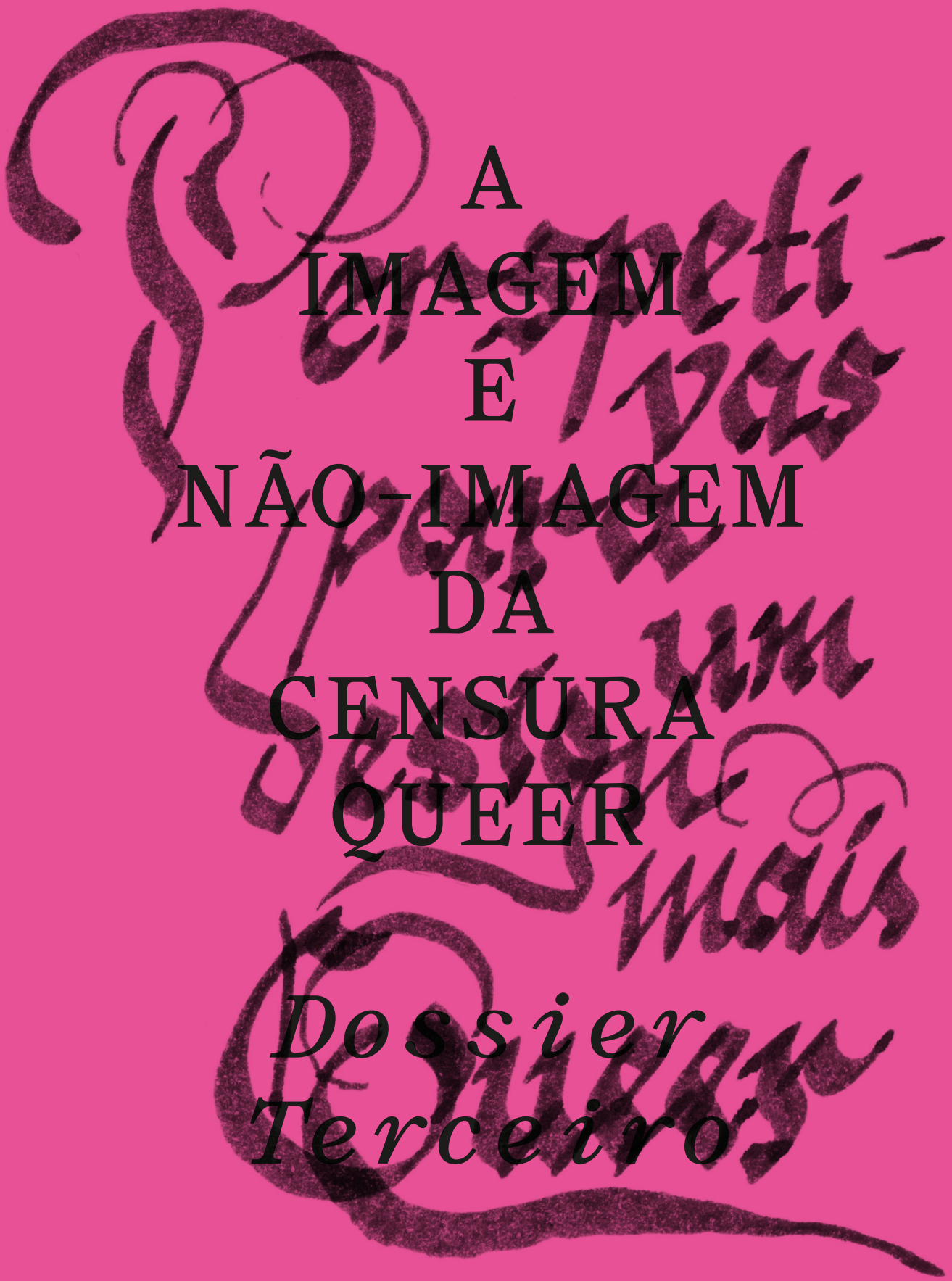


A IMAGEM E NÃO-IMAGEM DA CENSURA QUEER

Dossier Terceiro


NOT GAY
AS IN HAPPY,
BUT QUEER
AS IN FUCK YOU.

O que será que conseguimos aprender até este ponto com este ensaio? Percebem de onde vemos? Nada disto vos enfurece?

Nada do que foi aqui retratado e reproduzido tenciona cair numa romantização nostálgica sobre o passado. Até porque o presente o imita.

EXCETO NA NOSSA RESPOSTA-

Falam do vírus do "politicamente correcto" após décadas de nos considerarem politicamente incorrectos, sem lugar merecedor na sociedade, portapapeles de lado para apodrecer.

Se nada aprendemos com a história, estamos condenades a repeti-la.

Os armários são lugares quentinhos e confortáveis onde nos podemos sentar com a cabeça entre os joelhos e morrer lentamente enquanto olhamos fixamente para a luz que incide pela fresta sob a porta.*

QUE MERDA!! Nada parece mudar! Só nos acomodamos cada vez mais? Porque é que nos tentamos encaixar? Nada vale tentar. Seremos sempre vistes através das nossa [redacted] estranheza, [redacted] peculiaridade, incompreensão — fazemos disto a nossa identidade ao invés de tentarmos agradar. A verdade é que nunca vamos agradar. Sejamos ASQUEROSES, DEPLORÁVEIS e OBSCENES. Já que não nos deixam viver em paz, vivamos em REVOLTA!!

* ©Out Damngnot. (c. 1994) Isme #4, p.2.

HETEROSEXUALITY IS THE OPIATE OF THE MASSES



[169]

A LIBERATING EXPERIENCE
THE BRIG 1347 FOLSOM ST., SAN FRANCISCO, CA. 94103



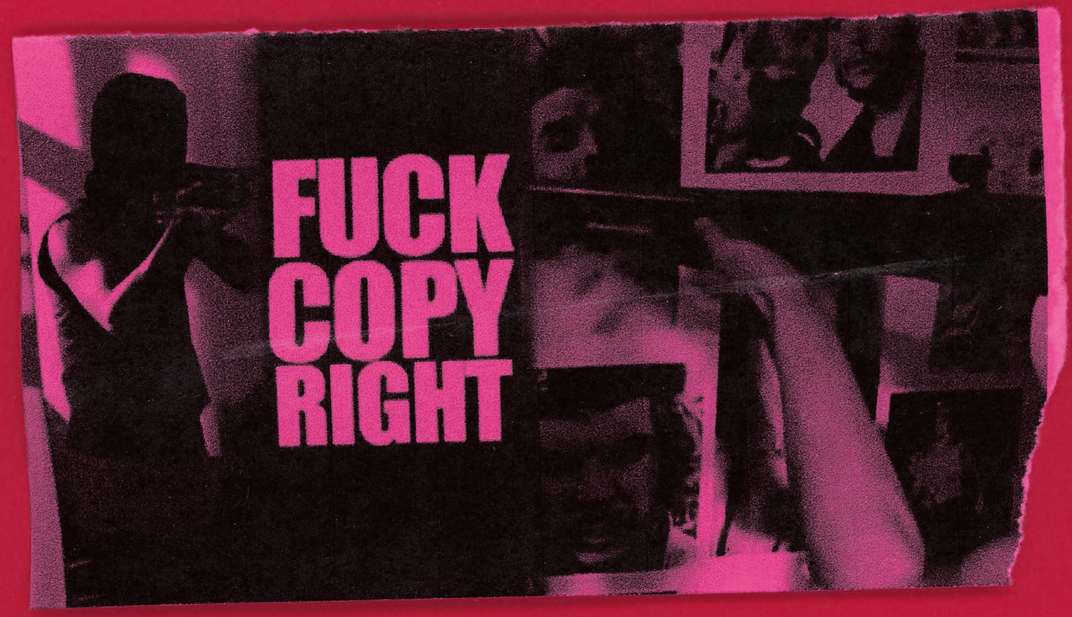
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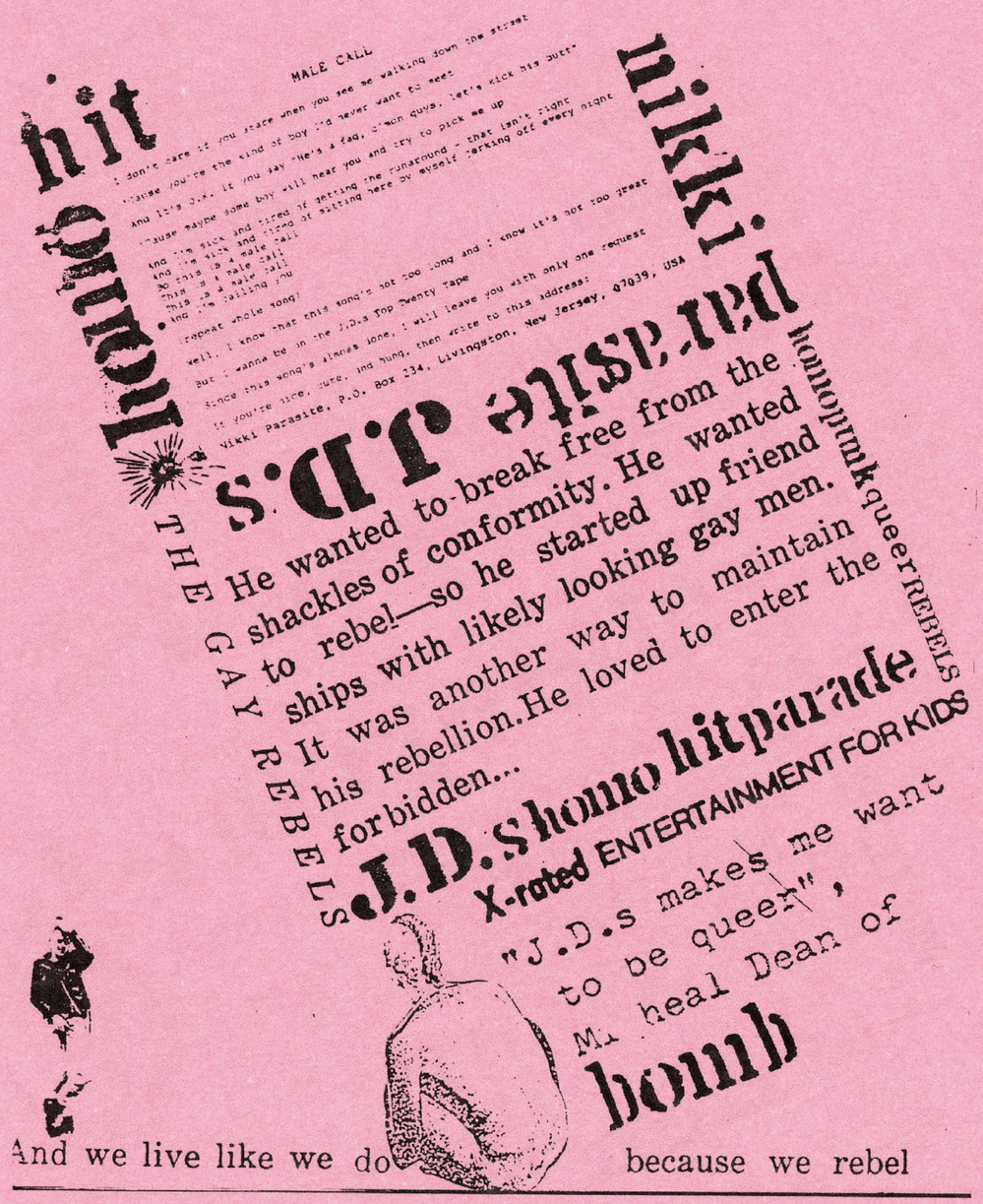


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fuck
censorship

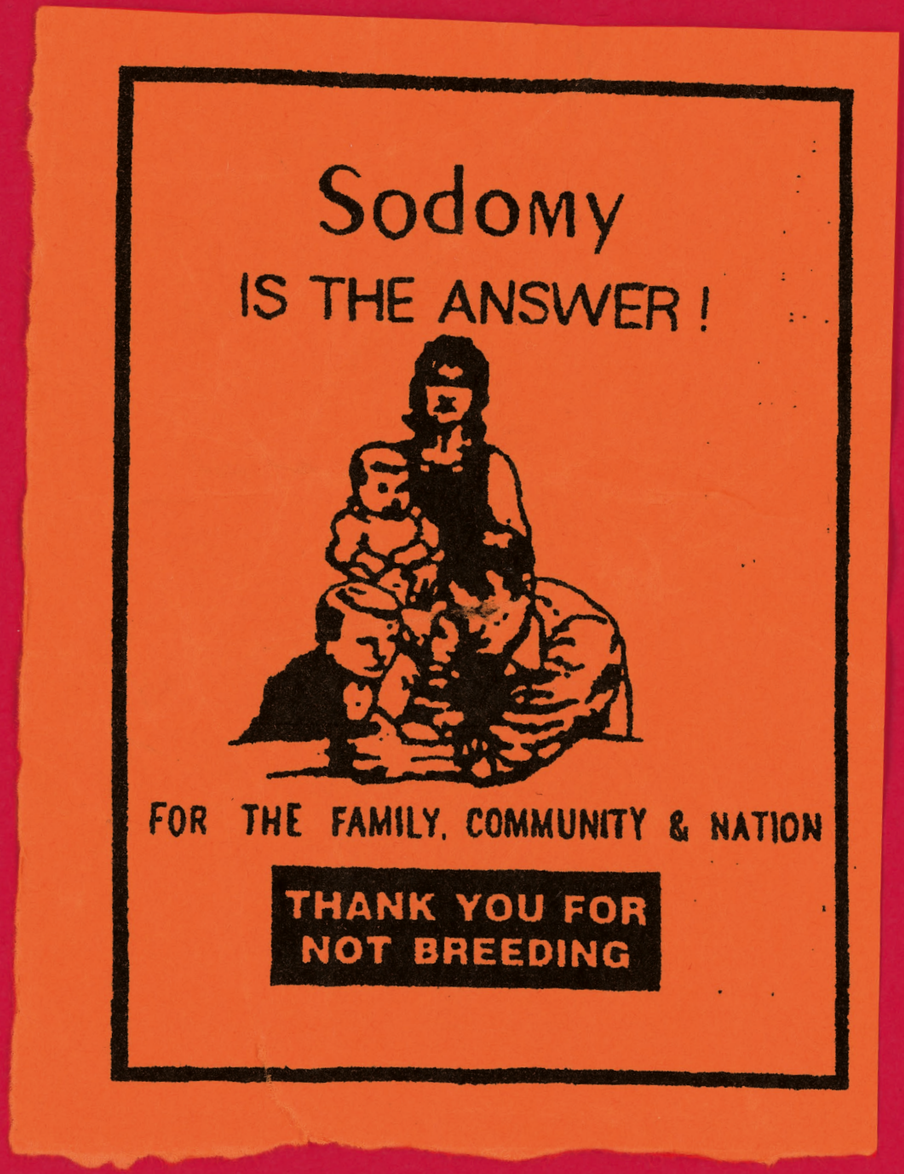
[174]


MALE CALL
I don't care if you freak when you see me walking down the street
Because you're the kind of boy I'd never want to meet
And let's face it if you say "He's a fag, c'mon guys, let's kick his butt"
Because maybe some boy will hear you and try to pick me up
And one slick and tired if getting the runaround - that isn't right
And one slick and tired of getting here by myself jerking off every night
So this is a male call
This is a male call
And I'm calling you
(repeat whole song)
Well, I know that this song's not too long and I know it's not too fast
But I wanna be on the J.D.s Top Twenty Tape
Since this song's almost done, I will leave you with only one request
If you're nice, sure, and hung, then write to this address:
Nikki Parasite, P.O. Box 234, Livingston, New Jersey, 07039, USA
THE GAY REBELS
hit
parade
J.D.s
nikki
parasite
He wanted to break free from the
shackles of conformity. He wanted
to rebel—so he started up friend
ships with likely looking gay men.
It was another way to maintain
his rebellion. He loved to enter the
forbidden...
homohomk queerREBELS
J.D.S homo hitparade
X-rated ENTERTAINMENT FOR KIDS
"J.D.s makes me want
to be queer",
M. heal Dean of
bomb
And we live like we do
because we rebel


J.D.S
core
nikki parasite
toilet slaves
big man
no brain cells
gorse
bomb
fifth column
apostles
robt. omlit
academy 23
zuzu's petals
X-rated
GAY REBELS
sexy
SEX REBELS
sizzling
$5.00 CASH or M.O. to
J.D.s c/oP.O.Box 1110,
Adelaide St. Stn.,
Toronto, Ontario,
Canada M5C 2K5
DALLAS
The Record Gallery
MONTREAL
L'Oblique
NEW YORK
See/Hear
TORONTO
Vortex Records
This Ain't The Rosedale Libra
toptentape
girl. inkeho


everyone please get more
radicalized and more gay
please i cannot take this
anymore

[177]


Sodomy
IS THE ANSWER !
FOR THE FAMILY, COMMUNITY & NATION
THANK YOU FOR
NOT BREEDING

[178]

QUEERS

PUBLISHED ANONYMOUSLY BY QUEERS.

READ THIS

How can I tell you. How can I convince you, brother; sister that your life is in danger. That everyday you wake up alive, relatively happy, and a functioning human being, you are committing a rebellious act. You as an alive and functioning queer are a revolutionary. There is nothing on this planet that validates, protects or encourages your existence. It is a miracle you are standing here reading these words. You should by all rights be dead.

Don't be fooled, straight people own the world and the only reason you have been spared is you're smart, lucky or a fighter. Straight people have a privilege that allows them to do whatever they please and fuck without fear. But not only do they live a life free of fear; they flaunt their freedom in my face. Their images are on my TV, in the magazine I bought, in the restaurant I want to eat in, and on the street where I live. I want there to be a moratorium on straight marriage, on babies, on public displays of affection among the opposite sex and media images that promote heterosexuality. Until I can enjoy the same freedom of movement and sexuality, as straights, their privilege must stop and it must be given over to me and my queer sisters and brothers.

Straight people will not do this voluntarily and so they must be forced into it. Straights must be frightened into it. Terrorized into it. Fear is the most powerful motivator. No one will give us what we deserve. Rights are not given they are taken, by force if necessary.

It is easier to fight when you know who your enemy is. Straight people are your enemy. They are your enemy when they don't acknowledge your invisibility and continue to live in and contribute to a culture that kills you.

