

FLUID: A CRITICAL EXAMINATION OF QUEER ARTISTS AND THEIR CLOTHING
CHOICES

by

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ABSTRACT

Fluid is a documentary that explores how self-identifying queer artists self-fashion and engage in cultural production as a two-fold approach to queer worldmaking. The documentary presents the ideas and sentiments of six Toronto based queer artists towards their practice and their clothing choices through a multidisciplinary practice led methodology. Using filmed and audio recorded interviews, *Fluid* centers the voices of intersectional identities in queer fashion studies. *Fluid* is the key component of a larger major research project (MRP) that seeks to discover how queer artists engage in queer worldmaking through sartorial choice making, artistic practice and self-expression. Through a series of documented interviews, reflection and analysis, this MRP sheds light on themes of gender performance, resistance, queer failure and survival in the self-fashioning of queer artists. This MRP also makes visible how these themes manifest as cultural production and as an extension of their creative practice.

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FLUID: A CRITICAL EXAMINATION OF QUEER ARTISTS AND THEIR CLOTHING CHOICES

Chapter 1: Introduction

Fluid is a documentary that explores how self-identifying queer artists self-fashion and engage in cultural production as a two-fold approach to queer worldmaking. The documentary presents the ideas and sentiments of six Toronto based queer artists towards their practice and their clothing choices through a multidisciplinary approach. Using filmed and audio recorded interviews, *Fluid* centers the voices of intersectional identities in queer fashion studies. *Fluid* is the key component of a larger major research project (MRP) that seeks to discover how queer artists engage in queer worldmaking through sartorial choice making, artistic practice and self-expression. The project considers the following questions; How do the clothing choices of queer artists reflect sentiments of marginality, anxiety and visibility in queer identity? Do clothing choices of queer artists, and choices made in their artistic practice, maintain or challenge theoretical perspectives in gender performance, resistance, and making as knowing? Through a series of documented interviews, reflection and analysis, this paper sheds light on the ways in which the self-fashioning of queer artists manifests as cultural production and as an extension of their creative practice.

Furthermore, this paper examines how queer artists interact within the LGBTQ2+ creative community in Toronto and the important role dress plays in communication and identification within this community. Throughout the process of this research I have chosen to include my own self reflexivity as a practicing queer artist also living in Toronto. By creating *Fluid*, a documentary that is made by and includes the voices of queer artists in Toronto, I have actively contributed to both the discourse on, and cultural production within, fashion; queer art and queer worldmaking.

As a queer individual, I struggled for years to determine how I identified both in gender and sexuality. I did not align myself with being an effeminate woman, despite being assigned female at

birth. Similarly, I did not live up to expectations that I felt society had placed upon me in that I was not solely attracted to men. Through a journey of self-discovery and a generous support network I recognized that I was not heterosexual or cisgender. I was actually in a constant state of fluidity. It was hard to define what gender I identified with as this changed frequently. Some days I woke up feeling more feminine and others not so much. I currently self-identify as genderqueer and sexually queer. This affected the clothing, hairstyles and makeup I wore, and these became a powerful tool that allowed me to both conceal and explore my fluid identity.

Along my academic path, I learned much more about myself and my situated bodily practice. The thoughts and feelings I had about my identity and the space I occupied manifested as key themes in my work as a textile artist. I gravitated towards queer theory and fashion studies with excitement as I felt these resources continually provided me with another piece that helped to complete my own identity. It was a very natural progression in my graduate studies to continue along this path and to research in what ways fashion and art hold meaning for other individuals in my community.

Research Objectives. The objectives of this research project sought to explore how clothing choices manifest as a result of queer identity at the intersection of artistic practice. Artistic practice, sexual identity and gender identity are complex and multidimensional, informed by multiple situational factors. As a result of this complex intersectionality, multiple research objectives guided this research process:

- To contrast the sartorial choices with artistic practices, made by self-identified queer artists and creative practitioners
- To compare how theoretical perspectives surrounding queer identity and queer fashion are both upheld and challenged by artists within the Toronto queer community

- To create a cultural artefact that communicates the findings of this research and acts as a platform for voices of artists within the Toronto queer community
- To challenge, through documentary practice, how the experiences of queer individuals are portrayed and represented in scholarly research and academia
- To explore my own process as a queer artist through self-reflexivity of my own identity as a queer academic and maker

Key Terms. To frame this research and understand the theoretical framework discussed in the next chapter, a list of key terms has been provided below. These definitions contextualize how these terms will be used (at times interchangeably) throughout this research paper.

Queer: The term queer in this research will refer to any members of the LGBTQ2+ community such as people who identify other-to cis gender and non-cis gender individuals with sexualities that operate ambiguously between heterosexuality and homosexuality (Adams and Bolen 104).

Queer or Queering: The term queer or ‘queering’ will also be used as a verb referring to the act of subverting normative ideas and approaches and will be used throughout this research paper.

Queer Temporalities: Queer spaces, subcultures and groups that produce alternative temporalities wherein queer futures can be imagined according to narratives that exist outside hegemonic norms of gender binaries and heteronormativity (Halberstam 314).

Queer Worldmaking / LGBTQ2+ Worldmaking: Queer Worldmaking (or LGBTQ2+ Worldmaking) describes the ways in which cultural production resists those of dominant ideologies or mainstream culture. In queer worldmaking, hegemonic ideas of the gender binary (masculine and feminine), heteronormativity and homonormativity are disrupted and subverted with bodies as the active sites for this resistance. Queer worldmaking can be defined as the ambiguous creation of space, be it tangible or intangible in the LGBTQ2+ community (Pritchard 3).

Sex. The term sex refers to the genitalia that you were born with. Often sex is conflated as gender, and in Western society our sex is often used to determine our gender at birth. Assigned gender at birth generally falls into a binary: boy or girl, man or woman, he or she. In some cases, individuals may be born with parts of both sex characteristics. This is termed as intersex.

Gender. Gender, unlike sex, is an identification within a spectrum of masculine to feminine traits and everything in between. Gender supersedes the binary of biological sex. When a person's biological sex aligns with their gender identity this is termed as cisgender. When a person's gender identity does not align with the gender they were assigned at birth, or their sex, they are termed transgender. Transgender individuals range from binary in nature (trans men and trans women) to many other gender identities, such as genderfluid; genderqueer; agender; nonbinary; demi girl and demi boy to name a few.

Sexuality. Sexuality can be defined as the type of sex that we partake in, be it heterosexual, bisexual, homosexual, asexual and others. To identify as queer sexually, signifies an attraction to multiple genders regardless of sex. Sexual preferences of queer individuals are ambiguous and fluid.

Practice Led Research: Practice led research, like fashion studies, is multidisciplinary and not limited to any one field or methodology. Practice led research focuses on the process of making as a method of knowing, and the materials produced as objects for studying, creating discourse and providing further insight into a research area. Much like an artefact is valued both as an object and the means by which it is created so too can the process of making and what is produced in making.

Chapter 2: Theoretical Framework

This MRP is guided through a multidisciplinary approach and theoretical framework consisting of 3 theoretical perspectives: gender performance, resistance, and making-as-knowing. The theoretical framework of this project combines the perspectives of Judith Butler (gender performance theory), Michel Foucault (resistance and the political body), and Maarit Mäkelä (making-as-knowing) and Eric D. Pritchard (queer worldmaking).

Gender Performance. Judith Butler's work in gender performance theory provides a useful foundation for discussing, challenging and reflecting upon dominant ideologies surrounding the gender binary. Butler argues that gender is not fixed, but fluid, and influenced by social forces outside us (21). Gender is not always something we voluntarily perform or make an active choice in. Though gender is performative, it is constrained by regulatory norms. These norms, through repetition, are made to appear natural and cannot easily be dismissed. Gender norms are performed through constant self-regulation, and in studying these practices, the artifice of gender is made visible. We cannot function as free agents outside of normative constraints as the repetition of such gender norms precedes us and dictates how we are read (i.e. masculine or feminine) (Butler 21). How we present ourselves in daily life is influenced by the way we manage our impressions for others through self-regulatory practices (Goffman 1, Goffman 84). However, regulatory norms can be resisted, subverted and queered.

Resistance through dress. It is argued that without Foucault's literature on resistance and the study of resistance theories, that queer studies as an area of study may never have been adopted into academia (Ball 6). In studying the work of artists on the margins, such as queer artists, it is impossible to ignore their existence alone as born of resistance.

The self-identification of being 'queer' is a statement born out of resistance that reclaims the term from being a homophobic slur (Butler 18). In this, queer embodiment is constantly

reimagining itself to shape and mold as a resistance to past, present and future (Butler 18). As well, the term queer is used to signify resistance to normative gay and lesbian culture, with values that align with intersectional feminism and anti-racism (Butler 20). In queering oneself, subjectivity and identity are denaturalized, and the self is revealed as ambiguous, ephemeral, fluid and largely constructed in relationship to socio-cultural factors (Baker 46). In this way, art and dress can be read as an extension of the performativity of the subject's identity that emerges as an act of resistance.

Sartorial choices make visible the outside forces that influence how queer individuals choose their clothing, based on stigma, minority stress and intersections of class, race and ability (Reddy-Best 55). Daily choices made in dress by queer individuals differ from their heterosexual counterparts. In Foucault's study of body politics, he cautioned that categorizing sexual desires stabilizes them and as a result forms harmful stereotypes that further other those that do not fit into the categories of normalized heterosexual behaviour (Tynan 187). There may be pressure felt from family, friends and workplaces to conceal queerness in both sexuality and gender due to fear of being outed, alienated or further stigmatized (Reddy-Best 273). At times, being out and visibly queer can feel criminal and unsafe. Similarly, feelings of not looking 'queer enough' within queer communities can produce anxieties that inform these choices as well (Adams and Bolen 100, Reddy-Best 56). The experience of constantly negotiating one's gender performance and identity is a process that shapes and forms the subjectivity of the self (Mäkelä 162). Foucault makes explicit that the subjective gaze of society shapes the methods by which we conduct ourselves (Tynan 189). To this degree, it is understandable that society's pressure to conform to a set of dominant ideologies forces those individuals who are queer to feel anxious towards their own bodies.

Although resistance can be read as a response to a force that is oppressive, there are ways in which this oppression, and resistance to it, can manifest in the form of power (Tyburczy 52).

Foucault views this power as transcending politics, and describes it as every day, socialized and embodied (Tynan 189). Queer embodiment is constantly reimagining itself to shape and mold as a resistance to past, present and future (Butler 18). For resistance to manifest as a productive force, the act of resistance must constantly reassert itself in contestation both to historical uses of the term in a derogatory sense and an alignment with current issues that seek to undermine the validity of queer self-identification.

Queer bodies, when dressed, can carry signs that produce narratives resisting hegemonic ideals of gender and heteronormativity as well as homonormativity as well. Dress becomes a powerful transformation tool to communicate queer identities but also conceal them. Genders, sexualities, subjectivities and identities are all performative, produced through a set of acts through the racial, gendered and sexual stylization of bodies. Dress acts as a tool to render queer identity visible and as an extension of the body (Baker 42). Given sartorial choices are often made subjectively, this research project makes visible the ways in which clothing and dress can be read as an extension of artistic practice, in conjunction with themes of gender performativity.

Making as Knowing. Maarit Mäkelä argues that artistic practice is not just a medium for gathering and producing knowledge, but also a method for analyzing and commenting on the information produced within it (Mäkelä 163). Through making-as-knowing, artistic research is the self-reflective and self-critical processes of a person taking part in the production of meaning within contemporary art. In such a fashion, it communicates where it is coming from, where it stands at this precise moment, and where it wants to go (Mäkelä 7).

Subjectivity, creative practice and critical research are combined in practice led research to produce interdisciplinary artefacts that discuss, understand, express, explore and describe gender and sexual difference and are components in an ethics of the self, or self-making (Baker 40). Sexual and gender identities are performed, and constantly in process, not unlike creative practices

(Mäkelä 162). Research informs practice, practice leads research, research inspires practice and practice inspires research. Research and practice inform and influence subjectivity and vice versa (Baker 35). Within this cycle, the study of queer individuals and their art as well as their dress, by a queer individual making art, will produce a cultural artefact that can contribute to further research in this area. When this cycle of making and reading objects becomes queered or read as queer, it contributes to queer worldmaking.

Queer Worldmaking. In addition to ways of knowing outlined by Mäkelä's theories, Dallas J. Baker asserts that text alone is not an optimal method for discourse surrounding object-based study and the analysis of making processes (Baker 37, Smith 3). Making and knowing are not just part of a multi stage process. The act of making results in a variety of ways of knowing. Creative practices are part of a circular process that produces, resists and disseminates subjectivities (Baker 35). Queer performance, which includes acts of making, disrupts the regime of normality that directly inspires queer activism, art and expressions (Alexander et. al. 193). By engaging with this process, subjectivities can be produced, tested or challenged and circulated. In order for practice-based research to be taken seriously in academia, the creation of epistemological articles needs to be understood as an experimental process wherein findings are reportable and observable (Mäkelä 5).

In queer worldmaking, creative practices embody and embolden the radical potential for visual and performance-based art to explore the boundaries that uphold ideas surrounding race, gender, sexuality, time and space (Pritchard 4). Queer worldmaking, sometimes referred to also as LGBTQ2+ worldmaking, include a diverse range of queer performances or performativity. These include but are not limited to solo and performance art across a range of genres but also films, exhibitions, theatre, television shows, documentation of activism, zine making, conferences and critical reflections of events (Alexander et. al. 193). Queer temporality is produced through these

acts, and through interactions with other members of the queer community. In queer temporality, space is created wherein queer futures can be imagined according to narratives that exist outside hegemonic norms of gender binaries and heteronormativity (Halberstam 314). The act of making in this sense can be read as two-fold, in the ways that cultural artefacts are produced by queer artists as well as how the performance of identities are constructed by queer individuals within queer spaces.

Chapter 3: Literature Overview

Despite scholarly attention being given to queer identity, queer art, and queer fashion respectively, little has been written on the intersection of all three subjects. Even less has been written in these areas by self-identifying queer individuals. This literature review outlines the lack of queer voices within fashion studies and the limited attention fashion studies has given to queer artists and designers. In addition to these limitations, the importance of queer artist collectives and communities are highlighted as integral components to creative queer practices. Finally, this overview outlines the background of documentary media and frames how the documentary created during this research process can be read as a queer artefact, a product of queer worldmaking and radical form of documentary media.

Queer Fashion Studies. The lack of scholarly attention given to queer individuals in academia within fashion studies from voices within the queer community is well documented. This MRP aims to expand on the limited discourse by considering queer sartorial choices. Queer history has often been recounted from an outsider perspective and not the participants within it (Halberstam 319). In reviewing literature on the history and current field of queer fashion studies, several themes emerged including marginality, colonialism, homonormativity and a lack of diversity. Voices of queer individuals within the field of fashion studies and the study of artistic practice are lacking (Pritchard 5). Valerie Steele argues, that fashion history cannot truly be understood without taking account of the creative contributions of the queer community (Pritchard 5). As well, the scholarship pertaining to queer individuals are largely co-opted, and presented from predominantly white, cisgender and able bodied.

Fashion studies has largely examined queer fashion from the perspective of the observer with a Western, colonial and often patriarchal lens. Dress, and the act of self-fashioning, is far from being rigidly bound to such predetermined normative ideas (Tseëlon 113). Sartorial choices often

convey both obvious messages and meta-messages (Tseëlon 120). Often clothing, as cultural artefacts, are researched from the point of view of the observer and not the wearer, which can produce misinterpretations of the intended message being communicated by the wearer. Examining clothing without understanding the intention of its wearer can re-establish dangerous stereotypes, stigma and marginalization. (Brill 19, Tseëlon 123).

Kelly Reddy-Best outlines how this is especially true for the queer community in their study of queer women's shopping experiences. Individuals who do not meet the expectations of the gender binary and present as neither masculine or feminine but fluid in their clothing are subject to harassment; bullying and alienation (Reddy-Best 55). This is only exacerbated when marginalized identities are both intersectional and complex (Reddy-Best 56).

