

Conference

Technologies, Spaces, and Otherness

**SITES
QUEER**

February 7–9, 2019

*@Jesús Amaral Auditorium,
Ground Floor, School of Architecture,
University of Puerto Rico,
San Juan, Puerto Rico*

Regner Ramos

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DAY 1: MORNING

TECHNOLOGIES

THE NEW ECONOMY OF DESIRE: HOMOSEXUAL SUBJECTIVITIES IN THE ERA OF NO- STRINGS-ATTACHED RELATIONSHIPS

EN Based on a long ethnographic study (2007-2017) of the city of São Paulo, Brazil, this keynote explores how the use of online platforms aimed at searching for sex/love has transformed male homosexual desire from the emergence of the commercial Internet in the middle of the 1990s until the dissemination of hookup apps from 2010 onwards. The research was conceived within a queer perspective, attentive to normalizing processes and new inequities within contemporary homosexual sociability. My analysis focuses on how digital platforms—such as chatrooms, websites based on online ads, and hookup apps—insert their users in a market logic based on competition, and they shape subjectivities whose face-to-face relations follow a cost-benefit rationality, mediatic

ideals, impersonality, and less commitment to a partner. Lastly, part of the research findings, I discuss how the predominant use of hookup apps in São Paulo is aimed at keeping the user as part of his nuclear family while avoiding to be openly recognized as homosexual.

SP Partiendo de un largo estudio etnográfico (2007-2017) en la ciudad de São Paulo, Brasil, esta ponencia explora las transformaciones que ocurren en el deseo homosexual desde la emergencia del internet comercial a mediados de los 1990s hasta la diseminación de las aplicaciones para buscar parejas en la década de 2010. La investigación fue llevada a cabo a través de una perspectiva queer, y tomó en cuenta procesos normalizadores y

nuevas formas de desigualdad internas dentro de la sociabilidad homosexual. Mi análisis se enfoca en la manera en la cual las plataformas digitales—tales como chatrooms, sitios web basados en anuncios digitales y apps para encuentros sexuales—insertan sus usuarios en una lógica de mercado basada en competencia, mientras que moldean subjetividades cuyas relaciones de cara-a-cara siguen una

racionalidad de costo y beneficios, ideales mediáticos, impersonalidad y menos compromiso con una pareja. Finalmente, como parte de los hallazgos, discuto cómo el uso predominante de las aplicaciones para hookups en São Paulo tiene como objetivo mantener el usuario dentro de su núcleo familiar sin ser claramente reconocido como homosexual.

Esta ponencia explora los dilemas y tensiones que plantea el arte de resistencia sexualmente explícito al igual que el de anti-vigilancia. Los sitúo en el contexto de estudios de género y debates feministas, la cultura visual, la cultura de violación, la teoría poscolonial y las nuevas tecnologías.

encarnación poscolonial, en lo que defino como la *tecno-colonialidad de lo visual*.

El arte anti-vigilancia explora estrategias de invisibilidad tecnológica, ilegibilidad y funcionamiento defectuoso intencional. Éste provee un espacio para interrogar cómo responder de manera diferente a la hipersexualización y comodificación de niñas y mujeres, en relación al arte activista sexualmente explícito. Este artículo, por tanto, ausculta las diferencias y continuidades entre el arte anti-vigilancia y el arte sexualmente explícito, como críticas complejas a las formas interseccionales de discriminación y violencia por razón de género que se han inscrito en el giro digital de las sociedades.

No es nada nuevo el que artistas del performance produzcan trabajos sexualmente explícitos donde cuestionan la ubicuidad y aceptación de la violencia sexual y de género. Sin embargo, la integración de las nuevas tecnologías, las redes sociales y el internet a estas intervenciones artísticas plantean nuevas preguntas respecto al fenómeno interseccional de la cultura de violación, el despliegue de la mirada masculina y su

PANEL 1: TRANSGRESSIONS

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regarding the intersectional phenomenon of rape culture, the deployment of the male gaze, and its postcolonial incarnation, in what I refer to as the *techno-coloniality of vision*.

Anti-surveillance art, which explores strategies of technological invisibility, unreadability, and purposeful interpretive malfunction, provides a rich space to interrogate how it responds differently to the hypersexualization and commodification of girls and women relative to sexually explicit activist art. This paper, thus, thinks through the differences and continuities of sexually explicit and anti-surveillance art as complex critiques of intersectional forms of gendered discrimination and violence that are inscribed in the digital turn of societies.

SP Colonialidad, cultura de violación y tecnología: Del contenido sexualmente explícito a la invisibilidad en el arte de resistencia

COLONIALITY, RAPE CULTURE, AND TECHNOLOGY: FROM SEXUAL EXPLICITNESS TO INVISIBILITY IN RESISTANCE ART

EN This paper explores the dilemmas and tensions posed by sexually explicit and anti-surveillance resistance art in the context of debates on feminist/gender studies, visual culture, rape culture, postcolonialism, and new technologies. Feminist performance artists making sexually explicit works that question the ubiquity and acceptance of sexual and gender violence is not new, but the integration of new technologies, social media, and the internet to these artistic interventions raises novel questions

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NON-CONSENSUAL SEXUAL CONDUCT ON QUEER DATING APPS: EXAMINING TENSIONS EXPERIENCED BY MEN WHO HAVE SEX WITH MEN

EN Dating applications present a unique site for queer individuals to explore their sexuality and to foster intimate relationships. However, research has largely overlooked issues of consent in these spaces, including how consent is understood, practiced, and—in some cases—taken for granted. My paper examines sexual consent

and rape culture on dating apps designed for men who have sex with men (MSM). Drawing from the thematic analysis of interviews with 25 self-identified MSM dating app users, I identify MSM definitions of non-consensual sexual conduct on dating apps and explore their understandings of discrimination and sexual violence, including how these issues transcend online and offline sites. I apply a critical intersectional lens and draw on queer theory to challenge traditional societal norms, to scrutinize systems of privilege and oppression, and to explore the range of experiences among diverse MSM. Specifically, I highlight the narratives of MSM with marginalized identities to examine the tensions around sexual consent that people of color and other minorities navigate on dating apps. I conclude my presentation

with suggestions for awareness campaigns, online interventions, and educational programming, as well as recommendations for dating app usage that MSM can integrate into their daily life. Given society's current reckoning with sexual violence, these results offer relevant and meaningful insight into the potential dangers of harassment and sexual violence affecting the lives of diverse queer individuals.