Every day one of us is taken by the enemy. Whether it's an AIDS death due to homophobic government inaction or a lesbian bashing in an all-night diner (in a supposedly lesbian neighborhood), we are being systematically picked off and we will continue to be wiped out unless we realize that if they take one of us they must take all of us.

AN ARMY OF LOVERS CANNOT LOSE

Being queer is not about a right to privacy; it is about the freedom to be public, to just be who we are. It means everyday fighting oppression; homophobia, racism, misogyny, the bigotry of religious hypocrites and our own self-hatred. (We have been carefully taught to hate ourselves.) And now of course it means fighting a virus as well, and all those homo-haters who are using AIDS to wipe us off the face of the earth.

Being queer means leading a different sort of life. It's not about the mainstream, profit-margins, patriotism, patriarchy or being assimilated. It's not about executive directors, privilege and elitism. It's about being on the margins, defining ourselves; it's about gender-fuck and secrets, what's beneath the belt and deep inside the heart; it's about the night. Being queer is "grass roots" because we know that everyone of us, every body, every cunt, every heart and ass and dick is a world of pleasure waiting to be explored. Everyone of us is a world of infinite possibility.

We are an army because we have to be. We are an army because we are so powerful. (We have so much to fight for; we are the most precious of endangered species.) And we are an army of lovers because it is we who know what love is. Desire and lust, too. We invented them. We come out of the closet, face the rejection of society, face firing squads, just to love each other! Every time we fuck, we win.

We must fight for ourselves (no one else is going to do it) and if in that process we bring greater freedom to the world at large then great. (We've given so much to that world: democracy, all the arts, the concepts of love, philosophy and the soul, to name just a few gifts from our ancient Greek Dykes, Fags.) Let's make every space a Lesbian and Gay space. Every street a part of our sexual geography. A city of yearning and then total satisfaction. A city and a country where we can be safe and free and more. We must look at our lives and see what's best in them, see what is queer and what is straight and let that straight chaff fall away! Remember there is so, so little time. And I want to be a lover of each and every one of you. Next year, we march naked.



I have friends. Some of them are straight.

Year after year, I see my straight friends. I want to see them, to see how they are doing, to add newness to our long and complicated histories, to experience some continuity.

Year after year I continue to realize that the facts of my life are irrelevant to them and that I am only half listened to, that I am an appendage to the doings of a greater world, a world of power and privilege, of the laws of installation, a world of exclusion. "That's not true," argue my straight friends. There is the one certainty in the politics of power: those left out of it beg for inclusion, while the insiders claim that they already are. Men do it to women, whites do it to blacks, and everyone does it to queers.

The main dividing line, both conscious and unconscious, is procreation...and that magic word--Family. Frequently, the ones we are born into disown us when they find out who we really are, and to make matters worse, we are prevented from having our own. We are punished, insulted, cut off, and treated like seditionaries in terms of child rearing, both damned if we try and damned if we abstain. It's as if the propagation of the species is such a fragile directive that without enforcing it as if it were an agenda, humankind would melt back into the primeval ooze.

HATE

I hate having to convince straight people that lesbians and gays live in a war zone, that we're surrounded by bomb blasts only we seem to hear, that our bodies and souls are heaped high, dead from fright or bashed or raped, dying of grief or disease, stripped of our personhood.

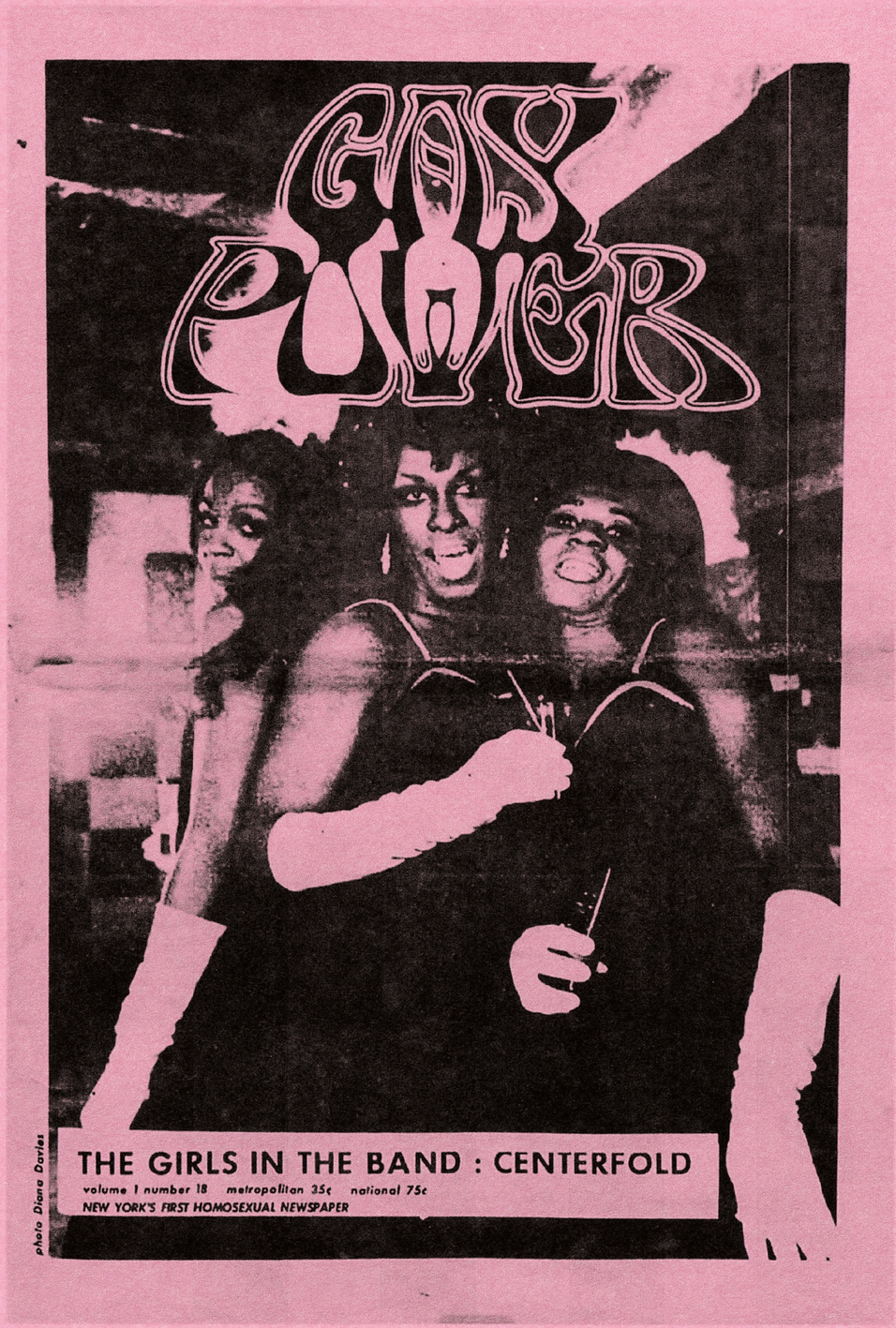
I hate straight people who can't listen to queer anger without saying "hey, all straight people aren't like that. I'm straight too, you know," as if their egos don't get enough stroking or protection in this arrogant, heterosexist world. Why must we take care of them, in the midst of our just anger brought on by their fucked up society?! Why add the reassurance of "Of course, I don't mean you. You don't act that way." Let them figure out for themselves whether they deserve to be included in our anger.

But of course that would mean listening to our anger, which they almost never do. They deflect it, by saying "I'm not like that" or "now look who's generalizing" or "You'll catch more flies with honey..." or "If you focus on the negative you just give out more power" or "you're not the only one in the world who's suffering." They say "Don't yell at me, I'm on your side" or "I think you're overreacting" or "BOY, YOU'RE BITTER."

STRAIGHTS

They've taught us that good queers don't get mad. They've taught us so well that we not only hide our anger from them, we hide it from each other. WE EVEN HIDE IT FROM OURSELVES. We hide it with substance abuse and suicide and overachieving in the hope of proving our worth. They bash us and stab us and shoot us and bomb us in ever increasing numbers and still we freak out when angry queers carry banners or signs that say BASH BACK. For the last decade they let us die in droves and still we thank President Bush for planting a fucking tree, applaud him for likening PWAs to car accident victims who refuse to wear seatbelts. LET YOURSELF BE ANGRY. Let yourself be angry that the price of our visibility is the constant threat of violence, anti-queer violence to which practically every segment of this society contributes. Let yourself feel angry that THERE IS NO PLACE IN THIS COUNTRY WHERE WE ARE SAFE, no place where we are not targeted for hatred and attack, the self-hatred, the suicide--of the closet. The next time some straight person comes down on you for being angry, tell them that until things change, you don't need any more evidence that the world turns at your expense. You don't need to see only hetero couple grocery shopping on your TV...You don't want any more baby pictures shoved in your face until you can have or keep your own. No more weddings, showers, anniversaries, please, unless they are our own brothers and sisters celebrating. And tell them not to dismiss you by saying "You have rights," "You have privileges," "You're overreacting," or "You have a victim's mentality." Tell them "GO AWAY FROM ME, until YOU can change." Go away and try on a world without the brave, strong queers that are its backbone, that are its guts and brains and souls. Go tell them go away until they have spent a month walking hand in hand in public with someone of the same sex. After they survive that, then you'll hear what they have to say about queer anger. Otherwise, tell them to shut up and listen.


new york's first
GAY POWER
homosexual newspaper
metropolitan 35¢
OUTSIDE NEW YORK CITY 75¢
volume 1
number 16
covers robert mapplethorpe
WELCOME HOME TAYLOR MEAD P.5
'IS A THIRD SEX POSSIBLE?' P. 9
ANDROGYNE P. 17
GAYS CONFRONT LINDSAY ON TV P. 4

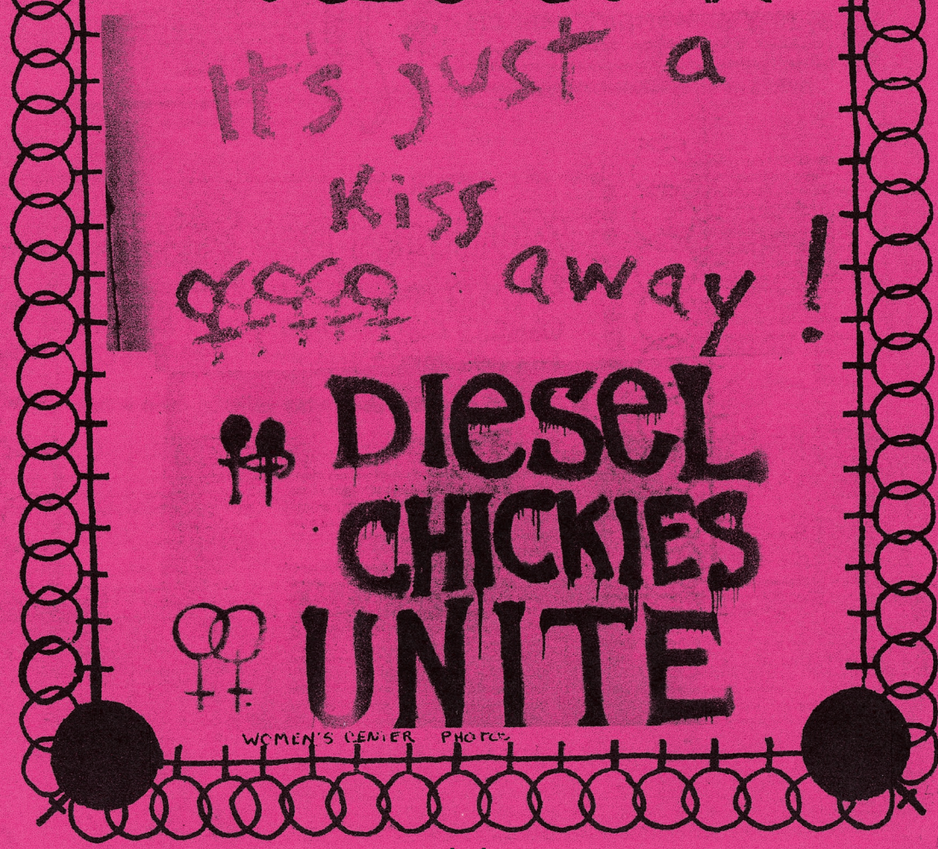

GAY POWER
photo Diana Davies
THE GIRLS IN THE BAND : CENTERFOLD
volume 1 number 18 metropolitan 35¢ national 75¢
NEW YORK'S FIRST HOMOSEXUAL NEWSPAPER

vol. I no. 2

LAVENDER VISION

for the lesbian community

donation



I'd like some babysitting jobs and/or other part-time or temporary full-time work. Can do general office work, typing, waitressing, paste-up,writing, photography, selling. Andy, 492-1915.

herstory

A pamphlet about women in world history, called the *Herstory Synopsis* is available for $1.00. Also, a women's songbook with 23 songs, drawings, and a chord chart is available for $1.00 plus postage (50 c cents per book for 1st class mail, 12 cents per book at bookrate). Judy Busch -- Women's History Research Center, 2325 Oak St., Berkeley, Calif., 94708

GAY WOMEN'S LIBERATION MEETINGS

Come Out Meetings – If you're gay and you're in the closet...

Gay Confusion Meetings – If you're having sexual feelings for other women and are feeling confused...

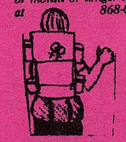
We are a group of lesbians who are a part of the Gay Women's Liberation Movement. We're having these meetings so we can all talk together. The meetings will be in the second half of May. For more information, call us at 492-1915 between 5-6pm.

LESBIANS UNITE!

homophile health service

112 Arlington St., Boston, 423-6398
Hours: Weekdays for appointments or referrals 1 - 5 pm; clinic 7 - 9 pm Mon. thru Thurs. Tuesdays are special nites for women only--staffed by only women and accepting only lesbians. The HHS does mostly psychiatric help at the clinic, then gives medical referrals. Get in touch with them if you know any out-a-sight women doctors. There is a fee expected (they depend on this to run the HHS) but it's set by how much you can afford.

Women interested in exploratory hitching and backpacking for a week or month or longer contact Mary Lois at 868-0881.



QUEER BLURBS

we need money – send to Media Center, make checks payable to Lavender Vision

MAY DAY – WASHINGTON, D.C.

LESBIAN CENTER – call 202-667-4377 AND look for the Women's Tent on the Potomac Campgrounds – near Lincoln Memorial

Sunday MAY 2 WOMEN'S MARCH
assemble around 5:00 p.m. after SCLC-Welfare Rights Organization Rally from Washington Monument
DYKES for an AMERICAN REVOLUTION



Ann Arbor Revolutionary Lesbians have put out a paper called **SPECTRE** Copies are 16 cents each--write **SPECTRE**, P.O. Box 305, Ann Arbor, Michigan 48107

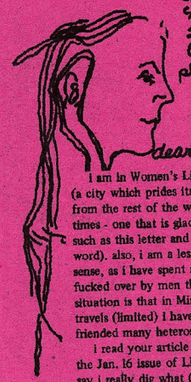
Send us your songs! -- We want to get together a women's songbook-- and we want to put them in the Vision--send to
Sandy Sappho
18 Cherry St. Apt. 3
Cambridge, Mass. 02139

PUPPY LOVE - Can anyone give our 9 month old puppy a home where she can run around? We live in Cambridge and she was just hit by a car. She was just hurt alittle, but one of her friends was killed. She's part beagle, about 2½ ft. long and very friendly. Call 492-1915 late afternoons or evenings (keep trying.)
There's a chance our little girl is pregnant. Have no idea who the father is. Would anyone want the puppies? call quick!!

MOTHER'S DAY – May 9-Sunday BOSTON

2 PM at the HALF SHELL on the ESPLANADE on the bank of the CHARLES RIVER –
WOMEN'S CENTER in EXILE FESTIVAL
bring your instruments, food, kites! 888 LIVES!!

Vision write to –
Lavender Vision
c/o Media Center
2 Brookline St.
Cambridge, Mass. 02138
please send at least 5¢ per copy plus postage



dear sisters.

I am in Women's Liberation here in Missoula (a city which prides itself on an illusion of isolation from the rest of the world - a very real illusion at times - one that is gladly shattered through exchanges such as this letter and LNS and other of the written word). also, i am a lesbian, but in a rather abstract sense, as i have spent much more of my time being fucked over by men than loving other women. the situation is that in Missoula as elsewhere in my travels (limited) I have met few lesbians and befriended many heterosexual women.

I read your article "Sensuous Woman"* in the Jan. 16 issue of LNS. does it sound foolish to say i really dig what (one of) you had to say? i really do. for me - it has been the same old story of thoughts and feelings welling around inside me with nowhere to take them. Gay People speak of "coming out". How does one come out when there is nowhere to come out to? Many of the women around here i do love, but they are much into "dealing" with their men - confronting their chauvinism; what it comes down to - trying to save their marriages.....

i do have three lesbian (the only other lesbians in town so far as we know) friends with whom i often discuss these things with. they are in the situation of having legal hassles concerning the two children and a bastard of an ex-husband threatening them.

there has been much much on my mind these last couple of months as i have been in the frustrating process of coming out but not really coming out. i have spoken to some of my heterosexual friends. they are curious and sometimes helpful but more often i feel patronized. i have even once made love with a friend of mine. she is married and strongly attached. she thinks to include me in their marriage.

perhaps in the myriads of words, you will exchange with me a few more and we will begin again to bridge the miles - the miles between Boston and Missoula and the miles between my friends and i.

if you will please write to me and send a subscription order bland for Lavender Vision my three Lesbian friends and i will pay for a years service.

goodbye to all that shit that says we can't love one another in all the ways that we know we feel good!
power to the imagination!
power to the people!

Sue Sappho

p.s. please do not keep us waiting long. we need your help right now. we have very little luck with obtaining the underground in missoula.

* We called it "SMASH PHALLIC IMPERIALISM" an underground news agency (LNS) changed the title to "Sensous Woman"

Vision 2

Gay Revolution Party Manifesto

Gay

Gay is a process of attaining mutual and equal, social and sensual relationships among all human beings, which is realized only through participation in the free dynamic expression of love among people of the same sex.