Attention given to queer individuals is patronizing, and continuously positions queer individuals, including queer artists, as vulnerable while prioritizing their struggle above their identity. These narratives uphold queer identities as constrained by their marginalization. Despite rising visibility for the LGBTQ2+ community, the commercialization of life and culture in queer representation is often fraught with co-optation, assimilation and tokenism (Tartaglia 560). These sentiments are further exemplified by the marriage equality movement, and respectability politics upheld in gay and lesbian cultures. These narratives do not accurately represent queer identity, but a narrative wherein the lesbian and gay community are co-opted into homonormativity (Adams and Bolen 101, Takemoto 86). Queer identities are forgotten in lieu of homosexuality being made visible as hyper-normative domesticity worthy of political respect and validation (Takemoto 86). Queer temporality, or rather, the visibility of queer identities both in and outside of queer spaces, allow for queer individuals to imagine their futures along a trajectory other than the mainstream heteronormative ideals that are regularly presented to them, as well as homonormative ones (Scott 3, Takemoto 86).

This MRP seeks to validate, celebrate and affirm queer identities as having experiential knowledge that contributes to the areas of fashion, queer identity and art, without further marginalizing these identities. Nigel Cross advises that knowledge resides in the ways of knowing forged by making within the queer community (221). *Fluid* provides a platform for voices within the queer community that remain outside of the privileges awarded to those upheld in fashion studies, such as the work of white, heterosexual and homosexual men and acts as a platform where voices of colour, varying sexual and gender identities, a range of abilities and class levels can be heard. This research also challenges, and actively decolonizes, the spaces in academia that traditionally bar access to both marginalized and intersectional identities.

Collectives and Community. Queer artistic communities and collectives operate in resistance to mainstream culture, both in fashion and art, therefore style becomes both a sign of visible exclusion and survival despite existing on the margins (Halberstam 315). The importance of these communities cannot be understated. LGBTQ2+ communities forge chosen families, intimate relationships, safe spaces and allies. Queer artists and collectives carve out new spaces to consider the intersections of gender, age, class, race, community and sexuality in relation to marginalized cultural production that are otherwise excluded (Halberstam 316). For reasons due to minority stress, stigma and marginalization, it is vital that queer fashion be examined by engaging with the queer community in order to reflect the values, beliefs and sentiments of members within it authentically (Reddy-Best 55).

Queer identities challenge our notions of what adulthood looks like, often conflated as being immature or youthful, rejecting an ideology of reproductive maturity (Halberstam 319). This perpetuates a harmful rhetoric of queer individuals fated to having no future. The experiences of queer individuals, and their unique ways of knowing and communicating, are dismissed as being youthful, immature and unworthy of inclusion in scholarship. Previous studies have observed queer

individuals through a lens at a distance, co-opting; paraphrasing and misinterpreting their voices. Documentary media gives these voices a platform where their words, ideas and thoughts are presented as unaltered. This MRP turns the lens outwards, shifting the viewpoint of my research away from those within academic to include voices outside of it. In this way, I have positioned my work as a voice on the margins of academic scholarship by openly self-identifying as a practicing queer artist. This research opens a small window, through which a snapshot of queer artists in Toronto practicing on the margins can be viewed, heard and listened to.

Documentary Media. Documentary, as a medium, does not tell the truth, so much as it tells one of many truths (Winston et. al. 9). Traditionally, the voice within documentary practice has been imbued with eurocentrism and patriarchy. Throughout history documentaries have aimed, through a Western lens, to shed light onto a truth within the real world. This truth has often been offered from a predominantly white, masculine and privileged perspective (Winston et. al. 39). However, there has been a refreshing number of documentaries produced by women and non-Western directors throughout the 21st century. These directors have given voices to many unsung stories and offered many consciousness raising narratives. Their documentaries contrast with the dominant white, masculine and privileged voice that dominated this practice for so long (Winston et. al. 39).

Documentary, and film media, historically barred women from entering the practice as women were not seen as individuals who could offer objective viewpoints of interest in film (Winston et. al. 36). These barriers extended also to non-Western individuals due to lack of access to film technology for reasons that were both financial and distance related (Winston et. al. 36). The introduction of the internet, digital advancements in technology and the common use of smartphones with film capabilities have made the medium accessible. Increased accessibility continues to threaten the eurocentrism that dominated documentary as a medium. With ease of

access to much more affordable technology, this has opened the door to many possibilities- and voices. Most specifically, non-Western voices now have the opportunity to produce their own documentaries, shaking the medium's foundation at its patriarchal core (Winston et. al. 36).

The range of artistic practices that have been included in practice-led research is vast and expands across multiple disciplines (Mäkelä 4). This makes fashion studies, a multidisciplinary area of study influenced by the social sciences; humanities and creative subjects, an ideal site for multiple methodologies, including documentary media. Objects created from artistic practice in research do not only serve as answers to research questions. Artefacts, such as this documentary *Fluid*, created through research function as communicative pieces with unique voices indicative of both of the creative process and the artist, as well as its positioning within culture (Mäkelä 6, Mäkelä 158).

Summary. In reviewing the academic literature available I was able to identify gaps in what has been written in queer theory and gender identity about the critical role that fashion plays in the lives of queer practicing artists. Although much has been written in queer studies about fashion, film and queer artistic practice respectively, little has been written on how all three intersect and manifest as integral forms of queer worldmaking. In identifying these gaps, my research then aims to not only produce further discourse in these areas but to be an act unto itself in Queer Worldmaking as both read object and artistic artefact.

Despite extensive amounts of literature highlighting the integral role the LGBTQ2+ community has played in fashion offered by Steele, it is often presented with a white, cis gender and homonormative bias. The historical discourse written on fashion, and the role of queer individuals within it, has also been largely limited to runway fashion or historical movements with little focus on the current status of queer individuals and their sartorial choices. The documentary I have created aims to shed light on the individuals that are engaging with artistic practice, sartorial

choice making and community at present without co-opting or misinterpreting these views and values. *Fluid* bridges the intersectionality of identity and representation in film to include voices of intersectional identities. These voices contribute viewpoints not only from the perspective of queer artists, but queer artists of colour, varying ability, class and sexual/gender identities practicing on the margins.

Fluid acts as two-fold in that it both upholds a normative approach to scholarly research in its written aspect but also offers an alternative or queering of this approach using documentary practice. Documentary media offers an accessible and digestible method to disseminate research that is otherwise inaccessible to marginalized communities outside of academia. I have also realized that like many other scholars, my relationship to queer spaces beyond academia has informed my understanding of how queer studies both make (and unmake) the world we live in (Alexander et. al. 194). In these ways, this research in itself combines making as knowing, is born of resistance and contributes directly as an artefact to queer worldmaking.

Chapter 4: Methodology

Overview. Despite being a queer femme textile artist, I knew that one voice could not speak for an entire community. For this reason, I decided to turn my lens outward to a community of local queer makers to produce a research documentary. Interviews with participants were not contextualized or altered to fit any perceived or projected outcome of this research project. Instead, my role as a filmmaker was transformed into that of a facilitator where documentary as a medium functioned only as a tool and a platform for voices within this community. In approaching this research project, I was able (and encouraged) to adopt a multidisciplinary approach to data collection, as well as a system of ongoing consent to mediate the power imbalance between myself as a researcher/queer artist/filmmaker and participants/queer artists involved (Jackman 113). This research project obtained ethics approval prior to participant recruitment in September 2018 from the Ryerson University Research Ethics Board (see Appendix A).

In order to gain a deeper understanding of the connection between queer artists and their sartorial choices I used a multidisciplinary approach to data collection through an arts based and practice led methodology. This was done in an intentional effort to challenge traditional approaches to conducting research within academia but also to establish an ongoing conversation between the research and the documentary.

Methods. Methods included filmed and audio recorded interviews with seven local queer and practicing artists in Toronto. The process for this multi-stage methodology included six steps:

1. Recruitment through an Online Pre-Screening Survey
2. Filmed In-Studio Interviews
3. Filmed In-Home Wardrobe Interviews
4. Filmed Studio/Workspace Interviews
5. Data Coding

6. Video Editing

Through the use of video as a creative medium, I was able to give visibility to both the art and the artists involved in my research while actively engaging in queer cultural production through the use of acquired visual materials. These methods allow for the intersection of personal experience as informed by cultural norms, values and practices to manifest in ways that are both experimental and innately queer (Adams and Bolen 104).

The adoption of a practice led methodology that incorporated documentary practice manifested as a queer act in and of itself. In the same ways that queer theory has challenged the ideology of gender and sexuality as being fixed and stable, and heteronormativity as being natural (Browne and Nash 5), I employed a similar queer praxis in my methodological approach. I needed to obtain data from a sample that was not fixed but fluid, not stable but ever evolving. I approached the research collection process as an activity that would produce a documentary showing the queer worldmaking efforts of current, local, practicing queer artists. The queering of this research was not only adopted through its theoretical framework, but in understanding that this research could only reflect a snapshot of an ever fluid and changing community.

Recruitment. In order to recruit interested participants for this research project, an online pre-screening survey was created (see Appendix B). The process for recruiting individuals for this research included consent at every stage as well as transparency on the part of myself being both a researcher and a queer artist and filmmaker. In order to recruit participants in an ethical way, traditional recruitment methods needed alteration so that the selection process was unbiased or subjective. An online pre-screening survey allowed me to approach individuals known to me within the LGBTQ2+ and arts community without implying any pressure to participate. Recruitment methods such as online posters, printed recruitment flyers and snowball sampling ensured that all interested individuals were directed to the same pre-screening survey (see

Appendix B). An email account through Google as well as a corresponding social media (Facebook) page were created for the research project itself. This ensured that all communication, online posts and the survey itself did not in any way link back to me or expose any relationships between interested participants during the recruitment process. Snowball sampling also allowed me to talk openly to friends and colleagues within the LGBTQ2+ arts community about applying to participate in the project making this process fluid and convenient. Only individuals who filled out the online survey were considered for participation. The online survey acted as a form of application, wherein the requirements to participate in the research project could be communicated and individuals could self-identify at any points along the spectrum of gender identity, sexuality and artistic practice.

Participation in the research project required that individuals be located within the Greater Toronto Area (GTA) for accessibility purposes; range between the ages of 22-37, engage in some form of artistic practice and be both part of and openly out within the LGBTQ2+ community. The limitations of this sample were set intentionally for accessibility and to mitigate any perceived power imbalance between myself as a researcher and participants. Interested individuals were asked to be available for up to three sessions of filming, each session lasting one to two hours and taking place between October 16, 2018 and December 31, 2018. The pre-screening survey allowed for all individuals to apply, and for myself as a researcher to assess responses to the survey.

I assessed responses to the online survey responses and determined who was chosen to participate in this project based on inclusion of diversity, availability and participation requirements. Due to restrictions on time for myself as a researcher, and the projected length of the documentary, I aimed to recruit a maximum of seven participants. Although eighteen participants applied, I recruited seven individuals whose artistic practices did not overlap in medium. The main

determinant beyond the overlap in practice was to also include a diverse range of race and ethnicities, gender identities and sexualities.

All individuals who applied were contacted by email through a Gmail address set up specifically for the research project to advise if they had been selected to participate or not. After emails were sent, chosen participants were asked to review attached copies of the consent form in these emails and confirm their interest and consent to participating within seven days of the email. A non-response from any individuals within seven days would indicate disinterest, while confirmation of interest resulted in further email contact to arrange dates and times for film sessions.

Interviews. The documentary that was produced for this project includes the interviews of six queer practicing artists in Toronto. While all seven participants recruited wished to be a part of this research project, only six participants consented to participation in the documentary. Each artist was asked to voluntarily participate in up to three different interviews: one in-studio interview, one in-workspace interview and one in-home wardrobe interview. Each interview focused on an aspect of the research project as well as the corresponding identities of the artists. In order to organize these interviews, I set up an online calendar, using a service called *Doodle*, which was distributed via an email link to each confirmed participant.

A *Doodle* calendar is an online source for organizing team meet ups primarily used to determine the best fit of dates and times for meetings between individuals. The calendar allowed for me to post my own availability with dates and times as well as all confirmed participants to vote for which dates and times worked best for their schedules (see Appendix B). This same calendar then allowed me to schedule all three forms of interviews with each participant over multiple days in the span of my filming between October 16, 2018 and December 31, 2018. At the beginning of each first interview, consent was obtained outlining what each participant would be

asked to do in the research project. At each subsequent interview session consent was obtained verbally to ensure that each participant was aware that their participation was entirely voluntary. Each interview followed a schedule that ensured that sessions with each participant were conducted in a repetitive and similar manner each time (see Appendix D).

In-Studio Interviews. The first form of interviews conducted were filmed in-studio interviews hosted out of a private photography studio. These interviews were conducted in 3 back-to-back two-hour sessions over two dates. Although I had seven confirmed participants, only six confirmed availability for these interviews. These six interviews took place on the afternoons of Tuesday October 16, 2018 and Saturday October 20, 2018.

The in-studio interviews offered a private space to ask a series of questions that ranged from gender identity, sexuality and artistic practice. These interviews could be filmed with studio lighting, quality sound equipment (lavalier microphones) and a stationary tripod. The questions invited each participant to introduce themselves and talk about their own identities and backgrounds within a neutral and private space (see Appendix E). Additionally, this space would unify the backdrop for the documentary as it provided a reoccurring location (the studio's backdrop) to center and ground the documentary visually.

In-Home Wardrobe Interviews. Of the 7 participants recruited, 6 participants took part in the in-home wardrobe interviews. These interviews took place at the residences of each participant and were both video and audio recorded. The interview questions for these sessions engaged each participant in a conversation about their living accommodations as well as their clothing choices. It allowed for me as a researcher to conduct interviews in a comfortable and familiar place to each participant. In the interviews, each participant was asked to show the various types of outfits they might wear during different activities, such as making their art, going out to an event and casually at work or at home. Questions also probed participants to reflect on memories pertaining to

garments, such as both positive and negative experiences they may have had wearing a certain article of clothing as well as significant memories pertaining to specific articles of clothing.

I asked questions to intentionally focus on participant's clothing choices (see Appendix E). In this way, I segregated the experiences individuals have with their clothing, from their artistic practice to compare and contrast data found from these interview sessions with those of the *In-Workspace* interviews.

In-Workspace Interviews. All 7 participants took part in the in-workspace interviews conducted. Of those interviewed, 4 participants had workspaces that were within their homes, while 3 participants had separate workspaces outside of their homes. These interviews allowed me to enter the workspace of each participant and gain insight into the unique process each participant has for their artistic practice. These types of practices varied widely between performance art, painting, fashion design, tattooing, stained glass and multimedia artwork. In these sessions, questions were asked intentionally to engage participants in an open conversation about their practice (see Appendix E). These questions probed participants to walk through the process of creating their work including methods, materials and intentions.

While some of the in-workspace interviews occurred within the same spaces as in-home interviews, these took place consecutively. The set of questions asked in the in-workspace interviews allowed for participants to discuss their artistic practice separately of their clothing choices. I was able to compare and contrast responses between responses in the data coding process using this interview script (see Appendix E).

Data Coding Process. I watched each video and created a spreadsheet to keep track of all responses and to keep track of the time stamps where these responses occurred to organize the data collected during the interview process (see Appendix F). These responses were categorized in order to reflect the themes that arose from the data set. While some of the responses related to

themes uncovered in my literature review and theoretical framework such as community, history and marginality within the queer community, many responses were unexpected and generated new themes to categorize data within (see Appendix F).

The process of coding this video data was lengthy. As each interview session lasted between 45:00 minutes to 1 hour of interview time, and each participant was interviewed 3 times- this amounted to approximately 21 recorded interviews or almost 23 hours of footage requiring coding. I conducted data coding over a period of two weeks and worked entirely from the time stamps in the data analysis spreadsheet (see appendix F) to produce the documentary as well as to reflect and analyze the data produced in this project.

Ongoing Consent. In creating a documentary where interviews were being conducted on clothing choices, identity and artistic practice, it would be near impossible to ensure that all participants could remain anonymous in their participation in the research documentary. Due to the nature of the research data being collected in both video and audio recordings, it was necessary to implement a form of ongoing and negotiable consent.