SP Las aplicaciones de citas (*dating*) presentan un sitio único para que las personas queer exploren su sexualidad y fomenten relaciones íntimas. Sin embargo, el ámbito de la investigación ha, en gran medida, pasado por alto cuestiones relacionadas al consentimiento en estos espacios, incluyendo la forma en la que se entiende, se practica y se da por sentado el consentimiento.

Mi ponencia examina el consentimiento sexual y la cultura de la violación en aplicaciones de citas diseñadas para hombres que tienen sexo con hombres (HSH). A partir del análisis de 25 entrevistas de sujetos auto-identificados como HSH que utilizan aplicaciones para citas, identifiqué sus propias definiciones de conducta sexual no-consensuada y exploro la discriminación y la violencia sexual, incluida la forma en que estas cuestiones trascienden los sitios en línea y fuera de línea. Apliqué un lente interseccional crítico y recurro a la teoría queer para desafiar las normas sociales tradicionales, examinar los sistemas de privilegio/opresión y explorar el rango de experiencias entre los diversos HSH. Específicamente, resalto las narraciones

de los HSH con identidades marginadas para examinar las tensiones en torno al consentimiento sexual que las personas de color y otras minorías experimentan en las aplicaciones. Concluyo mi presentación con sugerencias para campañas de concientización, intervenciones en línea y programación educativa, así como recomendaciones para el uso de aplicaciones para citas que HSH puede integrar en su vida diaria. Estos resultados ofrecen una visión relevante y significativa de los peligros potenciales del acoso y la violencia sexual que afectan las vidas de diversas personas queer.

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A KINDR GRINDR? MODERATING RACE(ISM) IN TECHNO-SPACES OF DESIRE

EN In September 2018 Grindr, the popular social networking app, launched *Kindr*, a campaign designed to foster a more inclusive and respectful environment for its users. *Kindr* was launched with a series of videos featuring non-white, HIV positive, differently-abled and Trans people speaking about their experiences of prejudice—in daily life and online. Alongside these videos, Grindr rewrote its community guidelines and placed particular emphasis on moderating and excluding users who engaged in forms of racism, transphobia, femme-phobia, body-shaming, and HIV shaming.

While this initiative was met with much applause from the gay press and queer activists, it also drew criticism from some users of the app, who felt that their 'preferences' and desires were being shut down via these new practices of censorship. In this paper, I consider what it means to moderate identities and discourse on a platform designed

for social networking and hooking-up. Drawing on the work of Lucas Crawford (2016), Gillespie (2018) and Gerrard (2018), I examine the awkward position *Kindr* occupies in relation to the platform itself, which is driven by human and non-human practices of filtering, exclusion and discrimination. I then critique the invitation that *Kindr* extends to users of the app, namely the invitation to moderate and police the platform through practices of reporting and flagging. I contend that this invitation to moderate places a undue burden of responsibility on Grindr's most marginalised users, who are asked to undertake such work in order to 'curate' the platform and keep it 'clean'.

SP En septiembre del 2018, Grindr —la aplicación social— lanzó *Kindr*, una campaña diseñada para crear un ambiente más inclusivo y respetuoso para sus usuarios. El lanzamiento de *Kindr* comenzó con una serie de videos mostrando personas no-blancas, VIH positivas, Trans y de

varias otras identidades, hablando sobre sus experiencias con el prejuicio en su día a día, tanto en la vida real como en línea. A su vez, Grindr re-escribió sus guías comunitarias particularmente enfatizando sus políticas sobre moderación y exclusión hacia aquellos usuarios que promuevan o tomen parte en prácticas discriminatorias por: racismo, transfobia, femme-fobia, estatus de VIH y oprobios sobre el cuerpo.

Aunque la iniciativa fue recibida muy favorablemente por la prensa gay y por activistas queer, también trajo críticas negativas de parte de algunos usuarios de Grindr quienes sintieron que sus 'preferencias' y deseos estaban siendo rechazados por estas nuevas prácticas de censura. En esta conferencia magistral, discuto lo que significa moderar identidades y discursos en una plataforma diseñada para networking social y el ligue (hook-ups). Recurriendo al trabajo de Crawford (2016), Gillespie (2018) y Gerrard (2018), examino la posición incómoda que ocupa Grindr en relación a la plataforma misma, la cual se impulsa por prácticas humanas y no-humanas de filtración, exclusión y discriminación. A partir de esto, hago una crítica sobre la invitación que hace Grindr a los usuarios a moderar y vigilar la plataforma a través de prácticas de reportes y flagging. Afirmo que esta invitación a moderar supone una carga indebida de responsabilidad para los usuarios más marginados de Grindr, a quienes se les pide que realicen la labor de 'curar' la plataforma y mantenerla 'limpia'.

DAY ONE: AFTERNOON

TECHNOLOGIES

PANEL 2: DESIRE

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DIGITAL DOGMA:
RELATING THE MANIFESTATIONS
OF RELIGION ONLINE TO THE
PRACTICES AND EXPERIENCES OF
ARAB MSM

EN Many have debated the topic of Arab same-sex desire as it relates to Islam and Islamic cultures. For instance, Joseph Massad (2007) asserts that the history of Islamicate cultures show that Arab same-sex desire is separate from global gay identities, and Scott Alan Kugle (2014) argues that queer Muslim lives are marked by active struggle. While focusing on Arab men who have sex with men in the Gulf region of the Middle East, in this paper I consider what their experiences on digital spaces tell us about how religion is woven into their lives today.

Through a series of interviews that emphasize personal narratives for use in an interpretive analysis, I focus on how religion is tied to my participants' everyday lives, identities, and practices in online spaces. I examine how cultures of faith can be related to my participants' online behavior, online interactions, and their understandings of the queer-coded online spaces they occupy. Similarly, I argue that religion and cultural faith systems function as a habit for the Arab, same-sex desiring man. This habit manifests in how they

conceive of their identities and negotiate with everyday life, in both on and offline spaces.

This paper contributes to existing debates by providing ethnographic details that extends critiques suggesting Arab faith cultures and Arab same-sex desiring individuals are in opposition. Furthermore, it intervenes by providing a critical analysis that positions Arab same-sex desire within current Arab cultural traditions.