Straight is the systematic channeling of human expression into various basically static social institutions and roles. The original social expression of straightness was gender: the division of humanity into the castes, woman and man, on the basis of the biological sexes, female and male. In this process, females were deprived of their subjectivity and their erotic energy was suppressed, while males developed roles involving aggression and the search for power and dominance. Since gay, roleless, relations acted in opposition to this process, they were suppressed.

With this caste division as a tradition and model, it was a logical consequence that the male rulers extended the caste system and placed other males (and appendaged females) into similar functional or object relationships, based either on their ethnic origin (caste) or on their personal heritage (class). This was the process in which racism, despotism, feudalism, capitalism, nationalism, and imperialism were developed. The male rulers ensured the socialization of people into this system of relationships by developing self-validating institutions such as straight sexuality, the family, the church, and the state.

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GAY LIBERATION FRONT

ARE WE A LOAD OF SCREAMING QUEENS? YES!
ARE WE A LOAD OF BUTCH DYKES? YES

FILTHY REDS? YES!
COCKSUCKERS? YEAH!
FREAKS
BEAUTIFUL PEOPLE

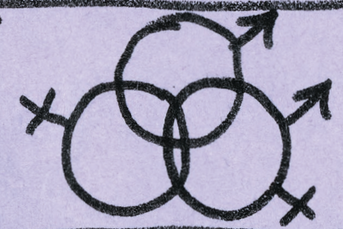
RIGHT ON

[188]

COME TOGETHER

AT THE GAY LIBERATION FRONT DANCE
IN KENSINGTON TOWN HALL-YES KENSINGTON
ON TUESDAY THE TWENTY-SECOND OF DECEMBER
THERE'S A BAR EXTENSION- GROUPS & DISCOTEQUE
THE TICKETS ARE ON SALE NOW -ONLY SIX SHILLINGS

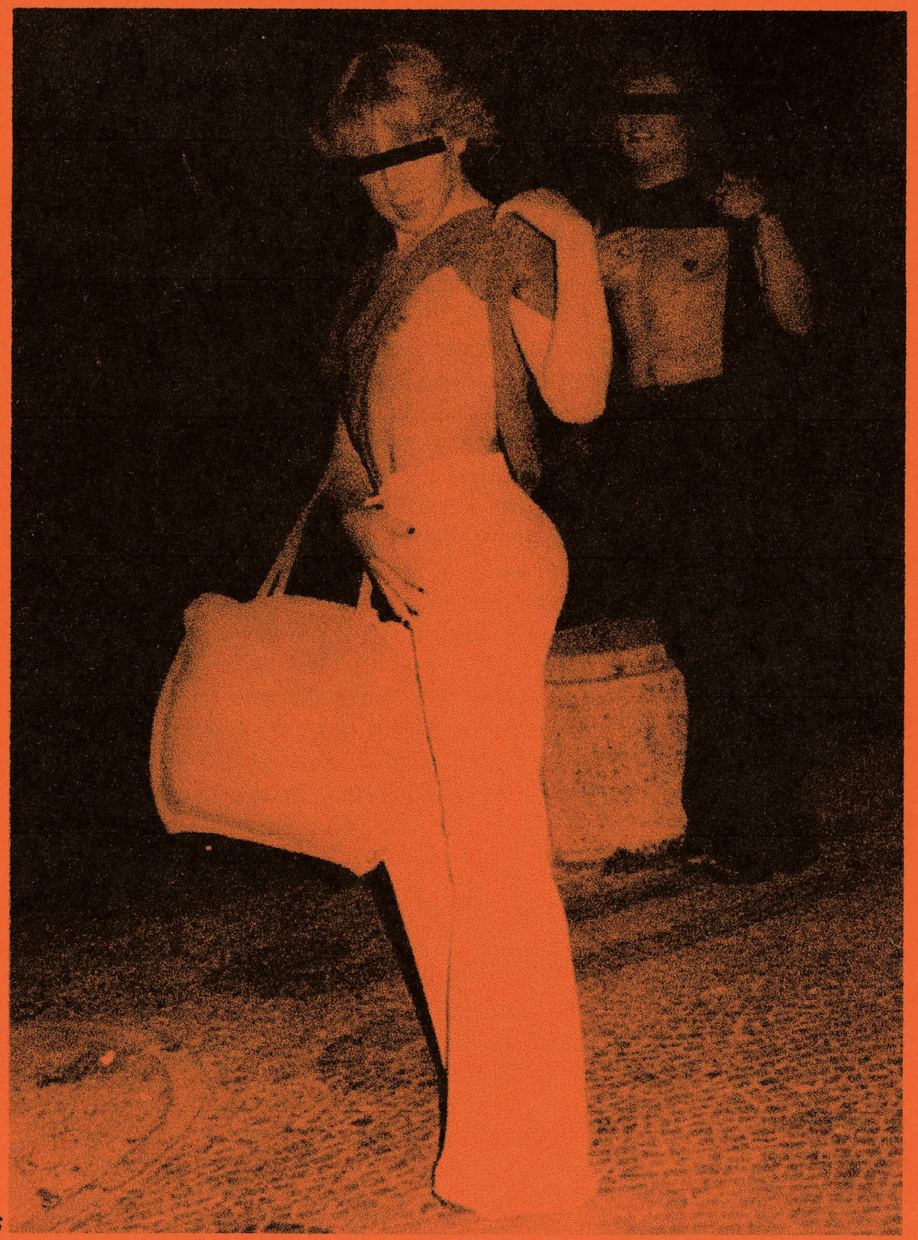
COME OUT



AGAINST - DISCRIMINATION AND OPPRESSION
BY THE LAW - BY SOCIETY - AND BY EMPLOYERS
FOR - REDUCING THE AGE LIMIT OF CONSENT TO
THAT OF HETEROSEXUALS - WHAT EVER THAT MAY BE
AGAINST - PSYCHIATRY WHICH REGARDS US AS SICK

COME ALONG NOW

[189]



Iguais às prostitutas

[190]



A espontaneidade da ternura

[191]



Moses, son of Amram son of Kohath son of Levi.

Biblical Patriarch by day: disco queen by night!

[192]

Chapter 19

1 And there *trolled dewey fairies* to Sodom at even; and Lot sat in the gate of Sodom: and Lot *vardaing* them rose up to meet them; and *she* bowed himself with *her eke* toward the ground;
2 And *she cackled*, *varda* now, my *ladies*, turn in, I pray you, into your *serving homie*'s *lattie*, and tarry all *nochy*, and *dhobie* your *plates*, and ye shall rise up early, and *troll* on your ways. And they *cackled*, Nay; but we will *lett* in the street all *nochy*.
3 And *she* pressed upon them greatly; and they turned in unto *her*, and entered into *her lattie*; and *she* made them a *dowry munjarlee*, and did bake unleavened *pannan*, and they did *jarry*.
4 But before they *lett* down, the *homies* of the *smoke*, even the *homies* of Sodom, compassed the *lattie* round, both *badge* and *bean*, all the *homies and palones* from every quarter:
5 And they *screeched* unto Lot, and *cackled* unto *her*, Where are the *homies* which *trolled* in to thee this *nochy*? *parker* them out unto us, that we may know them.
6 And Lot *trolled* out at the door unto them, and shut the door after *her*,
7 And *cackled*, I pray you, *sisters*, *nix* so wickedly.
8 *Varda* now, I have *dewey palone chavvies* which have not known *homie*; let me, I pray you, *parker* them out unto you, and do ye to them as is *bona* in your *ogles*: only unto these *homies* do *nishter*; for therefore *trolled* they under the shadow of my roof.
9 And they *cackled*, Stand back. And they *cackled* again, This *una* fellow *trolled* in to sojourn, and *she* will needs be a *beak*: now will we deal worse with thee, than with them. And they pressed sore upon the *homie*, even Lot, and *trolled* near to break the door.
10 But the *homies* put forth their *famble*, and pulled Lot into the *lattie* to them, and shut to the door.
11 And they *slapped* the *homies* that were at the door of the *lattie* with blindness, both *pogey* and *dowry*: so that they wearied themselves to find the door.
12 And the *homies cackled* unto Lot, Hast thou here any besides? *homie chavvie* in law, and thy *homie chavvies*, and thy *palone chavvies*, and whatsoever thou hast in the *smoke*, *parker* them out of this place:
13 For we will *battyfang* this place, because the *screech* of them is waxen *dowry* before the *eke* of the *Duchess*; and the *Duchess* hath *laued* us to *battyfang* it.
14 And Lot *trolled* out, and *cackled* unto *her homie chavvies* in law, which married *her palone chavvies*, and *cackled*, Up, get you out of this place; for the *Duchess* will *battyfang* this *smoke*. But *she* seemed as *una* that mocked unto *her homie chavvies* in law.
15 And when the morning arose, then the *fairies* hastened Lot, *cackling*, Arise, *lell* thy *palone affair*, and thy *dewey palone chavvies*, which are here; lest thou be consumed in the *codness* of the *smoke*.
16 And while *she* lingered, the *homies laued* hold upon *her famble*, and upon the *famble* of *her palone affair*, and upon the *famble* of *her dewey palone chavvies*; the *Duchess* being merciful unto *her*: and they brought *her* forth, and set *her nanti* the *smoke*.
17 *Any road up*, when they had brought them forth abroad, that *she cackled*, Escape for thy life; *varda* not behind thee, *nishta* stay thou in all the plain; escape to the mountain, lest thou be consumed.
18 And Lot *cackled* unto them, Oh, not so, my *Duchess*:
19 *Varda* now, thy *serving homie* hath found *gracie* in thy *vardaing*, and thou hast magnified thy mercy, which thou hast shewed unto me in saving my life; and I cannot escape to the mountain, lest some *nana lell* me, and I *cark it*:
20 *Varda* now, this *smoke* is near to *scarper* unto, and it is a *bijou una*: Oh, let me escape thither, (is it not a *bijou una*?) and my *nishta lucoddy* shall live.
21 And *she cackled* unto *her*, *varda*, I have accepted thee concerning this *fakement* also, that I will not overthrow this *smoke*, for the which thou hast *cackled*.
22 Haste thee, escape thither; for I cannot do anything till thou be *troll* thither. Therefore the name of the *smoke* was *screeched* Zoar.
23 The sun was risen upon the earth when Lot entered into Zoar.
24 Then the *Duchess* rained upon Sodom and upon Gomorrah brimstone and *binco fakement* from the *Duchess* out of heaven;
25 And *she* overthrew those *smokes*, and all the plain, and all the inhabitants of the *smokes*, and that which grew upon the ground.
26 But *her palone affair* looked back from behind *her*, and she became a pillar of salt.
27 And Abraham gat up early in the morning to the place where *she* stood before the *Duchess*:
28 And *she* looked toward Sodom and Gomorrah, and toward all the land of the plain, and beheld, and, lo, the smoke of the country *trolled* up as the smoke of a furnace.
29 *Any road up*, when *Gloria battyfanged* the *smokes* of the plain, that *Gloria* remembered Abraham, and *laued* Lot out of the midst of the overthrow, when *she* overthrew the *smokes* in the which Lot *letted*.
30 And Lot *trolled* up out of Zoar, and *letted* in the mountain, and *her dewey palone chavvies* with *her*; for *she* feared to *lett* in Zoar: and *she letted* in a cave, *she* and *her dewey palone chavvies*.
31 And the firstborn *cackled* unto the younger, Our *Auntie* is *badge*, and there is not a *homie* in the earth to *troll* in unto us after the manner of all the earth:
32 *Troll*, let us make our *Auntie buvare sherry*, and we will lie with *her*, that we may preserve *maria* of our *Auntie*.
33 And they made their *Auntie buvare sherry* that *nochy*: and the firstborn *trolled* in, and *lett* with her *Auntie*; and *she* perceived not when she *lett* down, *nishta* when she arose.
34 *Any road up* on the morrow, that the firstborn *cack-*

into bondage and discipline? Fistfucking? Watersports? These are all very different activities. If you're into one, and he's into another, with no overlap of interests, there's no sense pursuing him. Again, the answer used to be more simple than it is at present. I refer to the early days of the handkerchief codes.

For what it is worth, here is an abbreviated list of codes, adding the caution that many people wear them only because the idea of the hankie turns them on. The guy with the color sticking out of his rear pocket may not even know what it means. Then again, he might, so here are the most important codes, worn in the rear pocket of your jeans:

LEFT POCKET	HANKIE COLOR	RIGHT POCKET
SM Topman, S	Black	SM bottom, M
Fistfucker, Top	Red	Fistfucker, bottom
Wants to fuck another guy	Dark Blue	Wants to get fucked
Wants to be sucked	Light blue	Wants to suck cock
Wants to give piss	Yellow	Wants to take piss
Wants to give shit	Brown	Wants to take shit
Hustler (wants money)	Green	Wants to hire a hustler
Top; anything, any time	Orange or Multicolor	Bottom; anything any time
Top, into piercing	Purple	Bottom, into piercing
Bondage, Topman	Gray	Bondage Bottom

There are plenty of other colors and meanings, which I won't bother to list. I have hardly ever seen anyone wear them, and in many cases the colors are so similar to the basics listed above, it is impossible to discern them in other than bright sunlight. These include such esoteric nonsense as mosquito netting for outdoor sex, or zip-lock baggies indicating you have or want drugs. But no one's ever going to use or recognize them unless you're in a specific, closed



HANDKERCHIEF COLOR CODE FOR LESBIANS

a project of

samois
P.O.BOX 2364, BERKELEY, CA 94702

SAN FRANCISCO BAY AREA'S
LESBIAN-FEMINIST
S/M SUPPORT GROUP

1980

COLOR	LEFT SIDE	RIGHT SIDE
Red	Fist Fucker	Fist Fuckee
Dark Blue	Anal Sex, Top	Anal Sex, Bottom
Light Blue	Oral Sex, Top	Oral Sex, Bottom
Robins Egg Blue	Light S/M, Top	Light S/M, Bottom
Mustard	Food Fetish, Top	Food Fetish, Bottom
Orange	Anything Goes, Top	Anything Goes, Bottom
Yellow	Gives Golden Showers	Wants Golden Showers
Green	Hustler, Selling	Hustler, Buying
Olive Drab	Uniforms/Military, Top	Uniforms/Military, Bottom
White	Likes Novices, Chickenhawk	Novice (or Virgin)
White Lace	Victorian Scenes, Top	Victorian Scenes, Bottom
Gray	Does Bondage	Wants To Be Put In Bondage
Brown	Shit Scenes, Top	Shit Scenes, Bottom
Black	Top, Heavy S/M & Whipping	Bottom, Heavy S/M & Whipping
Purple	Piercer	Piercee
Maroon	Likes Menstruating Women	Is Menstruating
Lavender	Group Sex, Top	Group Sex, Bottom
Pink	Breast Fondler	Breast Fondlee

SUNDAY

Welcoming Event and traditional gathering

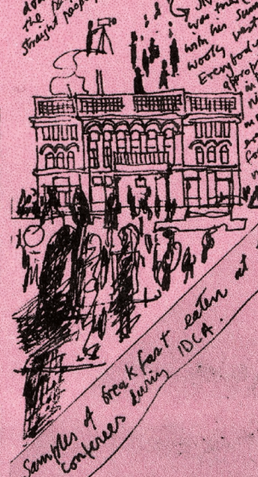


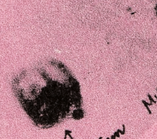


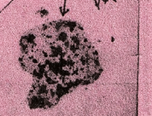


HOTEL JEROME

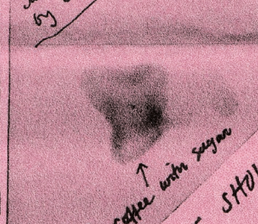


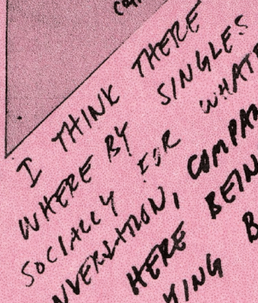


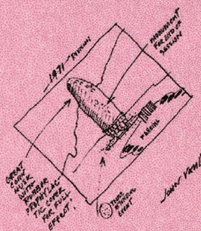


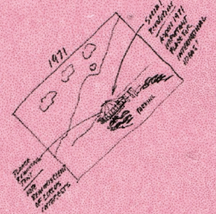










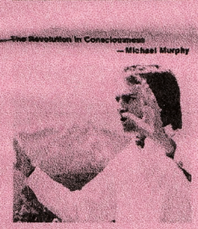


MONDAY

Opening Remarks—Jack Roberts



The Revolution in Consciousness —Michael Murphy



Microlab in Interpersonal Relations









SCRATCH PINK AND IT BLEEDS



Little girls don't know why, but little girls are pink.

Pink is my Aura -- Hermit rose, Canary bright...from birth a pink glow of health, happiness and heart has walked with this child...now an eleven year old young woman, she has embraced that rose glow and made it hers...she casts it in soft baby shades of pink, warm folds of rose, sharp insights of red, loud protests of shocking pink...she sees this world very clearly...and easily shakes lucite into orange, yellow, green blue, purple, black and brown to claim what is hers... still glowing.

We did not choose pink. Pink is the color they gave to us. You know who they are -- the infantilizers, the commercial crowd, the advertisers, the exploiters, the sexists, the woman haters. Pink is the color of curlers, fallopians, deodorants, girdles, baby talk, babies, radio dawdles, playtexts, valentines, plastic curlers, pacifiers, pills, girlie shows. Pink is a jail.

But woman is strong, authentic, honest, open, collective, non-hierarchical, cuddles, intense, cooperative, energetic, passionate, intuitive, skillful, nurturing, loving, enthusiastic, brave.

Now we make the world in our own image. We build our own institutions. We love each other. We destroy war. We destroy pins. We take every color in the universe as ours.

Every Color is ours
Every Color is ours
Every Color is ours
pink green blue

Pink

pink sweater

My mother gave me a soft, fuzzy pink sweater.

I'm a young girl. I hated pink.
Pink is frivolous -- not me -- I won't wear it.

For our recital, the girls wore pink tutus. I alone wore sterling black.

I'm an art student in college. I painted myself. I loved delicate, pale color...camellias.

He told me, "You look great in pink. That's your color. It makes your face rosy and hair dark. I love you in pink."

I was wearing the pink sweater the night he drove me to the hospital.
I was hemorrhaging heavily following an illegal abortion.

