

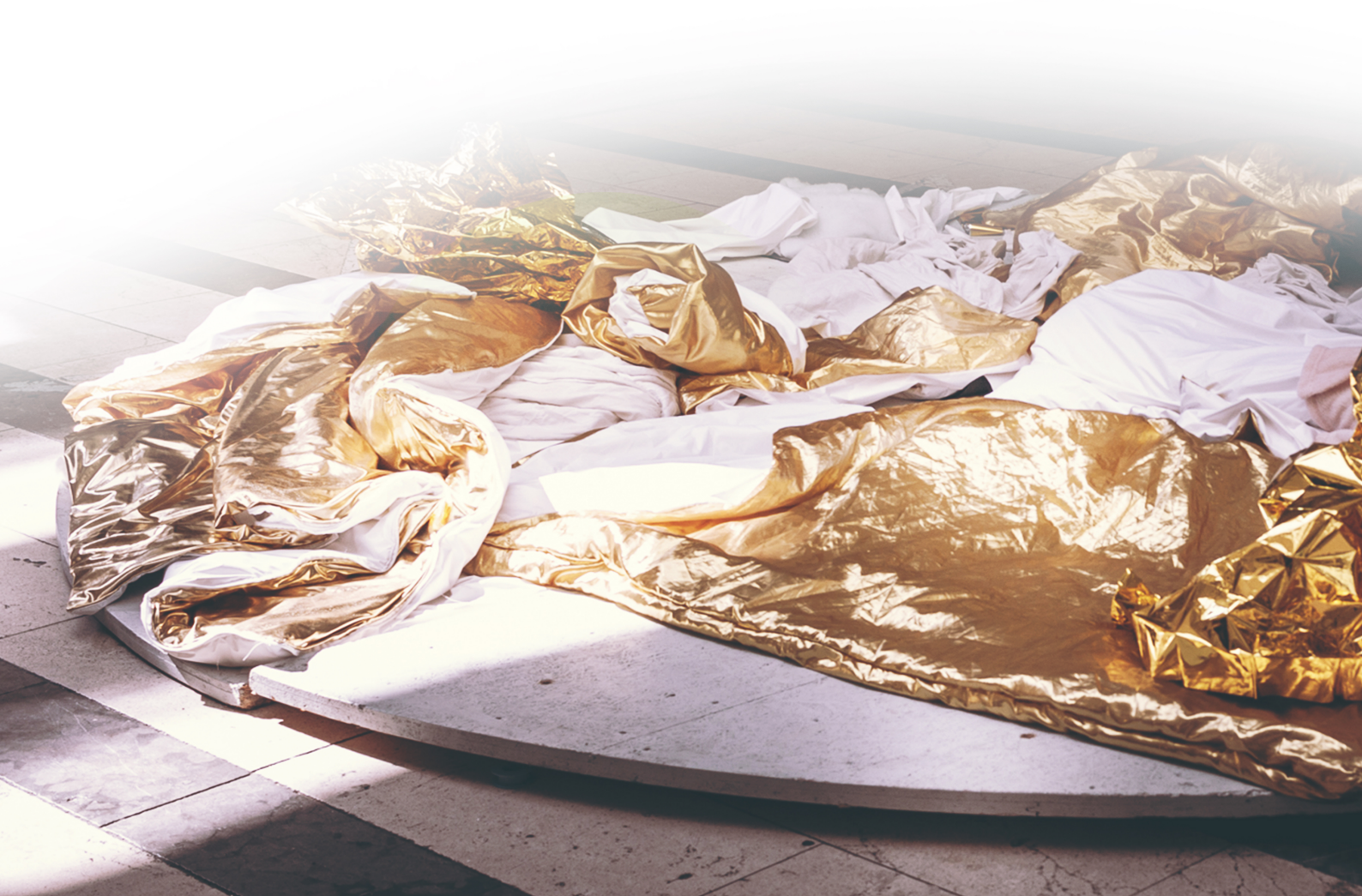


Galerie hlavního města Prahy
Zámek Troja
Prague City Gallery
Troja Chateau
U Trojského zámku 1
Praha 7

HMP

22. 8. 2023
Troja Palace
16:00 - 20:00

LIQUID QUEER MEMORIA



Liquid Queer Memoria

Welcome to Liquid Queer Memoria's temporary autonomous zone.
The space where we are located is divided into three parts:

Underworld

The cellar of the Troja castle becomes the underworld, i.e. a place to meet the ancestors, a place of death, timelessness, eternal peace, a space of the unknowable beyond the borders of the unknown, the light of the primordial essence, life after life, a place for mourning, prayers for those who have perished and funeral rites that make souls present the dead. Part of the underworld is a sleeping statue that calls for eternal rest.

The bardo of origin and demise

The staircase of the castle becomes an imaginary Purgatory, Gehenna, Barzakh, Naraka or Bardem (a Tibetan Buddhist term that refers to the state between death and rebirth). Literally, this term can be translated as an "in-between state", a place for limbo, liminality, contemplation, meditation and the process of transformation. Purgatory is also depicted in medieval paintings as a place of final judgment, where souls descend and ascend in spiral ellipses up and down according to the weight of their earthly deeds. The overall composition of medieval depictions of the movement of souls at the Last Judgment resembles the helix path of the DNA molecule much like the spiral composition of a staircase.

A celebration of life

Ground and upper floors of the castle and garden - Yes! Celebrating the lives of the survivors, earthly pleasures, celebrating the past life of the deceased, resurrection, celebratory funeral rituals, telling stories or building monuments to the deceased can take place here.

Part of the celebration of life is the **Queer death café** – a place for meeting, talking and dancing

Personalities and Events:

1. Marsha P. Johnson
2. The Stonewall Riot
3. Josephine Baker
4. Susan Sontag
5. Jean Des Esseintes
6. Claude Cahun
7. Toyen
8. Stormé DeLarverie
9. ACT UP movement
10. Justin Fashanu
11. Zanele Muholi
12. Leigh Bowery
13. Alan Mathison Turing
14. Klaus Nomi
15. Paul B. Preciado
16. Pchenda the little mermaid
17. RuPaul Andre Charles
18. José Pérez Ocaña
19. Hasegawa Sadao
20. Kenneth Anger
21. Derek Jarman
22. Annie Sprinkle
23. Annie Sprinkle and Bet Stephens Ecossexual Wedding Project
24. Diane Torr
25. Federico García Lorca
26. Bell Hooks
27. Jack Halberstam
28. The bathroom problem
29. Audre Lorde
30. Ifti Nasim
31. Simon Tseko Nkoli
32. Orlando
33. James Bidgood
34. Camp style
35. Eroticization of the male body in the 60s
36. Pink Narcissus
37. La Selva in the film Climax
38. Gloria Fuertes
39. Genesis P.Orridge
40. Pandrogynous
41. Murder of Juraj Vankulič and Matúš Horváth in the Tepláreň club in Bratislava

- 42. The Adventures of Priscilla, Queen of the Desert
- 43. Queer childhood
- 44. Every Ocean Hughes performance Help the death
- 45. Herve Guibert
- 46. Michel Foucault
- 47. JL Wilhelms interprets Le Naufrage du Titanic by Hans Magnus Enzensberger
- 48. Jean Genet, Condemned to Death (part of a poem)

Monuments

- 1. The Homomonument, Amsterdam
- 2. Gay Liberation Monument, New York
- 3. Memorial to Homosexuals Persecuted under Nazism, Berlin
- 4. Park of Marsha P. Johnson, New York
- 5. Rainbow monument, Warsaw
- 6. Park with a monument honoring LGBTQ2+ victims, Ottawa

Drag Mother Marsha P. Johnson (August 24, 1945 – July 6, 1992) was an American gay liberation activist who is a self-described drag queen. The letter “P” meant Marsha’s “Pay It No Mind”. For her, it was a life motto and an answer to questions regarding her gender. Today, historians and former friends of Marsha refer to her as a trans woman. For during Marsha’s lifetime, the term transgender was not commonly used. Drag queen and TV personality RuPaul in one of the episodes of his show RuPaul’s Drag Race from in 2012 she called Marsha the “real drag mother” and stated that she was the who “blazed a trail for all of us [drag queens and queer people]” Johnson, known as an outspoken supporter of gay rights, was one of the notables figures of the Stonewall uprising in 1969.

Death of Marsha P. Johnson Shortly after the 1992 Gay pride parade, Johnson’s body was discovered floating in the Hudson River. Police initially ruled the death a suicide, but Johnson’s friends and other members of the local community insisted Johnson was not suicidal and noted that the back of Johnson’s head had a massive wound. Johnson’s suspicious death occurred during a time when anti-LGBT violence was at a peak in New York City, including bias crime by police.

Johnson was one of the activists who had been drawing attention to this epidemic of violence against the community, participating in marches and other activism to demand justice for victims, and an inquiry into how to stop the violence. In 1992, George Segal’s sculpture, Gay Liberation was moved to Christo-

pher Park as part of the new Gay Liberation Monument. Johnson commented, "How many people have died for these two little statues to be put in the park to recognize gay people? How many years does it take for people to see that we're all brothers and sisters and human beings in the human race? I mean how many years does it take for people to see that we're all in this rat race together."

