

bian National Parks and Services” project may seem inaccessible to traditional understanding and definitions of camp, it can be read as an example of Robertson’s challenge to redeploy camp as a feminist artistic practice. It goes beyond a feminist camp, and along with brazen femmes, parodic drag kings, and postmodern butches suggests ways that dyke communities, cultures, and bodies can be read as camp, and as using camp strategies.

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¹This term is taken from the book *Brazen Femme: Queering Femininity*, edited by Anna Camilleri and Chloe Brushwood Rose.

²In 1969, police raided the Stonewall Inn and queer patrons fought back resulting in riots, marking what many see as the beginning of the contemporary gay rights movement.

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CORNELIA C. HORNSTY

Scraped Face

Somehow, and she’ll never know how, Maureen had the presence of mind not to scream, not to overreact to the sight of her daughter, Linn. When she opened the door, Linn was waiting for Maureen to say Oh my god, and faint, or to start lambasting her for the situation. Instead, Maureen looked a bit surprised, perhaps, and then concerned that Linn might have been in extreme pain with half of her face scraped off, but she could also see that Linn was relieved and gratified that her mother was in control of her emotions. Linn had gone off to a retreat with other teenagers during school holidays, and they had been sledding, taking advantage of the lovely Ontario winter day, the packed snow, the joking and laughing, and she had slipped off the sled, but her body kept on sliding, and her face stayed in the lead and was the first to experience the hard snowy passage. She had such beautiful skin, people had remarked, and they would for years. Maureen wondered if she would be scarred for the rest of her life. Her anxiety was extreme, but she kept it in the dark corridor of her mind, and suggested that they go to the doctor as soon as possible, which would be tomorrow, and of course Linn agreed, and they went, and the doctor emphasized that she should put nothing on the scraped area, which they didn’t, and it healed remarkably quickly, no scars. Twenty-five years later, Maureen still heaves a sigh of relief, but quietly.

Cornelia C. Hornosty’s poetry appears earlier in this volume.