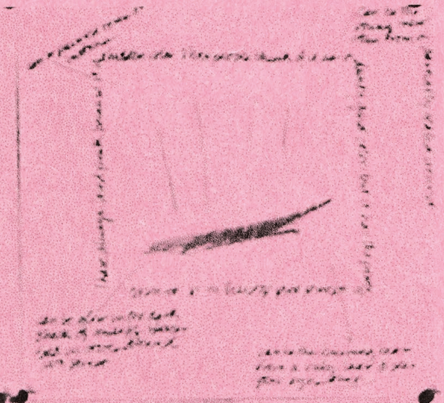
Women's Building -- I never expected to find pink here. Nowhere on the tool room door. I tug against fluffy pink socks and the pink sweater comes again.

Pink - feminine connotations, feminine strong, intense, tremulous, humorous, bold, tender, e.g.

I had always hated pink and felt both proud and ashamed for my almost total dislike of anything with pink. Most of them are sufficiently determined and common. Pink represents impotency, all that girls carry on because they wear pink or because traditionally parents dress their girl babies in pink and don't make an issue. Pinks in the form of fabrics, trying to make it seem true in terms of feminine attributes - and as failing and embarrassment at having tried. Pink is the color for women exploited and taught down - wanting women with pregnancy. That a woman would submit to pink clothes, wear cosmetics, dress herself in pink jewels. Pinky thing, dependency, going in the opposite direction of the attempts for pulling up instead of struggle to make the price of independence, pinkness, hair spray, girdled roses. But since then, women in feminine realms are available and therefore exploited. Behind all of these things lies in my opinion that the real goal is to be without emotions - the women capable of being a useful person. Those in the scientific field who, although finding it often necessary to suppress emotions, still get an emotional kick out of their accomplishments with them. Sometimes [illegible] perhaps even lesbians and females.

Pink is my Aura -- Hermit rose, Canary bright...from birth a pink glow of health, happiness and heart has walked with this child...now an eleven year old young woman, she has embraced that rose glow and made it hers...she casts it in soft baby shades of pink, warm folds of rose, sharp insights of red, loud protests of shocking pink...she sees this world very clearly...and easily shakes lucite into orange, yellow, green blue, purple, black and brown to claim what is hers... still glowing.

ONE OF THE MANY ASSOCIATIONS WITH THE COLOR PINK IS THAT OF THE PANTIES MY MOTHER PURCHASED IN PREPARATION OF A NEW SCHOOL YEAR (IN LARGE QUANTITIES) AND EVEN IF THEY WEREN'T ALWAYS PINK & LACE TRIMMED THEY ALMOST ALWAYS WERE ADORNED WITH THOSE SMALL APPLIQUED FLOWERS.



BAZOOKA BUBBLE-GUM THAT MAKES YOUR THROAT SORE WHEN YOU FIRST CHEW IT BECAUSE ITS SO SICKENINGLY SWEET

SOFT
INSIDE
FLESH
VULNERABLE

Pink is for infants and old ladies with silver hair. Pink is infancy and old age. Pink is not for grown up responsible people. Pink is innocent and helpless.

Pink is childish.



I'm not pink now

Candy cotton sweet
They told that my mother painted
PINK
Pink and feminine that I
eventually wasn't
My first real party dress, pink
Chiffon which I wore with my
first high heels. And then
I HATED PINK.
Now pink has become a symbol
of liberation for me. Liberation

I have four tubes of rouge.
one is pale sugary pink that
turns dark pink on my face.
one is dark rose that I use
to create hollows under my
cheek bones.
one is pale transparent pink
that hardly shows at all.
one is intense strawberry
scarlet that makes my cheeks
look like they just got
slapped.

Pink

Pink is a very elegant color,
A color for dainty girls.
Pink is for Valentine's Day
And for ribbons in curls.
Pink isn't for boys or their
playing.
The color of pink is used
mostly in saying
I LUV YOU!!!



mixer for shy teen-agers

#4

glass

don't be scared

Large glass bottle with a fitted glass top, used for containing acids, poisons, and other caustic fluids

Here's to your fear, queer. Here's to queer's peers who feel fear. Here's to real queer cheer, Three cheers for QUEERS

June is Gay Pride and History Month so, hi mom! (ha.) Closets are warm cozy places where you can sit with your head between your knees and die slowly while staring at the light coming in through the crack at the bottom of the door.

DYKE-O-matic

Oh NO...I said a whole thing in issue #3 about the notion of BIG MIDGET, my imaginary band/state of mind, only to find out that there is a band called Tall dwarves so just FORGET IT, ok. Maybe there is a trend of oxymoronic height descriptive band names going around. Those crazy kids.

from your physical body and in spiritual jeopardy sometimes. Also it's about thinking that you're the only one in the world who feels a certain way and then you find out how untrue this is. Also, about being really confused about stupid things like sex and being made to feel bad or weird cuz it's not easy for you to deal w/ not wanting to do it or wanting to do it all the time. (cont.)



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Out, Damn Spot is also about coming out even though it's really hard sometimes because your afraid everyone will treat you bad. It's also about not knowing who the fuck you are, feeling displaced

Black dragon control
Brass dragon control
Frost giant control
Green dragon control
Super-heroism
Dust of tracelessness
12th Level
Bronze dragon control
Cloud giant strength
Oil of disenchantment
Red dragon control
Oil of sharpness, +6
Silver dragon control

This is all written ced standpoint cu after being hurt out, literally. It's logies means ha alot of times and making any se realized (I think away from yours When you stop s Know what your least you tried a "learning" experie before about a his own body, I a omenon, I would much queer netw If you've done quee but before Anybo istic vision in be full of creamy WRONG cuz the happens and I gues to protect themsel words QUEER DY zine becuz I'm myself that if and I haven't mad in order to estab once, I saw a gi DYKE IS A HE

VICE VERSA

June, 1947 Volume I, Number 1

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IN EXPLANATION

Have you ever stopped to enumerate the many different publications to be found on the average news stands? There are publications for a variety of races and creeds. A wide selection of fiction is available for those who like mysteries, westerns, science fiction or romantic stories. For those who prefer fact to fiction, a variety of publications on politics, world affairs, economics and sports are available. And news stands fairly groan with the weight of hobby and miscellaneous publications devoted to subjects ranging from radio, engineering, gardening, home improvements and sailing, to travel, fashions and health.

Yet, there is one kind of publication which would, I am sure, have a great appeal to a definite group. Such a publication has never appeared on the stands. News stands carrying the crudest kind of magazines or pictorial pamphlets appealing to the vulgar would find themselves severely censured were they to display this other type of publication. Why? Because Society decrees it thus.

Hence the appearance of VICE VERSA, a magazine dedicated, in all seriousness, to those of us who will never quite be able to adapt ourselves to the iron-bound rules of Convention. The circulation of this publication, under the circumstances, must be very limited, going only to those who, it is felt, will genuinely enjoy such a magazine. This little publication, at present free of charge, will be published whenever there is enough suitable material to warrant the appearance of another edition.

Glance through VICE VERSA. If the contents interest you and please you, that is the purpose of the magazine. If the material included herein seems rather monotonous, please keep in mind that the entire publication was originated and compiled by one person.

This is your magazine. Here is your chance to utilize your creative urge by directing it into literary channels. VICE VERSA is meant to be a medium through which we may express our thoughts, our emotions, our opinions. Do you write poetry? Short stories? Would you like to review a book, a play, or a film? Or perhaps you prefer merely to write a letter expressing your opinion of this little magazine. If enough letters are received, maybe a readers' column might be included in the next issue.

Stanley

and the Mask of Mystery



BY DAVID SHENTON

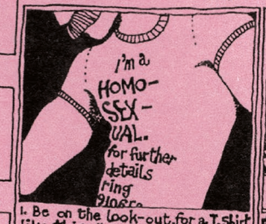
U-SPY

MINORITY GROUPS

GAY MEN

Take a closer look around,
There is a fascinating world just waiting to be found,
You'll see Gays in bus depots,
Soho, Bordeaux, Cairo & Underneath your very nose.

A .—
B —...
C —.—.
D —..
E .
F ..—.
G —.
H ....
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J .———
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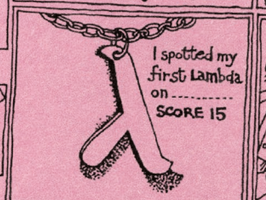


1. Be on the look-out for a T.shirt like this. It could lead to a greater insight of this particular minority group. Check also on folks reading matter (i.T.shirt: score 5., 2. Pord: score 0)





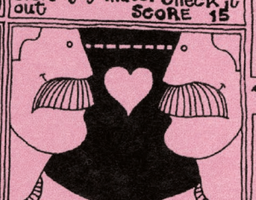
3. Here's the big toe print of every gay male. Check it out SCORE 15



4. SECRET SYMBOL. L.A.M.B.D.A. (Lifelong Apprentice of the Multi-national Brotherhood of Dorothy's Allies)



5. LAMBDA HEADQUARTERS.. a secret rainbow-coloured sky-block in Geneva SCORE 25



6. INSTINCT. Sometimes you just know when someone is homosexual SCORE



8. By swinging the Carrier Bags (C.B.'s) in pre-formulated sequences, the gayman has learnt how to relay messages across busy roads, superstores, libraries etc. Lately this has been commercially developed as C.B. radio.



24.



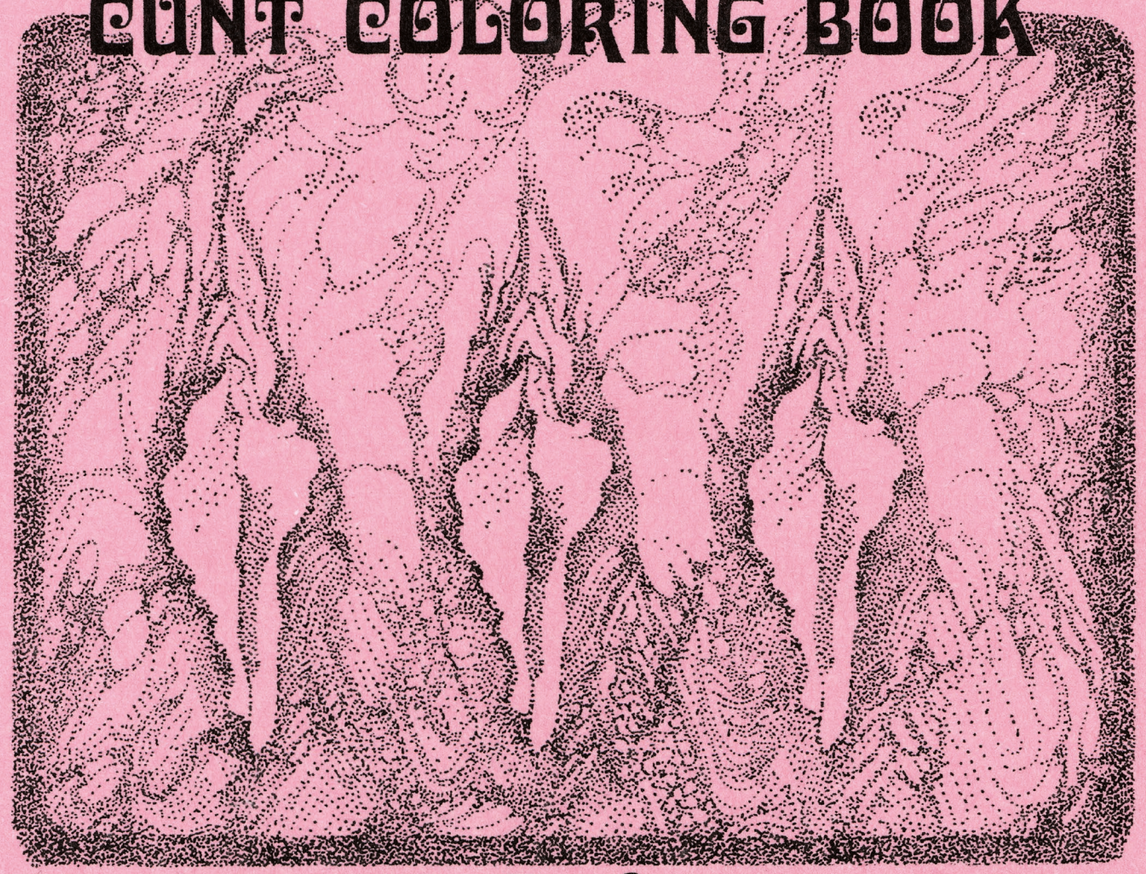
アロー・インターナショナル

¥800

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CUNT COLORING BOOK



drawings by Tee Corinne

PEARLCHILD PRODUCTIONS
1800 Market St.
Box 151
San Francisco, Ca. 94102

printed by UP PRESS

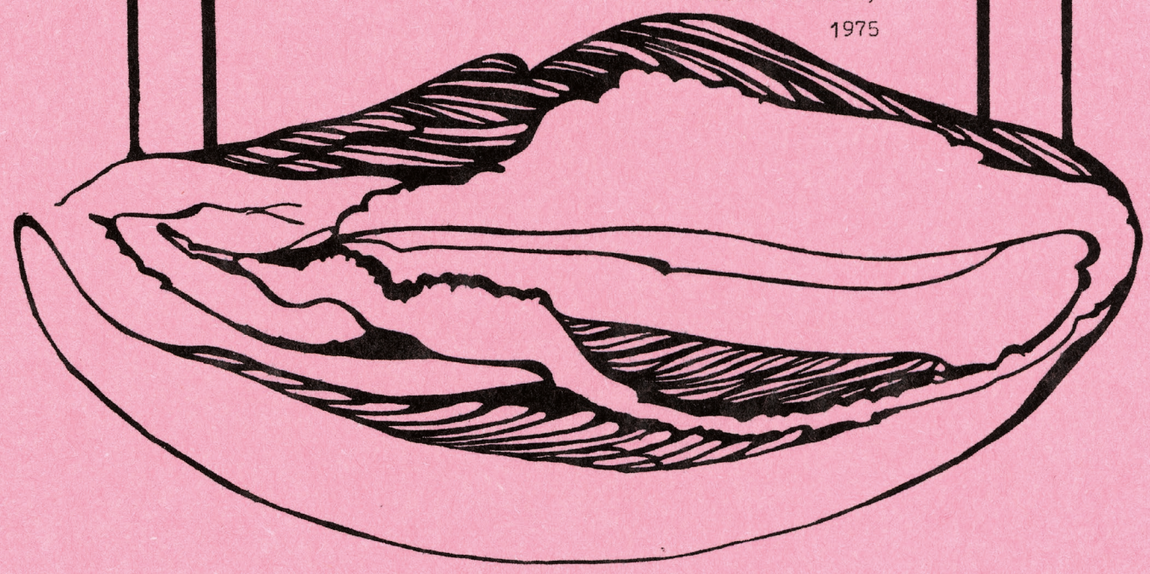
this is a WOMAN MADE book

In The Beginning

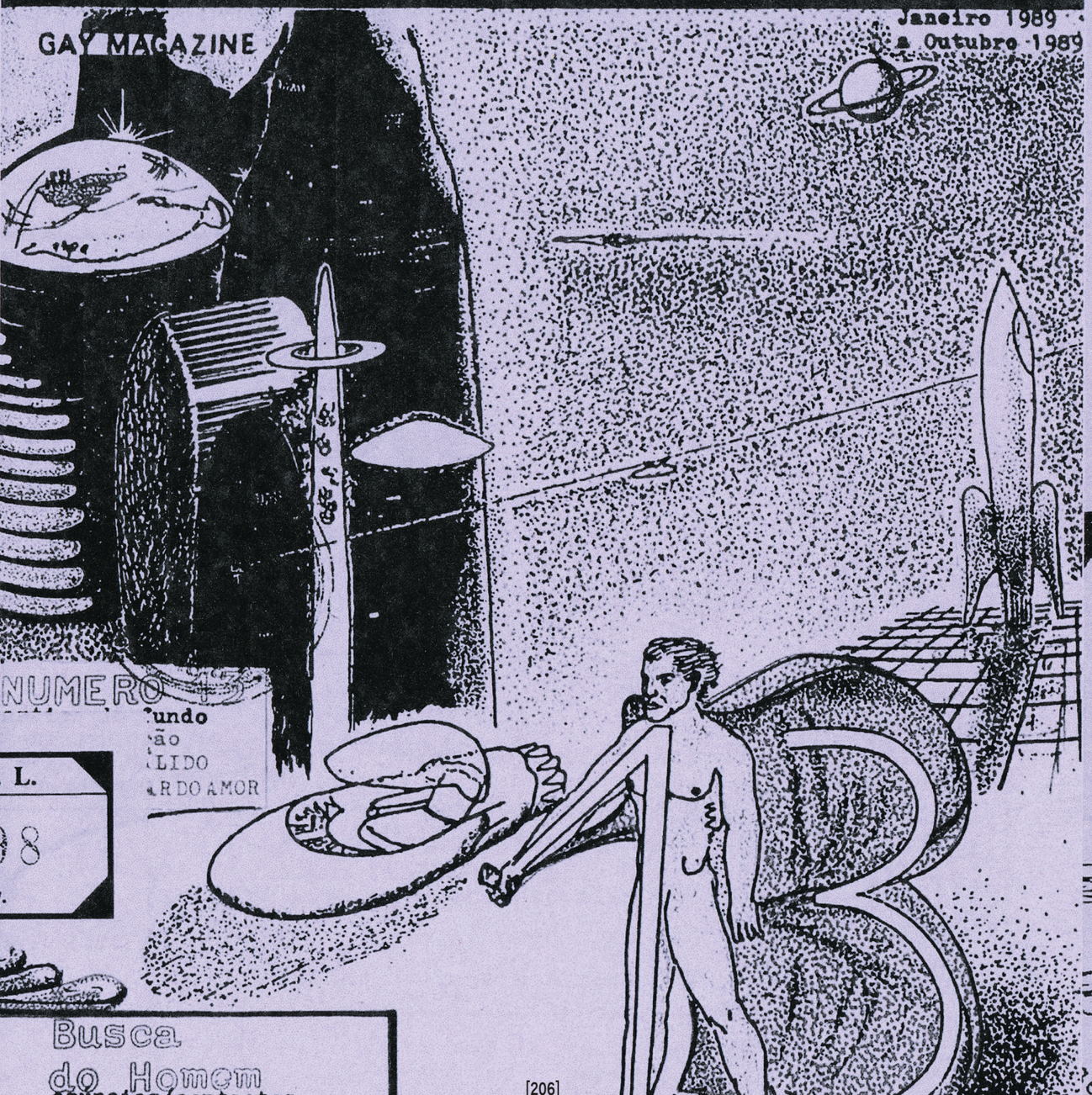
In the beginning we come from the cunt, not from some man's side; and we are washed in the water and blood of birth, not the spear-pierced side of some dying god. In the beginning women made pots and jars shaped like wombs and breasts, and decorated them with triangles, which were symbols of the cunt. So the first art was Cunt Art. The bones of the dead were laid in jars -- perhaps to speed the soul to its next womb? Did the ancient women sing, how delicate, sensitive, delicious, how strong the ring of muscle between one life and the next? There are tribal women today who sing praises of their cunts, how pretty and long and full their lips are, how the hair curls and glistens with moisture.