The Stonewall Riots The Stonewall riots broke out after a police raid on the Stonewall Inn gay club. These events are generally considered to be the beginning of the modern LGBTQ movement, as it was first in modern history when such a large number of queer people began to fight back against police harassment and organize. These initially spontaneous street riots over the next few nights grew into regular protests that continued for several weeks after the aforementioned police raid. According to some accounts, it was Marsha P. Johnson who got the crowd going, to stand up to the police harassment of the time. David Carter in his book *Stonewall: The Riots That Sparked the Gay Revolution* states, that "she broke the mirror with a thrown glass and shouted that she had her rights after all". Other sources states that Stormé DeLarverie was the first to join the police. About the whole uprising:

https://en.wikipedia.org/wiki/Stonewall_riots

Josephine Baker (June 3, 1906 – April 12, 1975) American dancer, singer, actress who became the first black international star, activist and spy. Baker served her adopted country during the war as a spy for the French Resistance, carrying messages written in invisible ink on sheet music and pictures of German military device in underwear. In her castle Les Milandes she also hid weapons and Jewish refugees. "All my life I have argued that the people of the world can learn to live together in peace if they aren't brought up in prejudice; Often ... we girls share apartments because of the cost. ... Well, many of us were somewhat abused by producers, directors, leading men - if they liked girls. ... And girls they needed tenderness, so we had girl friendships, famous lovers, but lesbians were not well accepted in show business, they were called bull dykers. I think we were bisexual, so it would be said today." She also had four husbands during her life (the first when she was just 13 years old) and a number of romances with women, including Frida Kahlo and Colette - although she kept these relationships a secret. With her last husband, Jo Bouillion, Josephine adopted 12 children - her "rainbow tribe" of various nationalities and races. Her iconic dance was later in the United States states began to be called voguing.

Susan Sontag (January 16, 1933 – December 28, 2004) was an American writer, photography theorist, essayist, columnist, director, human rights activist, and critic of social conditions and the US government. Sontag had a number of relationships with both men and women, but her relationship with Annie Leibovitz was probably the most significant. Their relationship lasted fifteen years, but both women kept quiet about it until Sontag's death in 2004. Sontag was criticized for not publicly admitting her sexual orientation. However, Gay American poet and critic Wayne Koestenbaum takes a different stance: "Does the author of 'Notes on 'Camp' have to come out publicly?" Additionally, it should be noted that she met Leibovitz at the height of the AIDS epidemic. She herself wrote: "My desires to write are linked to my homosexuality. I need this identity as a weapon to match the weapon that society uses against me. Only now do I realize how guilty I feel about being different." These words made me think about why I choose to write largely about my own sexual identity and LGBTQ+ issues, whether it is some kind of self-defense mechanism or a way of owning my story. Many people knew about her love life, but speaking openly about it would have an impact on her career, family and personal relationships. In many ways, Sontag was a victim of the times she lived in, a time when same-sex relationships were often shrouded in mystery. Controversially, Leibovitz published nude photographs of Sontag in the autobiographical book *Life of a Photographer 1990–2005*. That David Rieff, Benjamin Moser, and Annie Leibovitz revealed so much of Sontag's intimate life after her death raises ethical questions about a person's right to privacy when she is no longer with us. But it also gave the world more information about her queer history. Sontag's diaries remain a rare and honest testimony of what it means to be a young woman falling in love with another woman for the first time.

Jean Des Esseintes is a fictional character, a fictional character, a reclusive aesthete from the novel *Against Nature (À rebours)* 1884, by Joris-Karl Huysmans. Des Esseintes, the last of a weakened noble family, is rich and conceited, leaving society at the age of thirty to lead a solitary life full of experimental sensuality. Des Esseintes is also the protagonist of *À rebours* by Joris-Karl Huysmans (most often translated as *Against Nature*, 1884). Although Des Esseintes is not homosexual by the standards of nineteenth-century medicine, he is about as queer as the mores of the literary culture of the day allowed him to be. He lives alone in rooms decorated to his liking, while invisible servants and shopkeepers attend to his needs. His lonely pursuit of pleasure does not lead to excitement, but rather to a kind of stagnation that even interactions with a slightly rough craft and a muscular acrobat cannot break. *À rebours* does not rely too much on plot, but instead is propelled forward by a bravura play of language inspired by the surfaces of things, supported by extended descriptions of sensory phenomena, works of art and books. In the most memorable scene, Des Esseintes has the turtle showered with exotic gems and the poor creature, struggling under the weight of its shell, dies of exhaustion. James Bidgood makes a similar scene in *The Pink Narcissus*. This precedent is men-

tioned in an essay by Susan Sontag, *Notes on Camp*. *À rebours* contains many themes that became associated with the Symbolist aesthetic. In doing so, it broke from Naturalism and became the ultimate example of “Decadent” literature, inspiring works such as Oscar Wilde’s *The Picture of Dorian Gray* (1890).

Claude Cahun (born Lucy Renee Mathilde Schwob 25 October 1894 – 8 December 1954) was a French surrealist photographer, sculptor, and writer. Schwob adopted the pseudonym Claude Cahun in 1914. Cahun is best known as a writer and self-portraitist, who assumed a variety of performative personae. In her writing she consistently referred to herself as “elle” (she), and this article follows her practice; but she also said that her actual gender was fluid. For example, in *Disavowals*, Cahun writes: “Masculine? Feminine? It depends on the situation. Neuter is the only gender that always suits me.”[6] Cahun is most well known for her androgynous appearance, which challenged the strict gender roles of her time. Cahun’s lifetime partner was Marcel Moore (born Suzanne Alberte Malherbe, 19 July 1892 – 19 February 1972) a French illustrator, designer, and photographer. During World War II, Cahun was also active as a resistance worker and propagandist. On one occasion, they hung a banner in a local church which read “Jesus is great, but Hitler is greater – because Jesus died for people, but people die for Hitler.” In 1944, Cahun and Moore were arrested and sentenced to death, but the sentence was never carried out, as the island was liberated from German occupation in 1945. However, Cahun’s health never recovered from her treatment in jail, and she died in 1954. During their imprisonment, Nazis destroyed much of Claude’s work. Cahun is buried in St Brelade’s Church with partner Moore. Although Cahun was forgotten after World War II, their work was rediscovered and widely circulated in the 1990s. While dysphoria is not a necessary element of being transgender, their clear and constant reference to feeling disconnected with their body fits well into the modern transgender narrative, with quotes like: “I wish to change skins, to tear mine off.” “In front of the mirror, on a day full of enthusiasm, you put your mask on too heavily; it bites your skin. After the party, you lift up a corner to see...a failed decal. With horror, you see that the flesh and its mask have become inseparable. Quickly, with a little saliva, you regulate the bandage on the wound.” “Make myself another vocabulary, brighten the silver of the mirror, blink an eye, swindle myself by means of a fluke muscle; cheat with my skeleton, correct my mistakes, divide myself in order to conquer, multiply myself in order to assert myself; briefly, to play with ourselves can change nothing.”

Toyen, born Marie Čermínová (21 September 1902 – 9 November 1980), was a Czech-French painter, one of the representatives of European surrealism. He is an important figure in Czech culture, although he lived most of her life in Paris. He is among the most significant and free creative personalities of the artistic avant-garde of the first half of the 20th century. Toyen protested bourgeois conventions by joining the anarchist movement, protested family, social and cultural

authority, denied the traditional “female role” and went unconventionally despite the conventions of the time (much like Marlene Dietrich) dressed as a man, in a tuxedo and with a bow tie around his neck, haircut short; he spoke of himself in the masculine gender. “Just as she disliked her own surname, she disliked her feminine gender. she only spoke in the masculine gender. It was a little unusual and grotesque to us at first, but over time we got used to it.” - said Jaroslav Seifert. We respect their gender identification and write about Toyen as a man. Toyen is also known for his popular and free depiction of erotic motifs and erotic humor in his work, he also depicted taboo sexual practices. His work features open sexuality, rarely homosexuality. Toyen approached erotic themes differently depending on whether they were book illustrations or prints for a narrow circle of people (in the latter case, the work was more open, including detailed depictions of the genitals). For provocative erotic artefacts, Toyen did not sign his illustrations with his own name or pseudonym, he usually published them under the abbreviation T or XX.