Ongoing consent, negotiable consent or “rolling consent” ensures that the participant has the option to consent to each step of the research project as it takes shape. Participants could not be expected to consent to a documentary wherein their sentiments and likeness would be recognized without the documentary having yet been produced. Likewise, participants were not expected to consent to their ideas and sentiments to be used in this documentary without understanding the context in which they would be used. Ongoing consent allowed for participants to be engaged in an evolving conversation, where they would be able to retract any statements made during interview sessions that may have been contextualized incorrectly or which they no longer agreed with at the time of the documentary’s completion.

While all consent obtained ethically is both informed and voluntary, it became apparent that this would not remain true if participants were not given the chance to review the footage they were giving consent to. In order to respect the autonomy of each participant as well as provide as much information to each participant in the process of creating the research paper and documentary, each participant was given the opportunity to provide consent at each stage of the research process. Ongoing consent was obtained at five individual stages:

1. Recruitment
2. Participation in each interview
3. In email correspondence during data coding
4. In email correspondence during video editing
5. In email correspondence post-production

During recruitment, each participant was asked to provide consent prior to partaking in the online pre-screening survey (see Appendix C). After each participant was recruited, a consent form outlining what the participant would be asked to do was provided via email correspondence as well as in print during the first interview session (see Appendix C). At the beginning of each subsequent interview session, each participant was asked verbally if they provided consent to participating in the current interview session.

After the data was collected, coded and organized into themes, the time stamped footage for each participant was compiled into separate video files that included only footage that would be used in the documentary. Each file was kept in a separate password protected Google Drive folder linked to the research project's email account. These individual footage files were then sent to each participant using a unique link that allowed them to only view the footage (not download or edit the footage in any way). This ensured that each participant could watch and review the footage and advise any issues, edits or changes that needed addressing via email correspondence. All changes

were requested to be made within a two-week time period from the date the footage was sent. An email script was employed to inform participants that they could respond to the email either consenting to the footage as is, decline consent to the footage being used or to advise consent to the footage being used with indicated changes. This also allowed each participant to provide consent to other participants involved in the documentary to view each other's footage once the documentary was compiled and edited for further review.

Once consent on each participant's footage was obtained, I was then able to compile, edit and revise the footage as a final draft of the documentary. At this stage I sent a final draft of the documentary footage in its entirety to each participant in order for them to review the footage used and the editing to each individual's footage. This review process did not include revision or include review of any creative or stylistic elements of the research documentary. Each participant was informed at every stage of the research process that their consent provided was only in consideration of their involvement in the documentary, not the creative direction of its production.

The above final stage of consent also included a formal re-consent review through the Research Ethics Board at Ryerson University in February 2019 (see Appendix C). At this phase, changes were made to the original consent form to include the use of pseudonyms in the written portion of the research project as well as dates and locations where the research documentary would be shown; where the written portion may be published post-completion and funding that had been acquired during the production of the documentary. During the final phase of this consent process, participants were able to inform whether or not they consented to the documentary being shown; whether they wished to use a pseudonym in the written portion of the research; whether they wished to attend the documentary screening event as well as receive a one-time honorarium for their participation in the research project. At this point, participants were reminded that they

could revoke their consent without any issue and that they would still receive the honorarium for their participation.

Chapter 5: Creative Analysis

The process for creating the documentary *Fluid* involved both the methodological framework of the research and creative practice of the researcher, myself. Interviews, which provided much of the data for both this research project and the documentary, took place between October 14, 2018 and January 27, 2019. The making of this documentary melded both the data collection and data analysis of the interview responses collected from participants resulting in approximately 21 hours of video footage. During the process of editing the documentary, I was able to expand my own knowledge in the subject area of documentary practice, methods in filmmaking and the medium of film itself. My own creative practice as a queer individual evolved to reflect new skills gained as well as how the tools, materials and medium itself could be used with experimental processes throughout the creation of the documentary. These skills informed both how the artefact (documentary) was created and ultimately how it is read as an object of cultural production within queer worldmaking.

Queering Documentary Practice. Documentary, like many mediums in artistic practice, can be used as a social activist or changemaking tool (Winston et. al. 113). When turning the lens outward, it offers a platform for the voices of others, while turning it inward can be equally powerful as it renders vulnerability. In many documentary films, there is a narrative, story or viewpoint that the film producer is aiming to bring attention to (Nichols 115). This voice can present a bias, be it of a personal nature for the filmmaker or influenced by external funding for example. Qualities within contemporary documentary practice however, such as a native voice; the desire to empower those within the film; transparency as well as independent funding resist traditional documentary practice and offer radically different viewpoints in docmedia (Nichols 115, Winston et. al. 112).

Film, and cinema largely, offers a diverse range of windows into the world. These windows range from unbiased and tangible (the camera lens) to subjective and intangible (the framing of a scene). These windows are often manipulated in tandem by the filmmaker to offer a specific viewpoint make visible a private world to onlooking spectators (Elsaesser and Hagener 13). This manipulation maintains a constant power imbalance between the filmmaker and those being filmed, where the outcome for the filmmaker is often different from those being filmed (Winston et. al. 107). Documentaries that shift the voice of the filmmaker, to those who are being filmed, are extremely rare. Though many documentaries provide a platform for other voices to exist within them it is important to note that these voices are added contextually to support an overall view or standpoint in line with the film's direction (Nichols 120, Winston et. al. 121). To use the social engagement provided by those being filmed to radically alter how they are viewed simply by allowing them to tell their own story offers a great sense of empowerment. In this sense, the filmmaker becomes more of a facilitator of discussion in a particular area or subject, without the interference of their own subjectivity (Winston et. al. 121). The documentary itself then becomes a product of conversation as it becomes the product of a collaboration between those being filmed and those filming.

Processing Reflection. The documentary *Fluid* was the first undertaking of documentary media creation in my artistic practice. Despite having delved into filmography very briefly, my experience with film was minimal. In order to create a short film, approximately 20-30 minutes in length, I had to familiarize myself with the tools needed to create a documentary as well as the formal qualities the film would need to be successful (sound, colour, setting, titles, animations, transitions, etc.). The rapid necessity for growth in my own artistic practice produced a considerable amount of anxiety, which overlapped considerably with the sentiments expressed by

participants interviewed about their own practice. These sentiments are discussed further in the following chapter.

Equipment. The most integral part of filmmaking is arguably the camera on which it is filmed. This can be the distinction between a D.I.Y. level film produced on a cell phone, to a high production value film produced with the latest high-end film equipment. The equipment used to film this documentary can be found in a corresponding detailed spreadsheet (see Appendix G).

Organization. During the data collection process, I conducted 15 interviews, totalling approximately 21 hours of audio/video recordings. This data was kept on a password protected external hard drive during the research process and video editing. During the data analysis, I created a running spreadsheet that was broken down into 6 columns for the file name of the video, file location/folder, the name of the participant, a time stamp, the date the video was recorded and the synopsis of what the time stamp contained (see Appendix F).

The role of this spreadsheet was to keep a running tab of the responses shared in the interview sessions that would later be used in the documentary. This spreadsheet was then organized further into columns that placed the video data into 9 separate sheets to organize the themes of participants' responses (see Appendix F). The categories included clothing; gender performance (see Appendix F, Table 1); marginalization (Table 2); dress as practice or sartorial choice making (Table 3); queer failure (Table 4); survival (Table 5); community (Table 6); inclusivity (Table 7); self-identity (Table 8) and clothing (Table 9). The first two categories clothing and self-identification includes video of participants and how they identify both sexually and in gender, and the type of practice they engage in. This footage also includes video of the clothing referred to in their responses. The categories of dress as practice, gender performance, marginalization, inclusivity and community included responses that upheld themes and information uncovered during the theoretical framework and literature review conducted prior to filmed

interview sessions. The last two categories titled queer failure, queer survival are themes that were not researched prior to conducting the interviews and emerged as new findings.

These categories allowed me to organize participants responses as well as ensure that responses could be organized for each individual's portion of the documentary to read as a fluid narrative or story with an introduction, body, and conclusion.

Editing in Post-Production. At this stage in the research process, I was able to start editing and compiling the video and audio from recorded interview sessions. It was incredibly difficult to decide how the documentary would be formatted. In examining other documentaries, I realized that stylistic alteration needed to be kept to a minimum in editing this documentary as its focus was intended on the participants and their voices within it. The post-production editing process became an exercise in framing these voices and unifying the documentary to produce a harmonized sequence and flow of information.

In accordance with the rolling consent agreement with each participant and approved by the Research Ethics Board (REB) at Ryerson University (see Appendix A), each participant could view, review and give consent to footage that contained only their person and no other participant. After reviewing this footage, 6 of the 7 participants in the research project opted to be involved in the production and public dissemination of the final documentary.

After reviewing the footage of each participant separately I decided that the videos should be sequenced together as individual parts of the documentary to form *Fluid*, a short (~30 minute) film. Keeping each participant's responses and parts in the documentary independent of each other was done so intentionally to create visibility and autonomy.

Music. In order to ensure that *Fluid* remained a platform for queer artists through and through, the music chosen for the film is provided by self-identifying queer musicians in Toronto. The songs chosen for each participant's segment reflect the sentiments expressed by each

participant's responses in the lyrics as well as their personal style. Music for *Fluid* was obtained through creating a post on social media, inviting local queer musicians to reach out if they would like to have their music featured in the film. I researched each musician by listening to their discographies and choosing tracks that felt connected to the film. I then reached out to each musician with a creative media use release form (see Appendix H) to complete and return if they agreed to their music being used in *Fluid*.

Fluidity. The title *Fluid* is a response to the consistent theme in responses given by multiple participants in the research project, when asked about their sentiments regarding queer identity, fashion and their practice. Fluidity is also a play off the identity genderfluid, which describes the gender of an individual that moves fluid along a spectrum between masculinity and femininity at any time.

Fluid, as both a theme and title are also connected through the opening sequence, sequencing between clips and ending sequence in the documentary. The opening sequence features cut scenes of a pink bath bomb dissolving in a bathtub that I am standing in. The frame captures only my bare legs standing in the pink water. The sound moves from the sound of a flowing faucet to music that frames the opening credits. The bath bomb sequence is coloured pink, a testament to my femme identity. The water and bubbles are varying shades of pink and can be read as both soft and effeminate, while my unshaven legs which are tattooed add an element of otherness to this. My legs, unshaven, stand in contrast to the idealized feminine form that I do not live up to, and cannot fulfill, in my queer identity.

Chapter 6: Discussion and Analysis

After analyzing the data collected from interviews with each participant a series of themes emerged that both upheld and challenged existing theoretical perspectives on resistance and gender performance. As well, findings produced two additional themes of failure and survival. These perspectives are discussed in further context below and highlight participant's responses that situate how these themes manifest at the individual level in both their art and their clothing.

Resistance. The self-fashioning of queer artists emerged as overlapping with themes of resistance in their artwork through a subversive nature. In the same ways that queer individuals challenge long held traditional perspective towards their artistic practice, queer artists also subvert the ideas of what queer individuals look like, and wear.

Themes of resistance emerged as both explicit and nuanced in both the artistic practice and clothing choices of each participant. While each participant engaged in a form of artistic practice that has an existing space within the creative industry, be it performance, painting or writing, their work actively challenged the themes and traditions within each area. This expands on Judith Butler's statement, that "Performative acts are forms of authoritative speech wherein power acts as discourse" (Butler 17). For example, Gordon, a stained-glass artist, spoke to the history of stained-glass work being displayed in Catholic churches.

"We were going around, in a circle, and the instructor was asking everyone like why are you here learning to make stained glass, what are you doing? And- mine was that, stained glass is way too hoity toity as an art form and the place you see it most often is churches, so the medium is pretty much taken up by religious iconography and I want to put a bunch of dicks and butts all up inside of it- and that's what I did." (Gordon Veldhoen, *Fluid*, 2018).

Through his process making stained glass, Gordon has sought to upend this tradition by subverting this imagery, often incorporating nudity and sexuality into its imagery (see Appendix I, figure 3). He cites that not unlike his practice, his clothing choices are also influenced by taking inspiration from others and further subverting it (Gordon, *Fluid*, 2018).

Similarly, Markus, a participant who identifies as trans and queer, spoke openly about their favourite garment- their denim jacket. The denim jacket was purchased pre-owned and originally had military style patches adorning it. Markus altered the jacket to be covered in pins and patches made by other queer artists or gifted from their chosen family. One patch, a screen-printed black cotton patch on the back of the jacket, features a poem titled “Breathe Resist” (see Appendix I, figure 4). The poem is activist in its nature and explicitly represents the dynamic relationship between Markus’ identity, their clothing and the outside world.

In contrast, Olivia, a participant whose practice involves queering lingerie design uses her practice to subvert the male gaze (Olivia, *Fluid*, 2018). In describing her design style ‘post-fetish’ she describes how her lingerie is marketed to clients as a means to celebrate their own body and take pride in the pleasure they receive. Commonly, the wearer of lingerie might be viewed as sexualized and objectified under the scrutiny of a male gaze, but Olivia’s design and brand challenges these ideas to empower and celebrate diversity and autonomy (see Appendix I, figure 5).

This form of resistance in queer artistic practice and dress, can be further unpacked to reveal itself as relative in context. While identifying as queer is in itself an act of resistance, it is important to identify that a queer identification stands in relation to normalcy and dominant ideologies that are heteronormative in nature, as well as homonormative. Jennifer Tyburczy describes that queer expressions have long since moved beyond being read simply as resistant to these norms, and that resistance can be further positioned in relation to what is defined as normal at any given time, and that this normalcy can shift (52). Although many participants described a growing acceptance movement both online and offline within media representation, including fashion advertisements, for LGBTQ2+ individuals, the movement was simply not inclusive enough.

In further analyzing these sentiments, it became clear that queer identities and expressions stood in opposition to normative representations in fashion media of homosexual individuals, namely gay men and lesbian women. These expressions, or tropes, in fashion media narratives are consistently presented with respectability in mind and play to homonormative ideals that are both safe and acceptable for public display (Takemoto 86). This echoes the viewpoint of Foucault in that the categorization of sexual desires that are normal, acceptable and appropriate for display actively others all desires that do not adhere to this standard (Tynan 187, 189). These narratives do not encompass queer visibility, but a narrative wherein the lesbian and gay community are co-opted into homonormativity. Queer identities are forgotten in lieu of homosexuality being made visible as hyper normative domesticity worthy of political respect and validation (Takemoto 86).

Failure. Participants also expressed that queer visibility and inclusivity in the fashion industry is only adopted in so much that it is profitable (Markus, *Fluid*, 2018). Participants also highlighted that this type of marketable identity is presented with a thin, white and homonormative bias. This lack of inclusivity ultimately produces feelings of otherness within the queer community which can manifest and become internalized as a form of queer failure. Multiple participants advised that even within queer representation, there have been explicit racial and size biases.

Babia, a participant who describes their practice as a performance of ‘gender fuckery’, denotes their style of gender performance as a segregation from traditional cross dressing in drag and burlesque. Their style of performance incorporates similar on-stage performance techniques but also non-binary, genderqueer and gender fluid bodies (Babia, *Fluid*, 2018). During their performances, Babia often pulls inspiration and material for their routine from their non-binary and mixed-race identity. Their favourite act mimics the transformation of Moulan, a main character in the Disney movie *Moulan* who transitions from a girl to a boy to join the army. Babia performs to the *Moulan* movie soundtrack song ‘Be a Man’ while they transition from a feminine Chinese

princess inspired look (see Appendix I, figure 6) to a topless masculine sword warrior (see Appendix I, figure 7). The performance involves on-stage binding to conceal their breasts and mimics the routine of Babia getting dressed daily. In this way, Babia uses their performance art as a means to communicate to audiences the process that non-binary individuals undergo when performing their gender through dress.

Babia further expresses how bodies, specifically those that are trans; non-binary or genderqueer/genderfluid are condemned often directly as a result of colonialism (Babia, *Fluid*, 2018).