The drawings in this book are of real women's cunts.

Martha Shelley
1975







Abertura

Olá, de novo!

Eis-nos em mais um exemplar do ÓRBITA GAY MACHO.

Como vem sendo costume demorou tempo demais, para o que desejávamos. Mas, o facto é que não houve quase nenhuma colaboração e o trabalho global foi muitíssimo.

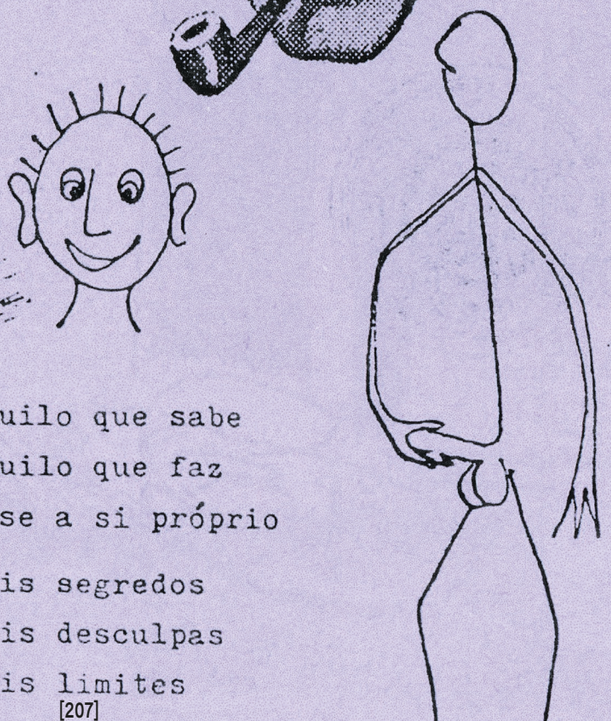
Fazemos, a propósito, um chamamento à sua atenção para não se deixar entorpecer em prejuizo da causa Gay. Escreva, desenhe, fotografe e envie-nos os seus trabalhos, ou contacte-nos para trabalho editorial se o prefere(É muito interessante e entusiasmante, se nele vê algum significado que o envolva também a si!).

O Nº 13, na boa linha dos anteriores - característica do ÓRBITA, espraia-se por 80 páginas de conteúdo Gay. Importantes! E/Ou sensacionais!

Que mais espera(?), prossiga pelo Magazine adentro... e absorva o que foi realizado especialmente para si... destinado ao Gay Macho português!

colaboração





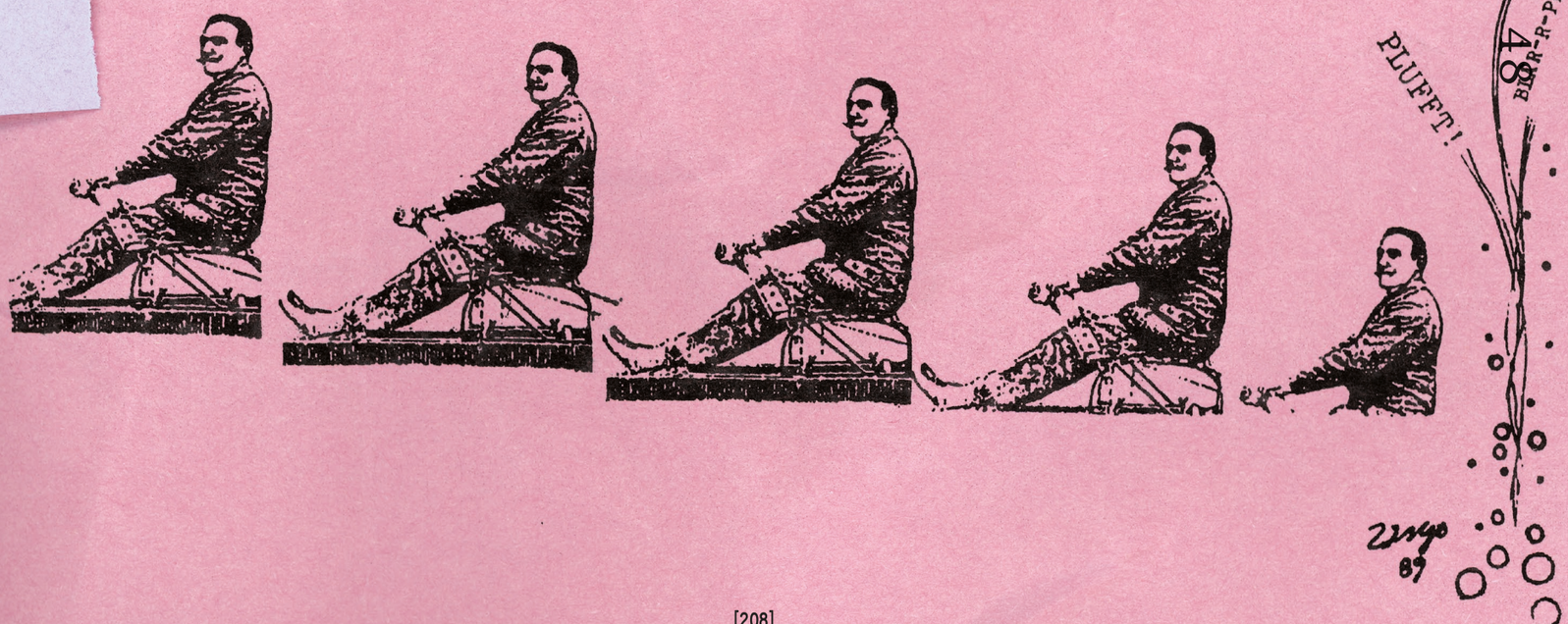
Você é aquilo que sabe
Você é aquilo que faz
——Ajude-se a si próprio

Não mais segredos
Não mais desculpas
Não mais limites

PARÁBOLA DO MASTURBADOR

E quanto mais o trabalhador
dava ao braço...

mais ficava a conhecer sobre o abismo!



SOME THINGS THAT YOU WILL
EXPERIENCE IN THIS LIFE
ARE JUST NATURALLY BEAUTIFUL

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—opening soon—
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CLUB NEW YORK
NY (212) 673-3283

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Photo by Andy Rodriguez

49

[209]

● MOVEMENT

I <3 LADY BOYS

Nalin Satearrujikanon is a scene starter and fashion fanatic who's likely to be found wherever anything fabulously queer happens in greater Bangkok. In many ways, she's also ladyboy-in-chief of an international network of "kathoeys" ready for global domination — or at least visibility. If the future is ladyboy, as her best-selling shirt says, with Nalin the present is too. Here she is.

● Interview by Oat Montien
● Photography by Zicky Lee





Damned If You Don't

10.10.2025
GRANDE AUDITÓRIO - FBAUL
19H

SUPERFLINTA X ILGA

#19

18/07

DJ SET
bebamàgua

CURTAS

MY CRAZY BOXERS, Krissy Mahan, 2019
JOLLIES, Sadie Benning, 1990
SEX, LIES, RELIGION, Annette Kennerley, 1994
SUPERDYKE, Barbara Hammer, 1975

21H
00H

R. dos Fanqueiros 38, 1100-321 Lisboa

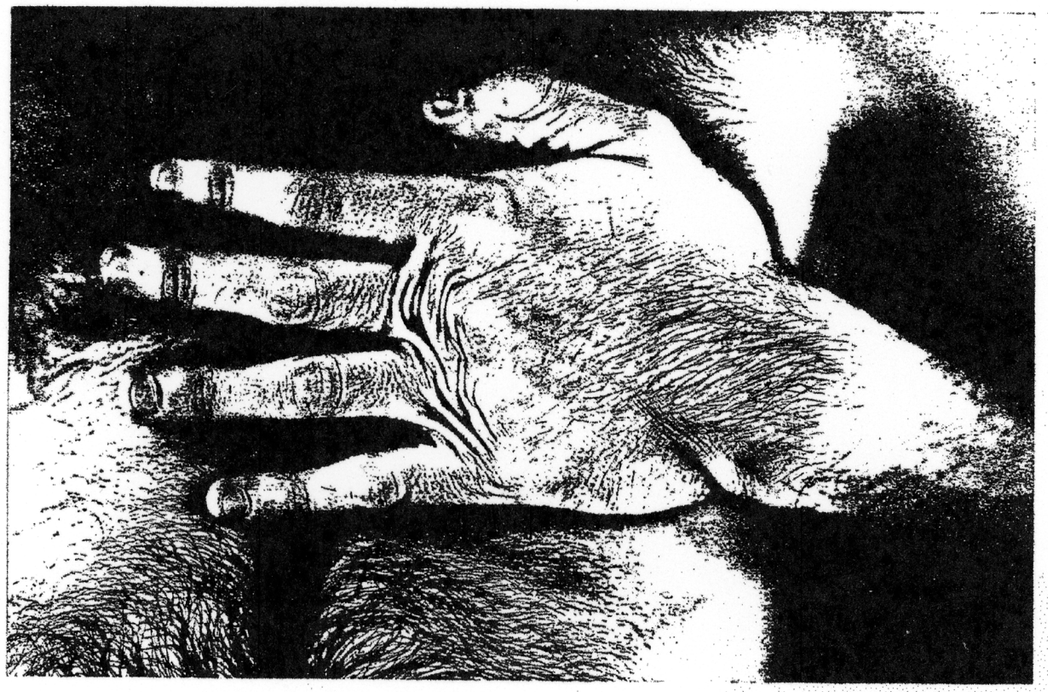




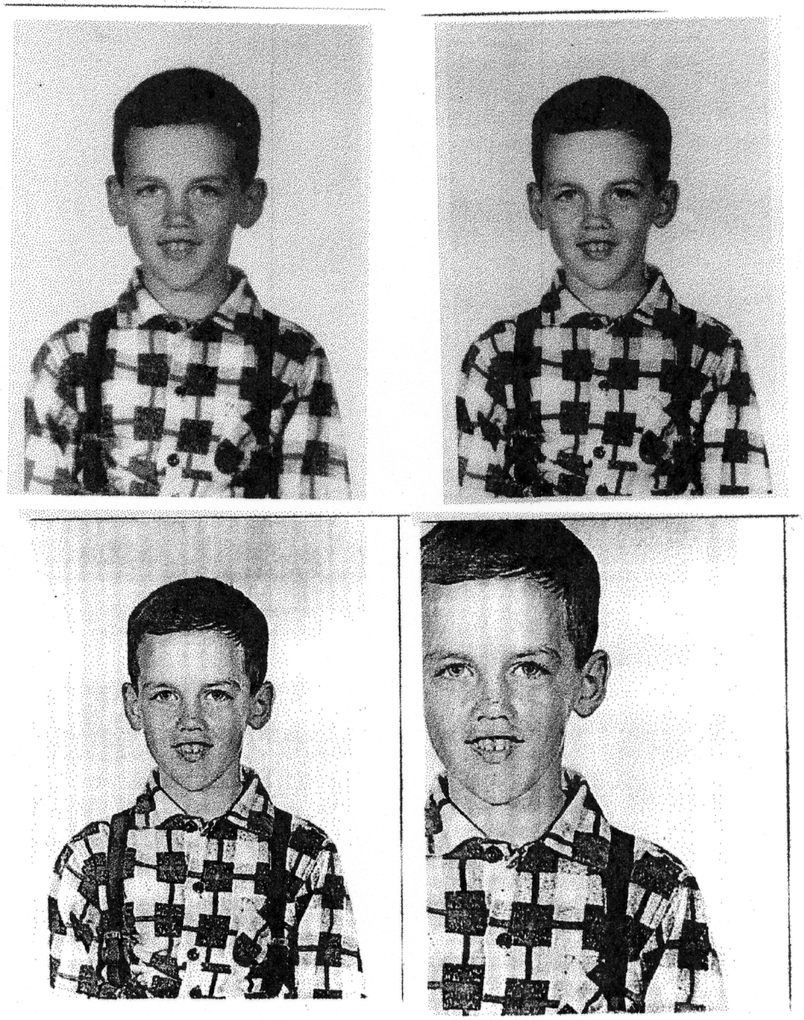


56

57



[215]



[216]

[217]


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AD DESIGN BY SAVAGE MALE MAGAZINE

[218]

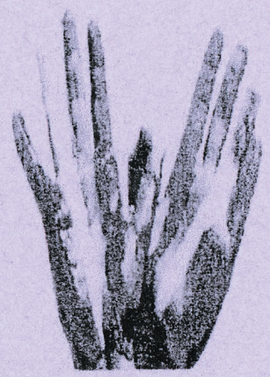

MARCH
Lésbico
Gay, Bi e
Transgender
LHO – 17.00h
DO PRÍNCIPE REAL
LISBOA

[219]

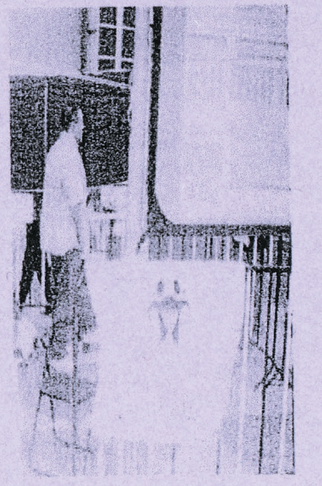
BOLETIM DO GOG

Nº 2
SETEMBRO 2001

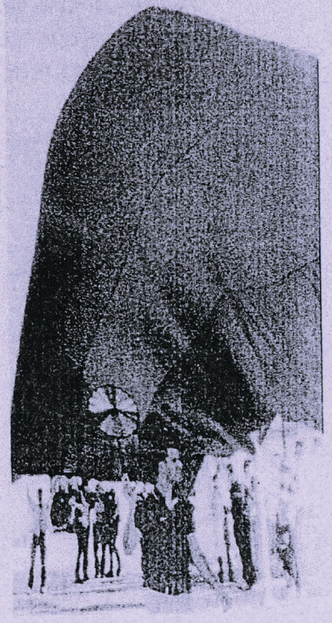












[220]

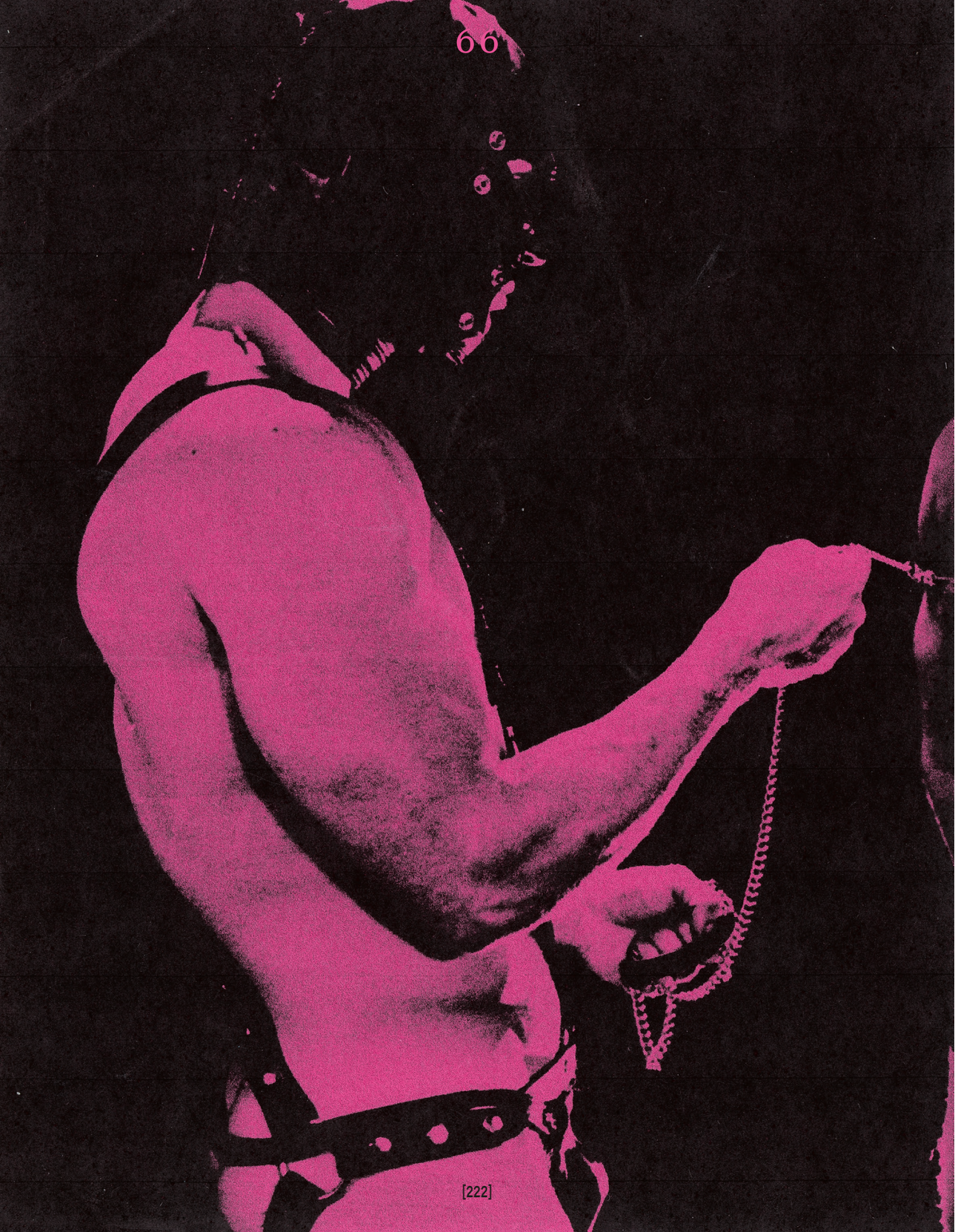
ORGANA

Publicação Lésbica de Portugal
Nº 6 – 1992 – Preço: 500$00 – 5Usd

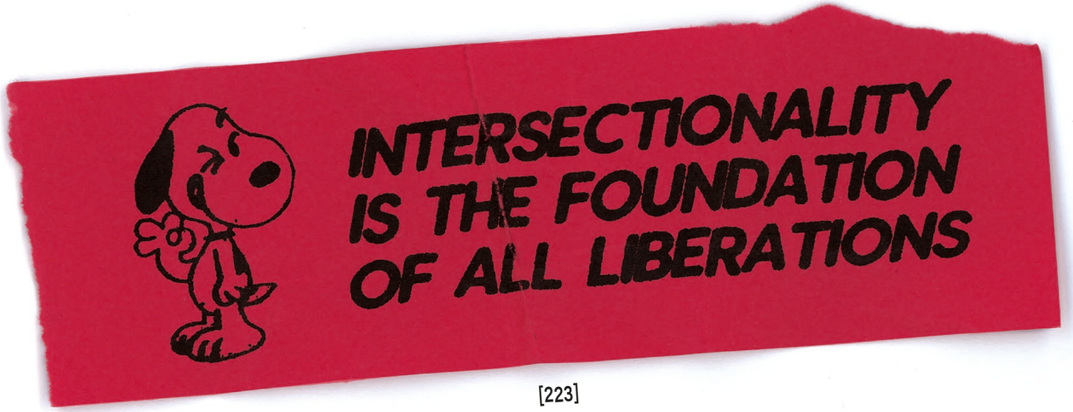


[221]