Stormé DeLarverie (24 December 1920 – 24 May 2014) was an American woman known as the butch lesbian whose scuffle with police was, according to DeLarverie and many eyewitnesses, the spark that ignited the Stonewall uprising, spurring the crowd to action. Fifty-two years later, the events of June 28, 1969, have been called “the Stonewall riots.” However, DeLarverie was very clear that “riot” is a misleading description: It was a rebellion, it was an uprising, it was a civil rights disobedience – it wasn’t no damn riot. From 1955 to 1969 DeLarverie toured the Black theater circuit as the MC (and only drag king) of the Jewel Box Revue, North America’s first racially integrated drag revue. The revue regularly played the Apollo Theater in Harlem, as well as to mixed-race audiences, something that was still rare during the era of Racial segregation in the United States. She is now considered to have been an influence on gender-nonconforming women’s fashion decades before unisex styles became accepted. In addition to her work for the LGBT community, she also organized and performed at benefits for battered women and children.[8] When asked about why she chose to do this work, she replied, “Somebody has to care. People say, ‘Why do you still do that?’ I said, ‘It’s very simple. If people didn’t care about me when I was growing up, with my mother being black, raised in the south.’ I said, ‘I wouldn’t be here.’ In June 2019, DeLarverie was one of the inaugural fifty American “pioneers, trailblazers, and heroes” inducted on the National LGBTQ Wall of Honor within the Stonewall National Monument (SNM) in New York City’s Stonewall Inn.

ACT UP was founded on March 12, 1987 at the Lesbian and Gay Community Service Center in New York City. On March 24, 1987, 250 ACT UP members demonstrated on Wall Street and Broadway to demand equal access to experimental AIDS drugs (not just for the wealthy elite) and for a coordinated national policy to combat the disease. On March 24, 1988, ACT UP returned to Wall Street for a larger demonstration in which over 100 people were arrested. On September 14, 1989, seven ACT

UP members infiltrated the New York Stock Exchange and chained themselves to the VIP balcony to protest the high price of the only approved AIDS drug, AZT. ACT UP held their next event at the New York City General Post Office on the night of April 15, 1987, with the Silence=Death project, which produced a poster consisting of an upside-down pink triangle (the upside-down pink triangle was used to designate gays in Nazi concentration camps) on a black background with the text "SILENCE = DEATH." On October 11, 1988, ACT UP had one of its most successful demonstrations (both in size and national media coverage) when it successfully shut down the Food & Drug Administration (FDA) for a day. The media reported that it was the largest such demonstration since the Vietnam War protests. Among the protesters was the artist David Wojnarowicz, then HIV/AIDS positive and wearing a denim jacket painted with the words: "If I die of AIDS - forget the funeral - just throw my body on the steps of the F.D.A." In October 1992 and October 1996, during the NAMES AIDS Memorial Quilt project and just before the presidential election, ACT UP activists held two Ashes events. These events, inspired by a passage from artist David Wojnarowicz's 1991 memoir *Close to the Knives*, scattered the ashes of people who died of AIDS, including Wojnarowicz and activist Connie Norman, on the White House lawn to protest the federal government's inadequate response to AIDS.

Justin Fashanu (19 February 1961 – 2 May 1998) Justin was the son of a Nigerian barrister living in the UK and a Guyanese nurse, was the first professional footballer to come out as gay, after he agreed to an exclusive with The Sun tabloid newspaper on 22 October 1990. Fashanu claimed to have had an affair with a married Conservative MP who he first met in a London gay bar. A week later, John Fashanu publicly distanced himself from his brother, describing Justin as an "outcast", while Justin's manager Brian Clough famously described him as a "bloody poof". Fashanu was interviewed for the July 1991 cover story of *Gay Times*, and revealed that no club had offered him a full-time contract since the story first appeared. In the morning of 3 May 1998, he was found hanged in a deserted lock-up garage he had broken into, in Shoreditch, London, after visiting Chariots Roman Spa, a local gay sauna

Zanele Muholi is a South African visual activist and photographer. For over a decade they have documented black lesbian, gay, bisexual, transgender and intersex people's lives in various townships in South Africa. Responding to the continuing discrimination and violence faced by the LGBTI community, in 2006 Muholi embarked on an ongoing project, *Faces and Phases*, in which they depict black lesbian and transgender individuals. Muholi's self-proclaimed mission is "to re-write a black queer and trans visual history of South Africa for the world to know of our resistance and existence at the height of hate crimes in SA and beyond." These arresting portraits are part of Muholi's contribution towards a more democratic and representative South Afri-

can homosexual history. Through this positive imagery, Muholi hopes to offset the stigma and negativity attached to queer identity in African society.

Leigh Bowery (26 March 1961 – 31 December 1994) was an Australian performance artist, club promoter, and fashion designer. Bowery was known for his flamboyant and outlandish costumes and makeup as well as his (sometimes controversial) performances. Based in London for much of his adult life, he was a significant model and muse for the English painter Lucian Freud. Bowery's friend and fellow performer Boy George said he saw Bowery's outrageous performances a number of times, and that it "never ceased to impress or revolt". Although Bowery was known to be and always described himself as gay, he married his long-time female companion Nicola Bateman on 13 May 1994 in Tower Hamlets, London, in "a personal art performance". Although he had been HIV positive for six years, very few of those who knew him guessed that; he typically explained his public absence by saying he had gone to Papua New Guinea. His wife did not know that Bowery had the virus until he was admitted to hospital. He died seven months after his marriage, on New Year's Eve 1994, from an AIDS-related illness at the Middlesex Hospital, Westminster, London, five weeks after his admission. Lucian Freud paid for Bowery's body to be repatriated to Australia.

Alan Mathison Turing (23 June 1912 – 7 June 1954) was a British mathematician, computer scientist, logician, cryptanalyst, philosopher, and theoretical biologist. Turing was highly influential in the development of theoretical computer science, providing a formalisation of the concepts of algorithm and computation with the Turing machine, which can be considered a model of a general-purpose computer. He is widely considered to be the father of theoretical computer science and artificial intelligence. Alan Turing cracked the Enigma code during world war II and it is proofed that he shortened the war by two to four years. Turing was prosecuted in 1952 for homosexual acts. He accepted hormone treatment with DES, a procedure commonly referred to as chemical castration, as an alternative to prison. Turing died on 7 June 1954, 16 days before his 42nd birthday, from cyanide poisoning. Queen Elizabeth II granted a posthumous pardon in 2013. The term "Alan Turing law" is now used informally to refer to a 2017 law in the United Kingdom that retroactively pardoned men cautioned or convicted under historical legislation that outlawed homosexual acts.

Klaus Nomi (24 January 1944 – 6 August 1983) was a German countertenor noted for his wide vocal range and an unusual, otherworldly stage persona. In the 1970s Nomi immersed himself in the East Village art scene. He was known for his bizarre and visionary theatrical live performances, heavy make-up, unusual costumes, and a highly stylized signature hairdo. Nomi was one of David Bowie's backup singers for a 1979 performance on Saturday Night Live. In the last several months of his life, Nomi changed his focus to operatic pieces and adopted a

Baroque era operatic outfit complete with full collar as his typical onstage attire. The collar helped cover the outbreaks of Kaposi's sarcoma on his neck, one of the numerous AIDS-related diseases Nomi developed toward the end of his life. "I just tried to think of him as this alien presence who had come to earth to unite these people that were kind of like fashion victims and disco outcasts," bandleader Kristian Hoffman said in *The Nomi Song*, "and make them be sort of like the foam that was going to rise to the surface of humanity if they joined forces." Though his time on earth was short, Nomi is still bringing outsider artists together today.

Paul B. Preciado (born 11 September 1970 as Beatriz Preciado), is a writer, philosopher and curator whose work focuses on applied and theoretical topics relating to identity, gender, pornography, architecture and sexuality. Originally known as a female writer, in 2010 Preciado began a process of "slow transition" where he started taking testosterone to medically transition. From this point on he has publicly considered himself transgender as well as a feminist. Books: *Pornotopía: Architecture and Sexuality in Playboy During the Cold War* in 2010, which in book form later won the Prix Sade in France. In 2023, he directed a documentary film *Orlando, My Political Biography*. The film was screened at the 73rd Berlin International Film Festival in festival's Encounter section on 18 February 2023. Preciado was known originally as a female writer and identified as a lesbian, Preciado announced in 2014 that he was transitioning and, in January 2015, changed his first name to *Paul*. Preciado dated French writer-director Virginie Despentes from 2005 to 2014. In 2008, the book *Testo Junkie: Sex, Drugs, and Biopolitics in the Pharmacopornographic Era*, relating Preciado's experience on self-administering testosterone, was published in Spain (as *Testo yonqui*) and in France. The work was later translated into English in 2013.

Preciado prefaces the book, stating "This book is not a memoir" but "a body-essay". Preciado takes a topical pharmaceutical, Testogel, as a homage to French writer Guillaume Dustan, a close gay friend who contracted HIV and died of an accidental overdose of a medication he was taking. Preciado investigates the politicization of the body by what he terms "pharmacopornographic capitalism".

Preciado described the act of taking testosterone as both political and performance, aiming to undo a notion of gender encoded in one's own body by a system of sexuality and contraception.

In the work, Preciado describes and analyzes the changes provoked by the testosterone from the point of view of the relationship with Virginie Despentes (referred to as "VD" in the book). *Testo Junkie* also deals with the political aspect of other drugs that transform the body, such as birth control, Viagra, drugs used in doping, Prozac, and estrogen.