SP Muchos han debatido el tema de deseos Arabes por el mismo-sexo en relacionando al Islam y la culture Islámica. Por ejemplo, Joseph Massad (2007) afirma que la historia de culturas Islámicas enseña que el deseo por el mismo sexo es separado de la identidad global gay, y Scott Alan Kugle (2014) argumenta que las vidas Musulmanas relacionadas con el tema son marcadas por una lucha activa. Mientras que me enfoco en hombres árabes en la region del Golfo del Medio Oriente, en esta ponencia considero lo que sus experiencias en espacios digitales nos dicen sobre cómo la religion esta tejida dentro de sus vidas hoy en día. Mediante una serie de entrevistas que enfatizan narrativas personales, me enfoco en cómo la religion está atada a la vida cotidiana de mis participantes, sus identidades y practicas en espacios digitales. Examino cómo culturas de fé pueden ser relacionadas al comportamiento de mis participantes, sus interacciones y su entendimiento de los espacios digitales que ocupan. De igual modo, propongo que

la religion y los sistemas de fé funcionan como hábitos para el hombre árabe que desea su mismosexo. Esta ponencia contribuye a debates existentes, provee detalles etnográficos y extiende criticas que sugieren que la cultura de fé árabe y

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BLINDR: GAY DESIRE UNDER
SURVEILLANCE CAPITALISM

EN The predominance of online dating apps in global gay male culture has seen a rise in popularity with the increased accessibility of high-speed, internet-enabled mobile devices. In contrast to other digital matchmaking platforms in the heterosocial realm, applications such as Grindr are fundamentally constructed for the immediate identifying of gay men within a local area, with the ultimate goal of a sexual encounter in real life (irl). Although seemingly simple in their user interface—photos, statistics, GPS locating, a portal for live chat—there is an invisible performative logic at play, one which is based upon an industrialized commodification of gay desire and the need to keep the participant habituated and addicted to the camouflaged schemes essential to the application's success. Is it possible, through a social practice performance art project, to subvert the algorithmic logics

los individuos que desean al mismo sexo están en oposición. Finalmente, provee un análisis critico que posiciona el deseo hacia el mismo sexo dentro de tradiciones árabes existentes.

at play and reignite the erotic potential of disorientation as central to the gay date? What performance strategies can be discovered to shift the gay libido away from “surveillance capitalism” (Zuboff 2014) and reclaim the sensual pleasures of kinship? BLINDR, the social practice collaborative performance project by Dickie Beau (UK) and 2boys.tv (Canada) poses these questions. This critical introduction to that project examines the methodologies employed in its creation.

SP La predominancia de apps para citas(*dates*) en la cultura global masculina se ha tornado más popular con el acceso amplio del internet de alta velocidad en dispositivos móviles. Contrastando con otras plataformas digitales similares en el ámbito heterosocial, apps como Grindr están creadas para identificar instantáneamente a hombres gay dentro de un area local, con el fin de llegar a un encuentro físico. Aunque sus interfaces aparentan ser sencillas –fotos, estadísticas, localización GPS, portales para chatear en tiempo real– existe una lógica *performativa* en juego, una que se basa en la mercantilización del deseo gay y que se nutre de la necesidad que tienen estos apps en mantener al participante habituado y adicto a los

esquemas que las harán exitosas. ¿Es posible que a través de un proyecto de arte y performance se puedan subvertir estas lógicas algorítmicas y encender el potencial erótico de desorientación tan central de la cita gay? ¿Qué estrategias performativas quedan por descubrirse

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EROTIC TOPOGRAPHIES:
SCHOLARLY AND
ARTISTIC APPROACHES TO
AUTOETHNOGRAPHY OF PLACE

EN Autoethnography has been described as a method that is “both process and product” (Ellis, Adams, and Bochner, 2011) and as a practice that is closely aligned with queer theory in its acknowledgement of complex subjectivities, epistemologies, and transformative intent (Adams and Holman Jones, 2011). Each autoethnographic project is shaped by the researcher’s scholarly expertise and by lived experience. Based on a broader project examining intersections of sexual identity, religion, and *latinidad*, this presentation explores two approaches to understanding the digital and physical queer geographies of Portland and western Oregon. The first is a conventionally-structured sociolinguistic examination of ways “Latino/Hispanic” users of gay dating apps communicate

para desplazar el libido gay lejos del “surveillance capitalism” de Zuboff (2014) y reclamar los placeres sensuales? BLINDR, un proyecto social colaborativo y performativo por Dickie Beau y 2boys. tv, plantea estas preguntas. En esta introducción crítica sobre el proyecto,

about desire and social positioning in their online profiles within western Oregon’s white-dominated sexual economy. This look at digital queer spaces is contrasted with *Topografías Eróticas*, a short experimental documentary project that looks at physical landmarks associated with past relationships of different types. Although the film can be seen as a stand-alone product, what is visible on the screen is one part of an emotionally-charged process of returning to examine (through the camera lens) an array of spaces that hold both traumatic and euphoric memories, while reconnecting with past partners, and articulating—with both language and image—the significance of these places within my own erotic/romantic life.

SP La autoetnografía se ha descrito como una metodología que es al mismo tiempo “proceso y producto” (Ellis, Adams, y Bochner, 2011) y una praxis que encaja con la teoría queer en cuanto a su reconocimiento de subjetividades complejas, epistemologías complejas y una intención transformativa (Adams y Holman Jones, 2011). Cada proyecto autoetnográfico lleva la marca de la capacitación formal y la experiencia

vivida del investigador. Esta presentación, basada en un proyecto mayor que examina las intersecciones de identidad sexual, latinidad y experiencia religiosa, explora dos acercamientos a las geografías digitales y físicas de Portland y la zona occidental de Oregon. El primero es un análisis tradicional sociolingüístico de las formas de comunicación que utilizan los usuarios “Latino/Hispanic” de aplicaciones geosociales para expresar mensajes sobre deseo y posicionalidad en la economía sexual de Oregon que es dominada por los hombres blancos. Este proyecto se contrasta con *Topografías*

eróticas, un cortometraje documental experimental que explora puntos de referencia físicos asociados con relaciones íntimas de varios tipos. Aunque el corto puede verse como un producto completo, lo que se ve en la pantalla es una sola parte de un proceso con un fuerte cargo emotivo que revisita espacios que son depósitos de recuerdos tanto traumáticos como eufóricos, mientras ex-parejas vuelven a conectarse, explicando—tanto con lenguaje como imagen— el significado de estos lugares dentro de mi propio mundo erótico/romántico.