Apartado 4021 – 2700 Amadora



[222]

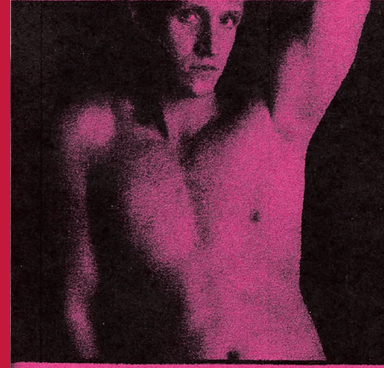

INTERSECTIONALITY
IS THE FOUNDATION
OF ALL LIBERATIONS

[223]

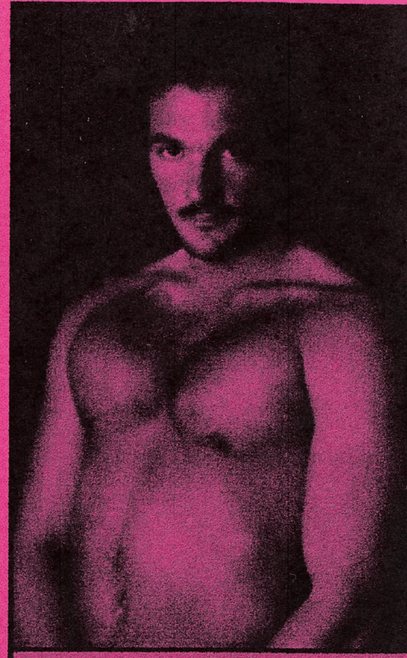

can we design
design our way out
of platform capitalism

[224]

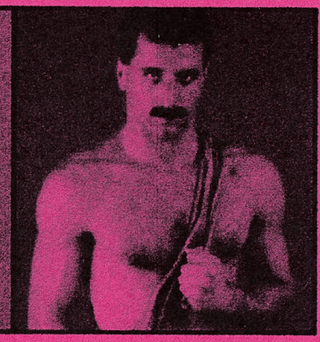




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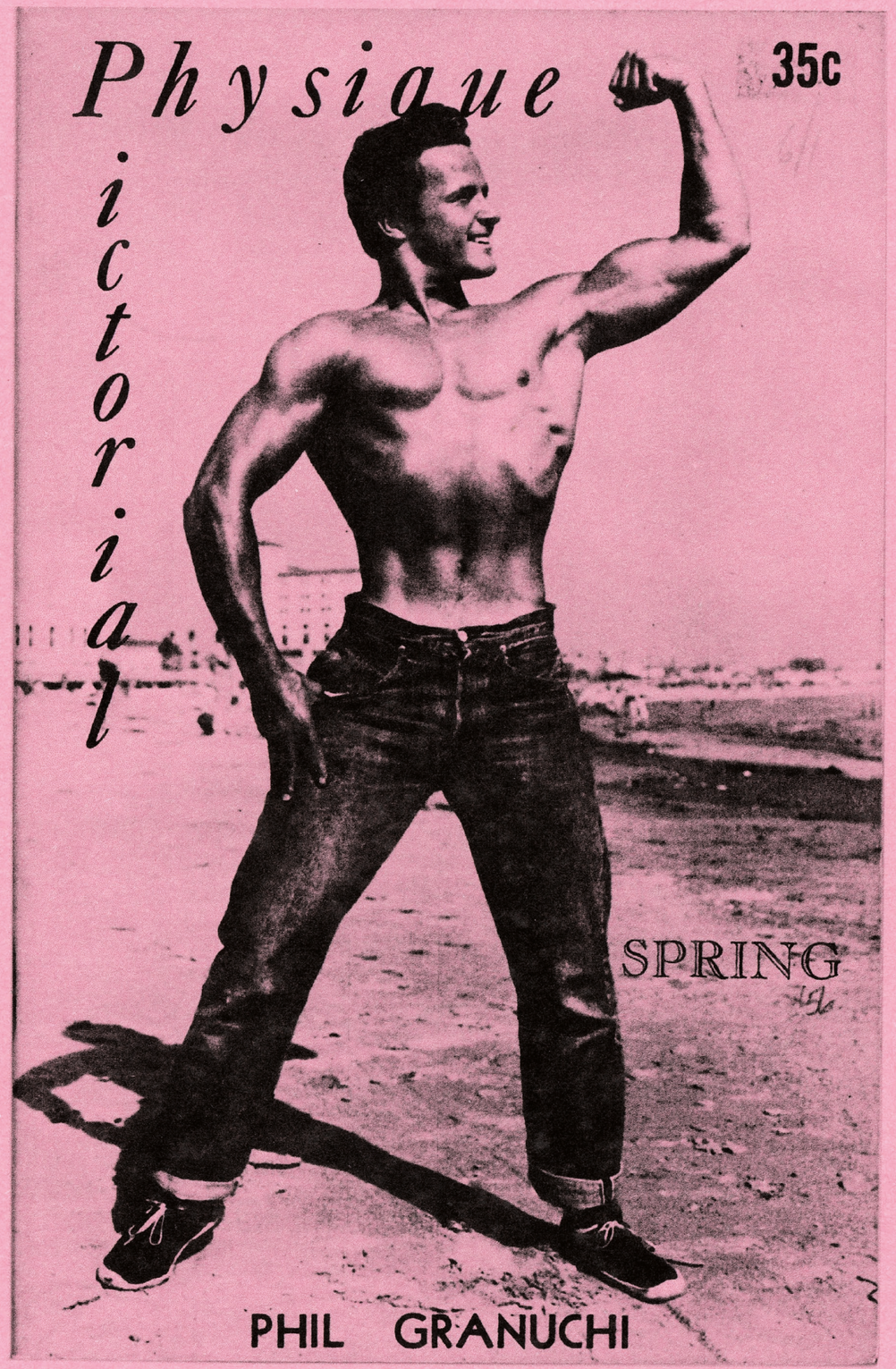


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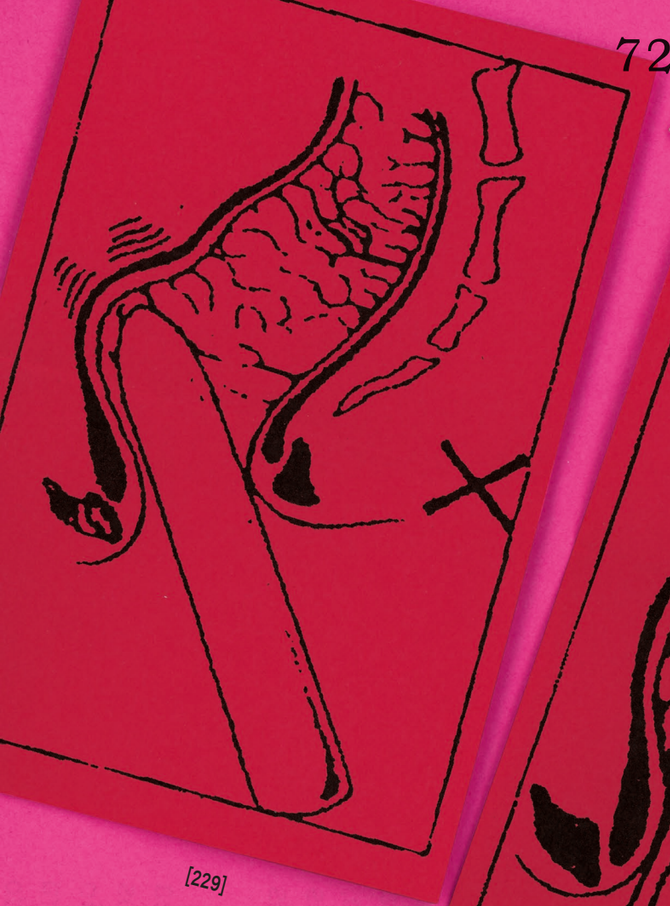
[227]



BUDDY CURCIO at age 18 5'5" 150 lbs chest norm 41.5, expanded 44, biceps cold 15 3/8", pumped 16, waist 29, thighs 22.75", calf 15.25. Studying to be a psychologist and/or psychoanalyst. Has agreed to try to help any PP reader who might have a question to ask him if he will include a self-address stamped envelope. His address: 2716 Caldwell., Compton Cal. AMG model YV6. Two catalogs 20 cents in YV13.

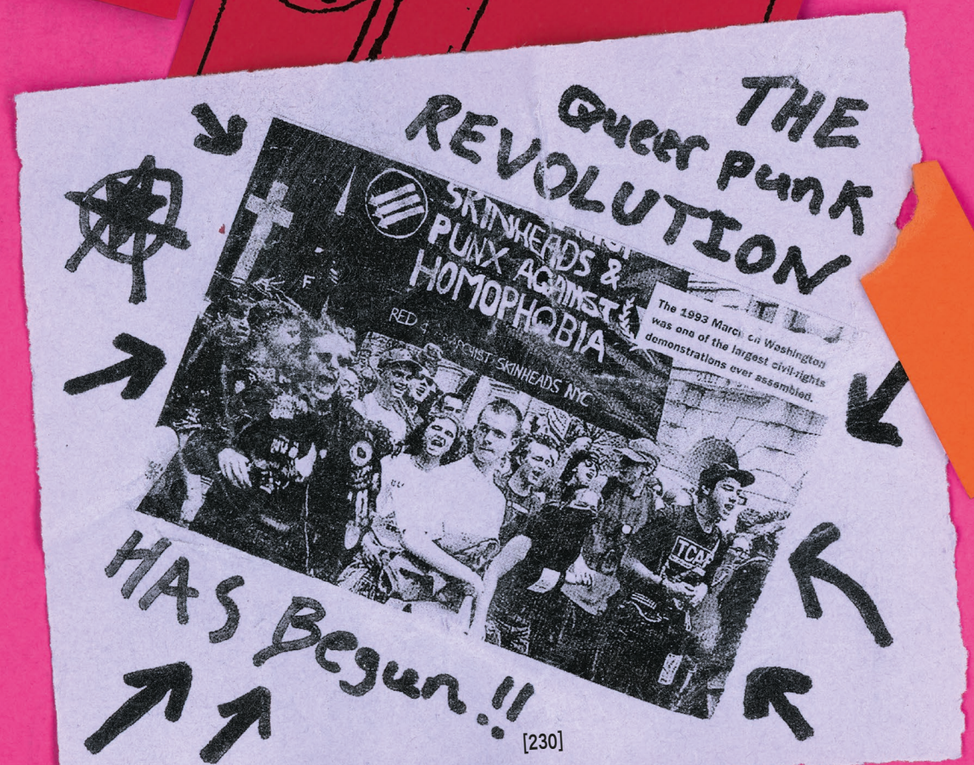
Page 28

[228]



[229]





[230]

[231]



[232]





[233]

PERIGO DE MORTE

Viagra + Poppers = MORTE

O Viagra está a chegar a Portugal. A comunidade gay não escapa. Se utilizar o Viagra tenha cuidado! A combinação entre o Viagra e o Poppers baixa dramaticamente a tensão arterial provocando a morte. Nos Estados Unidos já morreram 69 pessoas. A escolha é sua. Se quiser utilizar qualquer um destes compostos, NÃO OS MISTURE!

[234]

Ritual de cortejamento entre as fêmeas (da espécie unissexual) *Cnemidophorus Uniparens*



1. A primeira fêmea aproxima-se da outra fêmea, sondando-lhe o corpo com a lingua.

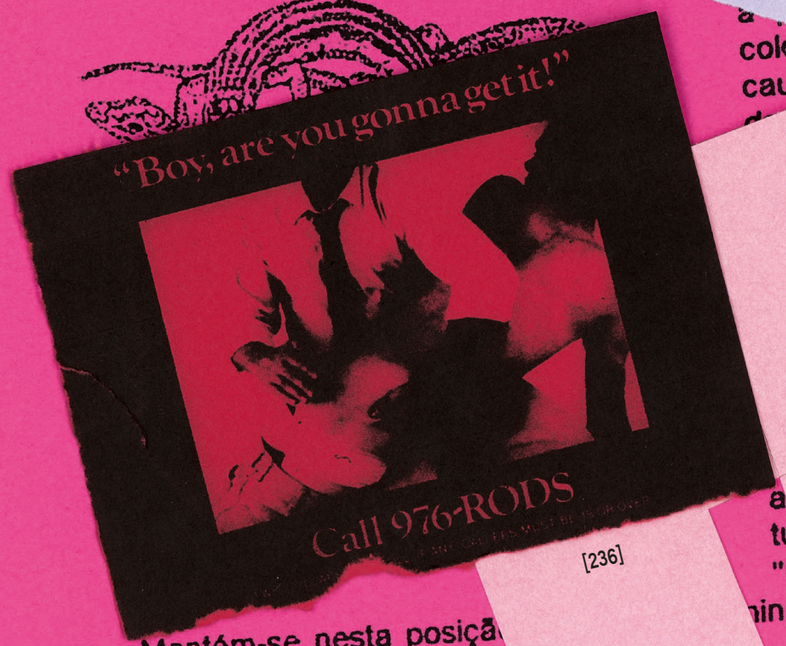
2. Se receptiva, a primeira fêmea monta-a [illegible] dendo-lhe a [illegible] do pescoço ou [illegible] coxa e abrindo-[illegible] as pernas.

[illegible] minutos [illegible]ira fêmea coloca a [illegible] cauda [illegible]

[illegible] tu[illegible] "ps[illegible] minuto[illegible]

Mantém-se nesta posiçã[illegible] abandona a outra fêmea.

[235]



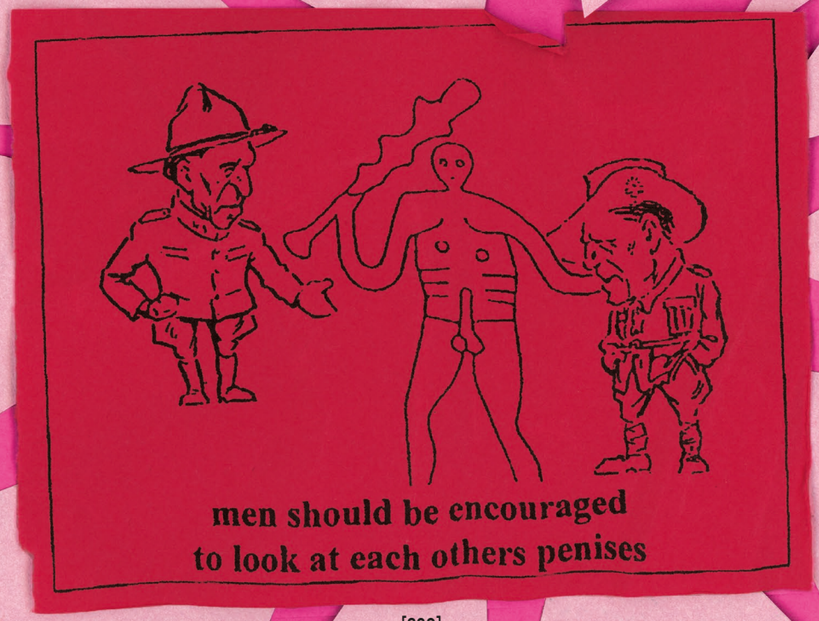
[236]



[237]