According to Preciado, all sexual bodies become "intelligible" accord-

ing to a common “pharmacopornographic technology”. There is no such thing as gender without technology. Technology is understood in large sense, from writing technologies, to bio-chemical and image production.

Pchenda the little mermaid I am gay. This sentence awakened my true self. Freedom. The boundaries of my identity became limitless. Every day I grow and feel that the boundaries that I have always perceived in my life do not exist. My life seemed to be given unlimited power and I could do the impossible. This is precisely what Pchenda the little mermaid says. This is a being, my alter ego, who lives beyond the limit of the impossible. He does not live in a sphere that limits him. She lives in a world that offers her many possibilities. She is respectful, loving, but not limited by society. He lives according to his own. He does not want to sail through life and survive. He wants to manage life. Set your goals and find your direction to continue sailing.

RuPaul Andre Charles (born 17 November 1960) is an American drag queen. He produces, hosts, and judges the reality competition series *RuPaul's Drag Race* and has received several accolades, including 12 Primetime Emmy Awards, three GLAAD Media Awards, a Critics' Choice Television Award, two *Billboard* Music Awards, and a Tony Award. He has been dubbed the “Queen of Drag” Born and raised in San Diego, RuPaul later studied performing arts in Atlanta. He settled in New York City, where he became a popular fixture on the LGBT nightclub scene. He achieved international fame as a drag queen with the release of his debut single, “Supermodel (You Better Work)”, which was included on his debut studio album *Supermodel of the World* (1993). *RuPaul's Drag Race* was created in 2009 and has gone on to produce fifteen seasons in the United States. The show has also seen success internationally. There are several international variants of the show including *RuPaul's Drag Race UK* and *Canada's Drag Race*. This has also inspired several spin-offs of the main show, including *RuPaul's Drag U*, *RuPaul's Drag Race All Stars*, and *RuPaul's Secret Celebrity Drag Race*. He is also featured as a host on other reality television series such as *Skin Wars*, *Good Work*, and *Gay for Play Game Show Starring RuPaul*. RuPaul is considered the most commercially successful drag queen in the United States, with *Fortune* saying that he is “easily the world's most famous drag queen.” For his work on *RuPaul's Drag Race*, he has received 12 Primetime Emmy Awards, becoming the most-awarded person of color in the history of the Primetime Emmys. He has described doing drag as a “very, very political” act because it “challenges the *status quo*” by rejecting fixed identities: “Drag says ‘I’m a shapeshifter, I do whatever the hell I want at any given time’. “What other people think of me is not my business. What I do is what I do. How people see me doesn’t change what I decide to do. I don’t choose projects so people don’t see me as one

thing or another. I choose projects that excite me. I think the problem is that people refuse to understand what drag is outside of their own belief system.”

José Pérez Ocaña (24 March 1947 – 18 September 1983), better known as Ocaña, was a Spanish performer, artist, painter and LGBT rights activist. Ocaña, who was an icon of resistance against the Franco dictatorship during the Spanish transformation, is one of the key figures forgotten by the historiography of Spanish art. His performances and various actions, contemporary with the birth of the punk movement and the first protest movements, foreshadowed the practices of sexual and gender disobedience, which in the early eighties began to be associated under the name ‘queer eighties activism’. Especially during the “transition” period after Franco’s death in 1975, he was a very visible figure in the city, walking down Las Ramblas in extravagant costumes and organizing “happenings” or processions. He combined the Procesiones with the traditions of his native Andalusia, especially the Holy Week processions for which the region is famous. In them, Catholic male cofradías (“brotherhoods”) carry huge, richly decorated chariots with large statues of saints, often the Virgin Mary. Groups of penitents march behind them. Ocaña created his own version. He used paper figurines of virgins and little angels, led a procession through the city, causing a sensation.

Ocaña’s death: In September 1983, he returned to Cantillana to celebrate the Mardi Gras festivities and join his family. There, he made a sun costume out of paper, cloth and flares, which caught fire and burned him. He died in hospital on September 18, 1983 of AIDS-related jaundice, a week after he accidentally set himself on fire.

Hasegawa Sadao (1945 – 20 November 1999) was a Japanese graphic artist known for creating homoerotic fetish art. His works are noted for their extensive detail, elaborate fantasy settings, and for their juxtaposition of elements from Japanese, Balinese, Thai, Tibetan Buddhist African, and Indian art. While Hasegawa focused primarily on depictions of muscular male physique, he often incorporated extreme sexual themes in his works, including bondage and sadomasochism. His art is noted for strong mystical and spiritual overtones. On November 20, 1999, Hasegawa committed suicide by hanging at a hotel room in Bangkok, Thailand. His artwork was initially disposed of by his family, though it was recovered upon their discovery of a note – alongside a portrait of Yukio Mishima painted on a stone – granting ownership of his works to Gallery Naruyama in Tokyo.

Kenneth Anger (born Kenneth Wilbur Anglemeyer, 3 February 1927 – 11 May 2023) was an American underground experimental filmmaker, actor, and author. Working exclusively in short films, he produced almost 40 works beginning in 1937, nine of which have been grouped together as the “Magick Lantern Cycle”. Anger’s films variously merge surrealism with homoeroticism and the occult, and have been described as containing “elements of

erotica, documentary, psychodrama, and spectacle". He has been called "one of America's first openly gay filmmakers", with several films released before homosexuality was legalized in the U.S. Anger also explored occult themes in many of his films; he was fascinated by the English occultist Aleister Crowley and an adherent of Thelema, the religion Crowley founded.

Derek Jarman (31 January 1942 – 19 February 1994) was an English artist, film maker, costume designer, stage designer, writer, gardener, and gay rights activist. On 22 December 1986, Jarman was diagnosed as HIV positive and discussed his condition in public. His illness prompted him to move to Prospect Cottage, Dungeness, in Kent, near the nuclear power station. In 1994, he died of an AIDS-related illness in London, aged 52. "Understand that sexuality is as wide as the sea. Understand that your morality is not law. Understand that we are you. Understand that if we decide to have sex whether safe, safer, or unsafe, it is our decision and you have no rights in our lovemaking."

Annie Sprinkle born July 23, 1954, Philadelphia, Pennsylvania, USA. "I have been a sex worker, filmmaker, earned a Ph.D. in human sexuality, done visual art and college lectures. In 2017, I was an official artist in Documenta 14, widely considered the best art exhibit in the world. In 2020 I got a Guggenheim grant for a film about fire. Currently, I devote myself to environmental art from an ecosexual perspective."

Wife and longtime colleague and co-creator: Bet Stephens (Wedding 2007)
Ecosexual wedding project by Annie Sprinkle and Bet Stephens
In order to create more mutual and sustainable relationship with nature we orchestrated 19 ecosexual wedding performances over the course of 9 years in 9 countries. We, along with our guests/ audiences, made wedding vows to various nature entities. We married the earth in Santa Cruz in 2008, We married the sky in Oxford in 2009, 2010 we married the Moon in Los Angeles, 2011 we married the Snow in Ottawa, 2011 we married the Coal in Gijon, 2011 we married the Sun on Bernal Hill in San Francisco, 2014 we married the Soil in Crems, Austria

Diane Torr (1948–2017) was a performer, dancer, drag king, expressing herself through the media of video, film and installation. "Since 1990, Torr has conducted 'drag king' workshops where women can learn not only how to dress like men, but also the codes of conduct, gestures, body language and movements that make up the performance of masculinity. These workshops, which Torr has conducted on a wide scale in Europe, the USA, India and Turkey, they had a huge influence and inspired other works and a documentary film." She published the book *Sex, Drag and Male Roles: Exploring Gender as Performance*. Diane Torr died in 2017 (<http://www.dianetorr.com/>)

Federico García Lorca (1898 - 1936) His work is mainly influenced by An-

andalusian folklore, the influence of surrealism is also evident in his work, his combination of avant-garde elements with the folk literature of southern Spain - Andalusia is unique. His relationship with Salvador Dalí, with whom he was in love, was also very inspiring, as evidenced by their correspondence. It is not known whether this feeling was reciprocated, Salvador Dalí refused to comment on this topic until the end of his life and always referred to Lorca only as a friend from his youth. According to his distinguished biographer, the English historian and Hispanist Ian Gibson, Lorca was homoerotically oriented. His poetic period can be divided into two periods: In the first period, Lorca's work was influenced by his native region, which influenced him especially with its dialects. In the second period, the influence of the surrealists became apparent. Lorca's arrival in New York changed his view of the world. He adopted a shocking form of language and strong surrealist themes and images. However, Spanish Surrealism is always rational, it never adopted automatic writing (André Breton). His pivotal work of this period is *Poeta en Nueva York* – Poet in New York, which mainly deals with the theme of lost humanity, man trying to find himself again in nature, civilization killing him. Various musicians set several of his poems to music in 1998. The recordings were released on the album *Federico García Lorca: De Granada and La Luna*, among the musicians are for example John Cale and Neneh Cherry.