“There needs to stop being a default to whiteness, and to acknowledge that historically and culturally, heteronormativity hasn’t been a thing everywhere in the world. That was brought on, by colonialism, in Canada and in a lot of other countries. So, to be like, it’s only now because we have all these rights here, that people are finally free to be themselves it’s like no- people have historically been themselves.” (Babia, *Fluid*, 2018).

To further this, Olivia asserts that queer individuals have existed for time and millennia (Olivia, *Fluid*, 2018). These identities are not new but rather consistently undermined by post-colonial ideologies. Sentiments of failure are exacerbated when individuals identifying as non-binary, genderqueer or genderfluid are not only dismissed, but misread or misgendered by others. Babia further expressed feelings of rejection and failure in not living up to the Western societal expectations of their perceived gender or the expectations of what their family expected of their perceived gender as well (Babia, *Fluid*, 2018). This makes visible Foucault’s theory that internalized sentiments of anxiety and failure occur when we feel that our bodies do not live up to the expectations placed upon them by outside forces (Tynan 189).

In openly identifying as queer artists, multiple participants expressed feeling other-to the societal expectations of not only the perceived ideation of what queer individuals look like but also that this preconception is associated with thinness and whiteness. This type of representation echoes what Babia refers to as the “Pinterest model”, or representation in fashion that adheres to

the antiquated “androgynous” fashion model archetype (*Babia, Fluid, 2018*). A unanimous agreement between all participants interviewed was that fashion media was not lacking inclusion of queer individuals, but rather that queer representation was not inclusive enough. This narrow margin of representation leaves little room for diversity and intersectionality within the queer community.

Queer failure, a theme that surfaces in queer artistic practice, can be read as both necessary and productive. It can engage the psychic and emotional dimensions of loss, failure, disappointment, and shame that accompany queer existence as well as the utopian potentialities of failure as a mode of resistance, intervention, speculation and queer worldmaking (Takemoto 86).

Queer failure manifests in response to the internalized anxiety and external judgement that is experienced when a gender identity is rendered as other or unnatural. Though Judith Butler points to gender identities as consistent, regulated and repetitive performances, she also points out that gender is still a construct and iteration- and imaginary (Wissinger 289). Butler makes clear that regardless of how flawlessly a gender is performed it is only the result of multiple repetitive acts and can still easily become “undone”. The process of performing any one gender identity hinges entirely on the consistency of its performance, and queer artist actively challenge this in the fluidity of their clothing choices. This is reflected in a statement from Cameron, a participant who advised:

“I’m allowed to have that in-between. I don’t have to follow this binary. I was like, why not design what I want, what I truly, really like? I can pull from any end of the spectrum or any part of what people define as gender to create a design that’s more uniquely myself” (Cameron, *Fluid*, 2018).

Cameron, a designer, posits that limitless possibilities were realized in both their gender fluidity and artistic practice when clothing design was not strictly limited to only masculine or feminine (Cameron, *Fluid*, 2018). This realization manifested from their own queer identity, and an inability to locate clothing that truly expressed their own fluid identity, exposing the critical role

that fashion has played in regulating gender expressions and constraining them to a binary of masculine or feminine (see Appendix I, figure 8).

Queer failure manifests as resistance in being other-to the narratives of happiness, success and acceptance that is promised by heteronormativity (Takemoto 86). Failure in queer art is also a mode of production that empathizes process and practice over the product produced, with a do-it-yourself (DIY) attitude that is integral to queer worldmaking (Takemoto 87). The DIY culture of artists within queer communities stems from sentiments echoed in queer failure. In spaces that promote inclusivity and visibility for queer artists, failure is both acknowledged and resisted through performative acts. This DIY attitude manifests through re-envisioning curatorial methods and spaces, as well as pioneering new ways of social media networking. Queer identities use DIY models of cultural production to make visible their exclusion from dominant culture while existing and operating despite this (Takemoto 87).

Survival. In making subjective choices about their dress, multiple participants advised a need to self-fashion for survival in spaces that bar access to resources and visibility for queer and marginalized artists. While gender is upheld by these responses as performative, these performances are influenced by social factors, including self-preservation, that can influence clothing choices.

Many participants cited feelings of hypervisibility and discomfort in spaces where they were the only visible or out queer/trans individuals in a room. Megan Ryland describes hypervisibility as increased visibility, resulting in scrutiny based on perceived difference, which is usually (mis)interpreted as deviance (Wilkins et. al. 2). Hypervisibility can increase feelings of otherness within queer and other marginalized individuals in response to feelings of hypervisibility.

One participant, Ketzia, explains that internalized feelings of difference and otherness caused them to feel alienated in high school (Ketzia, *Fluid*, 2018). This alienation manifested in their confined their clothing colours to dark muted tones which only exacerbated the negative feelings they experienced. Ketzia describes how being confident in their femininity allowed them to explore fashion in a positive way, and to celebrate their difference and their strength. This confidence was realized in openly identifying as queer and finding support from her family and friends. She explained that her practice as both a tattoo artist and illustrator reflect her own personal style and is consistently inspired by the strength that accompanies her gender identity as a woman and member of the queer community (see Appendix I, figure 9).

This hypervisibility can be an effect of intersectional visible identities and produce feelings of minority distress (Reddy-Best 273). Minority distress is defined as a unique form of stress or distress that is felt by those individuals who are culturally sanctioned, categorically ascribed inferior status, social prejudice and experience discrimination due to having marginalized identities (Reddy-Best 268). Intersecting identities that produce sentiments of minority distress may include race; gender; sexuality; ability; size and class (Reddy-Best 55). One participant, Olivia, expressed that due to her body shape she is consistently and inevitably sexualized (Olivia, *Fluid*, 2018), while another participant, Cameron, advised that presenting as genderfluid has been met with both anger and confusion:

“Depending on how I’m made up, as well as what I’m wearing, I can either have like a lot of stereotypical responses to say a cis-woman passing, or, I’ll get very mixed and confused or sometimes angry responses say if I haven’t shaved and I’m wearing like a skirt or like a crop top and shorts or something like that.” (Cameron, *Fluid*, 2018).

These sentiments ultimately affect the ways in which queer artists dress in various situations. Participants advised that in spaces where the audience was predominantly queer, or spaces intended for queer individuals, such as queer bars and performance spaces or craft markets, they have felt confident dressing in ways they feel express their unique gender identities.

Meanwhile, in public spaces, such as transit to and from these spaces or in spaces where they were positioned to talk about their work or queer identities in front of a mostly non-queer audience, they dressed conservatively and less expressively for self-preservation.

These clothing choices however, should not be read solely as responses to fear, but as valid signifiers that the bodies of queer artists and queer individuals in general exist on the margins and regularly subjected to public criticism. Dress is used in this context to negotiate space between queer bodies and the public sphere. Queer individuals can use dress to regulate what is hidden and what is displayed to the public in order to guard themselves from threats; attacks and harassment (Reddy-Best 54).

Queer survivorship is multidimensional and necessarily complicated by the permeable identity that 'survivor' dictates. Survivorship encompasses the survival of queer identities that have been condemned to having no future. Queer individuals survive varying layers of marginalization including the rejection of reproduction as necessary, financial disadvantages, illness, prejudice, harassment and trauma (Lin 246). These layers of stigma can affect how we view and treat both queer art and the queer artist. Julie Hallenbach explains this concept by pointing to an example wherein race, gender and sexuality intersect. Hallenbach stresses that white queer bodies are read differently than indigenous queer bodies (112). Where white queer bodies are considered problematic only for their sexuality being read as deviant, Indigenous bodies are read as problematic first for their Indigeneity, and second for their queerness (Hallenbach 113).

Self-Reflexivity. The above sentiments of resistance, survival and failure are topics that also surfaced within myself during the creation of my documentary through both listening to, and compiling later, the responses of participants interviewed. I was reminded of my own positionality within the research as twofold, with my own identity being both a queer artist and an academic.

My positionality in this research allowed for introspection towards my own process and identity throughout this research project.

Often, my experiences as a queer individual are relatively privileged. Despite being both indigenous and genderfluid, my body reads as white and feminine. I am often regarded as a white, cis gender woman. In this perceived identity I hold the privileges afforded by post-colonial effects. I am not often targeted with threats or harassment due to my race, size or ability. In contrast, my indigenous identity, gender fluidity and queer sexuality remains ambiguous and is equally dismissed. This dual sexual citizenship both pushes me out of, while simultaneously includes me well within the confines of academic space.

In the initial phases of approaching *Fluid*, I framed my research proposal and set my creative sights on producing an abstract, experimental and radical form of media. I was focused on creating something visually jarring, colourful, shocking, weird and full of video effects, staged or scripted performance and highly edited. I realized that my grasp on my documentary was too tight. I liken my experience in creating *Fluid* to my practice as a maker and sewing, tailoring and a textile artist. Any person who knits, sews or crochets is aware of the constant issue of tension, and the issues that arise when something is being pulled too tight or overworked. While creating *Fluid* I needed to loosen my grasp and let the media speak to me, the same way that my materials in making processes have spoken to me before. The film became a woven tapestry of voices, sentiments, identities, feelings and viewpoints that I was able to craft together into a fluid sequence of events.

I often encountered feeling like an imposter within my own work during the process of creating *Fluid*. In positioning myself as a researcher, in contrast to the voices of other queer artists, I struggled to remain unbiased in my research as a queer artist myself. Throughout this process, I encountered many learning curves within the technical aspects of creating my first documentary

which only became exacerbated by feelings of inadequacy. I often feared doing a disservice to my own community by framing their voices within the confines of academia or not adequately expressing their values within this documentary. These feelings, similar to failure, were only alleviated by the constant validation of colleagues, my supervisor, my family and my chosen family within the queer community.

Chapter 7: Conclusion

Implications. Although the sample size of this research project is small, it focuses on the qualitative data that arose from each individual participant and builds on existing narratives in queer studies of gender performance, queer resistance and queer fashion. While the findings of this research project cannot accurately reflect the sentiments and opinions of all queer artists in Toronto, they overlap with, expand upon and provide new insight within existing discourse in queer studies and queer fashion.

The clothing choices of queer individuals are nuanced and embedded in resistance reflecting their artistic practice. Resistance to normative ideologies in queer expressions are not new and have been studied extensively by experts in the field for many decades. This resistance can be elaborated beyond the simple understanding of queer self-identification being an act of resistance itself. Queer identity, and queer expressions including both clothing choices and artistic practice, are acts of resistance that can be situated relatively. Queer resistance stands in contrast to the expressions that are upheld by not only heteronormativity but also homonormativity. Queer acts of resistance, which push for more inclusivity while simultaneously pushing this identity further into the margins, make visible the delineation between what are socially acceptable queer expressions, bodies and clothing choices and which are not.

Exploring the clothing choices of queer artists makes explicit how power imbalances are consistently being challenged by acts of resistance and gender performance, while simultaneously upholding them. Subjective hostile gazes that both apply pressure to and produce anxiety within queer bodies are subverted through the use of clothing. Clothing becomes a transformative tool, wherein expectations of performing masculine and feminine traits are undone and rendered fluid. Queer clothing choices become negotiations in gender performance and make visible the constructed nature of gender. Clothing choices of queer individuals problematize, resist and

challenge ideologies of what normalized sexual desire and gender identity look like. These same clothing choices are performative acts that are constrained by constant self-regulation, anxiety and marginalization.

Validation and increasingly diverse representation for queer individuals invokes confidence in their fashion choices, gender expression and artistic practice. Simultaneously while marginality and oppression are cited in existing queer studies as powerful forms of motivation for productivity and artistic practice, so too is validation and inclusivity. Existing discourse on the self-fashioning of queer individuals focuses on the marginalization, minority distress and harassment experienced as inhibiting confidence in clothing choice making. Little was discussed in this discourse about the power held in validating, affirming and positively portraying these diverse identities in fashion as having a widespread positive affect. Participants focused heavily on the experiences that helped celebrate their queer identity and inspire confidence to express themselves in their clothing choices. Participants also described positive responses to their artwork and practice similarly informed this confidence and motivated them to continue engaging in their practice and with fashion in a positive way.

Future Directions. Currently, this research study exists solely as a critical examination of seven queer artists in Toronto and their clothing choices as explored through radical documentary practice. Ideally, without the limitations imposed by travel and time, this project could expand beyond a short documentary to a feature length film that follows many more queer individuals beyond Toronto, representing diversity in location and in socioeconomic factors as well. Beyond this, the documentary could be shown in a traditional film screening or film festival that showcases the work of queer individuals in filmmaking such as the Toronto Queer Film Festival (TQFF) or Inside Out (an LGBT film festival).

In addition, *Fluid* could be pushed beyond its physical location and opened to the world wide web. This might take form as a website hosting a directory in where queer artists from multiple locations can be found. This website would include artists and performers who could be booked for events, contacted by galleries for exhibition or festival opportunities. Each individual artist would have their own profile accompanied by a short film that describes their unique artistic practice. In this, the website acts as an accessible platform through which the public can refer to as a means of supporting local queer artists, their art and further the inclusion of this community into endeavors that support each artist. The website would also allow for expanding the visibility of the queer art community while simultaneously existing free of cooptation, assimilation or tokenism.

Conclusion. This research should not read as conclusive but as a conduit to further discourse in areas of queer fashion, queer art and queer worldmaking. The limitations of this research project did not impede the diversity of queer artist's responses that challenged existing ideas of gender performance, resistance and making as knowing as it is currently, and historically, understood. The identities, process and fashion of queer artists are fluid. The input given from this community in both the documentary and written portion of this MRP forced myself as a researcher to examine my own practice. In concluding this research study, I am filled with inspiration to continue my work as both an artist and academic to further research in this area.

APPENDIX A: RESEARCH ETHICS BOARD DOCUMENTS



To: Alysia Myette
Re: REB 2018-317: Re-Framing the Queer Artist: Examining the Art and Sartorial Choices of Self-Identified Queer Creatives
Date: September 18, 2018

Dear Alysia Myette,

The review of your protocol REB File REB 2018-317 is now complete. The project has been approved for a one year period. Please note that before proceeding with your project, compliance with other required University approvals/certifications, institutional requirements, or governmental authorizations may be required.

This approval may be extended after one year upon request. Please be advised that if the project is not renewed, approval will expire and no more research involving humans may take place. If this is a funded project, access to research funds may also be affected.

Please note that REB approval policies require that you adhere strictly to the protocol as last reviewed by the REB and that any modifications must be approved by the Board before they can be implemented. Adverse or unexpected events must be reported to the REB as soon as possible with an indication from the Principal Investigator as to how, in the view of the Principal Investigator, these events affect the continuation of the protocol.

Finally, if research subjects are in the care of a health facility, at a school, or other institution or community organization, it is the responsibility of the Principal Investigator to ensure that the ethical guidelines and approvals of those facilities or institutions are obtained and filed with the REB prior to the initiation of any research.

Please quote your REB file number (REB 2018-317) on future correspondence.

Congratulations and best of luck in conducting your research.

A handwritten signature in black ink, appearing to read "Patrizia Albanese".

Dr. Patrizia Albanese, PhD
Chair, Ryerson University Research Ethics Board

The Following protocol attachments have been reviewed and approved.

- Literature Review Bibliography.pdf (submitted on: 13 Aug 2018)
- Recruitment Poster_AlysiaMyette_Sept15.jpg (submitted on: 16 Sep 2018)
- Consent Form_Alysia Myette_Sept15.pdf (submitted on: 16 Sep 2018)
- Recruitment Email Script_AlysiaMyette_Sept15.pdf (submitted on: 16 Sep 2018)
- Online Survey Consent Form_Alysia Myette_Sept15.pdf (submitted on: 16 Sep 2018)
- Comments to Chair_AlysiaMyette_Sept15.docx (submitted on: 16 Sep 2018)
- Online Pre-Screening Survey_Alysia Myette_Sept15.pdf (submitted on: 16 Sep 2018)
- Recruitment Online Post_AlysiaMyette_Sept15.jpg (submitted on: 16 Sep 2018)
- In-Person Recruitment Script_AlysiaMyette_Sept15.pdf (submitted on: 16 Sep 2018)
- Personal Appearance Release Form_AlysiaMyette_Sept15.pdf (submitted on: 16 Sep 2018)

If any changes are made to the attached document throughout the course of the research, an amendment MUST be submitted to, and subsequently approved by the REB.

