successful in helping your organization flourish?
- 3.) What lessons have you learned over the last five years? And, what possibilities do you see in the next two years?

The overarching goal of this session is to report and reflect back on Familia’s five-year anniversary by exchanging stories, strategies and lessons, and mutually fostering inspiration.

**6:30 pm – 7:30 pm                      Dinner - on your own**

**7:45-9:45 pm                              Noche de Jotería: A Night of Performances**  
**Regional Arts and Culture Council**  
**411 NW Park Ave. Portland, Oregon 97209**

**Saturday, October 12th: -----**  
**Location: Portland State University**

**8:00 am - 9:00 am                      Breakfast/Brief Opening (muffins, donuts, fruit, coffee/tea)**  
**Provided by Revolución**  
**Multicultural Student Center**  
**Smith Memorial Building**

**9:00 am – 10:15 am                      Session 5: Concurrent panels/presentations/performances**

**Forms, Factors and Functions Behind Queer Latinx Existence and Creativity (Cramer Hall 201)**

Moderator: Frankie Flores, University of New Mexico LGBTQ Resource Center

Nestor Guerrero, Whittier, CA, University of California Los Angeles

“Listening to Records of Queer Resistance”: Chicanx/Latinx artists have practiced the act of reclaiming space in ways that have enabled them to transcend and transform spaces that have historically oppressed them. Artistic platforms, particularly music, have been used as creative avenues to communicate the shared sentiments of solidarity and struggle among marginalized

communities; especially among Queer communities of color. Queer Latinx activism has taken on new forms, such as the sonic landscapes created queer/femme-centered vinyl collectives like La Disco Es Cultura, Cumbiaton, and Chulita Vinyl Club. Through my research project, I aim to focus on sources of cultural empowerment and resistance within music through the discursive sonic spaces created by Queer Latinx vinyl collectives that are active in night life throughout the Los Angeles area. I have taken on the role of analyzing and observing how social identities existing within the intersections of Queer and “Latinx” practice what cultural studies scholar Gaye Theresa Johnson calls “spatial entitlement” as a mode of activism and self-preservation. I pose the question(s): How do Queer Latinx DJs create counter spaces against whiteness and cis-heteronormativity? How do they utilize music and performance as a form of self-preservation? Through my inquiry, I attempt to articulate how identities that are often muted within the Latina/o community look to sonic realms that connect them through a sense of mutual recognition; ultimately allowing them to transform soundscapes where they are normally not welcome or represented and foster a sense of community through it.

Byron R. Nunez, Tegucigalpa, Honduras, University of Pennsylvania

“Jotx Ruminations on Time, Space, and Memory”: how is time defined? who defines time? what does it mean to feel time? what purpose does tracking time serve? does it facilitate the (dis)assembling of (non)matter? how does this process occur at both specific and ambiguous timeless spatial palimpsest? What are timeless spatial palimpsests and what is their gravity doing? what effect do the (dis)assembling of (non)matter have? and to what extent do memories of what material (dis)assemblages are/n’t, do/n’t and become entangle with time and space to always (re)construct my(our)your memory with a past, present, and future that is always already never separate? how and what have these memories (re)produced and (re)constructed in the popular imaginary? what do legitimized or illegibilized jotxs teach us? what can we learn from those who’s mattering has been questioned? what do they teach us about what matters? and how does it bring us one step closer to [redacted]? in terms of differences, so much emphasis has been placed on the body (in-and-of-itself) that we lost touch with the non/living m a t t e r that congregates at both specific and ambiguous times and spaces to (dis)assemble our bodies and biospheres. to what extent is individual and collective support for the “other” placed in terms of one’s own conceptualization of an ancestral/national/gendered collectivity that manifest in the self? what role does memory play in perpetuating social stratification based on difference? how do our own epistemologies unravel as the illegibilized denote and challenge western heteronormative and patriarchal supremacist knowledge? how do assertions about being who you’ve always been, even when done in hostile and sometimes fatal times and spaces challenge truth while creating greater justice? my paper seeks to propose some initial ruminations on time, space, and memory that extend beyond normative eurocentric masculinist knowledge to analyze other worldly understandings of the body and provide insight that can lead to greater understandings of social justice.

Christian Bracho, University of La Verne

Jesus Cisneros, University of Texas at El Paso

“Undocuqueer Stress”: Exploring the intersection of race/ethnicity, gender, sexuality, and immigration status, this study explored the concept of minority stress among 31 Latinx undocuqueer immigrants within the context of LGBTQ “safe” spaces. For participants, LGBTQ nightclubs and relationships represented important physical and symbolic spaces where they

were able to understand what it meant to be undocuqueer. Participants described experiences of fear, anxiety, and rejection as they attempted to enter and exist within spaces presumably “safe” for LGBTQ people. The cumulative effect of feeling unsafe led participants to avoid certain spaces and inhibited their capacity to engage in relationships authentically. This study raises implications for research and policy related to serving LGBTQ and immigrant communities.