Lorca's death: In the summer of 1936, he went as usual to Granada to his family, where he was caught up in the civil war. A family sympathetic to the Republicans found itself in danger. His brother-in-law, who had been elected mayor of Granada shortly before the fascist coup, was arrested and executed. Federico García Lorca hid in the house of an acquaintance, but on August 16, 1936, right-wing insurgents arrested him and three days later he was executed. He was buried in a mass grave along with others executed on the road between the villages of Viznar and Alfacar. According to the official report, he succumbed to injuries he sustained during combat actions. After his death, Federico García Lorca became one of the symbols of the struggle against fascism. His remains have not yet been found. At the beginning of the 21st century, several unsuccessful attempts were made to find the site of the mass grave.

bell hooks Gloria Jean Watkins (September 25, 1952 – December 15, 2021), better known by her pen name bell hooks, was an American author, theorist, educator, and social critic who was a Distinguished Professor in Residence at [Berea College](#). She is best known for her writings on race, [feminism](#), and class. The focus of hooks' writing was to explore the [intersectionality](#) of race, [capitalism](#), and gender, and what she described as their ability to produce and perpetuate systems of [oppression](#) and [class domination](#). She published around 40 books, including works that ranged from essays, poetry, and children's books. She published numerous scholarly articles, appeared in documentary films, and participated in public [lectures](#). Her work addressed [love](#), [race](#), [class](#), [gender](#), [art](#), [history](#), [sexuality](#), [mass media](#), and [feminism](#). hooks describes being [queer](#) in her own words as “not who you're having sex

with, but about being at odds with everything around it.” She states, “As the essence of queer, I think of [Tim Dean](#)’s work on being queer and queer not as being about who you’re having sex with – that can be a dimension of it – but queer as being about the self that is at odds with everything around it and it has to invent and create and find a place to speak and to thrive and to live.” During an interview with Abigail Bereola in 2017, hooks revealed to Bereola that she was single while they discussed her love life. During the interview, hooks told Bereola, “I don’t have a partner. I’ve been celibate for 17 years. I would love to have a partner, but I don’t think my life is less meaningful. Buddhist spirituality also played a significant role in the creation of love ethic which became a major focus in both her written work and her activism. One of her notable books, among several other significant publications, is titled “All About Love: New Visions,” published in 2001 by HarperCollins Publishers, NY.

Jack Halberstam (born December 15, 1961), previously known as Judith Halberstam, is an American academic and author. Since 2017, Halberstam has been a professor in the department of English and comparative literature and the Institute for Research on Women, Gender, and Sexuality at [Columbia University](#). Previously, Halberstam was a professor of American studies and ethnicity, gender studies, and comparative literature, and the director of The Center for Feminist Research at [University of Southern California](#) (USC). Halberstam was the associate professor in the Department of Literature at the [University of California at San Diego](#) before working at USC. Halberstam is a [gender](#) and [queer](#) theorist and author. Halberstam’s writing focuses largely on queer and [transgender](#) identities.

In *Female Masculinity* (1998), Halberstam seeks to identify what constitutes masculinity in society the individual. The text first suggests that masculinity is a construction that promotes particular brands of male-ness while at the same time subordinating “alternative masculinities.” The project specifically focuses on the ways female masculinity has been traditionally ignored in academia and society at large.

In *The Queer Art of Failure* (2011), Halberstam argues that failure can be a productive way of critiquing capitalism and [heteronormativity](#). Using examples from popular culture, like [Pixar animated films](#), Halberstam explores alternatives to individualism and conformity. L. Ayu Saraswati calls *The Queer Art of Failure* “a groundbreaking book that retheorizes failure and its relationship to the process of knowledge production and being in the world.”

In *Gaga Feminism* Halberstam uses [Lady Gaga](#) as a symbol for a new era of sexual and gender expression in the 21st century. The book has been noted as “a work that engages in the theorizing of contemporary gender relations and their cultural narratives, and the practice of calling for a chaotic upending of normative categories in an act of sociopolitical anarchy.” Halberstam describes the five tenets of Gaga feminism:

Wisdom lies in the unexpected and the unanticipated. Transformation is inevitable, but don’t look for the evidence of change in the everyday; look

around, look at the peripheries, the margins, and there you will see its impact. Think counterintuitively, act accordingly. Practice creative non-believing. Gaga Feminism is outrageous ... impolite, abrupt, abrasive and bold.

Halberstam uses contemporary pop culture examples such as *SpongeBob SquarePants*, *Bridesmaids*, and Dory from *Finding Nemo* to explore these tenets.

The bathroom problem: here, the question of the gender binary is brought up. Halberstam argues it is an issue when there are two separate bathrooms for different genders, with no place for people who do not clearly fit into the binary. The problem of policing that occurs around the bathrooms is also a focal point for examination of the bathroom problem as not only is this a policing on the legal level, but also on the social level. According to Halberstam, the social aspect makes it even more difficult for people who do not adhere to binary standards to use public restrooms without encountering some sort of uncomfortable, or even violent, situation.

Audre Lorde (born **Audrey Geraldine Lorde**; 18 February 1934 – 17 November 1992) was an American writer, *womanist*, *radical feminist*, *professor*, *philosopher* and *civil rights* activist. She was a self-described “black, lesbian, feminist, socialist, mother, warrior, poet,” who “dedicated both her life and her creative talent to confronting and addressing injustices of *racism*, *sexism*, *classism*, and *homophobia*.”

As a *poet*, she is well known for technical mastery and emotional expression, as well as her poems that express anger and outrage at civil and social injustices she observed throughout her life. As a *spoken word* artist, her delivery has been called powerful, melodic, and intense by the Poetry Foundation. Her poems and prose largely deal with issues related to civil rights, feminism, lesbianism, illness and disability, and the exploration of black female identity.

In *Sister Outsider: Essays and Speeches* (1984), Lorde asserts the necessity of communicating the experience of marginalized groups to make their struggles visible in a repressive society.

She emphasizes the need for different groups of people (particularly white women and African-American women) to find common ground in their lived experience, but also to face difference directly, and use it as a source of strength rather than alienation. She repeatedly emphasizes the need for community in the struggle to build a better world. How to constructively channel the anger and rage incited by oppression is another prominent theme throughout her works, and in this collection in particular.

Also in *Sister Outsider* is the essay, “The Transformation of Silence into Language and Action”. Lorde discusses the importance of speaking, even when afraid, because otherwise silence immobilises and chokes us. Many people fear to speak the truth because of the real risks of retaliation, but Lorde warns, “Your silence does

not protect you.” Lorde emphasizes that “the transformation of silence into language and action is a self-revelation, and that always seems fraught with danger.”

“We can sit in our corners mute forever while our sisters and ourselves are wasted, while our children are distorted and destroyed, while our earth is poisoned; we can sit in our safe corners mute as bottles, and we will still be no less afraid. “People are taught to respect their fear of speaking more than silence, but ultimately, the silence will choke us anyway, so we might as well speak the truth.” Lorde writes that we can learn to speak even when we are afraid.

Ifti Nasim (1946 – 22 July 2011) was a gay Pakistani American poet. Having moved to the United States to escape persecution for his sexual orientation, he became known locally for establishing Sangat, an organization to support LGBT south-Asian youths, and internationally for publishing *Narman*, a poetry collection that was the first open expression of homosexual themes in the Urdu language. The publication for which Nasim was best known was a book of poetry entitled *Narman*, a word meaning “hermaphrodite” or “half-man, half-woman” in Persian. It met immediate controversy in Pakistan and had to be distributed underground. Nasim was inducted into the Chicago Gay and Lesbian Hall of Fame in 1996.

Simon Tseko Nkoli (26 November 1957 – 30 November 1998) was an anti-apartheid, gay rights and AIDS activist in South Africa. In 1983, he joined the mainly white Gay Association of South Africa (GASA). GASA maintained that it was “apolitical”, and refused to support Nkoli’s activism on race-related issues. He later formed the Saturday Group, the first black gay group in Africa. In 1984 he was arrested and faced the death penalty for treason with twenty-one other political leaders. He was acquitted and released from prison in 1988. He founded the Gay and Lesbian Organisation of the Witwatersrand (GLOW) in 1988. Nkoli was one of the first gay activists to meet with President Nelson Mandela in 1994. He helped in the campaign for the inclusion of protection from discrimination in the Bill of Rights in the 1994 South African constitution and for the repeal of the sodomy law, which happened in May 1998 in his last months. After becoming one of the first publicly HIV-positive African gay men, he initiated the Positive African Men group based in central Johannesburg. He had been infected with HIV for around 12 years, and had been seriously ill, on and off, for the last four. He died of AIDS in 1998 in Johannesburg.