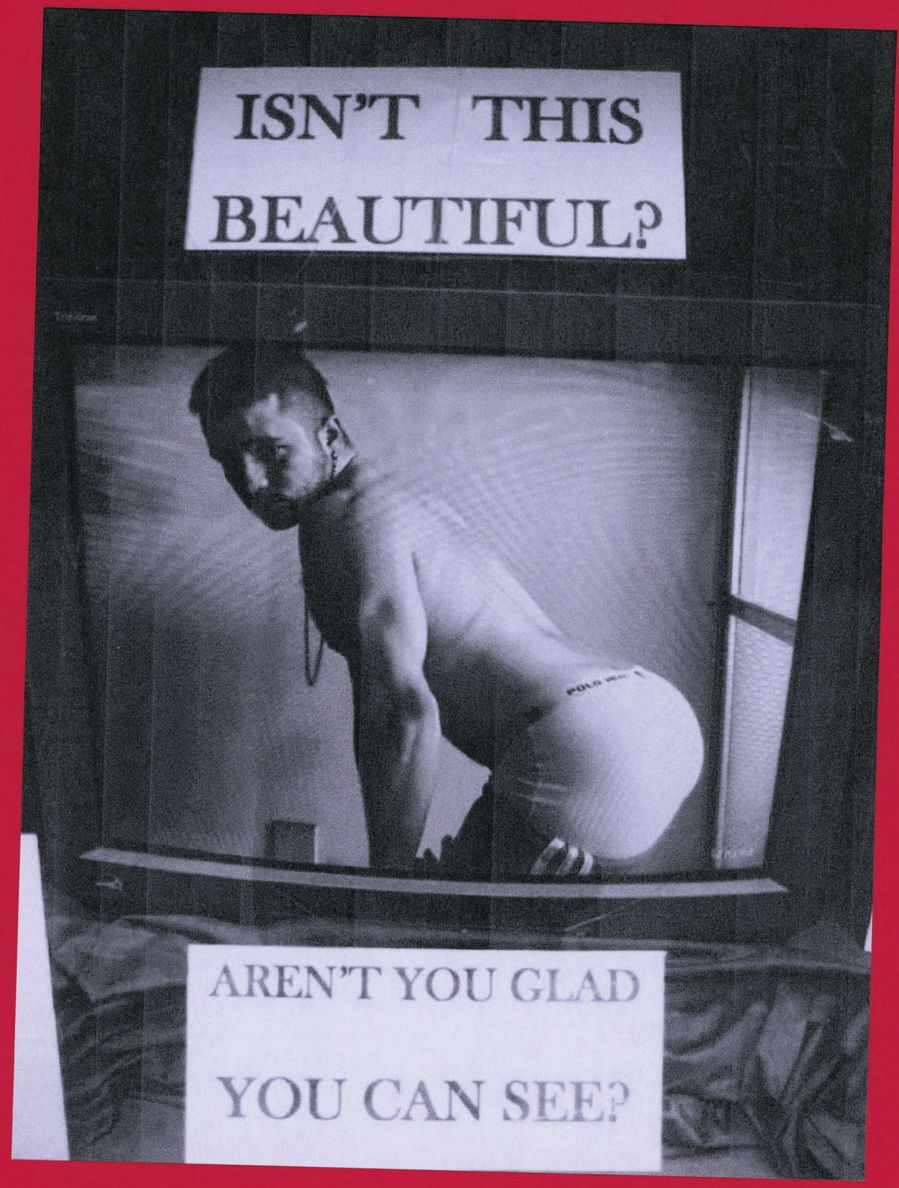
[238]



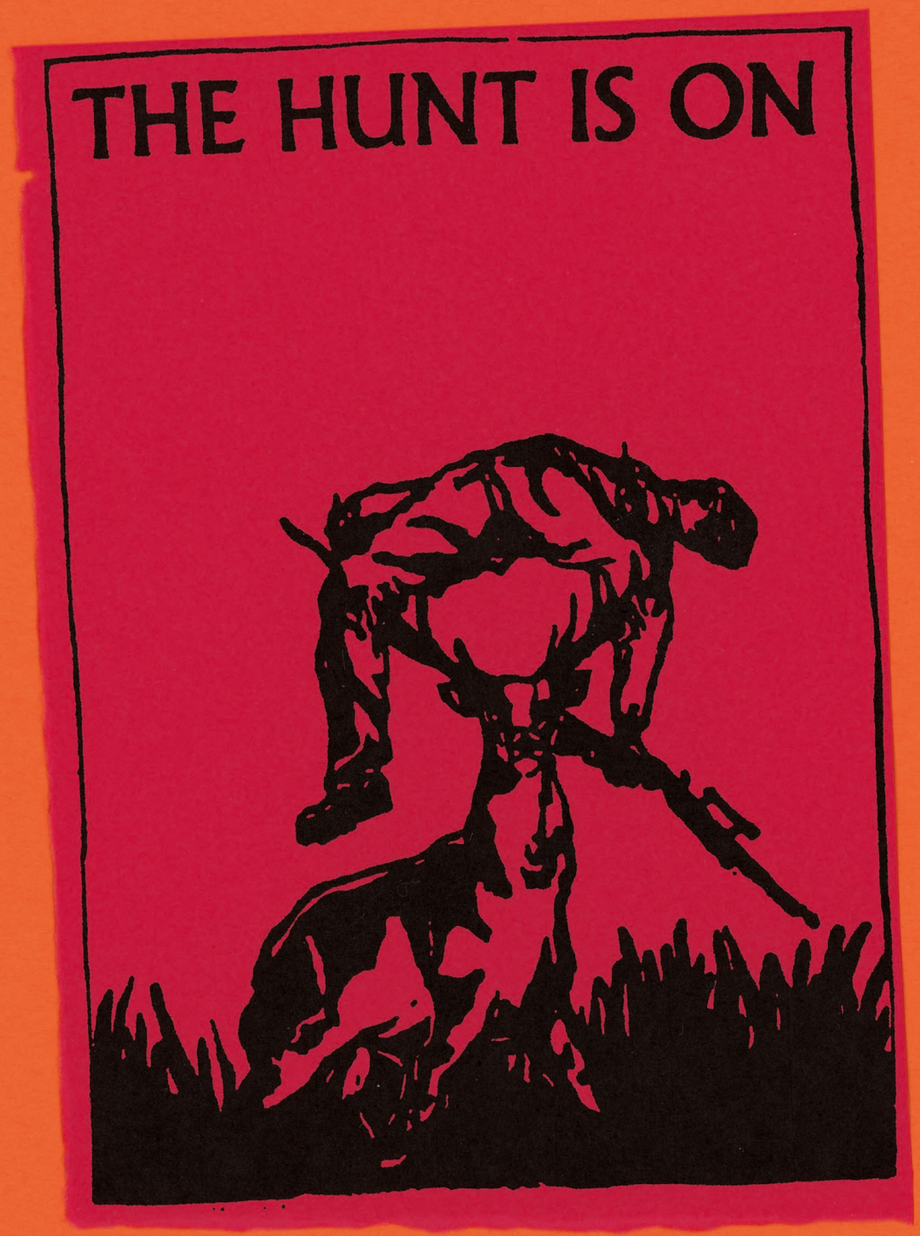
[239]


РОДОВІД
БАНК
GAY SEX & CLASS WAR

[240]


ISN'T THIS
BEAUTIFUL?
AREN'T YOU GLAD
YOU CAN SEE?

[241]


THE HUNT IS ON

[242]


Fuck the rich?
Fist the rich!

[243]


Can you see the future?
Not at all
Catastrophe

[244]

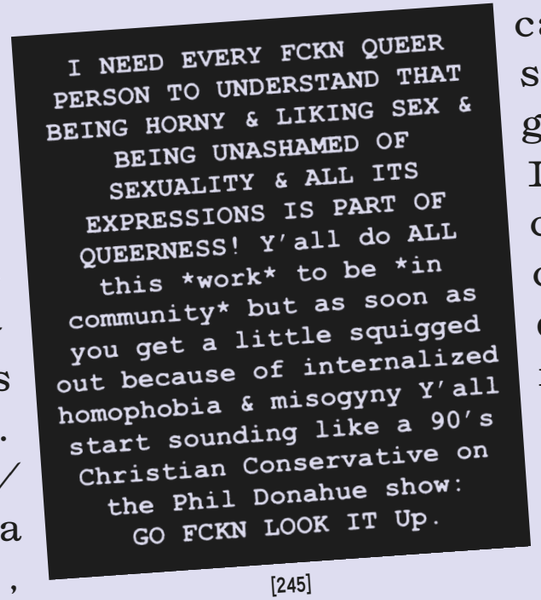
A identidade *queer* tem uma génese intrinsecamente sexual. A censura e opressão praticadas pelo sistema patriarcal e cisheteronormativo começou por nos identificar como seres puramente sexuais, criando uma repulsa e uma punição em volta de práticas de sexo anal. Reprimir a liberdade sexual passa por uma inevitável revolta da mesma. Manifestarmo-nos como seres positivamente sexuais é um ato de recuperação desta liberdade e desta identidade que nos foi retirada e punida, e esta vigilância e punição passaram, progressivamente, de tortura física ao silêncio social.[1]

<<If honest and sincere expression of another's sexuality is offensive to you, it's time to reflect on what's happening inside you! What conservative propaganda have you internalized? Who made you feel ashamed? Why do you care what other people do with their own bodies and time? What is this impulse to police and shame?>>[2]

Não é, assim, por acaso, que existe uma apropriação e um fascínio pela estética visual e propagandística do fascismo por parte de identidades *queer*. Não só utilizamos os

Relembremo-nos de não policiar as vidas e os corpos dos nossos pares!

danos do opressor como reconstrução da nossa identidade como também de novos conceitos, ideias e modos de pensar o mundo em que navegamos—neste caso, de maneira subversiva, como tanto gostam de o chamar. Imagens de poder, disciplina, hipermasculinidade e autoridade num novo e autoapropriadas O exemplo erotismo. *queercore/anarcopunk/BDSM* de Bruce da obra criador LaBruce, da zine *J.D.s* com a artista G.B. Jones, é a melhor reação a esta censura social da sexualidade e identidade queer. LaBruce e Jones acreditavam que este imaginário *anarcopunk* associado a *queerness* era uma correlação passível de ser desdobrada numa publicação desenhada e distribuída, pois havia uma vontade e um público. Uma boa percentagem das páginas da zine representam esta estética erotizada do opressor: poder, disciplina, hipermasculinidade e autoridade—temas transversais a toda a obra artística de LaBruce, nomeadamente ao seu trabalho como realizador de cinema [Imgs. 168↔170].



[245]

Susan Sontag em *Fascinating Fascism* cria o ponto de encontro entre a estética fascista e o sadomasoquismo:

<<Between sadomasochism and fascism there is a natural link. «Fascism is theater,» as Genet said. As is sadomasochistic sexuality: to be involved in sadomasochism is to take part in a sexual theater, a staging of sexuality. Regulars of sadomasochistic sex are expert costumers and choreographers as well as performers, in a drama that is all the more exciting because it is forbidden to ordinary people.>> [3]

A autora vai ainda mais longe ao afirmar que na estética e arte nazis as posições de «egomania e servidão» são glamorizadas, com o exemplo dos nus escultóricos de Leni Riefenstahl apresentadas num reflexo de perfeição, beleza e sofisticação[4]. Arte e estética *queer* subvertem esta ideia ao se apoderarem dela de forma imperfeita. Existe uma deturpação nesta apropriação do poder e da autoridade fascistas, admitindo e intercetando a estranheza e alienação a que identidades *queer* foram sujeitas, evidenciando a morbidez da posição e da ideologia fascista. O mesmo é igualmente comparável ao cruzamento da estética *queer* com a estética

cristã—uma instituição de poder que oprimiu sociedades inteiras e que tornou pecado as práticas sexuais dissidentes. O fascínio pelo cristianismo (mais particularmente o catolicismo) como símbolo da dor, do pecado, do sofrimento e da punição divina é particularmente aliciante para uma comunidade que foi punida pelas mesmas razões—mas também é drama, é teatro [Img. 230]. Recupera-se a estética e a simbologia, tem-se a fama e faz-se o proveito.

Veja-se, igualmente, a relevância de outros movimentos que resultaram na partilha de pensamentos e, consequentemente, na inspiração para abordagens estéticas visuais, como o *flower power*, das comunidades *hippie*. O movimento *hippie* surge nos Estados Unidos da América, na década de 1960 (em simultâneo com a libertação *queer*), e defende, acima de tudo, o famoso termo «paz e amor», a liberdade sexual e questões ambientais anti-guerra. A recente comunidade LGBTQIA+ (aqui ainda denominada apenas gay) viu neste movimento, que ganhava tração política e cultural, uma sensação de pertença e de partilha de ideais. Não é surpresa, assim, que muitos artefactos de design criados nessas décadas e em décadas

posteriores se vissem inspirados em grafias tipicamente associadas ao movimento *hippie*. Os exemplos que aqui dou são na utilização de tipografia, como no logótipo da revista Gay Power [Imgs. 179↔180] e no *flyer* da Gay Revolution Party Manifesto [Img. 183], no entanto, são regularmente encontrados noutro tipo de efémera—cartazes, panfletos e zines. Do mesmo modo que existe um cruzamento com o movimento *anarcopunk*, *heavy metal*, *noise*, *outsider art*, etc., este reconhecimento e cruzamento com o movimento *hippie* é pura manifestação contracultura, existe uma rejeição dos padrões convencionais e normativos, e um foco na expressão e liberdade pessoais, o que se reflete na abordagem *DIY*.

Jack Halberstam defende em *Female Masculinity* que *«A queer methodology, in a way, is a scavenger methodology that uses different methods to collect and produce information on subjects who have been deliberately or accidentally excluded from traditional studies of human behavior. The queer methodology attempts to combine methods that are often cast as being at odds with each other, and it refuses the academic compulsion toward disciplinary coherence.»* [5]

A manifestação da expressão contracultura remete a esta metodologia de *vasculhar* pela história, reconhecendo que uma pesquisa de raiz *queer* não pode subsistir puramente de bibliografia e referências académicas, pois experiências vividas, cultura popular e arquivos marginais são todos fontes legítimas para estabelecer um mapa da história *queer*. Relembrando a luta *queer* como intersecção com a luta antirracista, anti-imperialista e anticolonialista, as suas origens e eventuais revoltas partilham semelhanças. A mão supremacista do opressor humilha, tortura e destrói as pessoas e a sua cultura. Estas comunidades vêem-se na posição de desfazer os danos desta violência durante séculos, nunca num progresso linear, pois aquilo que Hilda de Paulo identifica como *coma CIScolonial*[6] não o permite. Este coma CIScolonial—uma estagnação e absurdez social e política cisheteronormativa pós-colonialista, incapaz de progredir na sua lógica—atrasa o processo de consciência pública em relação aos problemas que comunidades marginalizadas sofrem há séculos, revertendo legislações, popularizando discursos de ódio, questionando em canais nacionais se um Salazar faz falta. O desmantelamento e a recuperação de uma «história *queer*» equipara-se, então, a

uma manifestação crioula da cultura pós-colonialista, no sentido em que a cultura original foi propositadamente apagada (rasurada, queimada, morta). Para definir ao certo o que significa *crioulo*, recorramos à definição de Thomas Hylland Eriksen, autor que questiona as várias utilizações de uma sociedade crioula como analogia antropológica:

«A creole society, in my understanding, is based wholly or partly on the mass displacement of people who were, often involuntarily, uprooted from their original home, shedding the main features of their social and political organisations on the way, brought into sustained contact with people from other linguistic and cultural areas and obliged to develop, in creative and improvisational ways, new social and cultural forms in the new land, drawing simultaneously on traditions from their respective places of origin and on impulses resulting from the encounter.»[7]

Posto isto, os paralelismos consideram-se legítimos—pessoas *queer* vêem-se descriminadas e deslocadas dos seus quotidianos, das suas casas e dos seus contextos sociais e relacionais. As suas vivências e experiências eliminadas com o

intuito de difundir comportamento homossexual e homoafetivo como contranatura (se não a vemos, não existe). Ao longo dos anos tomámos os padrões e elementos que nos rodeavam para moldar uma realidade nossa, que nos foi retirada. Relembro Alexander León quando diz que «como pessoas *queer*, não crescemos a ser quem realmente somos; crescemos a representar uma versão de nós próprie^s que sacrifica a autenticidade para minimizar a humilhação e o preconceito. A enorme tarefa da nossa vida adulta consiste em descobrir quais as partes de nós que são verdadeiramente nós e quais as que criámos para nos proteger.[8]»

Do mesmo modo que as línguas crioulas retêem a cultura que lhes foi forçosamente atribuída numa manta de retalhos conjunta com os rastos da sua cultura vernacular (ao que Édouard Glissant chama de *bricolage*[9]), também a linguagem e manifestação da cultura *queer* pega nos atributos e concepções cisheternormativas em que forçosamente cresceu [Imgs. 196↔197], tentando ao longo dos anos desconstruir dentro deste desconforto social, físico, teórico e cultural [Imgs. 198↔210]: uma história *queer* existe, mas nunca na íntegra.

Isto está inerente à imagem, ao design e ao modo como se manifestam como *arquivo*,

constantemente revisto, reapropriado e revalorizado. Jack Halberstam defende os arquivos *queer* como construções de uma memória coletiva[10] e Ann Cvetkovich destaca-os pela sua determinação *never forget*, o que atribui relevância e urgência.[11] Chetkovitch reconhece a dificuldade de criar estes arquivos devido à quantidade de vidas *queer* vividas em segredo das quais nunca haverá registo.[12]

Devido a esta dificuldade, algume^s autor^s delineam esta potencial história através de efémera, «termo utilizado por arquivistas e bibliotecários para descrever publicações ocasionais e documentos em papel, objetos materiais e itens que são classificados na categoria miscelânea aquando da sua catalogação»[13], isto é,—o que constrói estes dossiers que lêem—fotografias, cartas, documentos judiciais, documentos prisionais, panfletos, cartazes, entre outros objetos, o que permite «um potencial arquivo *queer* que não só recolhe, mas também estabelece ligações entre acontecimentos em narrativas que reconstroem experiências *queer* específicas.»[14] Autor^s como José Estebán Muñoz, que defende «efémera como evidência»[15], uma cultura que se gera a partir da leitura destes fragmentos e códigos invisíveis a olho nu.

Isto, de certa maneira, reproduz como línguas (e linguagens) crioulas nasceram, quando pessoas escravizadas de diferentes culturas que foram deslocadas das suas casas e das suas origens desenvolveram gestos, entoações e estruturas gramaticais adaptadas das suas línguas para poderem comunicar entre si e criar uma língua partilhada de resistência, um fenómeno que o ramo da linguística chama de «hipótese do substrato»[16]. No exemplo dos crioulos lusófonos, eram usadas estruturas gramaticais das línguas africanas com vocabulário português.

Desde o século XIX[17] que existem registos do polari, um jargão com base na língua inglesa com influência de outras línguas indoeuropeias como o italiano, romani, iídiche, traçando até ao sabir, a língua franca mediterrânea[18].