Sebastian Ferrada, Emerson College

“Running on Latinx Time”

According to the U.S. Census Bureau, Latinxs account for 17.8% of the national population, totaling 57.5 million. This growth demands our attention if we are to take an intersectional approach to understanding the make-up of the Latinx population in the current sociopolitical and historical climate. Rather than think of Latinxs as a monolithic group, the racial, ethnic, and linguistic diversity of the community should be centered to paint a more nuanced picture of this population. Latinxs are also the youngest of all other racial and ethnic groups in the U.S., with a median age of 28 in 2015. A recent survey conducted through the University of Chicago found that 22% of Latinx millennials (ages 22-38) identify as LGBTQ+, more than any other racial and ethnic group in the U.S. These numbers are exciting and should encourage us to start thinking more deeply about what this diversity within our communities means for current and future generations. I propose thinking about our current political moment as Latinx time, as in the era of Latinx. The proposal to use this term has stirred controversial debates about identity, naming, self-expression, and inclusion within the community. In this paper, I will provide a brief history of the different terms used historically to refer to Latinxs in the U.S. I will continue with a discussion on the movement by queer, trans, and gender non-conforming Latinx to focus on inclusion within the community. The move to use “Latinx”, much like “Boricua” or “Chican@” highlights the importance of naming, identity, and expression. “Latinx” allows for the bridging of queer, trans, and gender non-conforming communities which pushes toward a politicized re-naming and linguistic re-claiming of self, on our own terms. I explore how this term and the movement to use it should orient us to shift our focus to what “Latinx” does, rather than who “Latinx” is. The linguistic queering and ungendering that Latinx enacts points to the multiple possibilities in world-making that represents the diversity of Latinx communities. Ultimately, the paper seeks to contribute to growing conversations and initiate more dialogue on the cultural and linguistic practices about queerness within Latinx families and what this means for the future of Latinxs in the U.S.

**Panel: QTPOC Colectivas: Activism, Organizing, and Creating Alternative Safe Spaces for Queer and Trans People of Color**  
**Cramer Hall 203**

Anthony Martínez, The Sylvia Rivera Center for Social Justice and the University of Nevada  
“QTPOC Organizations: A Historical and Political Analysis of Queer and Trans People of Color Groups”

Bernadette Hinojos and Vicente Zavala, The Sylvia Rivera Center for Social Justice and the University of Nevada  
“The Sylvia Rivera Center for Social Justice: Alternate LGBTQ+ Safe Spaces and Resources for QTPOC”

Lydia Huerta and Daniel Enrique Pérez, The Sylvia Rivera Center for Social Justice and the University of Nevada, Reno

“Aquí estamos y no nos vamos: Integrating QTPOC in All Aspects of Organizing and Programming”

This panel will explore QTPOC organizing and activism at the local and national level. Presenters will explore the cultural and political phenomena that have led to the rise of QTPOC groups in academia and in the community. They will share their own queerstorias regarding the way in which they have organized to meet the pressing needs of queer and trans people of color and their communities. The presenters highlight the need to create alternate LGBTQ+ safe spaces that are free of racism and xenophobia while providing unique resources that mainstream LGBTQ+ advocates often overlook or are unable to provide. Undergirding this discussion is the belief that the experiences of QTPOC are not the same as those of white LGBTQ+ individuals and communities, hence the need for developing unique responses and resources for serving QTPOC. The panel will provide recommendations for how to organize and respond to calls for social justice, as well as suggestions for how to integrate QTPOC in all aspects of organizing and programming.

### **Examining Traditions and History to Radically Resist Cramer Hall 224**

Claudia Sofia Garriga-Lopez, California State University, Chico

“Transfeminist Praxis”: This presentation begins by laying out some of the central organizing principles of transfeminism as an anti-institutional politics and then provides a case study of an organization called Cochinelli in order to highlight travestis and trans women’s leadership and key role towards the decriminalization of homosexuality in Ecuador in 1997. A careful analysis of the historic context reveals that the extreme social marginalization to which travestis and trans women were subjected galvanized them to pursue a strategy for decriminalization that demanded a high level of public visibility and personal risk. Cochinelli's strategies and tactics were extraordinarily effective toward the decriminalization of homosexuality within the penal code. However, following this historic victory and its formalization as a non-governmental organization (NGO) in 1998, Cochinelli quickly fell apart due to embezzlement and internal conflicts. I argue that the organization's swift disintegration evidences the incompatibility of respectability politics and activist professionalization with the day to day experiences of the members of Cochinelli, who were predominantly sex workers and street hustlers. I theorize this incompatibility between formalized NGO structures and the self-organization of travestis and trans women as one of the central influencing factors in the articulation of a transfeminist praxis in Ecuador in the following decade.

Aaron Aguilar-Ramirez, Whitman College

“Gay Exile and the Latino Imagination”: This article examines the location of the figure of gay exile in the US Latinx literary imagination. It focuses on the literary production of two gay writers, the Cuban Reinaldo Arenas and the Chicano John Rechy, centering on the authors' most widely-read texts, Arenas' autobiography *Antes que anochezca* and Rechy's novel *City of Night*, to consider how the authors similarly and dissimilarly write of gay exile in the United States. Exile is literal for Arenas, who left Cuba in 1980 via the Mariel exodus, though it is also

fundamentally a literary aesthetic and a way of seeing (or not seeing) the United States; for Rechy, a biracial Chicano from Texas, exile is a metaphor for his protagonist's desperate nomadism through US cityscapes, overcome as he is with feelings of placelessness and despair. Despite the authors' very different ethnic and national locations-and particularly in light of the historically uneasy relationship between Cuban exile writing and US Latinx literature-both authors write the US national space as a non-space from which to write into existence their respective gay literary worlds. I argue that these author's analogous though also distinct ways of writing exile suggest to us a gay Latino narrative imagination.