Orlando The novel *Orlando* was written by Virginia Woolf (25.1.1882- 28.3.1941) in 1928. The story begins during the reign of Queen Elizabeth I, when the main character of the book, Orlando, was still young. He came from a noble family close to the Queen. Elizabeth’s successor, James I, threw parties on the frozen Thames during the winter of the Great Frost. Orlando attended them and met a young Russian woman, Sasha. Orlando fell in love with her and planned to elope with her. It fell through because Sasha didn’t show up for their appointment. Orlando withdrew into himself and began to devote himself entirely to

poetry. He invited the poet Nicolas Greene to his mansion, who stayed with him for some time afterwards and to whom Orlando showed his poems. Eventually Greene declared that such a life was not for him and left Orlando's mansion. He subsequently wrote a pamphlet in which he slandered Orlando. Orlando then destroyed all of his poems except for the poem Oak. The Duchess Harriet fell in love with Orlando. From her love, Orlando fled to Turkey, where he secured a post in the embassy. In Turkey, he married a roman woman, Rosina Pepita. Shortly thereafter, he went into a trance and turned into a woman. As a woman, she left Istanbul with a group of roma guys. She soon left them because her and their perception of the world differed greatly (the roma guys were particularly annoyed that Orlando kept writing the poem Oak). She went back to Britain. A dispute arose as to whether Orlando was a man or a woman; this dispute lasted for the next hundred years. In the meantime, Orlando developed parties, inviting the greats of her day, such as Jonathan Swift

Later she was tired from parties and began to seek the company of women from the lower classes. With the arrival of the 20th century, Orlando changed. Like all women of the time, she longed to marry. She married the first man who approached her after that decision, with whom she later had a son. She also met her old friend Nicolas Greene, who was a respected professor at the time. She showed him her poem Oak. Greene was impressed by it and recommended it to a publisher. The book ends in 1928, when Orlando published her poem (there were several editions in one year and the poem was very well received by critics).

James Bidgood (March 28, 1933 – January 31, 2022) photographer, filmmaker, but also drag performer and fashion designer. Bidgood moved to New York in 1933. He attended Parsons School of Design by day and built a career creating dresses for high society balls; he also worked as an arranger, graphic artist and stylist. He spent nights at Club 82 in the East Village as Terry Howe in drag and at other times as actress Carol Channing. Laws in the 1950s and 1960s against cross-dressing put him at risk of arrest, but that didn't deter Bidgood from continuing. This pre-Stonewall era is commemorated by P.S. Burn This Letter Please, a documentary directed by Michael Seligman and Jennifer Tiexiera that interviews a handful of drag performers of the era, including Bidgood. "We thought we were doing it for ourselves," George Roth, also known as Rita George, recalls during the film. "We didn't realize we were doing this for generations to come." Bidgood immersed himself in New York's thriving yet haunted underworld of drag and pornography when he was just 18 years old and made the subculture his home.

Camp style is an aesthetic style that finds something appealing because of its bad taste and ironic value. Bidgood created Camp this way before Susan Sontag published the essay "Notes on 'Camp'" (1964). Sontag recognized camp as a form of dandyism in the age of mass culture and its connoisseurs – homosexuals – as aristocrats of taste. These new arbiters replaced the old dandies: the original aristocrats who were degenerate, ex-

hausted by boredom and seeking rare sensations unavailable to the plebs.

Eroticization of the male body in the 1960s. In the 1960s, full-on nudity was still prohibited in publications, especially when it came to male eroticism. Thus, magazines such as *The Young Physique* and *Muscleboy* slyly (though not necessarily convincingly) used “health” and “fitness” as reasons for exposing the male body. Bidgood’s portraits are erotic, lavishly staged and unapologetically gay. They are obscene, but not technically. (“I usually covered the dangling pieces with something like organza or Chinese silk,” James once said.) His models were young men: bathed in colored light and glitter, posing on swings, four-poster beds and tree branches. He wanted to show his subjects as flamboyantly iconographically as the women on the cover of *Playboy* magazine.

Pink Narcissus Bidgood’s masterpiece is *Pink Narcissus* - an art film that runs for just over an hour without dialogue, full of heavy symbolism and satirical allusions, rich in kitsch. It depicts the fantasies of a young gay sex worker played by Bobby Kendall, Bidgood’s roommate. Other actors included Don Brooks and Charles Ludlam, the famous avant-garde theater artist. The film, which Bidgood wrote, directed and shot himself, began work in 1963. That year, Jack Smith finished *Flaming Creatures* and made *Normal Love*, Andy Warhol began making films, and Kenneth Anger directed *Scorpio Rising*. As the 1960s unfolded outside his door, Bidgood shot mainly indoors in his cramped Hell’s Kitchen apartment, constantly expanding and tweaking his elaborate sets and compositions to approximate the baroque ideal he envisioned. Instead of filming the scene in an actual gay cruising sauna, Bidgood built a series of foam core urinals at home. When the film’s producers made the loft available to him, he used it to build a Times Square set populated by grotesque and oversexualized characters, including a dildo salesman and a “pissicle” played by Ridiculous Theatrical Company founder Charles Ludlam, who is seen in the film greedily licking his wares made from frozen urine. Next in *Pink Narcissus*: Kendall places a gold-plated record on an old-fashioned record player, but the record is studded with so many gems that it barely moves on the record player. With a modest budget and no express intention to do so, Bidgood produced the closest we can get to a film adaptation of *À rebours*. In this way, *The Pink Narcissus* encompasses the history of Camp, from the sensibility that Wilde embodied but dared not name to the cultural phenomenon that Sontag described. The production of *Pink Narcissus* dragged on, and he did not see the finished version until 1971, the year of Wakefield Poole’s *Boys in the Sand*, the first famous gay porn theatrical feature. At that time, the art film with sensitive erotica that Bidgood had worked so feverishly on took on the aspect of a strange curiosity and a film that did not even bear his name. Sherpix, a producer and distributor of exploitation films and erotica, provided the money to finish *The Pink Narcissus*, but irritated by Bidgood’s perfectionism, they took the film from him and forced his own editing and soundtrack. Bidgood removed his name from the project and the script, direction and photography

were credited to "Anonymous". The release of a version of Pink Daffodil over which Bidgood did not have the final say was a trauma from which he never recovered. After the devastating experience of losing control of the Pink Narcissus, Bidgood did not kill himself or convert to the American religion, money. He chose the third option - pornography - but it didn't work out. More photos followed, but no films, except for one: a gay orgy sequence called Baghdad, part of a feature film that was never completed for the New York porn company Hand in Hand. (The scene was eventually included on the Good Hot Stuff compilation in 1975.) After these debacles, Bidgood found himself in a new era of gay culture that was not to his taste; he preferred the epicene ephebe to the macho clone. His work and identity as an artist, however much they were once recognized in the first place, have been forgotten. One of a kind and seemingly devoid of self-awareness, The Pink Narcissus had a powerful and mysterious appeal; it was periodically revived and acquired the aura of folk art. Some viewers believed that The Pink Narcissus was an unsigned work by Smith, Warhol, or Anger, or even the private project of a closeted-gay Hollywood luminary. Pink Narcissus was restored and reissued by Strand Releasing in 1999. "Bidgood created breathtaking camera movements, elaborate forest scenes, wild Persian fantasy sequences and a neon underworld," wrote Ed Sikov in The Advocate that year. Bidgood commented that he appreciated the delayed attention, but would have preferred to receive it years ago.

Bidgood's influence and legacy is clearly evident in artists and musicians such as David LaChapelle, Pierre et Gilles, Charli XCX, and Lil Nas X. In particular, artists Pierre et Gilles built their entire career, name, and fortune using Bidgood's aesthetic, at a time when his work was forgotten, and his work too eccentric and domestic, and the artist himself too closed, to be called canonical.

Nevertheless, he spent that time and the rest of his life in absolute poverty in his miniature apartment in New York.

James Bidgood is dead. But his dream world lives on - despite the huge injustice - as does the strength of his conviction: "What art should never be determined solely by those who can afford it. You have to feel the art. It requires a physical response."

Gloria Fuertes (28 July 1917 – 27 November 1998) was a Spanish poet, author of children's literature.

Fuertes never concealed the fact that she was a lesbian, despite the attitudes of the Franco dictatorship.

Much of Fuertes' work deals with women's rights and questions the gender roles in Francoist Spain. Her 1978 *Three Wise Queens: Melchora, Gaspara, y Baltasara*, in which the Three Wise Men cannot go to Bethlehem and are replaced by their wives, has become a classic of children's literature in Spain. Woman with a brilliant production for an adult audience and who spent a large part of her life with Phyllis Turnbull, her English teacher. «Kisses and love,

love, love from your cool poet, fall in love, that will always love you», she wrote to her in one of her innumerable letters.

La Selva in the film *Climax*. French actress Sofia Boutella portrayed the character of a dancing choreographer in Gaspar Noé's *Climax*.

La Selva is bisexual and overall in the film she acts as an amphibian capable of passing through all possible worlds and states. Whenever she is in a certain situation, she has a calming and harmonizing effect. As one of the few characters in the film, she survives.