PANEL 3: AGENCY

EspicyNipples
A transfeminist collective
here to fuck things up
Dania ‘Betún’ Warhol, More,
Rayo Radiante, and fuegitx fuegitx
Mayaguez and San Juan, Puerto Rico

CYBERTRANSFEMINISM, SELF-
DEFENSE, AND COLLECTIVE
DIGITAL CARE

EN The internet is a space where many battles for freedom, equality, and access have been fought. At the same time, the monopolistic, authoritarian character of censorship and surveillance under a heterocapitalist model in the hands of the military-industrial complex has been revealed. The online co-habitation

of multiple ideologies, practices, and identities has given way to the creation of, as feminist writer Paul Preciado (2014) states, “new methodologies of knowledge production and a new political imagination”. Is it possible to resignify the codes of the internet based on a self-defense and collective digital care policy? How can we use technologies to expand what’s visible and generate other ways of life? What would such processes, epistemologies and practices entail?

At *EspicyNipples* we want to develop a praxis based on open source technologies that enable a transfeminist internet. We believe that cybertransfeminisms have the possibilities of reinventing identities through a new way of inhabiting technologies and creating networks that

generate affective hyperlinks. From our experience as a transmedia cooperative, for this presentation we will focus on eight aspects: censorship, authorship and creative production licenses, self-defense and collective digital care, solidarity economy, online/offline dichotomy, storytelling, networking and hyperlinks, and our body as our first technology.

It is necessary to consciously and collectively redesign the internet to hack these new digital ecosystems, but also we have to assume new practices of creation and collaboration. Our transmedia proposal is a bet for the creation of new narratives through collective transhackfeminist designs.

SP La internet es un espacio donde se han librado muchísimas batallas por libertad, equidad y acceso. Al mismo tiempo, se ha develado el carácter monopólico, autoritario, de censura y vigilancia de este espacio bajo un modelo heterocapitalista en las manos del complejo militar-industrial. Ahora bien, la co-habitación en internet de una multiplicidad de ideologías, prácticas e identidades ha dado paso a la creación de, según el escritor feminista Paul Preciado (2014), “nuevas metodologías de producción del conocimiento y una nueva imaginación política”. ¿Es posible resignificar los códigos de internet desde una política de la autodefensa y cuidados digitales colectivxs? ¿Cómo podemos utilizar las tecnologías para ampliar la visible y generar otros modos de vida? ¿Qué conllevaría dichos procesos, epistemologías y prácticas?

En EspicyNipples queremos

desarrollar una praxis desde tecnologías libres que posibiliten una internet transfeminista. Apostamos a los cibertransfeminismos como posibilidades de reinventar identidades a través de una nueva forma de habitar las tecnologías y crear redes que generen hipervínculos afectivos. Desde nuestra experiencia como cooperativa transmediática, para esta presentación nos enfocaremos en ocho aspectos: la censura, autoría y licencias de producción creativa, autodefensa y cuidado digitales colectivxs, economía solidaria, dicotomía online/offline, narración de historias, creación de redes e hipervínculos y la cuerpo como nuestra primera tecnología.

Toca rediseñar la internet de manera consciente y colectiva para *hackear* estos nuevos ecosistemas digitales, pero también nos toca asumir nuevas prácticas de creación y colaboración. Nuestra propuesta transmediática es una apuesta a la creación de nuevas narrativas a través de diseños colectivxs transhackfeministas.

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TWISTING THE PATH AND THE INTERSTICE

EN My paper articulates two elements: 1) a spatial comparison between the comic book and the video games based on the character of *Kaliman, el hombre increíble*; and 2) a discussion of the possibilities of the graphic interstice (the blank space between the panels of a comic) and some of its applications to longer temporal models.

Kaliman is the longest-lasting and most widely circulated multimedia campaign of racialized theosophical values in the Hispanic market. It's characterized by the constant staging of a belligerent homoeroticism, encoded in the act of a pro-justice eugenic struggle. Kaliman's world is formed by an index of exotic landscapes that possess a threatening exuberance which—much like the racialized bodies around the white hero—must be dominated. The space proposed in the video games—while it continues to cultivate this colonialist sadism—accelerates the structures of compulsive interaction through obsessive combat, and adds the use of contemporary military technologies of observation movement and attack.

How can a queer strategy be assembled to de-activate this homoerotic, racist militarism? As a sequenced narrative of boxes and panels laid out on a page, the comic is a format that offers doors, exits, and secret tunnels. Who

reads with the intention of finding and creating them is able to not only interrupt and alter the sequences on the page, but also form critical diagrams in dialogue with its own intimacies, experiences, and graphic vocabularies. Considering these queer fabulations, I will discuss some of my graphic experiments in the comic *The gap* to de-compose violent graphic compulsions, mourn sadistic affects, and intertwine them with chosen sensory traditions.

SP Mi participación articula dos elementos: 1) una comparación espacial del cómic y los videojuegos de *Kalimán, el hombre increíble*; y 2) una discusión de las posibilidades del intersticio gráfico (el espacio en blanco entre cuadros de un cómic) y algunas de sus aplicaciones en modelos temporales de arco amplio.

Kalimán es la campaña multimedia de valores teosóficos racialistas de más larga duración y mayor circulación en el mercado hispano. Se caracteriza por la escenificación constante de un homoeroticismo beligerante, codificado como acción de lucha justa eugenista. El mundo de Kalimán está formado por un índice de paisajes exóticos y de exuberancia amenazante que—como los cuerpos racializados alrededor del héroe blanco—deben ser dominados. El espacio propuesto por los videojuegos, si bien continúa cultivando este sadismo colonialista, acelera las estructuras de interacción compulsivas de combate y agrega la utilización de tecnologías militares contemporáneas de observación, desplazamiento y ataque.

¿Cómo armar una estrategia queer que desactive este militarismo

homoerótico racista? Como narración secuenciada de cuadros y paneles puestos en página, el cómic es un formato que puede ofrecer puertas, salidas y túneles secretos. Quien lee con la intención de encontrarlos y crearlos, puede no sólo interrumpir y alterar las secuencias en página pero también formar diagramaciones críticas que dialoguen

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QUEER ARCHITECTURES, DIGITAL FUTURES, AND THE BAD ROMANCE OF TRANSPARENCY

EN What can early twentieth century modernist architecture and design teach us about contemporary decolonizing, feminist, queer, and anti-racist practices and protocols for networked digital architecture? European Modernist architecture was driven by ideals of internationally standardized transparency, open communication, open access. There are some striking ideological continuities between these Modernist architectural ideals (and aesthetics), and contemporary Euro-Atlantic values of unbridled digitization, designing global information networks for unobstructed open access. These continuities need to be understood within a context of modern-colonial regimes of gender, sexuality, and race. If contemporary digital spaces,

con su propias intimidaciones, experiencias, y vocabularios gráficos. A la luz de estas fabulaciones queer, discutiré algunxs de mis experimentos gráficos en el comic *The gap* para descomponer compulsiones gráficas violentas, hacer duelo de los afectos sádicos y enlazarlos con tradiciones sensibles elegidas.

cultures, and research practices have been designed by modern colonial discourses, politics, and aesthetics of early twentieth century European architecture, we might find generative decolonizing digital models, ethics, and aesthetics in the queer architectures that have been designed against, or sometimes simply askew to, the modern.