Mario Alberto Gómez Zamora, University of California, Santa Cruz

“Being purépecha, michoacano, immigrant, and dual spirit”

During my master’s degree studies in Teaching History (Universidad Michoacana de San Nicolás de Hidalgo), I learned about the means of struggle, resistance, and the rescue of traditional medicine, festivals and traditions of many Purépecha towns, which strengthened my sense of indigenous identity and allowed me to understand my mission in this world as a teacher, researcher, and social activist. My contact with the traditional medicine and collected memories have allowed me to freely accept myself as a non-heterosexual man, a dual spirit, a man who can weave life’s possibilities from an alternate position through the rescuing of these memories. Like many other Michoacanos, I come from a family marked by the experience of migration to the United States. On my father’s side, I come from a family with Purépecha roots, who moved from the mountains to the western part of Michoacan in the 1930s. Migration and Purépecha roots make up the different threads woven into the fabric of my life. In AJAAS 2019, I pretend to share my personal experience facing social and family expectation of life as a man who could not be "like a checklist" because I am not heterosexual man. Growing up in Michoacan, in a small town and coming from a traditional and catholic family made me lie myself about my sexual identity. This situation affected my whole life in different ways. It was until I started to connect with my indigenous roots and participated in social movements when I could see a possibility of world for myself.

### **Embroidery: Stitching Intentions & Self-Love into our Creative Practice Pan African Commons, Smith Memorial Student Union 236**

Noemi Hernandez, Fort Collins, Colorado

Iris Zamudio, Fort Collins, Colorado

In our workshop, we intend to center self love and learning as we teach individuals the art of embroidery. We, the Kalhina Creations team: Noemi Hernandez & Iris Zamudio, will begin the class with affirmations and the establishing of a communal space and responsibility. We will help our participants set their intentions, talk about love and how we can center those while creating art, even if one is insecure of their ability or creativity. We will share our facilitator philosophies and the ways we, as genderqueer folx have embraced embroidery and experienced it outside of its gendered teaching in our Mexican culture. We will then proceed to split the room so that each facilitator has a smaller group, and there, we will begin instruction on the craft with step-by-step styled teaching. We will survey the room for questions and additional help and have the participants begin their work. Towards the end of the workshop, we will have a despedida for affirmations, gratitude, and an invitation to continue practicing self love.

**10:25 am – 11:40 am**

**Session 6: Concurrent panels/presentations/performances**

**“XochiOllin”- Movimiento de Flores - Flower Bending Workshop  
Pan African Commons, Smith Memorial Student Union 236**

Edgar Xochitl, Hummingbird Farm PODER SF

Xochitl + Ollin or flowerbending is a cross-pollination of traditional ecological knowledge, queer politics, and indigenous philosophies to connect the dots between the ecological, cultural, and spiritual role we as Two Spirit/QT folks have in climate chaos. The decolonization of flowers and queer ecology help to challenge the legacy of heteropatriarchy and white supremacy in the understanding of what is "natural". Flowers, their pollination methods, and seeds help us deconstruct the gender binary, adapt to climate change, develop our seed sovereignty, and feed our physical and spiritual beings. This workshop will explore XochiOllin, provide tools and examples in self care, climate justice work for organizing inclusive movements to heal the bodies of Queer & Trans People of Color, heal the soil, capture carbon, and flower bend.

**Live Podcast: Menudo los Domingos: QPoC Healing through solidarity in Academia  
La Casa Latina Student Center, Smith Memorial Student Union 229**

Xuan Espinoza Cuellar, University of Nevada, Las Vegas,

Menudo los Domingos is a monthly podcast where hosts Xuan Espinoza Cuellar and Omi McCadney discuss topics ranging from popular culture to politics and chisme. In the live recording of the podcast, Omi and Xuan will be discussing the rigors as well as the often dehumanizing and violent aspects of academia for Queer Students of Color. In addition to the discussion, they will be engaging in dialogue around healing strategies through solidarity with audience members.

**“Queering MEChA”  
Cramer Hall 201**

Julian Bugarin and Ibette Sánchez-Mexicano, Portland, Oregon

In light of recent discussions regarding the change in name of MEChA, finding a way to center queer and feminist voices within your MEChA chapter can be difficult, especially for queer and mujer Chicanx student leaders. In this workshop, we will discuss ways in which we can challenge machismo in our student spaces and how combatting sexism, homophobia, and transphobia is essential to the resilience and success of our MEChA chapters and other Latinx student groups.

**“En mis manos: an exploration of storytelling through linocut printmaking”  
Multicultural Student Center, Smith Memorial Student Union 228**

Eileen Jimenez, Highline College, Seattle Washington

Storytelling is a powerful form of resistance and linocut as an artform allows us to manifest our stories with visual imagery. In this workshop you will learn the basics of linocut printmaking and have an opportunity to create something meaningful that tells an important story. All levels welcome!

### **“Kinship as Praxis”**

**Pan African Commons, Smith Memorial Student Union 236**

Michelle Morado-Peters, Fabian Romero are currently PhD students at the Gender, Women & Sexuality Studies at the University of Washington. Michelle is interested in ephemeral gestural modes of signaling and recognition necessary for building kinship infrastructures outside of traditional family units that occur through creative collaboration. Fabian's work fuses poetry, film and performance art collaboration to theorize kinship and these practices as modes of flight out of settler colonialism as well as methods in imagining worlds without systems of power. Together and with other possible panelists, Michelle and Fabian will talk about kinship and creativity collaboration suitable for academic and non-academic audiences.