[Img. 190] Fortemente popularizado no Reino Unido até à década de 1970, o polari era, maioritariamente, uma linguagem de resistência *queer*, um processo de comunicação através de códigos, que originou muitas palavras ainda hoje utilizadas nas comunidades *queer*, desde a cultura *ballroom* e cultura *drag* até à *stan culture* que faz as rondas no Twitter de Elon Musk. Começou por ser utilizado por mercadorvs e homens marinheiros nos portos de Londres. Artistas de teatro que visitavam os mercados

e os *pubs* na baixa da cidade começaram a comunicar com o jargão e facilmente se espalhou pelas subculturas *queer* de Londres e arredores, sendo falado, simultaneamente, a bordo dos navios onde os marinheiros trabalhavam.[19]

Mas o polari é apenas o exemplo mais conhecido, supõe-se, um reflexo da cultura-monopólio da linguística anglosaxónica. A necessidade para uma *língua queer* é, segundo Anna T., inerente a várias comunidades.[20] Até onde vai a *língua queer*? Existe o pajubá (ou bajubá) no Brasil, com vocabulário das línguas africanas bantu e yoruba e sintaxe portuguesa, utilizado principalmente dentro das comunidades trans; o kaliarda na Grécia, composto por grego, inglês, italiano, francês, turco e romani, conta com, aproximadamente, 6000 palavras documentadas; o swardspeak nas Filipinas, uma mistura de tagalog, inglês, espanhol e japonês; o binan na Indonésia; o IsiNgqumo e o gayl (ou gail) na África do Sul e o Lubunca na Turquia, que já data de há 400 anos, com o maior leque de influências dos descritos com turco, romani, francês, grego, inglês, armeno, italiano, búlgaro, kurmanji, russo e espanhol.[21]

No entanto, o mais cativante a reter da pesquisa de Anna T. é ao que a autora se

refere como *opacidade* das línguas *queer*. T. explica que *e*s sujeit*e*s não se tornam invisíveis ao falar estas línguas criadas, mas que geram uma opacidade na comunicação em si. Isto gera uma manifestação de resistência sem ser invasivo, sem colocar em perigo a existência de quem quer comunicar, mas torna-se, mesmo assim, um *ato* político. O objetivo não é normalizar e difundir estes novos discursos na sociedade num todo, mas sim criar realidades alternativas—esta ideia que já mencionei de um espaço seguro global, ou no caso, um espaço seguro bastante mais pequeno, cingido a uma pequena comunidade que resiste ao comunicar apenas entre si[22]. [Img. 224]

* ** *

A existência comunicativa entre comunidades *queer* sempre recorreu a códigos. No Dossier Segundo cimentei bastante a perseguição a pessoas LGBTQIA+ e outras identidades «desviantes» durante o Estado Novo em Portugal, e uma das táticas usadas socialmente para encontrar e chantagear homens gay eram os, coloquialmente, chamados de *arrebentas*.

«Os arrebentas são uma personagem de nota na história da homossexualidade entre homens em Portugal; eram indivíduos que, fazendo-se passar por homossexuais—o que não quer dizer que não houvesse homossexuais

entre os arrebentas—se imiscuíam em locais ocultos relacionandos com a prática da homossexualidade, como os urinóis»[23]

revelando-se no último segundo e pedindo dinheiro em troca pelo seu silêncio. [Img. 189]

António João defende que estas linguagens relacionais e comportamentais entre pessoas *queer* durante a ditadura portuguesa «são linguagens de grupo, específicas, que são compreendidas, nas suas intenções e nas suas particularidades vocais e gestuais, apenas por quem faz parte do grupo[24]», concluindo que «todas as microlinguagens ocultas que, no seu conjunto, formam um idioma completo e cheio de particularidades são modos de resistência[25]».

Dá-se também o exemplo dos «*friends of Dorothy*» como código para identificar um homem gay na década de 1980 nos Estados Unidos da América, em ambientes heteronormativos como zonas portuárias e a bordo de cruzeiros[26]. Presume-se que o termo se refere à personagem Dorothy do filme *O Feiticeiro de Oz*, interpretado por Judy Garland, um ícone da comunidade *queer*[27].

Outro dos exemplos mais conhecidos e referenciados é o *hanky code*, ou *handkerchief code*. Um sistema semiótico através de bandanas coloridas que comunicava os

interesses e fetiches sexuais dos indivíduos da comunidade LGBTQIA+ em ambientes sociais. Cada cor do lenço referenciava um interesse sexual [Imgs. 191↔192], sendo que ao ser usado no bolso esquerdo significava a prática desse interesse ativamente, enquanto que no bolso direito dava-se passivamente. Era bastante usado nas décadas de 1970 um pouco por toda a América do Norte, Europa e Austrália[28].

O livro *Bob Damron's Address Book* circulou entre 1964 e 2021, criando guias para a vida social e noturna *queer* dos Estados Unidos da América[29]. Nos anos 1980 publicou um guia para o *hanky code* da época ajudando a difundir o código mais informadamente dentro da comunidade.

* *** *** *

Todos estes códigos geram não só novas identidades como novos modos de lidar com o desejo e a própria identidade dentro deste. Não é por o desejo ser oprimido que ele deixa de existir, é apenas reconduzido e reinterpretado.

As mesmas nuances que existem nestas línguas e linguagens *queer* são paralelas ao que pode ser um design *queer*.

Como resistir num sistema opressivo? Como desmantelar o pensamento cisheteronormativo?

Como combater o preconceito e a invisibilidade? Como aceitar a nossa identidade e o nosso corpo? Como comunicar numa comunidade? O que podemos dizer sobre uma imagem e um design queer? Porque é que o design pode ser queer? Porque é que o design DEVE ser queer?

Reflita-se sobre o termo *queer*, não só como uma identidade sexual e afetiva, mas também como reflexo de uma necessidade política. A própria palavra surge de uma resignificação de um insulto usado para ostracizar pessoas LGBTQIA+.

Como explorado até agora, corpos *queer* têm sido vistos como estranhos[A], aberrações contranatura, monstros à solta, vadios. O resultado é frustração [Img. 178]. «*Quando [nós] muitas mulheres lésbicas e homens gay acordam[os] de manhã, sentimo-nos irritades e frustrades, não felizes*[B].» *Queerness*, no seu cerne, não é sobre ter uma identidade específica, mas sim, entre outras designações e necessidades, sobre como navegar novas identidades fora de estruturas

[A] Tradução da palavra inglesa queer.

[B] Tradução da palavra inglesa gay.

de poder[30], termo cujo significado navega em constante mudança, que nunca é totalmente aceite e que é sempre posto em causa[31].

A palavra *queer* «resiste a qualquer definição, sendo por vezes associada a ideias de rejeição, recusa, desvio do esperado e afastamento do normativo. É, sem dúvida, uma palavra política, que ao longo da história adquiriu conotações expansivas, conotações que não se limitam necessariamente ao género e à sexualidade», defende Paul Soulellis[32].

Surge, acima de tudo, como necessidade de descentralizar os homens gay brancos da luta LGBTQIA+. A luta para os nossos direitos surgiu pelas mãos de mulheres lésbicas e trans, negras e latinas, não as esqueçamos!© E não esqueçamos que é precisamente essa intersecção que estabelece *queerness*: ser inerentemente feminista, antirracista, antifascista, anticolonialista e anti-imperialista. É aqui que sugiro que o design *deve* ser *queer*. Não como doutrina—aliás, precisamente como desconstrução de uma doutrina—,mas como reestruturação formal e crítica do pensamento patriarcal. Ece Canlı defende

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que «uma viragem *queer* no design consiste, antes de mais, em reconhecer os impactos diretos e implacáveis do design nos corpos através das suas segregações artefactuais, espaciais, vestimentárias, discursivas ou digitais; e como os corpos, por sua vez, reiteram e reativam os significados incorporados nessas materialidades, ao representá-las, incorporá-las ou habitá-las todos os dias.[33]»

Segundo Sheila Levrant de Bretteville, a simplificação e clareza no design e na cultura visual impostas pelo modernismo e pelos *mass media*—reflexo de atos normativos e patriarcais—negam a complexidade da experiência da vida, afirmando que «pessoas conscientes do design e das suas responsabilidades estão a desenvolver uma atividade de design baseada numa ideologia que incentiva o surgimento da voz direta dos indivíduos que compõem a sociedade»[34].

Esta simplificação do design resulta na redução das ideias à sua versão mais simples, o que prejudica não só a mensagem, mas o *ato* de interagir com o design em si. Os designers podem ajudar a revalidar o que são designados como atributos

«femininos»[D]—vistos através da lente patriarcal como inferiores e passivos—, na imagem e no design, pois ao «flexibilizar os limites e ao permitir uma maior complexidade na imagem, os designers poderiam evitar este tipo de fascismo visual»[35].

É, também, através de Bretteville que se intenta responder à questão: será que existe legitimidade em identificar e analisar o design de publicações e artefactos *queer* que não foram necessariamente criados por designers? Uma das propostas para um design *queer*[36] é a desierarquização, seja de poder, de relevância ou de estrutura visual. Colocar em prática a ambiguidade de organização e de leitura e permitir ao leitor/espetador em que ordem perceciona e lê os elementos [Img. 193]. Isto vai de encontro ao próprio design como disciplina e a designer como intermediário. Vendo o design como uma ferramenta de solução de problemas—não na perspetiva cliente-designer (também criticada por Bretteville), mas na intenção de designer como indivíduo que cria algo com um intuito expressivo, formativo e/ou lúdico,—o próprio *ato* de criar sem formação académica e sem perspetiva capitalista cujo público-alvo inclui as suas comunidades (identidades dissidentes e marginalizadas) desierarquiza o papel do designer como alguém que requer uma formação e uma perspetiva aprimorada e condicionada àquilo que é ensinado como «bases fundamentais de um bom design» [Img. 194]. Nada disto interessa quando se quer transmitir uma mensagem ou uma ideia, e especialmente quando essa mensagem ou ideia questiona o sistema patriarcal e colonial em que surgiu. Canlı defende «a *queerização* do design como um *ato* dinâmico e uma forma de desfazer, desconstruir e desestabilizar a representação de identidades, autoria e comportamentos normativos.»[37]

Portanto, nenhuma das questões feitas inicialmente tem uma resposta particular, mas tenho falado muito de *atos*. É através destes que Paul Soulellis responde à sua própria questão:

«O QUE É TIPOGRAFIA QUEER?».

Soulellis chega à conclusão de que nos devemos afastar do estilo arco-íris e das metáforas de género de modo a nos focarmos mais em *atos queer*. Atos *queer* de leitura e escrita. [Img. 195] Atos performativos e

não-conformistas que se desviam do esperado.[38] Utilizar a ligação que existe entre *queerness* e legibilidade, «o que significa utilizar a linguagem—como soa, como se apresenta, como se escreve—como forma de controlar a legibilidade e o significado.»[39] [Img. 199]

Recorremos a efémera, arquivos, fragmentos de histórias e narrações para poder traçar uma cultura visual. Cultura visual essa que iniciou adulterada por ideais formais, academicamente rigorosos, filosofias modernistas de simplicidade, rigor e legibilidade. A plasticidade dos atos *queer* perante o design reconhece uma recusa destes ideais. O design flui e gera-se através da identidade, é um reflexo dela—é mutável, expansiva, imperfeita, incompleta, mas presente.

O design é tomado, ele próprio, como um processo, todos os passos estão presentes e visíveis: a sobreposição, o processamento, um *arquivo vivo*.

Simone Rossi relembra o conceito de *anarquivo* de Cristina Baldacci para analisar os *Cadernos de Referências* do artista brasileiro Hudinilson Jr. Rossi defende que «em vez de se centrarem na preservação ou na veracidade histórica, os anarquivos dos artistas privilegiam a descontinuidade, o afeto e

a rutura crítica.[40]» Posto isto, ê autor*v* cimenta a importância do *scrapbooking* e do (an)arquivo vivo no processo de trabalho de Hudinilson Jr., que utilizou centenas de *cadernos de referências* [Img. 211] com o intuito de recortar, conectar, desfazer, refazer e esculpir as suas inspirações, influências e o modo como se via a si próprio no mundo. Estes refletem-se posteriormente em obras como *Exercício de me ver I* [Img. 212], que Rossi identifica como uma prática de *self-design*, por sua vez, informado por Boris Groys. «Ao longo do seu percurso artístico, Hudinilson Jr. reutilizou estrategicamente a figura de Narciso—transformando-a de um mero emblema de vaidade num poderoso instrumento de autodescoberta e autorreterritorialização *queer*, (...) uma prática tão profundamente entrelaçada com a sua existência que transcende a metodologia, tornando-se fundamentalmente ontológica.[41]». A teoria do *self-design* de Boris Groys é reforçada por Rossi:

«The ultimate problem of design concerns not how I design the world outside, but how I design myself—or, rather, how I deal with the way in which the world designs me».[42]

Este sentimento manifesta-se exatamente do mesmo modo na obra *Untitled (One Day This*

Kid...) de David Wojnarowicz. O artista fotocopia o seu retrato de estúdio em criança *ad nauseam* [Img. 214] e centraliza-o na folha, rodeado das palavras que moldaram a sua vida—Wojnarowicz lida assim com o modo como o mundo o desenha a ele. Também é o caso da obra impressa de Felix González-Torres [Img. 215], que utilizava técnicas como fotolitografia que se estendiam a «*outdoors*, folhetos promocionais e encartes de jornais, incorporando frequentemente fotografias suas ou encontradas», sempre com um forte poder escultórico[43].

Ainda assim, o meu foco é no próprio *ato* de fotocopiar a sua imagem, do mesmo modo que Hudinilson Jr. o faz, diretamente debruçando o seu corpo nu sobre uma fotocopiadora [Img. 213], num *ato* de procura de identidade. Esta ideia da plasticidade da imagem, nomeadamente da fotocópia não é aqui materializada para um fim capitalista de produção em série. Aliás, muito pelo contrário, este processo de certa maneira destrói a imagem, resignificando-a, texturando-a, tornando-a única. Reforça a efemeridade ao invés da permanência[44]. O corpo deforma-se. A identidade é elástica, ambígua, não-binária.

Hudinilson Jr. também integrou no Movimento de Arte Pornô, criado em maio de 1980[45] como uma

manifestação editorial e artística coletiva que se desenrolou entre «ações públicas, *graffiti*, zines, performances, arte xerox e poesia»[46]. O MAP adotou linguagens obscenas e performativas com o objetivo de desmantelar o conformismo heteropatriarcal da ditadura e afirmar novas políticas do corpo[47]. Simone Rossi vai ainda mais longe ao avaliar as explorações criadas no MAP como uma «arquitetura pornológica que inscreve desejo e dissenso no espaço da página»[48].

Este pensamento converge com as práticas retóricas de *desidentificação* que José Esteban Muñoz avançou. Pormenoriza:

«Disidentification is about recycling and rethinking encoded meaning. The process of disidentification scrambles and reconstructs the encoded message of a cultural text in a fashion that both exposes the encoded message's universalizing and exclusionary machinations and recircuits its workings to account for, include, and empower minority identities and identifications.[49]» [Img. 231]

Jonathan Alexander e Jacqueline Rhodes inscrevem nesta prática o exemplo da revista Physique Pictorial, lançada inicialmente nos anos 1950. A revista, uma aparente publicação de musculação, equiparada a uma Men's Health dos dias de hoje, circulava, especialmente,

entre homens gay que fetichizavam essas imagens [Imgs. 225↔226]. A desidentificação surge na «identificação simultânea com a masculinidade representada e, no entanto, [n]a utilização dessa masculinidade para fins e interesses homoeróticos, contrariando os objetivos marcadamente heterossexistas da maioria das revistas de musculação» [50]. Atos *queer* de releitura e relinguagem normativa heteropatriarcal.

Esta resignificação e desidentificação surge um pouco por todos os exemplos imagéticos dados neste dossier, com especial foco nos pequenos recortes, ilustrações e símbolos utilizados nas revistas e zines *queer* independentes de Portugal, como a Organa [Img. 219], a Lilás e a Órbita Gay Macho [Imgs. 204↔205], mas também nas internacionais, tais como a Dildos Not Bombs [Imgs. 176, 227, 237, 241]. Existe um fascínio iconoclasta inerente à cultura *online queer* que descaracteriza e desidentifica imagens de um contexto intervindo sobre ele e resignficando-o—a grande parte dos exemplos que exponho, da conta Instagram @gayhorror666 fazem exatamente isso, e são, admitidamente, inexplicáveis [Img. 242]. Relembrando W. J. T. Mitchell, o autor defende em *What Do Pictures Want?* que existem duas principais concepções

que determinam a vontade humana para se apoderar sobre imagens, ou segundo o autor, ofendê-las: a primeira sendo que a imagem está direta e transparentemente ligada ao que ela representa, ou seja, «o que quer que seja feito à imagem é, de alguma forma, feito ao que ela representa» [51], e a segunda «é que a imagem possui uma espécie de caráter vital e vivo que a torna capaz de sentir o que lhe é feito» [52], isto é, ao invés de ser um mero meio de representação, a imagem tem o poder de transportar emoções, intenções e desejos que podem ser atacados e violentados consoante a vontade do opressor, ou no caso, do oprimido [Img. 229].



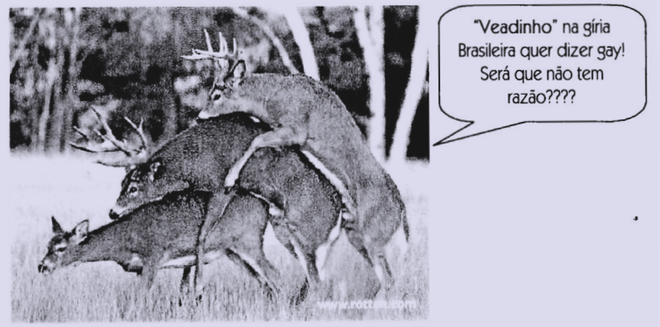
Aquando da análise do polari e do kaliarda, Anna T. identificou a falta do *politicamente correto* e de «autocensura» [53] em ambas as línguas, bem como a utilização de termos pejorativos não só no seu modo popular—para os que são menosprezados em sociedade—, mas também para identificar os seus opressores. T. reconhece, assim, humor e autoconsciência no modo como a linguagem *queer* é assimilada, «*So beyond the importance of a safer space, and the practicalities of communication between precariously living subjects, another element of these languages is the proximity*

they produce between the speakers, and most importantly the moments of humor and joy they allow for. >> [54]

Estas desidentificações e resignificações criadas pelɛs autorᵛs destas publicações parte deste mesmo princípio, um desfoque dos limites de significado, um recreio iconoclasta onde a imagem não se destrói, mas passa a ter outra conotação [Img. 239]. A imagem *queer* pode ser tudo isto: um fascismo homoerótico, um sentimento de repulsa, um corpo nu, uma linguagem ilegível, uma não-conformidade abstrata, um *self-design* arbitrário, o que quer que queiramos.

Sempre que geramos uma imagem, resistimos.

Conseguimos ver o futuro?
Ou «nem por isso» ou «catástrofe».



[246]

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Um ensaio de Luís Lopes

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