This paper will take up two main types of queer architecture: the early twentieth century Sapphic modernist designs of women working with and deliberately against European Modernist architectural ideals (Rault 2011); and the Mexican architectural innovation of the *vecindad*. I argue that obstruction, threshold screens, opacity, and obscurity work as interruptions to modern, biopolitical projects of transparency, thus modeling anti-colonial architectures for digital futurity and queer life.

SP ¿Qué nos puede enseñar la arquitectura moderna de principios del siglo XX sobre los actuales protocolos y prácticas decoloniales, feministas, queer y anti-racistas en la arquitectura de redes digitales? La arquitectura moderna europea fue

impulsada bajo ideales de estándares internacionales de transparencia, comunicación abierta y acceso abierto. Hay continuidades notorias entre estos ideales, la estética de la arquitectura modernista y los valores euro-atlánticos actuales de digitalización desenfrenada. El diseño de redes de información globales para el acceso abierto sin obstrucciones y dichas continuidades deben ser entendidas dentro de contextos moderno-coloniales de regímenes de género, sexualidad y raza. Si los actuales espacios digitales, culturas y prácticas de investigación han sido diseñados por discursos coloniales modernos y valores políticos y estéticos de la arquitectura europea de principios del siglo pasado, podríamos encontrar modelos generativos de decolonización

PANEL 4: THE CABARET COMMONS

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TRANS-FEMINIST AND QUEER AUDIENCES 4EVAH: X-RECEPTION, DIGITAL ARCHIVES OF LIVE PERFORMANCE, AND NETWORKED INTIMATE PUBLICS

EN In this paper I think with Beth Coleman's formulation of X-reality, that is, a "continuum of exchanges between virtual

de proyectos digitales, de la ética y estética en las arquitecturas queer que se han diseñado en contra, o simplemente al margen, de lo moderno. Mi ponencia abarca dos principales tipos de arquitectura queer: diseños sáfico-modernos (Sapphic modernist) de principios del siglo XX de mujeres que trabajan deliberadamente en contra de los ideales del modernismo arquitectónico europeo (Rault 2011), y la innovación arquitectónica de la vecindad. Argumento que la obstrucción, las mamparas, la opacidad y las sombras funcionan como interrupción al proyecto modernista de biopolíticas de transparencia, y modelan arquitecturas anti-colonialistas para el futurismo digital y la vida queer.

and real spaces". Through this, I consider the implications for the X-tension of trans-feminist and queer (TFQ) live performance to digital repositories, and the subsequent potential audience interactions with this work, which I'm calling X-reception.

Performance studies—arguably especially TFQ performance studies—has long taken up questions of audiences, spectators and reception. In particular, I think with Jill Dolan's formulation of the "feminist spectator" to show us how TFQ live performance has relied on audiences and network labors to circulate and be

intelligible within its integral audiences, as well as to outsider audiences, through gossip, reviews, or critical and academic essays. Here I consider how our development of the *Cabaret Commons Digital Platform*—a user-generated digital archive and gossip rag for grassroots queer and feminist artists, audiences, and researchers—tries to account for the shifting scale of X-reception. We make performance materials available to online audiences, especially as we aim for a *Hemispheric* audience, extending the possible access to a performance from the temporal and size limitations of the “live” to the potential 4evah and 4everyone of the internet.

SP En esta ponencia me inspiro en la formulación que hace Beth Coleman sobre X-realidad, es decir, “un continuo de intercambios entre espacios virtuales y reales”. A través de esto, considero las implicaciones de la X-transferencia de *performances* trans-feministas y queer (TFQ) en vivo en repositorios digitales, y las subsecuentes interacciones que un nuevo público podría tener con este trabajo cuando se coloca en internet: lo que llamo la X-recepción.

Los estudios sobre *performance* – posiblemente en particular los estudios sobre performance TFQ– tienen una larga tradición de cuestionar públicos, audiencias y recepción. En particular, me inspiro en la formulación que hace Jill Dolan de “espectaduría feminista” para mostrarnos cómo el performance en vivo TFQ se ha valido de la labor de audiencias y redes para circular y ser legible, tanto dentro de los públicos que lo integran, como frente a públicos que le son ajenos. Esto lo ha logrado a través del chisme, las reseñas de opinión y los ensayos críticos y académicos. Considero cómo nuestro desarrollo del *Cabaret Commons Digital Platform* –un archivo digital generado por sus usuarios, para artistas artistas, audiencias e investigadores queer y feministas– procura atender los ajustes en la escala de la X-recepción. Proveemos materiales de presentaciones en vivo a audiencias en línea, particularmente porque consideramos una audiencia hemisférica. Así extendemos el posible acceso al *performance*, quebrantando las limitaciones de tiempo y escala que presume el espectáculo “en vivo”, y proyectando hacia el para siempre y para todxs que caracteriza el internet.

Lecture

SAN JUAN QUEER: MOBILE APPS, URBAN SPACES, AND LGBTQ IDENTITIES

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EN In this lecture, I discuss the different ways in which queer people in Puerto Rico construct their non-normative identities and navigate through the island’s complex spatial politics. I use San Juan as my ground zero, in an attempt at creating a cultural and urban register of contemporary queer spatial practices in the Puerto Rican capital city, while considering the important role mobile app technology plays in queer culture, as well as in individual processes of identity-formation and subjective performance.

Although the number of LGBTQ venues currently open in San Juan are limited—largely in part due to an unstable

economy—I propose that these spatial restrictions are creating ephemeral, mobile, and nomadic uses of space. Based on a series of interviews I conducted with 40 participants who identify as non-straight, I take into account nuanced generational shifts in the uses of these technologies—from Adam4Adam to Grindr, from Myspace to Facebook, and from Instagram to Tinder. These networks have been appropriated by a group of people who—in a small island context, but one that is scattered out and largely non-urban—have used them to connect with and meet others, experiment with their identities, and bring visibility to the LGBTQ community. In this way, by shifting back and forth between digital spaces and urban ones, I speculate on the construction of Puerto Rican queerness and the spaces where it unfolds.

Accompanied by *Los Sites*, a design exhibition showcasing a series of queer sites in Puerto Rico in models and drawings, and by a research website (elsite.xyz), my ongoing research aims to fill a void in the island's architectural and urban discourse and its relation to the LGBTQ community.