**11:50 pm – 12:50 pm**

**Lunch (On your Own)**

**Check Out Saturday Farmer's Market on the Park Blocks**

**1:00 pm – 3:00 pm**

**Jotería on Film: Queer Short Film from AJAAS**

**Multicultural Student Center Smith Memorial Student Union 22**

The Evolution of Kisses Ash [4:17]

Maria Moreno

The Evolution of Kisses Ash introduces Marq Kernell, also known as Kisses Ash, as a force to be reckoned with in the Portland drag community. She talks about how experience as a queer PoC in a predominantly white city has shaped her perspective.

Topografías Eróticas [14:00]

Juan Antonio Trujillo, Portland, OR

*Topografías Eróticas* is a process-driven autoethnography of place; how do our queer lives intersect with physical spaces we share with the heterosexual majority? What places hold resonance for us through their connection to relationships and events that mark our lives as individuals and as a community?

Three Routes [5:26]

Fabi Romero

*Three Routes* is an autoethnographic digital poem meant to explore the “third root” or the missing African Diaspora from the term “mestizo” in Mexican nationalism. I utilize my memory of childhood in Mexico to explore the passive references to the possibility and fear of having

African ancestors in my family genealogy. The experimental film is a sensorial experience intended to produce a feeling of “place.” This is important since the title *Three Routes* is intended to convey physical movement as in diaspora, migration, temporal movement as in moving from past, present and future, and the third space inherent in hybridizing African and Indigenous cultural production such as music such as Pirekua—an African/Purépecha hybrid folk style of music.

The New Frontier [17:30]

Kanani Koster

*The New Frontier* explores and honors people of color's histories and contributions to our country from 1860-1895 a.k.a. the Old West. By subverting tropes and reclaiming classic American symbolism (i.e. cowboys, soldiers, and witches) we hope to highlight the many pieces of our history that have been left out of school textbooks. While crafting the idea our team decided that we in no way would we rely on trauma tourism (slavery, rape, genocide, etc.), stereotypes/tropes (dirty bandidos, the noble savage), or white saviors.

La Mesa [9:45]

Adrián García Gómez

*La Mesa* explores the intersections of memory, identity and queer desire. It recreates fragmented and romanticized stories of a childhood in rural Mexico as told by the filmmaker's father. These disjointed vignettes are interwoven with queered reenactments of scenes from popular culture. The filmmaker casts himself in the old Mexican films and American Westerns he grew up watching with his family in California. He appears as the romantic lead opposite the male actors, including Pedro Infante, Mexican national hero and the filmmaker's childhood crush. The animations are laid over footage of the old family home in Mexico which now sits alone, slowly being consumed by the surrounding countryside. By centering queer desire in his family's history, the filmmaker validates his childhood experiences while challenging popular representations of masculinity as well as traditional notions of power and vulnerability.

Que Siga la Cumbia [8:23]

Candy Guinea

This short documentary about the Oakland-based dance party, Queer Qumbia, interviews different participants and examines the significance of creating public spaces for queer and trans people of color in a quickly gentrifying region like the San Francisco Bay Area.

The Indian is Still Alive and The Indian Knows the Songs [5:33]

Susana Ix Chel Cáceres

*The Indian Is Still Alive and The Indian Knows The Songs* is a short documentary film about the history of the Bay Area American Indian Two Spirits (BAAITS) drum. It is filmed from the perspective of one drummer's connection and understanding of the Indigenous medicine in the drum and songs.

Marimacha Manifesto [2:00]  
Cristina Ceballos

This film challenges the patriarchal, heteronormative and homophobic idea that a lesbian or bisexual woman is any less of a woman if she doesn't present or act within the feminine framework, or if she dates women. I have worked with many lesbian and bisexual women from Latinoamérica seeking asylum in the United States. I grew up in Mexico myself. I have heard 90%+ of these women talk about cis-hetero men sexually harassing them and telling them that all they need is to sleep with a man to return to being a "real" woman, or claiming that they could "fix" them, as if they were defective. Many of them were raped under this premise. Rapes that would be viewed by many in their societies as warranted or normalized and therefore weren't reported. I have heard them complain of people dehumanizing them and undermining their womanhood under the premise that a woman is only "real" if she subscribes to the normative ideas of performing femininity and acts on them. Lesbianas, bisexuales, machorras, marimachas, buchas...They're all mujeres reales, worthy of respect.

Between Worlds [Excerpt of 40-min film]  
Edmundo M. Aguilar, Whitman College

The purpose of this film is to create systemic social change by making a documentary film that critically interrogates one's own identity and experiences through Gloria Anzaldúa's framework: Path of Conocimiento. In this autoethnography, I utilize the interlinked theories that underpin seven stages of awareness/reflective consciousness within the Path of Conocimiento by putting the framework, grounded in the participants' experiences, into practice. It is my objective to facilitate this action by producing a documentary film to serve as a pedagogical instrument to educate, inspire, and inform communities subjugated by systems of oppression created and sustained by white-supremacist capitalist patriarchy ideology. This process will create an opportunity for healing, transformation, and positive social change by building bridges over physical and psychological walls.