Research Ethics Board Re-Consent Approval



rebchair@ryerson.ca
to me, jmedaglia ▾

Thu, Feb 14, 2:45 PM ☆ ↩ ⋮

REB 2018-317

Project Title: Re-Framing the Queer Artist: Examining the Art and Sartorial Choices of Self-Identified Queer Creatives

Dear Alysia Myette,

Thank you very much for the submission of amendments for the above project. The Research Ethics Board has completed the review of your resubmission and the proposed amendments have been approved. This does not change the approval status nor the original approval date of the project.

Congratulations and best of luck with the project.

Please quote your REB file number (2018-317) on future correspondence.

If you have any questions regarding your submission or the review process, please do not hesitate to get in touch with the Research Ethics Board (contact information below).

No research involving humans shall begin without the prior approval of the Research Ethics Board.

This is part of the permanent record respecting or associated with a research ethics application submitted to Ryerson University.

APPENDIX B: RECRUITMENT MATERIALS



Figure 1: Online Recruitment Poster for Social Media, Alysia Myette, September 15, 2018.



RE-FRAMING THE QUEER ARTIST: EXAMINING THE ARTISTIC AND SARTORIAL CHOICES OF QUEER CREATIVES

In Person Recruitment Script

Hello *(insert name here)*, I am wondering if you might be interested in applying to participate in a research project about LGBTQ2+ artists and their clothing that I am conducting?

The research project includes a documentary that I am making about artistic practices and clothing choices of queer and LGBTQ2+ artists between the ages of 22-37 in Toronto. I am asking if you might be interested because of the projects that you make and your involvement in the LGBTQ2+ community. The documentary will include interviews with local artists in the LGBTQ2+ community and their artwork that are both audio and video recorded.

If this is something you are interested in I would be happy to provide more details about the research project.

(Pause for response)

In participating you will be asked to join in 1-3 interviews each lasting 1-2 hours in duration. Each interview would take place at a date and time that is convenient for you. One interview will take place in a rented studio space, the second interview will be a wardrobe interview conducted in your home and the third interview takes place at your studio or workspace. Participating in this project may take up to 6 hours of your time in total.

Do not feel any pressure to participate, but if you are interested and would like to get involved I would be happy to send you more information about how to apply for this project via email.

(At this point if the individual is interested I will provide the interested individual with the link to the online pre screening survey)

RE-FRAMING THE QUEER ARTIST: EXAMINING THE ARTISTIC AND SARTORIAL CHOICES OF QUEER CREATIVES

Email response for individuals who are chosen to participate in this research project:

Hello (insert name here), I am contacting you to invite you to participate in the research study "RE: Framing the Queer Artist: Examining the Artistic and Sartorial Choices of Queer Creatives".

The study is research for a documentary about artistic practices and clothing choices of queer and LGBTQ2+ artists in Toronto. I am contacting you as you recently filled out a pre-screening online survey and have been chosen to participate in this study.

If you are still interested in participating in this research, please respond to this email within the next 7 days so that we can schedule a time that works for you for an interview. If you have changed your mind that is also ok. If you do not respond to this email within the next 7 days, I will assume that you are no longer interested in participating in this study.

Please note that in this research project you will be asked to participate in a total of 3 audio and video recorded interviews, each lasting 1-2 hours in duration for a total commitment of up to 6 hours. These interviews will take place at 3 separate locations on 3 different dates between October 1, 2018 and December 30, 2018. For one interview I will be asking to interview you at your home/place of residence. If you are not able to be interviewed at your home we can accommodate the interview at another location that is convenient for you.

Thank you again for participating in the online survey for this study and all the best,

Alysia Myette
Ryerson School of Fashion

Email response for individuals who are not selected to participate in this research project:

Hello (insert name here), I am contacting you as you recently took part in an online pre-screening survey to participate in the research study "RE: Framing the Queer Artist: Examining the Artistic and Sartorial Choices of Queer Creatives".

We are contacting to advise that you have not been chosen to participate in this research study.

Thank you again for participating in the online survey for this study and all the best,

Alysia Myette
Ryerson School of Fashion


**RE: FRAMING THE QUEER ARTIST
ONLINE SURVEY**

START SURVEY < start survey button>

- 1) What is your name? (you may choose to use a pseudonym, nickname or chosen name as your name for the purposes of this research). <response text box>
- 2) What is your age? <response text box>
- 3) What is your gender? <response text box>
- 4) What is your sexuality? <response text box>
- 5) Do you engage in any form of creative practice? (For example: painting, illustration, music, design, woodwork, photography, etc.) <yes or no>
- 6) Describe the type of creative practice you engage in: <response text box>
- 7) Are you interested in participating in a series of filmed interviews? <yes or no>
- 8) Are you comfortable being filmed in your home? <yes or no>
- 9) Are you comfortable having your studio space being filmed? <yes or no>
- 10) Are you available for between 1-3 sessions (1-2 hours in duration each) of filming between October 1, 2018 and January 1, 2019? <yes or no>

SUBMIT “By clicking SUBMIT I am consenting to my information being used to determine eligibility to participate in this study.”


Doodle Calendar

 To be defined

 Please select the best date that works for you

 All times displayed in **Canada/Eastern**

Table Calendar

	Oct 13 SUN 9:00 AM 6:00 PM	Oct 16 WED 9:00 AM 6:00 PM	Oct 19 SAT 9:00 AM 6:00 PM	Oct 20 SUN 9:00 AM 6:00 PM	Oct 21 MON 9:00 AM 6:00 PM	Oct 24 THU 9:00 AM 6:00 PM	Oct 25 FRI 9:00 AM 6:00 PM
0 participants	✓0	✓0	✓0	✓0	✓0	✓0	✓0
<div> Alysia Myette</div>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Send
Cannot attend

APPENDIX C: CONSENT FORMS

Online Pre-Screening Survey Consent Form



RYERSON UNIVERSITY **Consent to Participate in Research**

APPLICATION TO PARTICIPATE: RE-FRAMING THE QUEER ARTIST: EXAMINING THE ARTISTIC AND SARTORIAL CHOICES OF QUEER CREATIVES

INTRODUCTION AND PURPOSE

My name is Alysia Myette. I am a graduate student at Ryerson University working with my faculty supervisor, Joseph Medaglia, in the School of Fashion, I would like to invite you to apply to participate in my research study. This research concerns the clothing choices of queer practicing artists and examines this through the creation of a documentary film. This survey will determine eligibility to participate in the making of this documentary.

This research study will require a maximum of 7 participants to be chosen. In this online survey, you will be asked questions that will determine your eligibility to participate in this research study. These questions will ask for information about your sexuality, gender and availability to participate in this study, as well as your comfort in being interviewed within your home. Please note that you may not be selected to participate in this research study. You will be contacted by email to advise if you have been selected or not selected to participate in this research study within

WHAT YOU ARE BEING ASKED TO DO

You are being asked to voluntarily complete this on-line pre-screening survey. It involves questions about your name, age, sexual and gender identity and should take about 15 minutes to complete. In order for all of your answers to be collected you must go to the end of the survey and click 'submit survey'. If you close your browser prior to completing the survey, any data you have entered into the survey will be lost. If you complete the survey, clicking SUBMIT at the end will demonstrate your full consent to participating in this online survey.

POTENTIAL BENEFITS

There is no direct benefit to you for taking part in this survey. The survey will act as an application method in applying to participate in a larger research study.

WHAT ARE THE POTENTIAL RISKS TO YOU

Some of the survey questions may make you uncomfortable or upset or you may simply wish not to answer some questions. You are free to decline to answer any questions you do not wish to answer or stop participating at any time by closing your browser. If you close your browser before

getting to the end of the survey and do not confirm your consent to participate at the end of the survey by clicking the 'submit' button your information collected up to that point will not be used.

YOUR IDENTITY WILL BE CONFIDENTIAL

The responses in this survey will remain confidential and will only be seen by the researcher. Your contact information will only be seen by the researcher and only used for the purposes of communicating eligibility in this research study. All individuals who take part in this online survey will be contacted via email advising if they have been selected or not selected to participate in this study. Although your Internet Protocol (IP) address can be tracked through the survey platform, the researcher/s will not be collecting this information. Your IP address may be observed only to ensure that one individual is not completing the survey multiple times.

HOW YOUR INFORMATION WILL BE PROTECTED AND STORED

This survey uses SurveyMonkey which is a United States of American (USA).

Consequently, USA authorities under the provisions of the Freedom Act may access the survey data. If you would rather participate with an email or paper-based survey please contact the researchers. Please note email or paper-based surveys may allow your identity to be known to the researcher/s but if you select this option your information will be kept confidential.

To further protect your information, data stored by the researcher will be password protected and/or encrypted. Only the researcher/s named in this study will have access to the data as collected. Your individual responses (i.e. raw data) will not be shared with anyone outside of the research team.

When the research is completed, the researcher/s will only keep the information of selected individuals who are chosen to participate in this research study. Any data collected from individuals who are not chosen to participate in this research study will be destroyed immediately after they are contacted via email to advise they have not been selected.

INCENTIVE FOR PARTICIPATION

You will not be paid for taking part in this study.

YOUR RIGHTS AS A RESEARCH PARTICIPANT

Participation in research is completely voluntary and you can withdraw your consent at any point *up to* clicking the submit button at the end of the survey. However, once you click the submit button at the end of the survey your information cannot be withdrawn after that point.

Please note, by clicking submit at the end of the study you are providing you are consenting to your information being used to determine eligibility to participate in this study. By consenting to apply for eligibility you are not automatically chosen to participate in this study and are not waiving any of your legal rights as a research participant.

QUESTIONS

If you have any questions about the research, you may contact the researcher Alysia Myette via email at amyette@ryerson.ca or her supervisor Joseph Medaglia at jmedaglia@ryerson.ca. Joseph Medaglia can also be reached by phone at (416) 979-5000 ext. 7068.

If you have any questions about your rights or treatment as a research participant in this study, please contact the Ryerson University Research Ethics Board at rebchair@ryerson.ca (416) 979-5042.

Please print a copy of this page for your future reference.

Consent Form to Participate in Research Project (September 2018)

Ryerson University Consent Agreement

You are being invited to participate in a research study. Please read this consent form so that you understand what your participation will involve. Before you consent to participate, please ask any questions to be sure you understand what your participation will involve.

RE-FRAMING THE QUEER ARTIST: EXAMINING THE ARTISTIC AND SARTORIAL CHOICES OF QUEER CREATIVES

INVESTIGATORS: This research study is being conducted by Alysia Myette, a graduate student in the School of Fashion at Ryerson University. This research is also being supervised by Joseph Medaglia, an associate professor from the School of Fashion and Faculty of Communication and Design at Ryerson University.

If you have any questions or concerns about the research, please feel free to contact Alysia Myette by email at amyette@ryerson.ca or her supervisor Joseph Medaglia at jmedaglia@ryerson.ca. Joseph Medaglia can also be reached by phone at (416) 979-5000 ext. 7068.

PURPOSE OF THE STUDY:

This research will explore In which ways, if any, is the act of self-fashioning for queer artists a method of cultural production and an extension of their creative practice? This research will also examine how queer artists interact within LGBTQ2+ creative communities and collectives and the important role dress plays in communication and identification within them. This research project will manifest in the form of a written portion and a creative component, a short documentary (155-20 minutes in length).

A maximum of 7 participants will be recruited for this study and involve a series of interview questions which will be videotaped for a short documentary (15-20 minutes in length). These questions will be asked during 3 separate interview session, each lasting 1-2 hours in duration. Each participant in this research study may be asked to commit to up to 6 hours of their time in total.

Any practicing artists between the ages of 22 and 37 who openly identify as “queer” in relation to the LGBTQ2+ community within Toronto are welcome to participate in this research. The term queer will be used in reference to any members of the LGBTQ2+ community such as people who identify other-to heterosexual. This includes lesbian, gay, bisexual, transgender, questioning, 2-spirited, intersex, pansexual, asexual and/or demisexual individuals. Toronto includes any areas within the confines of the Greater Toronto Area in Ontario, Canada. The term practicing artist pertains to any and all individuals who produce art and engage in creative practices. The term art is used vaguely intentionally to include a diverse range of artistic practices including but not limited to: music, dance, fine art (painting, sculpture, drawing, etc.), installation, mixed media, performance, film, photography, etc.

Due to the nature of this research project including a documentary film as part of the process, participants should feel comfortable with being both audio and video recorded during the interview process. Please note that at least 1 of the 3 interview sessions may take place within you (the participant's) home or place of residence.

Any persons who are younger than 22 or older than 37 years of age at the time of the research are ineligible to participate in this study. Any persons who live outside of the Greater Toronto Area at the time of the research are ineligible to participate in this study. Any persons who are unable to consent due to physical or psychological impairment are ineligible to participate in this study. Any persons who do not openly identify as "queer" or as any part of the LGBTQ2+ community. Any persons who do not engage in any form of creative practice are ineligible to participate in this study.

There is no compensation or incentive for participating in this study. This research is being completed by a graduate student at Ryerson University in partial completion of a degree in where the results will contribute to their Major Research Project (MRP).

WHAT YOU WILL BE ASKED TO DO AND WHAT PARTICIPATION MEANS: If you volunteer to participate in this study, you will be asked to do one of, or a combination of the following things:

You will be asked to participate in an in-studio interview

- The interview process will take approximately 1-2 hours from start until completion
- This interview will be conducted at Version 1 Queen West Studio (a photography studio), at 34 Noble Street, Toronto, Ontario, M6K 2C9. Please note that this location is not accessible and requires ascending a staircase to both the building and the interview location located inside the building. If you require assistance please contact Alysia Myette via email at amyette@ryerson.ca so that accommodations may be made.
- The interview will be audio and video recorded
- The interview will include questions about your sexual and gender identity, the artwork you produce and your clothing choices, for example:
 - "How do you identify as part of the LGBTQ2+ community?"
 - "What are some of the issues you face as an artists who self identifies as a member of the LGBTQ2+ community?"

You will be asked to participate in an in-studio/workspace interview

- The duration of this interview will be approximately 1-2 hours from start until completion
- This interview will take place within the studio or workplace in which you engage in your creative practice
- This interview will be video and audio recorded and may include photography
- The date of this interview will be determined by the availability of both yourself and the researcher
- During the interview you will be asked about the process by which you create artwork
- This interview may include the audio and video recording of the process by which you create your art, including video recording and photography of the work produced either before, during or after its production

You will be asked to participate in an in-home wardrobe interview

- You may be asked to participate in an in-home wardrobe interview at your place of residence
- The interview process will take approximately 1-2 hours from start until completion
- This interview will be video and audio recorded and may include photography
- The date of this interview will be determined by the availability of both yourself and the researcher
- During this interview you will be asked about the type of clothing you wear, where you wear the clothing and why you wear it in relation to how you identify as both an artist and a member of the LGBTQ2+ community
- Examples of questions that may be asked during this interview include:
 - “Can you show me an example of the type of garment you might wear to an event where your art is being displayed?”
 - “Is there a specific outfit that you wear when you are creating your artwork?”

When the study is complete you will be given the opportunity to review, omit and/or change any answers or statements, video recording, audio recording or photos obtained during the above interviews before the documentary is completed. You will also be given the opportunity to view and review any and all audio, video and photos containing your person and/or your intellectual property before the documentary is shown. These changes must be requested on or before March 1, 2019 at the latest. You will also be given a copy of the entire documentary as well as the finished Major Research Project support paper at the time of its completion in mid-late May of 2019.

POTENTIAL BENEFITS:

Participants involved in this research will have their artwork promoted visually through video, as well as in photos and in supporting documents with an academic context. Any footage obtained of your person (and your person only) can be downloaded and used to promote yourself as an artist as you see fit, online or otherwise after the research project is complete (mid-late May 2019).

This research will provide a platform for voices within a marginalized community to be heard with respect and sensitivity to their agency. This research will expand upon existing knowledge in the fields of queer, gender, sexuality and arts based research. There is no compensation or incentive for participating in this research. I cannot guarantee, however, that you will receive any benefits (monetary, social, or otherwise) from participating in this study.