SP En esta ponencia expongo diferentes maneras en las que personas queer en Puerto Rico construyen sus identidades no-normativas y navegan condiciones espaciales complejas en la isla. Uso a San Juan como punto de partida, buscando crear un registro cultural y urbano de las prácticas espaciales queer en la capital hoy en día. A su vez, considero el rol imprescindible que juegan las aplicaciones móviles en la cultura queer de la isla y en los procesos individuales de formación de identidad.

El número de espacios LGBTQ que están actualmente abiertos en San Juan es limitado, en parte debido a una economía inestable. Propongo que estas restricciones espaciales están creando usos efímeros, móviles y nomádicos de espacio. Basándome en una serie de entrevistas que llevé acabo con 40 participantes que se identifican como no-heterosexuales, tomo en consideración cambios generacionales sutiles en la manera en que estas personas usan apps y tecnologías digitales –de Adam4Adam a Grindr, de Myspace a Facebook y de Instagram a Tinder. Estas redes han sido apropiadas por un grupo de personas que –en un contexto de isla pequeña, pero que a su vez es mayormente desparramada, suburbana y rural– las han utilizado para contactar y conocer

a otros como ellos, experimentar con sus identidades y traer visibilidad a la comunidad LGBTQ en Puerto Rico. De esta manera, moviéndome entre lo digital y lo físico, especulo sobre la construcción de identidades queer puertorriqueñas y los espacios en donde se manifiestan.

Acompañado de *Los Sites* –una exhibición de diseño mostrando una serie de sites queer en Puerto Rico a través de maquetas y dibujos– y de un website activo de investigación (elsite.xyz), mi trabajo busca llenar un vacío en el discurso arquitectónico y urbano de Puerto Rico en relación a la comunidad LGBTQ.

DAY TWO: MORNING

TECHNOLOGIES

ADDRESSING SUBJECTIVITIES

EN Media theorist Friedrich Kittler, in his 1984 essay, “The City is a Medium”, defines ‘addresses’ as, “data which allow other data to appear.” For Kittler, addresses provide indications of geographic and other kinds of location but also a kind of constitutive validation above and beyond their function as spatial pointers. In this paper, I consider the transmutation of London’s infrastructure for addressing mail from the mid-nineteenth century to the present as an exemplar worth considering in the context of a profound recalibration of addressability currently underway. Referred to as the development of “deep addressing”, by design theorist Benjamin Bratton, this recalibration demands considered reflection on the status of addressing as a language that is able, “to contend with the affective contradictions of semantic abstraction.”

London’s system of postcodes demonstrates the potential of addressing—one that is, simultaneously, digitally precise and culturally resonant, shared by humans and machines. The significance of this hybridity for broader cultures and protocols of addressing is explored in this talk with reference to

examples including the Irish Eircode system introduced in 2015, privately initiated global addressing systems such as What3Words, questions about Z-axis addressing, as well as a consideration of the unaddressed and un-addressable. Where queer theory demands that we engage with how norms are deployed—in the relation of entities to one another—addressing prioritizes location over identification and categorization. In this context, further consideration is given to the implications of addressing for future subjectivities.

SP El teórico mediático Friedrich Kittler, en su ensayo del 1984, “The City is a Medium”, define ‘direcciones’ como “data que permite que aparezca otra data.” Aunque para Kittler las direcciones proveen indicaciones geográficas, también conllevan una validación que va más allá de su función como puntos espaciales. En esta ponencia, miro hacia Londres –a mediados del siglo diecinueve hasta el presente– para considerar la transmutación de su infraestructura para escribir direcciones postales, como una manera de contextualizar la re-calibración

actual en el sistema de ‘addressability’ de la ciudad. Conocido como el desarrollo de “deep addressing”, por el teórico del diseño Benjamin Bratton, esta recalibración requiere que reflexionemos sobre el estatus del direccionamiento, como un lenguaje que es capaz de “contender con las contradicciones afectivas de abstracción semántica.”

El sistema de código postal Londinense demuestra el potencial que contiene el direccionamiento—apunta a uno que es digitalmente preciso y culturalmente resonante, compartido por humanos y máquinas. Mi ponencia explora el significado de esta hibridez usando ejemplos y referencias, tales como

el sistema Irish Eircode, introducido en el 2015. También discuto otros sistemas globales y privados de direccionamiento, tales como What3Words, y levanto preguntas sobre Z-axis addressing, al igual que considero aquello sin-dirección y lo no-dirigible. Mientras que la teoría queer exige que abordemos sobre cómo se efectúan las normas —en relación a entidades, de una a otras— el direccionamiento prioriza la localización antes que identificación y categorización. En este contexto, mi ponencia considera las implicaciones del direccionamiento para subjetividades en el futuro.

PANEL 5: LOCALITY

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MUSEO Q: RE-ACTIVATING SPACES IN BOGOTA

EN At the end of 2015, Museo Q was born: an abnormal, queer museum without walls or collections, but with the mission of placing the memories and identities of LGBTQ people within Colombia’s cultural, public realm. Today, we recognize—thanks to recent research (Levin, 2010; Sandell, 2017; Reilly,

2018)—that museums and specially their stories have a chauvinistic, androcentric, patriarchal, heteronormative, or cis bias. However, during the last decade many strategies within the arts and culture have been surged in Colombia, which highlight and reflect upon diverse sexualities and non-normative identities. Through exhibitions, publications, and community initiatives—some permanent and some temporary—art, resistance, and activism have been merged.

At *Sites Queer* we ask: What role does activism play in museums in order to reconfigure our histories? How do we measure the effect and affect of the ephemeral actions that help us explore

our sexualities? How can we narrate our memories without depending on hegemonic institutional structures? In what ways can we subvert the static organization and fixed narratives of museums?

Since its beginnings, Museo Q has developed exhibitions, learning material, contemporary cartographies, talks, and papers. Although Museo Q does not have a permanent building, the lack of an architectural space has allowed the project to enter other territories—in multiple layouts and in front of different audiences. Museo Q flows, walks, and inhabits the city, changing its site periodically.