**3:10 pm – 4:25 pm                      Session 7: Concurrent panels/presentations/performances**

**Panel: “Enacting Joteria, Refusing Exclusion, Bridging Revolutions”  
Cramer Hall 224**

Moderator: Juan Rios, Bradley University

Xamuel Banales, California State University Stanislaus

“Differences and Openings”: Jotería as a political term and decolonial feminist movement is gaining currency in the U.S. However, this is not the case in Mexico. What is increasingly becoming popular and visible in Mexico—specifically Mexico City—is that LGBTQ+ activism often mirrors Western neoliberal LGBTQ+ politics, where representation, enacting rights, and seeking inclusion into civil society takes precedence. Despite this, there are plenty of radical forms of activism in Mexico that reflect a Jotería politic. Grounded in critical ethnographic methods, my talk explores differences and openings that Jotería activism offers in the U.S. and Mexico. Given that Jotería experience increasing challenges on both sides of the U.S./Mexico border, such as discrimination and neoliberal state violence, I argue that building transnational bridges is more necessary than ever.

Pedro DiPietro, Syracuse University

"What Have I Ever Done for Revolution, Honey?"

In *Queer Necropolitics*, Jin Haritaworn, Adi Kuntsman, and Silvia Posocco address the ways in which queers who are racialized and Othered undergo forms of “killing and of ‘letting die,’” in which “everyday death worlds” include “war, torture or imperial invasion” as well as “completely normalized violence” Chinchilla coins the terms messenger maneras to describe the bridging work that affect performs in *The Cha Cha Files*. Messenger maneras report truths that have remained untold, suppressed and submerged somewhere between past and present, Abya-Yala and América, Central America and America. Reporting through messenger maneras face insurmountable challenges, not only because the politics of extermination operates as the ultimate silencing mechanism in the aftermath of the Américas’ colonial condition but also because the politics of colonial translation informs notions of revolution, and revolutionary voices, among and within dissident networks.

This presentation examines Chinchilla’s messenger maneras as they negotiate the intersections of insurgency and decolonization. By foregrounding resonances that *The Cha Cha Files* identifies between revolutionary subjectivities from Cold War and post-Cold War periods, it captures the ways that messenger maneras amplify dissemblance across resemblances. It follows her playful repertoire as it offers confusion and hunch as cognitive devices along the memory docket of jotería praxis. Instead of putting forth unequivocal assertions about revolution, she turns to conjecture and guesswork for their ability to invoke dissembling sounds, tones, and rhythms as they bring into being an impressible body of social dissidence.

Maya Chinchilla opens *The Cha Cha Files: A Chapina Poética* (2014) with a testament to the force of cross-generational pedagogies. Under the title, “Solidarity Baby,” the opening of the collection documents the convergence of various rebellious communities. Affective labor instills dissidence in Chinchilla’s poetics of solidarity. In so doing, it magnifies various transpositions and, particularly, the transfer of affectivity from former revolutionary collectivities to contemporary youth of color who share, along with Chinchilla, the experience of being Latinx and diasporic.

A de la Maza Perez Tamayo, Universidad de Sonora

“The Epistemic Economies of Transmasculinidad in Mexico.”

Over the past few years, the repopularization of trans-exclusionary radical feminism (TERFism) in Latin America has exhaustively restructured the virtual, embodied, epistemic and affective topographies of Feministlán (a space born of the strategic convergence of a multitude of Mexican feminist imaginaries for the purpose of engaging in collective resistance, the most salient of which was the #24A movement against gender violence in 2016). Emboldened by the rise of ultra-conservative movements formed in opposition to what is pejoratively termed “gender ideology,” the biologically deterministic tenets of TERFism have gained traction among Mexican feminists at an alarming rate. Borrowing from and somewhat modifying transnational and transhistorical TERF discourses that position transwomen as instruments of patriarchal violence, Mexican TERFism has overwhelmingly targeted transfemininity by producing transwomen as phantasmatic figures bent on enacting sexual and gendered violence onto those whom TERFs identify as the proper subjects of feminism. As such, the vast majority of critiques of TERF ideology and praxis have (rightfully) centered transmisogyny as their primary object of critique. Transmasculinities, however, are not left unburnt by the fires that regularly consume Feministlán. Availing itself of ethnographic research with binary and nonbinary transmasculine collaborators throughout the Republic, this paper explores the ways in which these fires have played a role in forging transmasculine subjectivities in Mexico. In particular, I explore the epistemic economies that have emerged as a result of the shifting terrains within feminist spaces. In other words, I inquire into the adaptive and resistive strategies most often used by transmasculine imaginaries as they negotiate the production of self-knowledges in/through increasingly hostile and unfamiliar spaces.

Omi Santacruz Salas, University of California, Berkeley

Movimientos de Rebeldia: An Analysis of Terquedad as a Trans\* of Color Analytic

In this paper, I examine Anzaldua’s approach to terquedad and juxtapose it with the practices by queer/trans/jotx students as they navigate academic borderlands. Using first narrative accounts of current and former trans\* Latinx college dropouts, I show how terquedad is an agentic pedagogical tactic that occurs as students move through, dwell, or defer from institutions of higher education and the various cultural, ethnic, racial, gender, and sexual cosmologies they inhabit. I argue that the pedagogy of stubborn gestures, of terquedad, is a trans\* analytic consistent in Jotería scholarship, art, and activists that exists as a political gesture to mitigate the reproduction of institutional domination and can, therefore, used as a catalyst for personal and institutional transformation.