WHAT ARE THE POTENTIAL RISKS TO YOU AS A PARTICIPANT:

Please note that the nature of this study poses a low level of risks to participants involved. These risks may be psychological, social and/or personal. As well there are potential risks to the LGBTQ2+ community as well. Please ensure that you read the following information carefully and address any questions or concerns to the researcher before consenting to participate.

Some information discussed during interviews and video/audio recording may cause negative emotions or feelings of anxiety, stress, upset or discomfort. Resources providing contact information for accessible LGBTQ2+ focused mental health are provided at the end of this form.

The potential of being exposed or “outed”, vulnerable, embarrassed, loss of privacy and damage to reputation may occur in participating in a documentary surrounding sensitive information

regarding gender and sexual identity. Should this occur during or after the completion of this documentary please contact the researcher Alysia Myette by email at amyette@ryerson.ca or her supervisor Joseph Medaglia at jmedaglia@ryerson.ca. Joseph Medaglia can also be reached by phone at (416) 979-5000 ext. 7068.

The potential of being recognized may occur in participating in a documentary about art, gender and sexual identity. It is possible that within this study you may be recognized via video, audio or photographic documentation. If you wish to have your face blurred, any audio recording of your voice replaced with text, or to omit any footage obtained during the interview process for this research you must do so on or prior to March 1, 2019.

The written portion of this research project will only be reviewed by the researcher, her supervisor Joseph Medaglia and her second-reader Dr. Ben Barry. If you wish to remain anonymous in writing, a pseudonym can be used in place of your real name.

Remember that consent in participating in this study is voluntary and that some or all of your consent to participate can be revoked at any time without consequence. Any documentation, be it visual, video, audio or written will not be used without your consent. If you wish to revoke your consent from some or all of the study, any documents containing identifying or personal information will be destroyed.

ANONIMITY:

The potential of being recognized in your image, likeness, through personal information or the work you produce is very likely given the nature of a documentary about art, gender and sexual identity. It is possible that within this study you may be recognized via video, audio or photographic documentation in your likeness. In the case that you wish to remain anonymous in the documentary, video footage of your person and audio recordings of your voice can be replaced with text over a background image using video editing software. Please note that if you wish to request this you must contact the researcher on or prior to March 1, 2019 to make any changes to the footage obtained during interviews.

Should you wish for any responses given in this research to remain anonymous in writing, a pseudonym can be used in place of your real name.

Please note that consent in participating in this study is voluntary and that some or all of your consent to participate can be revoked at any time without consequence. Any documentation, be it visual, video, audio or written will not be used without explicit consent. If participants wish to revoke your consent from some or all of the study, any documents containing identifying or personal information will be destroyed.

CONFIDENTIALITY:

Findings will be presented in an academic setting through the form of a major research project (MRP) written essay, creative component (documentary) and short 15 minute presentation upon the completion of the research project. The presentation portion of this research project will be attended by the researcher, her supervisor Joseph Medaglia, the researcher's second-reader Dr. Ben Barry, faculty and students within the Faculty of Communication and Design as well as friends and

family of the researcher. A short clip of the documentary will be shown at this presentation. You will be notified with the date of this presentation and are welcome to attend this presentation if you wish to.

The written portion of this research project will be reviewed by both the researcher's supervisor, Joseph Medaglia, and second-reader Dr. Ben Barry. Should you wish to revoke your consent, any and all parts of their involvement within the documentary will be removed upon your request prior to the showing of this documentary and destroyed.

Data obtained during this research will be stored on a 2-factor authentication password protected Google drive using the email associated with the research study as well as a password protected external hard drive kept within the home of the researcher. Data includes all written and signed documents surrounding consent, personal identifying information (name, age, sex, location and contact information) and data collected from all interviews. This data will also include documentation media including photos, video and audio recordings. As well, any process documents including the documentary at any stage of its editing or completion and any supporting documents related to the research findings.

The data stored on this drive will be accessed only by myself via password and viewed only by the supervisor of this research, Joseph Medaglia.

Any data shared from the drive will require unique password access given to you and shared only with yourself and the researcher in order to access data (including video, audio, written consent forms, photos, etc.) that pertains to you and only you. The password will be exchanged via email correspondence directly with each you upon request and for reviewing purposes. Password access will only grant access to each participant's individual data, and not the data of other participants. This data will only be viewable and will not allow for editing, downloading or storing on any personal device. The password for these files will expire within 7 days of its creation. Should you require access to viewing these files after this time you will need to request a new password from the researcher via email. If you do not feel comfortable using an online file sharing service to review this data you may request to do so in person with the researcher at a date that is convenient for you. Any data shared with the supervisor of this research will be done so in person.

Data will be kept within the password protected Google drive for up to 5 years. After this date all data will be destroyed by deleting all files. The data stored in this drive can be accessed at any time upon request from participants during and post-completion of the research project for up to 5 years post-completion. Should you wish to revoke your participation in this documentary or research study, you may do so up to 1 year post-completion of the research project by May 30, 2020.

INCENTIVES FOR PARTICIPATION:

You will not be compensated for your participation in this study.

COSTS TO PARTICIPATION:

There are no costs associated with participating in this study.

VOLUNTARY PARTICIPATION AND WITHDRAWAL:

Participation in this study is completely voluntary. You can choose whether to be in this study or not. If any question makes you uncomfortable, you can skip that question. You may stop participating at any time without consequence. If you choose to stop participating (partially or entirely), you may also choose to not have your data included in the study prior to its completion on or up to March 1, 2019 and 1 year post-completion on or up to May 30, 2020. Your choice of whether or not to participate will not influence your future relations with Ryerson University or the investigators, Alysia Myette and/or Joseph Medaglia, involved in the research.

QUESTIONS ABOUT THE STUDY: If you have any questions about the research now, please ask. If you have questions later about the research, you may contact Alysia Myette via email at amyette@ryerson.ca or Joseph Medaglia at jmedaglia@ryerson.ca. Joseph Medaglia can also be reached by phone at (416) 979-5000 ext. 7068.

This study has been reviewed by the Ryerson University Research Ethics Board. If you have questions regarding your rights as a participant in this study please contact:

Research Ethics Board
c/o Office of the Vice President, Research and Innovation
Ryerson University
350 Victoria Street
Toronto, ON M5B 2K3
416-979-5042
rebchair@ryerson.ca

CONTACT INFORMATION FOR SUPPORT:

The 519 Toronto
519 Church St,
Toronto, ON M4Y 2C9
416-392-6874
<http://www.the519.org/>

Gerstein Crisis Center
1045 Bloor St W,
Toronto, ON M6H 1M1
416-929-5200
<http://gersteincentre.org/>

Trans Lifeline
Canada
1-877-330-6366
<https://www.translifeline.org/>

Distress Centre
Toronto
416-408-4357
<https://www.torontodistresscentre.com/>

RE-FRAMING THE QUEER ARTIST: EXAMINING THE ARTISTIC AND SARTORIAL CHOICES OF QUEER CREATIVES

CONFIRMATION OF AGREEMENT:

Your signature below indicates that you have read the information in this agreement and have had a chance to ask any questions you have about the study. Your signature also indicates that you agree to participate in the study and have been told that you can change your mind and withdraw your consent to participate at any time. You have been given a copy of this agreement. You have been told that by signing this consent agreement you are not giving up any of your legal rights.

Name of Participant (please print)

Signature of Participant

Date

I agree to be audio recorded for the purposes of this study. I understand how these recordings will be stored and destroyed.

Signature of Participant

Date

I agree to be video recorded for the purposes of this study. I understand how these recordings will be stored and destroyed.

Signature of Participant

Date

I agree to be photographed for the purposes of this study. I understand how these photos will be stored and destroyed.

Signature of Participant

Date

I agree to my answers in interview questions being used for the purposes of this study. I understand how this information will be stored and destroyed.

Signature of Participant

Date

Re-Consent Form to Participate in Research Project (February 2019)

Ryerson University Consent Agreement

You are being invited to participate in a research study. Please read this consent form so that you understand what your participation will involve. Before you consent to participate, please ask any questions to be sure you understand what your participation will involve.

RE-FRAMING THE QUEER ARTIST: EXAMINING THE ARTISTIC AND SARTORIAL CHOICES OF QUEER CREATIVES

INVESTIGATORS: This research study is being conducted by Alysia Myette, a graduate student in the School of Fashion at Ryerson University. This research is also being supervised by Joseph Medaglia, an associate professor from the School of Fashion and Faculty of Communication and Design at Ryerson University.

If you have any questions or concerns about the research, please feel free to contact Alysia Myette by email at amyette@ryerson.ca or her supervisor Joseph Medaglia at jmedaglia@ryerson.ca. Joseph Medaglia can also be reached by phone at (416) 979-5000 ext. 7068.

PURPOSE OF THE STUDY:

This research will explore in which ways, if any, is the act of self-fashioning for queer artists a method of cultural production and an extension of their creative practice? This research will also examine how queer artists interact within LGBTQ2+ creative communities and collectives and the important role dress plays in communication and identification within them. This research project will manifest in the form of a written portion and a creative component, a short documentary (155-20 minutes in length).

A maximum of 7 participants will be recruited for this study and involve a series of interview questions which will be videotaped for a short documentary (15-20 minutes in length). These questions will be asked during 3 separate interview session, each lasting 1-2 hours in duration. Each participant in this research study may be asked to commit to up to 6 hours of their time in total.

Any practicing artists between the ages of 22 and 37 who openly identify as “queer” in relation to the LGBTQ2+ community within Toronto are welcome to participate in this research. The term queer will be used in reference to any members of the LGBTQ2+ community such as people who identify other-to heterosexual. This includes lesbian, gay, bisexual, transgender, questioning, 2-spirited, intersex, pansexual, asexual and/or demisexual individuals. Toronto includes any areas within the confines of the Greater Toronto Area in Ontario, Canada. The term practicing artist pertains to any and all individuals who produce art and engage in creative practices. The term art is used vaguely intentionally to include a diverse range of artistic practices including but not limited to: music, dance, fine art (painting, sculpture, drawing, etc.), installation, mixed media, performance, film, photography, etc.

Due to the nature of this research project including a documentary film as part of the process, participants should feel comfortable with being both audio and video recorded during the interview

process. Please note that at least 1 of the 3 interview sessions may take place within you (the participant's) home or place of residence.

Any persons who are younger than 22 or older than 37 years of age at the time of the research are ineligible to participate in this study. Any persons who live outside of the Greater Toronto Area at the time of the research are ineligible to participate in this study. Any persons who are unable to consent due to physical or psychological impairment are ineligible to participate in this study. Any persons who do not openly identify as "queer" or as any part of the LGBTQ2+ community. Any persons who do not engage in any form of creative practice are ineligible to participate in this study.

There is no compensation or incentive for participating in this study. This research is being completed by a graduate student at Ryerson University in partial completion of a degree in where the results will contribute to their Major Research Project (MRP).

WHAT YOU WILL BE ASKED TO DO AND WHAT PARTICIPATION MEANS: If you volunteer to participate in this study, you will be asked to do one of, or a combination of the following things:

You will be asked to participate in an in-studio interview

- The interview process will take approximately 1-2 hours from start until completion
- This interview will be conducted at Version 1 Queen West Studio (a photography studio), at 34 Noble Street, Toronto, Ontario, M6K 2C9. Please note that this location is not accessible and requires ascending a staircase to both the building and the interview location located inside the building. If you require assistance please contact Alysia Myette via email at amyette@ryerson.ca so that accommodations may be made.
- The interview will be audio and video recorded
- The interview will include questions about your sexual and gender identity, the artwork you produce and your clothing choices, for example:
 - "How do you identify as part of the LGBTQ2+ community?"
 - "What are some of the issues you face as an artists who self identifies as a member of the LGBTQ2+ community?"

You will be asked to participate in an in-studio/workspace interview

- The duration of this interview will be approximately 1-2 hours from start until completion
- This interview will take place within the studio or workplace in which you engage in your creative practice
- This interview will be video and audio recorded and may include photography
- The date of this interview will be determined by the availability of both yourself and the researcher
- During the interview you will be asked about the process by which you create artwork
- This interview may include the audio and video recording of the process by which you create your art, including video recording and photography of the work produced either before, during or after its production

You will be asked to participate in an in-home wardrobe interview

- You may be asked to participate in an in-home wardrobe interview at your place of residence
- The interview process will take approximately 1-2 hours from start until completion

- This interview will be video and audio recorded and may include photography
- The date of this interview will be determined by the availability of both yourself and the researcher
- During this interview you will be asked about the type of clothing you wear, where you wear the clothing and why you wear it in relation to how you identify as both an artist and a member of the LGBTQ2+ community
- Examples of questions that may be asked during this interview include:
 - “Can you show me an example of the type of garment you might wear to an event where your art is being displayed?”
 - “Is there a specific outfit that you wear when you are creating your artwork?”

When the study is complete you will be given the opportunity to review, omit and/or change any answers or statements, video recording, audio recording or photos obtained during the above interviews before the documentary is completed. You will also be given the opportunity to view and review any and all audio, video and photos containing your person and/or your intellectual property before the documentary is shown. These changes must be requested on or before March 30, 2019 at the latest.

POTENTIAL BENEFITS:

Participants involved in this research will have their artwork promoted visually through video, as well as in photos and in supporting documents with an academic context. Any footage obtained of your person (and your person only) can be downloaded and used to promote yourself as an artist as you see fit, online or otherwise after the research project is complete (mid-late May 2019).

This research will provide a platform for voices within a marginalized community to be heard with respect and sensitivity to their agency. This research will expand upon existing knowledge in the fields of queer, gender, sexuality and arts based research. There is no compensation or incentive for participating in this research. I cannot guarantee, however, that you will receive any benefits (monetary, social, or otherwise) from participating in this study.

WHAT ARE THE POTENTIAL RISKS TO YOU AS A PARTICIPANT:

Please note that the nature of this study poses a low level of risks to participants involved. These risks may be psychological, social and/or personal. As well there are potential risks to the LGBTQ2+ community as well. Please ensure that you read the following information carefully and address any questions or concerns to the researcher before consenting to participate.

Some information discussed during interviews and video/audio recording may cause negative emotions or feelings of anxiety, stress, upset or discomfort. Resources providing contact information for accessible LGBTQ2+ focused mental health are provided at the end of this form.

The potential of being exposed or “outed”, vulnerable, embarrassed, loss of privacy and damage to reputation may occur in participating in a documentary surrounding sensitive information regarding gender and sexual identity. Should this occur during or after the completion of this documentary please contact the researcher Alysia Myette by email at amyette@ryerson.ca or her supervisor Joseph Medaglia at jmedaglia@ryerson.ca. Joseph Medaglia can also be reached by phone at (416) 979-5000 ext. 7068.

The potential of being recognized may occur in participating in a documentary about art, gender and sexual identity. It is possible that within this study you may be recognized via video, audio or photographic documentation. If you wish to have your face blurred, any audio recording of your voice replaced with text, or to omit any footage obtained during the interview process for this research you must do so on or prior to March 30, 2019.

The written portion of this research project will only be reviewed by the researcher, her supervisor Joseph Medaglia and her second-reader Dr. Ben Barry. If you wish to remain anonymous in writing, a pseudonym can be used in place of your real name.

Remember that consent in participating in this study is voluntary and that some or all of your consent to participate can be revoked at any time without consequence. Any documentation, be it visual, video, audio or written will not be used without your consent. If you wish to revoke your consent from some or all of the study, any documents containing identifying or personal information will be destroyed.

ANONYMITY:

The potential of being recognized in your image, likeness, through personal information or the work you produce is very likely given the nature of a documentary about art, gender and sexual identity. It is possible that within this study you may be recognized via video, audio or photographic documentation in your likeness. In the case that you wish to remain anonymous in the documentary, video footage of your person and audio recordings of your voice can be replaced with text over a background image using video editing software. Please note that if you wish to request this you must contact the researcher on or prior to March 30, 2019 to make any changes to the footage obtained during interviews.