Genesis P-Orridge

Genesis Breyer P-Orridge (born Neil Andrew Megson; 22 February 1950 – 14 March 2020) was an English singer-songwriter, musician, poet, performance artist, visual artist, and [occultist](#) who rose to notoriety as the founder of the [COUM Transmissions](#) artistic collective and lead vocalist of seminal [industrial](#) band [Throbbing Gristle](#). P-Orridge was also a founding member of [Thee Temple ov Psychick Youth](#) occult group, and fronted the experimental [pop rock](#) band [Psychic TV](#).

Influenced by concepts from both [Western esotericism](#) and [contemporary Paganism](#), P-Orridge's work is designed to confront the audience with ways of thinking alien to the mainstream values of Western society. The [religious studies](#) scholar [Christopher Partridge](#) characterised P-Orridge's work as being a "confluence of pornography, violence, death, degradation, the confrontation of taboo subjects, noise and Paganism", deliberately courting controversy and expressing an anti-establishment stance.

P-Orridge's work was particularly influenced by the early 20th-century English artist and occultist [Austin Osman Spare](#), who shared their disdain for mainstream morality and fascination with sexuality and the human body. P-Orridge adopted Spare's views on [sigils](#), coming to see their own work as a form of sigil magic.

Chris Carter, Peter Christopherson, Cosey Fanni Tutti and P-Orridge later founded a musical band, *Throbbing Gristle*. P-Orridge and Tutti was exploring the gender balance during their performances, including concepts of gender confusion. In one performance at the AWB, which was titled *Filth*, P-Orridge and Tutti performed sexual acts using a double-ended [dildo](#).

In August 1974 they carried out a spontaneous unauthorised piece of performance art in [Brook Green, Hammersmith](#); during the performance, police arrived and put a stop to the event, deeming it obscene. They were prosecuted in 1975 for making collages combining postcards of Queen Elizabeth with soft-core porn, but the jail term and fines were suspended on condition they did not continue. Their *Prostitution* show, in 1976 at the [Institute of Contemporary Arts](#) (ICA) in London, included displays of Tutti's pornographic images from

magazines as well as erotic nude photographs, the show featured a stripper, used [tampons](#) in glass, and [transvestite](#) guards. Prostitutes, [punks](#), and people in costumes were among those hired to mingle with the gallery audience. The name “Throbbing Gristle” was adopted after a Northern English slang term for an erect penis. P-Orridge’s involvement in Throbbing Gristle led to the artist being regularly cited as the “Godparent of [Industrial Music](#)”.

P-Orridge understood William S. Burroughs and Brian Gysin’s [cut-up method](#); this to be a revolutionary method of escaping current patterns of thought and developing something new.

The decision to name the next band “Psychic TV” stemmed from P-Orridge’s belief that while mainstream television was a form of mass indoctrination and mind control, it could be used as an “esoterrorist” form of magick to combat the establishment’s control. Historian Dave Evans described Psychic TV as “a band dedicated to musical eclecticism and magical experiment, their performances being in part ritual use of sound samples, the creation of ‘auditory magical sigils’ and the destruction of consensus language in order to find meaning.

In 1993, at 45 years of age P-Orridge met Lady Jaye (née Jacqueline Breyer) in a [BDSM dungeon](#) in New York City and would eventually marry for a second time. Jaye worked as a nurse during the daytime. In the evenings, Lady Jaye worked as a [dominatrix](#) at the dungeon, and Genesis was a visiting customer. The night they met, the two visited Paddles, an underground BDSM club in Manhattan. The two became a couple from that point forward. In Queens, NYC, where they lived, they embarked on the:

Pandrogeny Project influenced by the cut-up technique, the duo underwent body modification to resemble one another, thus coming to identify themselves as a single pandrogynous being named “Breyer P-Orridge. In doing so, the pair spent \$200,000 on surgical alteration, receiving breast implants, cheek and chin implants, lip plumping, eye and nose jobs, tattooing, and hormone therapy, while also adopting gender neutral and alternating pronouns. With this project, P-Orridge’s intent was to express a belief that the self is pure consciousness trapped within the DNA-governed body. The couple adopted the term “pandrogyné” because – in their words – “we wanted a word without any history or any connections with things – a word with its own story and its own information”. They also stated that:” We started out, because we were so crazy in love, just wanting to eat each other up, to become each other and become one. And as we did that, we started to see that it was affecting us in ways that we didn’t expect. Really, we were just two parts of one whole; the pandrogyné was the whole and we were each other’s other half.”

During this era, a book was published of P-Orridge’s writings, poems, and observations, called *Ooh, You Are Awful ... But I Like You!*.

On 9 October 2007, Lady Jaye Breyer P-Orridge died. The cause of death was [heart arrhythmia](#).

Genesis died in New York City on 14 March 2020, aged 70.¹P-Orridge's memoir, *Nonbinary*, was published a year later, in June 2021

Murder of Juraj Vankulič and Matúš Horváth in the Tepláreň club in Bratislava

"Not even in my dreams did I expect someone with a gun to show up there and start shooting. I'm just grateful to be alive. I was twenty minutes away from death... I was on the tram heading towards the club when a friend called me, saying there was a shooting in front of Tepláreň. Both of the victims were my friends – Juraj Vankulič and Matúš Horváth." We took the statement of one of the bartenders from an article by Judita Matyášová on the Hate free website.

The suspect in the attack outside the Tepláreň bar on Zámecká Street in Bratislava, which occurred on October 12, 2022, resulting in the deaths of two young men, is Juraj K., born in 2003. His father ran as a candidate for the party Vlast' led by the former controversial judge and politician Štefan Harabin two years ago. The police are investigating suspicions that the double murder was committed with the father's weapon. The suspect claimed responsibility for the attack on Twitter the same evening, under the pseudonym NTMA0315, but the account became unavailable the next morning. At 7:39 pm on the day of the murder, he posted with hashtags #hatecrime #gaybar #Bratislava. A minute later, he wrote: "I feel no remorse, isn't it funny?"

The police first informed about the crime at 7:48 pm, almost ten minutes later, and the media reported it even later. In the morning, shortly before eight o'clock, the police announced that they had found the young suspect in the murder dead.

The Adventures of Priscilla, Queen of the Desert

Life is a bittersweet show... The heroes of the quirky road movie are two transvestites and one transsexual, who set off from Sydney in a second-hand bus lovingly called by the female name Priscilla through the desert to the Australian outback to perform in the town of Alice Springs with their show, in which men dance in outlandish female costumes to popular hits from the 70s. Along the way, the trio meets a variety of people, not all of whom are willing to accept their differences... Director and screenwriter Stephen Elliott does not shy away from carefully chosen vulgarity and blatant melodramatics in his film. His picture, which refers to classic, often cheesy Hollywood musicals, is interspersed with a series of dance numbers dominated by the visually opulent costumes of the central trio. However, his main theme remains tolerance for difference and

the search for life balance and hope. Terence Stamp, Hugo Weaving and Guy Pearce excel in the lead roles. The film, which premiered at the famous film festival in Cannes, France, won the Oscar for best costumes and a whole host of other awards.

Queer childhood

When I was a kid, I referred to myself as feminine and understood myself as a woman. As my surroundings tried to better integrate me into society, I switched to referring to myself in the masculine around the age of four. As part of my performance, I want to explore this persona who wanted to have blue hair and feminine clothes, and let myself exist in a form that never had the opportunity to fully exist. Child Tom is also a person who has always been an inspirational role model for me because of her sensitivity, introverted playfulness and willingness to exist authentically despite her non-acceptance by his surroundings. My memorial is also a tribute to all the queer children who could never exist as they wish they could.

Every Ocean Hughes performance Help the death Every Ocean Hughes is formerly known as Emily Roysdon. She is a transdisciplinary artist working in performance, photography, video and text. She lives and works in Stockholm, Sweden. “What is dead?” A simple question becomes a riddle, catalyst, and prompt for imagination in *Help the Dead* (2019), a combined theater and concert performance by Every Ocean Hughes (b. 1977). Inspired by her death doula training, the artist mimes the workshop format to approach death from a queer perspective. Weaving together song, script, movement, and audience participation, performers Colin Self and Geo Wyex help stage possibilities of mutual aid and self-determination. *Help the Dead* is at once an inquiry and an imperative. By contending with the politics of dying and living in our time, it renders their calls for social responsibility and communal stakes anew.