### **Workshop: “Healing and Creating New Worlds Through Resonant Theory, Muxerista and Anzalduan Thought”**

**Pan African Commons, Smith Memorial Student Union 236**

Anita Tijerina Revilla, California State University, Los Angeles

Veronica Garcia, Wealth Reclamation Academy of Practitioners (WRAP)

This workshop brings together Anzalduan theory and social justice-based resonance theories to illustrate the power of joteria and muxerista community to heal ourselves as we face dire times. We will address this year’s conference theme of “reframing joteria futurity and kinship” by sharing our stories in an effort to make deeper connections with each other.

Resonance theory is rooted in scholarship and theoretical groundings within the academy. However, we are using this theory as it has been taught and utilized by movement organizers, particularly those engaged in Relational Uprising. This network encourages personal and interpersonal healing through storytelling. Based on the training we have undergone with this network we will introduce their resonance techniques to participants of this workshop.

In *Light in the Dark/Luz en lo Oscuro: Reclaiming Identity, Spirituality, and Reality*, Anzaldua writes that “The mind does not make things up; it just imagines what exists and tells the soul to remember.” In this vein, we will invoke the joteria imaginary by using art/storytelling techniques that share our own hopes of/attempts to heal ourselves and our communities. Anzaldua also believed that “Often a wound provokes an urgent yearning for wholeness and provides the ground to achieve it.” Using this perspective as a guide, we will walk the participants through an art/writing strategy that will allow for them to share their own experience with the urgent need to heal and create a new world—one distinctly guided by joteria and muxerista visions.

**Punk, Lesbian, and Native Solidarity: The Radical Politics of Preserving Queer Brown Genealogies**  
**Cramer Hall 201**

Moderator: Isabel Millan, University of Oregon

Nadia Zepeda, University of California, Los Angeles  
“Queering Spiritual Family”

This paper articulates how some queer/trans Chicanxs and Native folks’ articulate chosen family through ceremony. Through the use of oral histories, I examine how Three Arrows Healing Circle provides a space for queer and trans folks to pray and participate in ceremony with two spirit elders to give insight in the ways ceremony can be inclusive of queer and trans folks. Also, this paper gives new understandings of chosen families through the queering of spiritual familial bonds. Overall, this paper looks at family making in ceremony spaces and provides unique insight on queering spiritual familial ties when biological families are not accepting.

Audre Silvestre, University of California, Los Angeles  
“Tactile Memorability”

Punk, DIY, rasquachismo, and fandom are organic contributors to practice of archiving for marginalized communities. These limited-edition items like posters, patches, pins, etc. are important because they signal towards a tactile memorability that can produce memories of a particular time and place. Archiving and memory are particularly important as city redevelopment plans proceed and gentrification spreads, sanitizing communities that live in excess. This paper is interested in exploring how brown, queer and feminist punks from South East Los Angeles sustain and preserve such excess.

Liliana Gonzalez, University of Tennessee  
Lizeth Zepeda, California State Monterey Bay

Radical Lesbrarians: The Queer Poetics and Librarianship of Audre Lorde and tatiana de la tierra  
In “Referencing Audre Lorde,” Shawn(ta) Smith-Cruz writes that Audre Lorde was “[...] a

refugee librarian who sought asylum in writing” as a way of expressing Lorde’s frustration with and eventual departure from librarianship (278). In many ways, Latina lesbian activist tatiana de la tierra also sought a similar refuge from librarianship in creative writing. Through archival and literary research, this presentation seeks to imagine the genealogies of radical solidarity between tatiana de la tierra and Audre Lorde. In what ways does their experiences as lesbians writers and librarians of color challenge power and the instruments of oppression? Did creative writing offer the tools for self-preservation and social justice to challenge systems of power within and outside of librarianship? What are the radical underpinnings that link the queer poetics and librarianship of Lorde and de la tierra?

**Panel: Performance and Pedagogy: Faculty, Fraternities and Student Leadership  
Cramer Hall 203**

Moderator: Michael Hames-Garcia, University of Oregon

“Call Me Fraternal Mother: Fraternity Men Working Masculinity Through Dance, Sequin, and Drag”

Sergio Barrera, University of Michigan

In recent years fraternities have been on the public eye across the nation regarding gender exclusion. Universities such as Harvard have banned sororities and fraternities for being gender exclusive and for continued issues associated to binge drinking, partying, and rape culture. However, the organizations that have been mostly criticized are historically and predominantly white and wealthy fraternities and sororities, however many Latino Greek lettered organizations are trying to portray themselves in a different manner being underprivileged, underrepresented, and underserved at these institutions. Thus, in this small case study I record the testimonios of fraternity members of a Latino fraternity at a university in Michigan to understand the ways in which they are thinking through the decentralization of masculinity on stage and performing an evident queer choreography. This fraternity, which I am a part of, choreographed a number with the ending to RuPaul’s “Call Me Mother.” These straight men, and myself a queer Chicano, danced to drag music, in matching attire, with effeminate choreography and with rainbow colored sequin fans as the closing number. Part of the preparation included discussing drag culture, masculinity, and sexuality, which strengthened our bond as brothers and helped us redefine how we publicly represented our familia . This performance marked the turn of a different version of fraternities on campus for it was the organization’s first public appearance as a group. However, it also provoked negative discussions and reactions. While people present laughed at the dance and did not take it seriously, others took it online to critique the dance because straight men should not be performing to that music and doing those moves. Therefore, in this paper I try to explore the experiences of this fraternity before, during, and after their performance as a way to think through the ways in which masculinity was queered on stage in order to think through a different fraternal masculinity, one that is rooted in radical love and queering of our bodies and movements.