Should you wish for any responses given in this research to remain anonymous in writing, a pseudonym can be used in place of your real name.

Please note that consent in participating in this study is voluntary and that some or all of your consent to participate can be revoked at any time without consequence. Any documentation, be it visual, video, audio or written will not be used without explicit consent. If participants wish to revoke your consent from some or all of the study, any documents containing identifying or personal information will be destroyed.

CONFIDENTIALITY:

The written portion of this research project will be reviewed by both the researcher's supervisor, Joseph Medaglia, and second-reader Dr. Ben Barry. Should you wish to revoke your consent, any and all parts of their involvement within the documentary will be removed upon your request prior to the showing of this documentary and destroyed.

Data obtained during this research will be stored on a 2-factor authentication password protected Google drive using the email associated with the research study as well as a password protected external hard drive kept within the home of the researcher. Data includes all written and signed documents surrounding consent, personal identifying information (name, age, sex, location and contact information) and data collected from all interviews. This data will also include

documentation media including photos, video and audio recordings. As well, any process documents including the documentary at any stage of its editing or completion and any supporting documents related to the research findings.

The data stored on this drive will be accessed only by myself via password and viewed only by the supervisor of this research, Joseph Medaglia.

Any data shared from the drive will require unique password access given to you and shared only with yourself and the researcher in order to access data (including video, audio, written consent forms, photos, etc.) that pertains to you and only you. The password will be exchanged via email correspondence directly with each you upon request and for reviewing purposes. Password access will only grant access to each participant's individual data, and not the data of other participants. This data will only be viewable and will not allow for editing, downloading or storing on any personal device. The password for these files will expire within 7 days of its creation. Should you require access to viewing these files after this time you will need to request a new password from the researcher via email. If you do not feel comfortable using an online file sharing service to review this data you may request to do so in person with the researcher at a date that is convenient for you. Any data shared with the supervisor of this research will be done so in person.

Data will be kept within the password protected Google drive for up to 5 years. After this date all data will be destroyed by deleting all files. The data stored in this drive can be accessed at any time upon request from participants during and post-completion of the research project for up to 5 years post-completion. Should you wish to revoke your participation in this documentary or research study, you may do so up to 1 year post-completion of the research project by May 30, 2020.

WHERE THIS RESEARCH WILL BE SHARED:

Findings will be presented in an academic setting through the form of a major research project (MRP) written essay and creative component (documentary).

A short 15 minute presentation will be given upon the completion of the research project. The presentation portion of this research project will be attended by the researcher, her supervisor Joseph Medaglia, the researcher's second-reader Dr. Ben Barry, faculty and students within the Faculty of Communication and Design as well as friends and family of the researcher. A short clip of the documentary will be shown at this presentation on either April 17 or 18, 2019.

The written portion of this research project will be shared with both the researcher's supervisor, Joseph Medaglia and her second reader, Dr. Ben Barry. The research paper may also be published in scholarly and academic journals. The written essay will also be uploaded to the Ryerson Library Digital Repository. This digital repository can be accessed online by the public through the Ryerson University Library website. Images, in the form of screen-shots and still-images from the documentary produced in this project may be used in the appendices of the written portion of the research project.

The creative component of this research project (the documentary) will be shown to the public in the form of a film screening at the Toronto Media Arts Centre on the evening of June 10, 2019. This event is open to the public and is a not-for-profit event. In lieu of ticket sales, cost of admission to the event will be in the form of pay-what-you-can donations with all proceeds going to Supporting Our Youth (SOY) Toronto. Supporting Our Youth (SOY) is an innovative

community development program of Sherbourne Health. SOY works to support the health and well-being of all queer and Trans spectrum youth 29 years old and under through our groups, programs and events and by providing one-on-one support.

During the film screening event, you will be given the opportunity to be featured as a panelist during a question period at the end of the documentary screening. Your participation in this event is completely voluntary and there is no obligation to participate if you do not consent to. If you consent to being notified with an email invite to attend the event as a guest or as a panelist during the event you will receive an email to the address provided at the end of this consent form.

After this film screening, the completed documentary may be submitted to public platforms online where parts or all of the documentary can be accessed and viewed by the public. Some or all of the documentary may be submitted also to local and international film festivals in future to be shown to the public as well.

INCENTIVES FOR PARTICIPATION:

To compensate participants for their involvement in this research study a one-time \$50.00 honorarium will be issued after the completion of filming the documentary.

COSTS TO PARTICIPATION:

There are no costs associated with participating in this study.

VOLUNTARY PARTICIPATION AND WITHDRAWAL:

Participation in this study is completely voluntary. You can choose whether to be in this study or not. If any question makes you uncomfortable, you can skip that question. You may stop participating at any time without consequence. If you choose to stop participating (partially or entirely), you may also choose to not have your data included in the study prior to its completion on or up to March 30, 2019 and 1 year post-completion on or up to May 30, 2020. Your choice of whether or not to participate will not influence your future relations with Ryerson University or the investigators, Alysia Myette and/or Joseph Medaglia, involved in the research.

QUESTIONS ABOUT THE STUDY: If you have any questions about the research now, please ask. If you have questions later about the research, you may contact Alysia Myette via email at amyette@ryerson.ca or Joseph Medaglia at jmedaglia@ryerson.ca. Joseph Medaglia can also be reached by phone at (416) 979-5000 ext. 7068.

This study has been reviewed by the Ryerson University Research Ethics Board. If you have questions regarding your rights as a participant in this study please contact:

Research Ethics Board
c/o Office of the Vice President, Research and Innovation
Ryerson University
350 Victoria Street
Toronto, ON M5B 2K3
416-979-5042
rebchair@ryerson.ca

CONTACT INFORMATION FOR SUPPORT:

The 519 Toronto
519 Church St,
Toronto, ON M4Y 2C9
416-392-6874
<http://www.the519.org/>

Gerstein Crisis Center
1045 Bloor St W,
Toronto, ON M6H 1M1
416-929-5200
<http://gersteincentre.org/>

Trans Lifeline
Canada
1-877-330-6366
<https://www.translifeline.org/>

Distress Centre
Toronto
416-408-4357
<https://www.torontodistresscentre.com/>

RE-FRAMING THE QUEER ARTIST: EXAMINING THE ARTISTIC AND SARTORIAL CHOICES OF QUEER CREATIVES

CONFIRMATION OF AGREEMENT:

Your signature below indicates that you have read the information in this agreement and have had a chance to ask any questions you have about the study. Your signature also indicates that you agree to participate in the study and have been told that you can change your mind and withdraw your consent to participate at any time. You have been given a copy of this agreement.

You have been told that by signing this consent agreement you are not giving up any of your legal rights.

Name of Participant (please print)

Email Address (please print)

Signature of Participant

Date

I agree to be audio recorded for the purposes of this study. I understand how these recordings will be shared, stored and destroyed.

Signature of Participant

Date

I agree to be video recorded for the purposes of this study. I understand how these recordings will be shared, stored and destroyed.

Signature of Participant

Date

I agree to be photographed for the purposes of this study. I understand how these photos will be shared, stored and destroyed.

Signature of Participant

Date

I agree to my answers in interview questions being used for the purposes of this study. I understand how this information will be shared, stored and destroyed.

Signature of Participant

Date

I agree to my answers in interview questions being used in the written portion of this study and shared in the following areas:

- ☐ Academic and scholarly journals (online and in print)
- ☐ Ryerson University Library and Archives Digital Repository

If you would like to receive a copy of the research findings in writing, a copy can be emailed to you in a PDF format. This finished Major Research Project support paper will be available at the time of its completion in mid-late May of 2019. If you would like to be notified at the time of completion and receive a digital copy of the research paper please see below:

☐ I wish to receive a digital copy of the research findings through email.

Signature of Participant

Date

I consent to participating in this documentary being shown at a film screening open to the public on June 10, 2019.

Signature of Participant

Date

If you would like to attend the film screening on June 10, 2019 please see below:

- ☐ I wish to be invited to attend this film screening event as a guest through email.
- ☐ I wish to be invited to attend this film screening event as a speaker through email.

If you would like to attend the MA Fashion Major Research Project (MRP) Presentations on April 17-18, 2019 please see below:

☐ I wish to be invited through email to the presentation of this research project.

Signature of Participant

Date

I consent to participating in this documentary being shown to the public on or after June 10, 2019 both online and in future film festivals.

Signature of Participant

Date

RE: FRAMING THE QUEER ARTIST
PERSONAL APPEARANCE RELEASE FORM

Production Date(s): _____

Program Title (Re:Framing The Queer Artist): Fluid

Participant's Name: _____

Producer/Production Entity: Alysia Myette

Production Location: _____

In consideration for the opportunity to participate in this documentary, I hereby authorize Alysia Myette to record and edit into the documentary and related materials my name, likeness, image, voice and participation in and performance on film, tape or otherwise referred to as "Recordings" for use in the above documentary, "Re:Framing the Queer Artist or Fluid".

I agree that the documentary may be edited and otherwise altered at the sole discretion of Alysia Myette. I understand that the documentary is part of an academic major research project and will be viewed and referenced for editing and presentation purposes related to this project.

I understand that any changes I wish to make regarding my personal appearance or likeness (in image, voice and participation in and performance on film, tape or otherwise) in this documentary must be requested on or before March 1, 2019. This includes but is not limited to blurring of the face, text in place of audio recording and any other editing processes to obscure personal identifying characteristics within this documentary.

I understand that I can choose to revoke my participation in this documentary if I wish to do so for up to one year post-completion of the documentary, by May 30, 2020. In this case, any and all recordings, information or data collected from my person while producing this documentary will be removed and destroyed.

Alysia Myette may use all or parts of the documentary for the purposes of this research project. Alysia Myette shall own all right, title and interest, including copyright, in and to the documentary, including the Recordings, to be used and disposed of without limitation as Alysia Myette shall in her sole discretion determine for the purposes of this research project.

By signing below you are indicating that you have read and understood the above statements pertaining to this release form.

Signature of Person Appearing: _____

Witness: _____

Address: _____

City, Province, Postal Code: _____

Date: _____ Phone: _____

APPENDIX D: INTERVIEW SESSION SCHEDULE

PRIOR TO INTERVIEW SESSION

- Email participant 24 hours prior to interview session to confirm
- Send text message to Joseph Medaglia (supervisor) 30 minutes prior to interview session with location and projected duration of the interview session

DURING INTERVIEW SESSION

- Introduce myself as the researcher, briefly explain the research project and provide the participant with consent forms to sign
- While participant is filling in consent form information, set up camera with tri-pod and sound equipment
- When equipment is set up and consent forms are completed, test microphone for sound while engaging participant in a casual conversation about their day
- Begin interview session and ask participant between questions if they need to take a break, pause or would like to continue
- Finish the interview session and ask if the participant still consents to their answers being used in the research project
- Pack up all recording equipment at the end of the interview session

POST INTERVIEW SESSION

- Send text message to Joseph Medaglia (supervisor) to confirm that the interview session has been completed
- Return home and transfer all video and audio data to password protected external hard drive
- Scan and save digital copies of consent forms completed by participant to password protected hard drive

- Store all hard copies of consent forms in locked filing cabinet
- Analyze data from each interview session and organize into data analysis spreadsheet

APPENDIX E: INTERVIEW SCRIPTS

In-Studio Interview Script

Before the interview begins, I will be asking for the preferred name and pronouns my participants wish to be addressed as so that I can properly address them while being video/audio recorded.

- Hello ____, thank you for taking time out of your schedule to be here today, before we begin and for the purposes of this interview could you please state your chosen name and preferred pronouns.
- So ____, I would love to know more about what you do, what type of art do you create?
Probe for the type of art that it is, for example: Is it performance, mixed media, music, painting, design, etc.
- Would you say your work follows any particular themes?
- Where do you take your inspiration from in making this work?
- How long have you been making this type of artwork?
- Can you tell me a little bit about your overall style of art?
- How would you describe your style in terms of your fashion and what you wear?
- Would you say that any of your clothing choices are inspired by the same things that inspire your artwork?
- Is there any style icon, like a celebrity or brand, that you model your own fashion style after?
- Do you feel that there is any correlation between the type of clothing you wear and the style of art that you make?
- Can you talk a little bit about the experience of making art as a member of the LGBTQ2+ community, have you found that making art has enabled you to meet other people within the LGBTQ2+ community?
- In being a member of the LGBTQ2+ community, do you feel like you can identify other members of this community based on what they wear or their style?
- When you are getting dressed, what does that process look like? How do you decide what to wear?

- What would you describe as “recognizable” styles that belong to the LGBTQ2+ community?
- Do you feel like how you dress has impacted how you are treated in the creative industry?
Probe for how their style is beneficial in their industry, or not.
- Do you feel your style reflects how you identify in the LGBTQ2+ community?
- Do you feel like the creative industry that you belong to is accepting of your identity as being a member of the LGBTQ2+ community?
- Do you feel that there is a normative mode or style of dress that members within your area of the creative industry dress professionally?
Probe to understand if there is an implicit dress code that most artists within this specific area of the creative industry follows
- Do you feel as an artist that you want your style to be something that helps you stand out and be recognized?
- Do you feel your identity in the LGBTQ2+ has affected the art that you make?
- Do you feel that your identity as a person who identifies as ____ has affected your experience within the creative industry?
- If there is any advice that you could give on style to other members of the LGBTQ2+ community, what would that look like?
- Have how you dress helped you identify with other LGBTQ2+ artists, and network within your industry?
- Do you feel like it is easier to dress more creatively in your industry than in others?
Probe for why this is, or is not, the case
- Do you feel that people can read you as visibly queer through the ways that you style yourself?
- Do you feel that people can read you as an artist based on how you dress?
- Do you feel that when people meet you, they first identify you as an artist, and secondly as queer, or vice versa?
- How does your style reflect how you identify as (insert gender identity here)?
Probe for how they use dress to express their gender

- Do you feel like there is a distinction between the way you dress, and the stereotypical ways in which people think you might dress as a person who identifies as (insert sexual/gender identity here)?

Interview Script for In-Home Wardrobe Interview

Before the interview begins, I will be asking for the preferred name and pronouns my participants wish to be addressed as so that I can properly address them while being video/audio recorded.

- Hello ____, thank you for taking time out of your schedule to be here today, before we begin and for the purposes of this interview could you please state your chosen name and preferred pronouns.
- So, can you describe your style to me in general?
- How do you feel the way you dress relates to the type of art that you make?
- Can you show me a type of outfit you might wear when you are making artwork?
- For what reasons would you wear this outfit while making artwork?
Probe for why this type of clothing is what is worn when making art
- Can you show me an outfit you might wear to an event where you are showcasing your artwork?
- How do you decide on what you are going to wear to this type of event?
- Is there any type of clothing you might avoid wearing when going to an event where your art will be displayed, or you might be networking with other creative professionals and artists?
Probe for what influences these decisions
- Is there any style icon that you look to for inspiration on the type of clothing you wear?
- Was there anything or anyone that inspired you to explore fashion in a creative way?

In-Workspace Interview Script

Before the interview begins, I will be asking for the preferred name and pronouns my participants wish to be addressed as so that I can properly address them while being video/audio recorded.

- Hello ____, thank you for taking time out of your schedule to be here today, before we begin and for the purposes of this interview could you please state your chosen name and preferred pronouns.
- So, (insert name here), can you describe the type of art that you make?
- Can you walk me through what the process involved in making this type of work looks like?
- I'm interested in knowing more about the types of materials you use to make your work; can you tell me more about them?
- So, can you tell me more about the space we are in?
Probe to give more details about the location, accessibility and type of studio space we are in
- Is this a shared or private studio space?
Probe for the other kind of artists and work that is created in the space if it is a shared space
- (If the space is shared) How do you feel when working with the other artists in this space?
Probe for if there is a sense of community, camaraderie, if there is a sense of team or group like experience shared by sharing the space
- Can you tell me a bit about the outfit you are wearing?
- Is there a reason you chose to wear this outfit today?
Probe for whether the outfit is worn for fashion reasons, functionality, ergonomic, Etc.
- Is this a typical outfit that you would wear to make this type of art?
- Is this a typical type of outfit that other members of this industry might wear by making art?
- Does this outfit express how you identify as (insert gender here)?
- Is there anything you would change about this outfit if you could?