SP A finales de 2015, nació Museo Q: un museo anormal, “rarito”, sin muros y sin colecciones, pero con la misión de posicionar las memorias y las identidades de personas LGBTQ en el escenario público cultural colombiano. Hoy reconocemos –gracias a recientes investigaciones (Levin, 2010; Sandell, 2017; Reilly, 2018)– que los museos –y en especial sus relatos– contienen sesgos machistas, androcéntricos, patriarcales, heteronormativos o ciscentrados. No obstante, en la última década han surgido en Colombia varias estrategias que desde las artes y la cultura visibilizan y reflexionan sobre sexualidades diversas e identidades no normativas. A través de exposiciones, publicaciones e iniciativas comunitarias –unas permanentes y otras temporales– se han fusionado el arte, la resistencia y el activismo.

En esta ponencia nos preguntamos: ¿Qué rol ocupa el activismo en los museos para reconfigurar nuestras historias? ¿Cómo medir el efecto y el

afecto de acciones efímeras que exploran nuestras sexualidades? ¿Cómo podemos narrar nuestras memorias sin depender de estructuras institucionales hegemónicas? ¿De qué formas la trashumancia subvierte la estructura estática y las narraciones fijas del museo?

Desde su creación, Museo Q ha desarrollado exhibiciones, material pedagógico, cartografías contemporáneas, conversatorios y ponencias. Aunque Museo Q no tiene una sede física, la inexistencia de un espacio arquitectónico ha permitido la entrada del proyecto en otros territorios, en múltiples formatos y ante variadas audiencias. Museo Q fluye, marcha y habita la ciudad, cambiando periódicamente su *site*.

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HEAR, HERE: MAPPING QUEER STORIES IN LA CROSSE, WISCONSIN

EN *Hear, Here* is an audio-documentary project in downtown La Crosse, Wisconsin that incorporates short (two minutes or less) oral histories about space. Alerted by orange street-level signs with toll-free numbers on them visitors use their cellular phones to access first-person narratives about the exact location where they stand. The purpose of *Hear, Here* is to subvert the traditional narratives in La Crosse that focus on Protestantism, prosperity, heteronormativity, and whiteness, in favor of bringing to the fore narratives that prioritize indigeneity, race, queerness, and cultural difference. While *Hear, Here* is not strictly an LGBTQ space-based project, it incorporates five oral histories about formerly queer spaces including a gay bar, a queer bookstore, and a second-hand tux shop frequented by lesbians. Further stories told by people who identify as LGBTQ mention this identity as a foundational element of the story they tell, thereby mapping queer performance in space and the spatial politics of La Crosse. I participate in this conference to offer background knowledge about the technology used to create *Hear, Here* for possible use in projects about queer space and also to learn more about narratives of queer spatial practices not yet incorporated into my current work.

SP *Hear, Here* (“Escucha aquí”) es un proyecto audio-documental virtual situado en el centro de La Crosse, Wisconsin que incorpora breves narraciones (dos minutos o menos) de historia oral sobre espacios urbanos. Alertados por letreros anaranjados en la calle anunciando una vía telefónica gratuita, los visitantes usan sus teléfonos celulares para acceder a narraciones en primera persona sobre la ubicación exacta en la que se encuentran. El propósito de *Hear, Here* es subvertir las narrativas históricas tradicionales en La Crosse que se enfocan en el protestantismo, la prosperidad, la heteronormatividad y la blancura, en favor de poner en primer plano las narrativas que priorizan la indigeneidad, la raza, la curiosidad y las diferencias culturales. Si bien *Hear, Here* no es estrictamente un proyecto basado en espacios LGBTQ, sí incorpora cinco historias orales sobre espacios queer que incluyen un bar gay, una librería LGBTQ y una tienda de tuxedos de segunda mano frecuentada por lesbianas. Otras historias contadas por personas que se identifican como LGBTQ mencionan esta identidad como un elemento fundamental de la historia que cuentan, por lo que se *mapea* aún más el rendimiento queer en el espacio y la política espacial de La Crosse. Participo en esta conferencia para discutir la tecnología utilizada para crear *Hear, Here* como una posible herramienta para futuros proyectos sobre espacios queer y para aprender más sobre narrativas de prácticas espaciales queer aún no incorporadas en mi trabajo actual.

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METAPHYSICAL TERRITORIES AND THEIR TRANSITION FROM MAGICAL TO DIGITAL ARCHIVES

EN Three elements come together in this paper: my experience as a member of *Meras efímeras* and *Burlesquimeras*—a “*macha*” (queer women’s) party-organizing collective and a queer punk burlesque troupe respectively—in Mexico City in the 2000s; my initiative to create a digital archive of the materials created in those projects; and my academic formation in History, Geography, and Information.

Inspired by the metaphysical territory of *Machistán*—creatively imagined by *Meras efímeras* and *Burlesquimeras*—and by the metaphysical territory of Vagistan—imagined by theater academic Kareem Khubchandani, whose drag persona is LaWhore Vagistan—I propose that imagined territories are the magical basis of the labour of organizing a *macha* party or a drag performance, among other events. I propose that imagined sites such as *Machistán* and Vagistan constitute a translocal magic queer territory/archive from which the actualized work and affect of organizing parties and performances is developed. As such, this paper explores the chain of relations between imagined utopian territories, the physical sites of queer nightlife, and digital archives.

SP En esta ponencia confluyen tres elementos: mi experiencia como integrante de *Meras efímeras* y *Burlesquimeras*—colectiva organizadora de fiestas lésbicas (o de “*machas*”, como decíamos) y compañía de burlesque punk respectivamente— en la Ciudad de México en los 2000s; mi intención de crear un archivo digital de los materiales que esta labor dejó; y mi formación académica en Historia, Geografía e Información.

Inspirada en el territorio metafísico de *Machistán*—imaginado creativamente por *Meras efímeras* y *Burlesquimeras*— a la vez en el territorio metafísico de Vagistan—imaginado por el académico en teatro Kareem Khubchandani, creador del personaje drag LaWhore Vagistan— propondré que los territorios imaginados son la base mágica de la labor de organizar una fiesta de machas, o un show drag, entre otros. Propongo que los espacios imaginados, como *Machistán* y Vagistan, constituyen un territorio/archivo mágico queer translocal a partir del cual se organiza el espacio físico, la labor y los afectos de la fiesta y el *performance*. De tal forma, exploraré la cadena de relaciones entre los espacios utópicos imaginados, los sitios concretados de la fiesta queer y los archivos digitales.

DAY TWO: AFTERNOON

SPACES

QUEER INFRASTRUCTURE

EN This keynote lecture considers the queering of space in London from the 1980s to the present as an urban infrastructure project. It begins with an architectural and social history of the London Lesbian and Gay Centre (1983–1992). This hub served diverse lesbian and gay communities and was inserted into the ex-industrial fabric—a former poultry processing facility—through a radical program of funding and governance. The multiple queer sites within this building are analyzed within contemporary international circuits of contemporary gay, lesbian, and feminist politics, and with attention to their uses of spatialized technologies that were available to improve connectivity and inclusivity (telephone switchboard, printing press, disability ramp). The Centre closed in 1993, but its legacies reverberate, and many of the organizations it accommodated continue in different forms.