I use the genre and method of testimonio rooted in the Latin American feminist tradition of making the personal a political matter. I am also inspired by the work of queer Chicana feminist Gloria Anzaldúa and her canonical text *Borderlands/La Frontera* as a method of understanding

the stage as a space to rethink masculinity for as Anzaldua states, “que no se nos olviden los hombres” (we shall not forget about the men). Through this call of a new wave of masculinity, I think through this choreography as an amalgamation that resists heteronormative modes of performing Latinidad and machismo.

This project is part of a larger dissertation project in which I try to examine the importance of Latino fraternities at PWIs as a way to think through their constructions of home and their rethinking of privilege and disadvantages associated with being men of color. This larger project hones in on the constructions of the home away from home through a homosocial space for men of color that helps them thrive academically and helps them rethink manhood, masculinity, and manliness.

Minerva Zayas, Oregon State University

“Queer Latinx Students”: Leaders and Activists in Oregon

The intersections of identifying as Queer and Latinx will often lead student activist and leaders in becoming sociopolitically involved in nature when enrolled within institutions of higher education. This study takes on the lived experiences of Queer, Latinx student leaders and activist in the state of Oregon. According to the Tracking Oregon’s Progress report of 2016, two thirds of Latino Oregonians are born in the United States (2016). In regards, to Latinx students being enrolled in public and private universities and colleges the number of Latinx folks obtaining masters and PhD is minimal and continues to shrink as we take a look at Queer Latinx students. This study is a part of my Master’s thesis at Oregon State University in Women, Gender & Sexuality Studies. By conducting semi-structured interviews of Queer Latinx Student leaders and activist and using a feminist lens, I will explore questions such as: What does it mean to be a leader? An activist? Do you find your institution to be supportive of queer Latinx students? Overall, this project will use a grounded theory approach in highlighting the missing gap and lived experiences of Queer Latinx Student leaders in the state of Oregon.

Tim Valdez, Pitzer College

“Southern California K-12 Ethnic Studies: Uncovering the Lost Voices of Teachers of Color”

This study documents the current state of K-12 Ethnic Studies in Southern California public schools in order to understand the role of teachers in cultivating unique and highly beneficial learning environments. I designed this study to incorporate three unstructured feminist in-depth interviews with high school Ethnic Studies teachers. In addition to interviews, I also performed field observations, giving me insight to the physical classroom space and the pedagogy of the teacher in action. All of the teachers in this study shared with me that they were overloaded with work because they had to create new curriculums as well as juggle many other responsibilities and classes they teach. Additionally, I found that there is no standard K-12 Ethnic Studies class because the layout changes depending on the school district the class is in. The most significant finding is the amount of personal reflection and high level of social awareness these Ethnic Studies teachers have because they believe that all Ethnic Studies teachers should hold similar if not the same qualities.

Nohemy Solorzano-Thompson, Westminster College of Salt Lake City

“Teaching Intersectional Queer Latinx Studies and Studies in the Age of Hate” / How I Got in Trouble for Writing an Email to the Entire Faculty that Said “F\*\*\* the Supreme Court” After They Voted to Support the Military Ban. Based on my own pedagogical experience as a full-time

faculty member at a small liberal arts college, and working within an Intersectional Queer Latinx Studies framework within the humanities, in this paper, I will discuss some of the inherent challenges faced by faculty such as myself when working with students who identify as Queer & Latinx and/or are members of under-represented minority groups (broadly defined) during a time of profound conflict and prejudice in the United States, especially with an administration which is particularly violent through both its rhetoric and “application/interpretation” of the law towards Queer & Latinx peoples (as well as towards other minority groups). I will explore what constitutes responsible pedagogy and the duty of care faculty need to assume during these difficult times. As with those who taught during the Civil Wars era, I believe that faculty today are no longer able to claim “neutrality” in light of the war being waged upon Queer & Latinx peoples and others targeted by our administration; yet, what are our options as faculty at non-profit institutions of higher learning at a time when our own college/university administrations are acting punitively towards those who might consider a political stance? While I don’t purport to provide any concrete answers, in this presentation, I will discuss my own methodology of trying to become a “woke professor” who acts as an advocate and mentor to our students.

### **“Gordx y Que?”**

#### **Queer Resource Center Smith Memorial Student Union**

Cory Lira, Portland, OR

Caleb Luna, University of California, Berkeley

Carrie Fuentes, Portland, OR

Sophia Perez-Cruz, Portland, OR

The field of Critical Fat Studies and fat liberatory works has radically shifted in the past decade. Body positivity, with roots in black and brown radical anti-capitalism and queer body politics has shifted to be a trademarked, white-washed, and monetized white narrative. What does Gordx politics and fat justice look like in 2019 for Latinx, Indigenous, Queer, Femme, non-binary, and disabled fat activists. Hear from 4 panelists who are actively contributing to the discourse and study of queer fat femme latinx identity, performance, and liberation. This panel will focus on collective liberation, the ways Latinx identity interacts with embodiment, femme queer xicanisma, the politics of desirability, and colonial constructs of the body.