Hervé Guibert (14 December 1955 – 27 December 1991) was a French writer and photographer. The author of numerous novels and autobiographical studies, he played a considerable role in changing French public attitudes to HIV/AIDS. He was a close friend of Michel Foucault. Three of his lovers occupied an important place in his life and work: Thierry Jouno, director of the International Visual Theatre for the deaf in Paris, whom he met in 1976; Michel Foucault, whom he met in 1977; and Vincent Marmousez, a teenager of fifteen who inspired his novel *Fou de Vincent* (published in English as *Crazy for Vincent*). In January 1988 Guibert was diagnosed with AIDS. From then on, he worked at recording what was left of his life. In June the following year, he married Christine, the partner of Thierry Jouno, so that his royalty income would eventually pass to her and her two children. In 1990, Guibert publicly revealed his HIV status in his roman à clef *À l'ami qui ne m'a pas sauvé la*

vie (published in English as *To the Friend Who Did Not Save My Life*). Nina Bouraoui in *The Guardian* described the book thus: "In this book, he tells the story of his illness, AIDS, in the late 1980s. He tells of how life with the virus became an existential adventure, how it affected a generation, how it stole his friends and lovers, and how writing was for him a bulwark against death and destruction. It's the story of an era, a turning point – when AIDS transformed our relationship with desire and sexuality forever." Two more books also detailing the progress of his illness followed: *Le Protocole compassionnel* (published in English as *The Compassionate Protocol*) and *L'Homme au chapeau rouge* (published in English as *The Man in the Red Hat*), which was released posthumously in January 1992, the same month French television screened *La Pudeur ou l'impudeur*, a home-made film by Guibert of his last year as he lost his battle against AIDS. Almost blind as a result of disease, he attempted to end his life by taking digitalin just before his 36th birthday, and died two weeks later.

Paul-Michel Foucault (15 October 1926 – 25 June 1984) was a French philosopher, historian, writer, political activist and literary critic. Foucault's theories are primarily concerned with the relationships between power and knowledge and how they are used as a form of social control through social institutions. Foucault questions the social constructs of sexuality. In 1948, Foucault reportedly attempted suicide. Obsessed with the idea of self-harm and suicide, Foucault attempted suicide several times in the following years and praised suicide in his later writings. An ENS doctor investigated Foucault's mental state and suggested that his suicidal tendencies stemmed from anxiety surrounding his homosexuality, as same-sex sexual activity was socially taboo in France. At the time, Foucault engaged in homosexual activity with men he met in the underground Parisian gay scene who also indulged in drug use; according to biographer James Miller, he enjoyed the thrill and sense of danger these activities offered. Foucault embraced the Parisian avant-garde and entered into a romantic relationship with the serialist composer Jean Barraqué. Together, they attempted to produce their greatest work, heavily using recreational drugs and engaging in sado-masochistic sexual activity. Foucault also came across Hermann Broch's 1945 novel *The Death of Virgil*, a work that obsessed him and Barraqué. While the latter attempted to transform the work into an epic opera, Foucault admired Broch's text for its depiction of death as an affirmation of life. The pair shared a mutual interest in the work of such authors as the Marquis de Sade, Fyodor Dostoyevsky, Franz Kafka and Jean Genet, all of whose works dealt with the relationship between sex and violence. Foucault was also active in anti-racist campaigns; in November 1971 he was a leading figure in the protests following the alleged racist killing of Arab migrant Djellali Ben Ali. In this he worked alongside his old rival Sartre, the journalist Claude Mauriac and one of his literary heroes Jean Genet

In 1975, Michael Foucault had an LSD experience with Simeon Wade and Michael Stoneman in Death Valley, California, and later wrote “it was the greatest experience of his life and that it profoundly changed his life and his work”. Before Zabriskie Point, they took LSD while listening to a well-prepared musical program: Richard Strauss’ Four Last Songs, followed by Charles Ives’ Three Places in New England, and finished with some avant-garde pieces by Stockhausen.

In 1976, Gallimard published Foucault’s *Histoire de la sexualité: la volonté de savoir* (History of Sexuality: The Will to Know), a short book exploring what Foucault called the “repressive hypothesis”. He also produced the introductions for Herkulín Barbin’s monographs. (French intersex,) *My Secret Life*. Foucault spent many evenings on the gay scene in San Francisco, visiting sado-masochistic clubs. In interviews with the gay press, he praised the sado-masochistic activity, calling it “actually creating new possibilities of pleasure that people had no idea about before.” Foucault contracted HIV and eventually developed AIDS. Little was known about the virus at the time; the first cases were not identified until 1980. On June 26, 1984, *Libération* reported Foucault’s death, mentioning the rumor that it was caused by AIDS. The following day, *Le Monde* published a medical bulletin approved by his family that did not mention HIV/AIDS. Foucault initially referred to AIDS as a “dream disease”. Soon after his death, Foucault’s partner Daniel Defert founded the first national HIV/AIDS organization in France, AIDES; a play on the French word for “aid” (*aide*) and the English abbreviation for disease. On the second anniversary of Foucault’s death, Defert publicly revealed in *The Advocate* that Foucault’s death was AIDS-related.

JL Wilhelms interprets **Le Naufrage** du Titanic by **Hans Magnus Enzensberger**

JL Wilhelm, theater director, specifically his version of the play “Le Naufrage du Titanic” (*Der Untergang der Titanic*) by Hans Magnus Enzensberger was performed in a very avant-garde way (nudity, screaming, etc.) and which was a metaphor for the AIDS pandemic, where so many lives are sinking into oblivion.

Jean Genet **The Condemned to Death**

*On my neck without armor and without hate, my neck
That my hand lighter and graver than a widow
Touch under my collar, without your heart being moved,
Let your teeth pose their wolf smile.
Oh come my beautiful sun, oh come my Spanish night,*

*Happens in my eyes, which will be dead tomorrow.
Come on, open my door, bring me your hand,
Take me away from here to beat our campaign.*

*The sky may awaken, the stars bloom,
Neither the flowers sigh, nor the meadows the black grass
Welcome the dew where the morning goes to drink,
The steeple can ring: I alone will die.*

*O come my pink sky, o my blond basket!
Visit in his night you are sentenced to death.
Tear your flesh, kill, climb, bite,
But come! Lay your cheek against my round head.*

*We hadn't finished talking to each other about love.
We hadn't finished smoking our gypsies.
One may wonder why the Courts condemn
An assassin so handsome that he makes the day pale.*

Monuments

1. **The Homomonument**, designed by Karin Daan, was inaugurated on Westermarkt in central Amsterdam on 5 September 1987. The symbolic triangle at street level points to the Anne Frank House and is considered the world's first publicly erected permanent public monument specifically dedicated to gay life and lesbian women.
2. Among the monuments that followed is the **Gay Liberation Monument**, a well-known LGBTQ monument that was publicly displayed in Greenwich Village, New York in 1992, which is an interesting paradox and an example of the issue of these monuments that I am dealing with. In 1979, on the tenth anniversary of the Stonewall Riots, the city of New York commissioned artist George Segal to create a gay liberation monument. The resulting four sculptures, composed of two same-sex couples, were so controversial that, despite being completed in 1980, they were not installed in their original form on Christopher Street until 1992. Furthermore, both pairs of sculptures are white, while the Stonewall Riot can be attributed primarily to trans women of African-American descent, led by

trans activist Marsha P. Johnson.

3. Michael Elmgreen and Ingar Dragset, an artistic duo from Denmark and Norway, created the **Berlin Memorial to Homosexuals Persecuted under Nazism**, which was unveiled in 2008. Part of the monument is a video installation where the artists originally created the so-called eternal kiss of a gay couple. In 2012, it was replaced by a film that showed people's reactions to gay or lesbian couples kissing. Since 2014, the original film has been shown again. And it wasn't until 2018 that the film was replaced by video art by Israeli artist Yael Bartan, where a kiss between not only gay but also lesbian couples is shown.
4. East River State Park opened in 2020 and was renamed in honor of gay rights activist **Marsha P. Johnson**, becoming the first state park in New York to be named after an LGBTQ person. The previous mayor had originally planned to commission a mural, but those plans were canceled in mid-2021 after community members and activists criticized the lack of public communication with the LGBT community about the form of commemorating Marsha P. Johnson. In August 2022, the 77th anniversary of Johnson's birth, Governor Kathy Hochul announced that a new park gate would be built as part of the renovation. The gate will feature the floral arrangement Johnson often wore and her saying "Pay it no mind".
5. The history of **the rainbow monument** in Warsaw, Poland is quite extreme. Unveiled in the center of Warsaw in 2012, this 26m wide, rainbow arch by artist Julita Wójcik was presented as a symbol of joy, peace and connection. However, the largely perceived LGBT+ symbolism of the work of art was met with sharp opposition from an amalgamation of ethno-nationalist, far-right and religiously conservative parties. Hostility towards Duza, or the perceived "import" of Western LGBT+ rights and values, was accompanied by repeated arson attacks that led to its destruction and removal in 2015. However, one could say that although the Polish political regime tried and still tries to make the existence of the LGBTQ+ community invisible, in this case it succeeded in the exact opposite. The social reproduction of the Rainbow Monument, encompassing the immaterial, imaginary and digital "afterlife" and mediated by social media platforms, presents a post-material narrative following the physical destruction of the work. In 2018, a group of activists created a rainbow hologram in the same place during pride month as a reminder of that monument and the resistance of the Queer rainbow community.

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Performers

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Hana Magdoňová,
Darina Alster,
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Mojmír Pukl,
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Oskar Noel Sara,
Eve Miller (GBR),
Tomáš Lorenc