- Is there any process that helps you choose the outfits you wear while making this type of art?
- Can you walk me through the steps that you take from start to completion when making this type of art?
- Are there any tools that are fundamental to creating this type of work?
- Is there a certain style of tool that you use to create your work that you feel expresses your identity?

Probe for colors of tools, brands of tools, etc.

- (If there is a style of tool that is used to make art that the participant favours) Is there a correlation between the style of tools you use to make your art and the style of clothing that you wear?

Probe for why this is or is not the case

- Does your style of dress or outfit choice lend itself to how you feel when you make your artwork?

Probe for how they feel emotionally in their clothing when making artwork, does it give them a sense of confidence or place them in a more productive mental state?

- Is there anything that you need when you are making artwork to help inspire your productivity?

Probe for if these things inspire them in relation to their identity as LGBTQ2+ community members (for example specific music or images)

- Do you operate solely when making your artwork or is it a collaborative effort between yourself and other artists as a type of collective/band/team/group?

If they are part of a collective:

- What is the theme or overall mission statement of the (insert collective type here) you are involved in?
- What is the name of your (insert collective type here)?
- How many members are in this (insert collective type here)?
- How did you become involved with this (insert collective type here)?
Probe for how participant met other members of the collective
- Does the (insert type of collective here) self-identify as part of the LGBTQ2+ community?

- Do you feel that operating in this (insert type of collective here) is beneficial to your success as an artist?
- How would you describe the importance of (insert collective type here)?
Probe for the importance of this collective type to the LGBTQ2+ community (support, networking, solidarity, community, etc.)
- Do you feel it is important to dress a certain way that aligns with other members within this type of collective?
Probe for why or why not this is the case

APPENDIX F: DATA ANALYSIS SPREADSHEET

TABLE 1: GENDER PERFORMANCE

Filename	Folder	Name	Time	Date	Synopsis
MVI_5659	Babia Studio	Babia/Devon	2:00-2:35	Oct. 13 2018	Explanation of Gender Performance in Burlesque/Drag
			2:45-3:40		Genderfuckery/Moulán description
			2:45-4:08		Binding on Stage
			4:20-5:06		Genderfuckery defined
			8:45-9:26		Identity in clothing/dress
MVI_5666	Gordon in Studio	Gordon	6:41-6:58	Oct. 16 2018	Resistance
Julian 2	Julian	Julian	00:15-1:00	Oct. 20 2018	Passing anxiety
MVI_0002	Markus Studio	Markus Star	4:46-5:15	Oct. 20 2018	Reading as queer
MVI_0005	Olivia	Olivia	8:49-8:55	Oct. 20 2018	Reading as queer
MVI_0001	Ketzia Home	Ketzia	5:36-6:29	Nov. 5 2018	Feeling out of place
			9:18-10:16		Assimilating/standing out

TABLE 2: MARGINALIZATION

Filename	Folder	Name	Time	Date	Synopsis
MVI_5660	Babia Studio	Babia/Devon	5:00-5:20	Oct. 13 2018	Incorrect Pronouns
			5:50-6:00		Incorrect Pronouns
Julian4	Julian	Julian	1:23-1:52	Oct. 20 2018	Anxiety/ hyper visibility
Julian5	Julian	Julian	4:48-5:02	Oct. 20 2018	Dress as an extension of self
MVI_0005	Olivia	Olivia	4:03-4:32	Oct. 20 2018	Sexual objectification
MVI_0006	Olivia	Olivia	0:35-1:07	Oct. 20 2018	straight-passing/privilege
MVI_0001	Babia Home Studio	Babia	5:37-6:40	Nov. 3 2018	Imposter Syndrome
Markus_6	Markus Home Studio	Markus Star	5:50-6:50	Oct. 14 2018	Pressure to look trans
MVI_5663	Babia Studio	Babia/Devon	5:25-5:54	Oct. 13 2018	Widespread anxiety

TABLE 3: DRESS AS PRACTICE/SARTORIAL CHOICEMAKING

Filename	Folder	Name	Time	Date	Synopsis
MVI_5659	Babia Studio	Babia/Devon	5:43-7:00	Oct. 13 2018	Storytelling through Performance/Dress
MVI_5660	Babia Studio	Babia/Devon	4:00-4:06	Oct. 13 2018	Crop Tops
MVI_5661	Babia Studio	Babia/Devon	3:58-4:28	Oct. 13 2018	Dressing for everyday
MVI_5668	Cameron in Studio	Cameron	5:43-6:49	Oct. 16 2018	Dress as breaking down gendered binaries
			8:00-8:21		How self fashioning mimics art practice (colours/layers)
			11:42-11:44		Crop Tops
MVI_5670	Cameron in Studio	Cameron	1:38-1:55	Oct. 16 2018	Using fashion to pull from all sides of the spectrum of gender
MVI_5666	Gordon in Studio	Gordon	3:24-3:34	Oct. 16 2018	Fashion as subversive
			3:50-3:55		Fashion as subversive (contd.)
			4:15-4:40		Borrowing style in art and in their fashion
MVI_5666	Gordon in Studio	Gordon	7:58-8:07	Oct. 16 2018	Crop tops
Julian1	Julian	Julian	10:54-11:30	Oct. 20 2018	Art as being separate from self fashioning
MVI_0001	Markus Studio	Markus Star	9:15-10:07	Oct. 20 2018	Dress as artistic practice
MVI_0005	Olivia	Olivia	5:02-5:16	Oct. 20 2018	Dress as extension of self
MVI_0001	Babia Home Studio	Babia	4:18-4:35	Nov. 3 2018	Making bolder clothing choices
			4:37-5:35		Standing out/blending in
MVI_0001	Ketzia Home	Ketzia	1:56-2:18	Nov. 5 2018	Matching outfits to work being shown
			3:28-5:33		Dressed dolls/discovering style

TABLE 4: QUEER FAILURE

Filename	Folder	Name	Time	Date	Synopsis
MVI_5660	Babia Studio	Babia/Devon	6:00-7:00	Oct. 13 2018	Feeling Misplaced
			8:33-8:53		Feeling left out of drag (homonormativity)
			10:30-11:10		Misrepresentation of NB/Lacking Inclusivity
MVI_5661	Babia Studio	Babia/Devon	00:43-1:17	Oct. 13 2018	Lack of Inclusivity/alienation
MVI_5663	Babia Studio	Babia/Devon	1:12-1:22	Oct. 13 2018	Fear
			3:54-4:38		Feeling not enough
			6:26-7:16		Default to whiteness/colonialism
MVI_0002	Babia Home Studio	Babia	1:20-2:13	Nov. 3 2018	Unattainable femininity

TABLE 5: QUEER SURVIVAL

Filename	Folder	Name	Time	Date	Synopsis
MVI_5661	Babia Studio	Babia/Devon	4:53-5:45	Oct. 13 2018	Confidence being out
MVI_5669	Cameron in Studio	Cameron	1:06-1:18	Oct. 16 2018	Dressing for safety
			2:50-3:15		When dress becomes unsafe
MVI_0002	Markus Studio	Markus Star	8:25-8:48	Oct. 20 2018	Queerness as a commodity
Markus_4	Markus Home Studio	Markus Star	8:58-9:46	Oct. 14 2018	Being approached on the subway
Markus_5	Markus Home Studio	Markus Star	1:22-1:52	Oct. 14 2018	Inappropriate touching

TABLE 6: COMMUNITY

Filename	Folder	Name	Time	Date	Synopsis
MVI_5659	Babia Studio	Babia/Devon	5:20-5:43	Oct. 13 2018	Inspiration from Community
			11:46-11:50		Friends made in performance
MVI_5660	Babia Studio	Babia/Devon	00:00-00:11	Oct. 13 2018	Friends made in performance (cont.)
MVI_5663	Babia Studio	Babia/Devon	00:40-1:00	Oct. 13 2018	Confidence in Being out
MVI_5663	Babia Studio	Babia/Devon	9:00-9:26	Oct. 13 2018	Looking Queer/Like an Artist
MVI_5668	Cameron in Studio	Cameron	9:12-9:33	Oct. 16 2018	Queer artists/community
			10:38-11:24		How do you identify other members of the community
MVI_0002	Markus Studio	Markus Star	2:38-3:09	Oct. 20 2018	Trans-radar, reading queer
			3:39-4:05		Reading queer/race
			5:39-5:44		Queer expressions/diversity
MVI_0005	Olivia	Olivia	6:15-6:52	Oct. 20 2018	Open conversations/ vulnerability
MVI_0001	Babia Home Studio	Babia	2:37-3:11	Nov. 3 2018	Community influencers
Markus_2	Markus Home Studio	Markus Star	10:38-10:50	Oct. 14 2018	Art is not a solo practice
Markus_3	Markus Home Studio	Markus Star	1:41-1:52	Oct. 14 2018	Art is grounded in community
			2:40-2:58		Community ties

TABLE 7: INCLUSIVITY

Filename	Folder	Name	Time	Date	Synopsis
MVI_5659	Babia Studio	Babia/Devon	5:20-5:43	Oct. 13 2018	Inspiration from Community
			11:46-11:50		Friends made in performance
MVI_5660	Babia Studio	Babia/Devon	00:00-00:11	Oct. 13 2018	Friends made in performance (cont.)
MVI_5663	Babia Studio	Babia/Devon	00:40-1:00	Oct. 13 2018	Confidence in Being out
MVI_5663	Babia Studio	Babia/Devon	9:00-9:26	Oct. 13 2018	Looking Queer/Like an Artist
MVI_5668	Cameron in Studio	Cameron	9:12-9:33	Oct. 16 2018	Queer artists/community
			10:38-11:24		How do you identify other members of the community
MVI_0002	Markus Studio	Markus Star	2:38-3:09	Oct. 20 2018	Trans-radar, reading queer
			3:39-4:05		Reading queer/race
			5:39-5:44		Queer expressions/diversity
MVI_0005	Olivia	Olivia	6:15-6:52	Oct. 20 2018	Open conversations/ vulnerability
MVI_0001	Babia Home Studio	Babia	2:37-3:11	Nov. 3 2018	Community influencers
Markus_2	Markus Home Studio	Markus Star	10:38-10:50	Oct. 14 2018	Art is not a solo practice
Markus_3	Markus Home Studio	Markus Star	1:41-1:52	Oct. 14 2018	Art is grounded in community
			2:40-2:58		Community ties

TABLE 8: SELF IDENTITY

Filename	Folder	Name	Time	Date	Synopsis
MVI_5668	Cameron in Studio	Cameron	3:30-4:31	Oct. 16 2018	Type of practice
MVI_5665	Gordon in Studio	Gordon	00:57-1:20	Oct. 16 2018	Type of practice
			2:04-2:42		Themes in practice/ subversive
Julian1	Julian	Julian	5:09-5:28	Oct. 20 2018	Type of art being made
MVI_0001	Markus Studio	Markus Star	1:18-1:34	Oct. 20 2018	Type of Practice
			5:34-8:03		Type of practice (contd.)
MVI_0005	Olivia	Olivia	1:04-1:12	Oct. 20 2018	Type of Practice
			1:20-1:35		Type of practice (contd.)
			1:49-2:08		Type of practice (contd.)
MVI_0001	Babia Home Studio	Babia	1:03-1:07	Nov. 3 2018	Introduction
			1:14-1:34		Type of practice
MVI_0001	Cameron Studio	Cameron	00:41-00:45	Nov. 4 2018	Introduction
			00:54-1:24		Type of practice
MVI_0002	Gordo_Home	Gordon	00:22-00:25	Oct. 31 2018	Introduction
			00:37-1:22		Type of practice
			2:43-3:02		Tools
MVI_0007	Julian Home Studio	Julian	00:23-00:37	Oct. 21 2018	Introduction
MVI_0001	Ketzia Home	Ketzia	00:07-00:10	Nov. 5 2018	Introduction
Markus_1	Markus Home Studio	Markus Star	1:04-2:10	Oct. 14 2018	Type of practice/name
			3:17-5:19		Type of practice (extensive)
MVI_0001	Olivia Studio	Olivia	00:23-00:32	Nov. 10 2018	Introduction
			00:52-1:15		Practice

TABLE 9: CLOTHING

Filename	Folder	Name	Time	Date	Synopsis
MVI_0001	Babia Home Studio	Babia	10:27-10:46	Nov. 3 2018	Favourite costume/Mulan act
			11:04-11:47		Mulan Act description/ costume
MVI_0002	Babia Home Studio	Babia	00:12-00:35	Nov. 3 2018	Mulan description (contd.)
MVI_0001	Cameron Home	Cameron	4:02-4:32	Dec. 11 2018	Favourite outfit/design
MVI_0008	Julian Home Studio	Julian	2:28-3:41	Oct. 21 2018	Style Inspiration
MVI_0001	Ketzia Home	Ketzia	1:05-1:26	Nov. 5 2018	Matching sets
Markus_4	Markus Home Studio	Markus Star	10:32-11:53	Oct. 14 2018	Favourite jacket
Markus_5	Markus Home Studio	Markus Star	00:00-3:17	Oct. 14 2018	Favourite jacket (contd.)

APPENDIX G: EQUIPMENT LIST

Recording Equipment:

- Canon Rebel T5i DSLR Camera
- Sony EMC Wired Lavalier Mic
- RODE Video Mic Go On-Camera Microphone
- XLR F - Mini M Cable
- Canon Rebel T5i DSLR Battery (3 replacements)
- Class 10 32 GB SD Card (2 replacements)
- Mac Book Pro 2017
- Seagate 2TB External Hard Drive
- Neewer Camera Should Rig Mount

Editing Software:

- Final Cut Pro X
- Photoshop CS6
- Audacity

APPENDIX H: CREATIVE MEDIA USE RELEASE FORM

RE: FRAMING THE QUEER ARTIST
CREATIVE MEDIA USE RELEASE FORM

Production Date(s): OCTOBER 2018-MAY 2019

Program Title : (RE) FRAMING THE QUEER ARTIST

Creative Partner Name (Your Name): _____

Producer/Production Entity: Alysia Myette

Production Location: TORONTO, ONTARIO

In consideration for the opportunity to participate in this documentary, I hereby authorize Alysia Myette to use creative media provided by myself (music, images, artwork, etc.) for use in the above documentary, "Re:Framing the Queer Artist or Fluid".

I agree that the documentary may be edited and otherwise altered at the sole discretion of Alysia Myette. I understand that the documentary is part of an academic major research project and will be viewed and referenced for editing and presentation purposes related to this project.

I understand that any changes I wish to make regarding the involvement of this creative media for use in this documentary must be requested on or before March 4, 2019. This includes but is not limited to removing and any other editing processes to the creative media used in this documentary.

Alysia Myette may use all or parts of the documentary for the purposes of this research project. Alysia Myette shall own all right, title and interest, including copyright, in and to the documentary, including the creative work within it, to be used and disposed of without limitation as Alysia Myette shall in her sole discretion determine for the purposes of this research project.

By signing below, you are indicating that you have read and understood the above statements pertaining to this release form.

Signature:

Witness (if under the age of 18):

Address:

City, Province, Postal Code:

Date:

APPENDIX I: IMAGE STILLS



Figure 3: Stained-glass work by Gordon, image still from *Fluid*, Alysia Myette, April 7, 2019.



Figure 4: Markus' denim jacket with Breathe/Resist poem patch, image still from *Fluid*, Alysia Myette, April 7, 2019.



Figure 5: Lingerie design by Olivia, image still from *Fluid*, Alysia Myette, April 7, 2019.



Figure 6: Babia performing Moulan act, Chinese princess look, image still from *Fluid*, Alysia Myette, April 7, 2019.



Figure 7: Babia performing Moulan act, warrior look, image still from *Fluid*, Alysia Myette, April 7, 2019.



Figure 8: Clothing design by Cameron, image from *Fluid*, Alysia Myette, April 7, 2019.



Figure 8: Illustration/Embroidery of two women by Ketzia, image from *Fluid*, Alysia Myette, April 7, 2019.

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