### **“Joteria and Politics”**

#### **La Casa Latina Student Center, Smith Memorial Student Union 229**

Alex Diaz Rios, Portland Community College Board of Directors

Alex Díaz Rios is a Queer Xicano Portland activist, who was recently elected to the Portland Community College Board of Directors. He also holds the title of PCC’s and Oregon’s youngest Latinx elected official. His activism is focused on closing the achievement and opportunity in education from K-12 to higher education, building community political power, and empowering youths of color. Join us for an intimate conversation as Alex shares his experience running for office and his vision for a truly representative government that accounts for the voices of our community.

**4:35 pm – 5:50 pm**

**Session 8: Concurrent panels/presentations/performances**

**(Un)Documents: A Staged Reading**

## **Multicultural Student Center, Smith Memorial Student Union 228**

Jesus Valles

With a single phrase, you can give up your country. With a single signature, you can tear a family apart. With a single word, you can learn to transform. In their first full-length solo show, (Un)Documents, award-winning actor and poet Jesús I. Valles journeys across both sides of a river with two names, moving between languages to find their place as a child, a lover, a queer, a teacher, and a sibling in a nation that demands sacrifice at the altar of citizenship. In doing so, they create a new kind of documentation written with anger, fierce love, and the knowledge that what makes us human can never be captured on a government questionnaire. Directed by Rudy Ramirez, the show received its initial staging at The VORTEX in 2018 as part of FuturX: A New Festival of Latinx Performance. (Un)Documents won three 2018 B. Iden Payne awards for Outstanding Original Script, Outstanding Lead Actor in a Drama, and Outstanding Direction of a Drama, and was nominated for Outstanding Production of a Drama. Since its premiere, (Un)Documents has also been named as one of Austin's top 10 theatrical events of 2018 and has received five Austin Critics Table nominations, including outstanding production and Best New Play. (Un)Documents was also part of the 2019 OutsiderFest artist's showcase, featured at the Latinx Theatre Common's Sin Fronteras Festival, and returned to The VORTEX in May of 2019 for a two week encore.

## **Not Meant to Survive: Navigating Your Ethnic Identity Through the Lens of Poetry La Casa Latina Student Center Smith Memorial Student Union 229**

Kiara Nguyen, University of Southern California

## **“How to be supportive In all Settings” Roundtable Pan African Commons, Smith Memorial Student Union 236**

Adrian Garcia, Richland, Washington  
Noahloni Garcia, Eastern Washington University  
Sarahi Gutierrez, Eastern Washington University

Have you been in spaces where you don't feel understood or heard? Where doctors don't listen to your needs? Where teachers don't talk about you and your identities? Where your counselor does not fully understand you? Then come to the How to be a supportive person in all settings workshop and come and talk about your experiences in all settings in a supportive environment with a guest panel talking about their personal experiences in the education, medical, professional, and personal settings.

## **Panel: “Queer Resilience and Persistence” Cramer Hall 201**

Moderator, Yvette Saavedra, University of Oregon

Ian Khara Eliasante, University of Arizona, American Indian Studies  
“Black and Indigenous Peoplehood, Solidarity, and Queer Persistence”: This paper investigates

the concept of Indigenous peoplehood and introduces a model of Black/African American peoplehood. Through this lens, it locates and underscores the connections between American Indigeneity and American Blackness in the context of settler colonialism. The paper examines the practice of peoplehood as a tool of cultural persistence and coalition-building for multiply-marginalized Black and Indigenous queer and Two-Spirit people.

Jose Corado, Cal State Los Angeles

“The Brown Rainbow”: Latino gay men who are the first in their families to attend college have multiple identities that may pose challenges in their pursuit of higher education, including their ethnic identity, their sexual orientation, and status as first-generation college students. This paper will explore the K-12 educational experiences of Latino gay first-generation college students and their pursuit of postsecondary education. The theoretical frameworks that will examine my participants’ narratives and inform this study are intersectionality, resiliency theory, and queer theory. Individual interviews were conducted with several Latino gay first-generation college students to explore their K-12 experiences. Texts analysis of professional development PowerPoint presentations were analyzed to observe what type of information is being provided to K-12 educators. As a Latino gay first-generation college student myself, I also investigated my own experiences through an autoethnographic study to analyze how my own experiences have influenced my work as a high school college counselor. Findings from this study may suggest possible strategies to support the educational success of Latino gay first-generation college students pursuing institutions of higher education.

Juan A. Rios Vega, Bradley University

“Counter-storytelling Narratives of Undocuqueer in the Southeast”

Drawing on critical race theory (CRT), Latino/a critical theory (LatCrit), and queer people of color (QPOC) epistemologies, the author uses a case study to unpack how issues of race/ethnicity, gender, sexual orientation, and immigration status shape Juan’s high school experience and beyond. Additionally, the author discusses how the participant develops his own community cultural wealth (CCW) to challenge family and school expectations. Finally, he encourages teachers, counselors, and school administrators to advocate for undocumented and LGBTQ Latinx students to advance a social justice in education agenda.

**6:15 pm – 6:30 pm**

**Closing Remarks**

**Multicultural Student Center Smith Memorial Student Union  
228**

**6:30-7:30pm**

**Fandango Performance**

**Multicultural Student Center  
Smith Memorial Building**

**Sunday, October 13th: -----**

**Location: Portland State University**

**9:00 -10:45**

**AJAAS Business Meeting**

**Smith Hall, Room 327**

**11:00 Drag Brunch at Red Radisson Hotel ( Reservations Required)**

**3:00-5:00 AJAAS Outdoor Outing, if weather permits**

**Conference Ends.**

**Thank you so much for your brilliance, existence, and presence Jotería!!!! We love you!**