The second part of the lecture looks at more recent queer spaces and spatial activism, which similarly engage with local sites while extending beyond regional and national borders. The lecture focuses on the successes of LGBTQ+

communities in embedding themselves within obsolete, modernist infrastructural spaces, as well as the negative impacts of recent large-scale infrastructure developments. The latter have prompted these groups to mobilize through digital platforms and engage the technocratic systems of urban planning in order to activate heritage and community value legislation.

SP Esta conferencia magistral considera el queering espacial de Londres desde los 1980s hasta el presente como un proyecto de infraestructura urbana, comenzando con una historia arquitectónica y social del London Lesbian and Gay Centre (1983–1992). El mismo rendía servicios a diversas comunidades lesbianas y gay, y fue insertado dentro del tejido ex-industrial —en una antigua fábrica de procesamiento de aves de corral— a través de un programa radical de financiación y gobernanza. Los múltiples lugares queer dentro de este edificio se analizan aquí dentro de circuitos internacionales y contemporáneos de políticas gay, lesbianas y feministas, con atención a cómo utilizaron las tecnologías espacializadas que existían durante esos

años para mejorar maneras de conectar a las personas y llegar a la inclusión (panel telefónico, imprenta, rampa para impedidos). El centro cerró en el 1993, pero su legado reverbera a través de muchas de las organizaciones que fueron parte de él.

La segunda parte de la ponencia se enfoca en espacios queer y activismos espaciales recientes, tanto locales como los internacionales. En particular, se

discuten, en primer lugar, los éxitos que han tenido grupos LGBTQ+ en insertarse dentro de espacios infraestructurales modernistas y obsoletos, y en segundo, el impacto negativo que han tenido recientes desarrollos infraestructurales de grandes escalas. Uniéndose en contra de estos desarrollos, grupos de personas se han movilizado a través de plataformas digitales para activar legislaciones a favor del patrimonio y valor comunitario.

PANEL 6: PERMISSION

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REPRODUCING SPACES OF EXCLUSION: SESTA-FOSTA AND THE REGULATION OF QUEER POC BODIES

EN The conflation of sex work with anxieties about trafficking has been mapped onto the street, producing an emerging consensus that exploitation can be abated by criminalizing participants in the most visible spaces of the sex industry. These regulations in the U.S. have produced uneven geographies of inclusion and exclusion, often disproportionately affecting queer persons of color. To counter this marginalization, communal

spaces such as Gene Compton's Cafeteria (The Tenderloin, 1960s), historically offered sex workers support and safety. However, these places—in addition to street corners—were exploited by police officers to target, arrest, and prosecute sex workers. The suppression has propagated digital platforms, which grant LGBTQ+ sex workers of color more agency in navigating their experiences both online and in real life.

SESTA (Stop Enabling Sex Traffickers Act)-FOSTA (Fight Online Sex Trafficking Act) threaten these platforms by holding websites legally accountable for sex work-related content. Through interviews and analysis of anti-prostitution legislations, this paper considers how SESTA-FOSTA mirror previous regulations that hyper-police POC/queer bodies. I argue that, by antagonizing queer participation in both physical and digital spaces, SESTA-FOSTA continue to perpetuate geographies of abandonment and exclusion (Hubbard et al 2008) by

erasing spaces for client references, professional knowledge-sharing, and emotional support.

Instead of combating sex trafficking, SESTA-FOSTA push sex work onto the streets again, where sex workers face riskier negotiations with clients, reliance on “managers”/pimps, and increased chances of arrest and prosecution. This paper concludes by discussing how these spaces of exclusion might be abolished through policy and labour reform, speculating on how activism around sex work and queer/POC profiling reshapes the form of cities.

SP En la discusión del trabajo sexual se ha producido un consenso emergente: la explotación y el tráfico de sexo pueden ser disminuidos criminalizando a los participantes en los espacios mas visibles de la industria del sexo. Estas regulaciones en los Estados Unidos han producido geografías desiguales de inclusión y exclusión, que a menudo afectan de manera desproporcionada a las personas queer de color. Para contrarrestar esta marginación, espacios comunales como la Gene Compton’s Cafeteria, históricamente ofrecieron apoyo y seguridad a las trabajadoras sexuales. Sin embargo, estos lugares, al igual que las calles, fueron utilizados por la policía para atacar, arrestar y procesar a las trabajadoras sexuales, propagando una migración hacia plataformas digitales.

El proyecto de ley SESTA (Stop Enabling Sex Traffickers Act)-FOSTA (Fight Online Sex Trafficking Act) amenaza estas plataformas al responsabilizar legalmente a las paginas web por el contenido relacionado con

el trabajo sexual. A través de entrevistas y análisis de las legislaciones contra la prostitución, esta ponencia examina cómo SESTA-FOSTA refleja previas regulaciones que hiper-vigilaban los cuerpos de personas de color/queer. Sostengo que, al antagonizar la participación queer en espacios tanto físicos como digitales, SESTA-FOSTA continúa perpetuando geografías de abandono y exclusión (Hubbard et al 2008) al borrar estos espacios. En lugar de combatir el tráfico sexual, SESTA-FOSTA impulsa nuevamente el trabajo sexual a las calles, donde las trabajadoras sexuales enfrentan negociaciones mas riesgosas con los clientes, dependen de los *pimps* y aumentan las posibilidades de arresto y enjuiciamiento.

Concluyo discutiendo cómo estos espacios de exclusión podrían abolirse a través de política pública y reforma laboral, y especulando sobre cómo los perfiles queer y de personas de color reestructuran la morfología urbana.

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QUEER SPACES AS SITES OF LEGAL RESISTANCE: ENCOUNTERS IN THE ‘GHETTO’

EN Recent decades have seen the Global North come to a new legal settlement with queers. Law—typically in the form of same-sex marriage or employment and entitlement reform—has been seen as an achievement in itself. The passing of a statute or the decision of a judge is arguably seen as a moment of queer victory. Words have become enough. This has inevitably led to LGBTQ scholars and activists debating questions of ‘what next?’, yet this discourse that focuses on law as a *goal*, fails to acknowledge laws continuing function as a *tool*.

Queer spaces—in the form of law, economics, technology and identity politics—are poured into a crucible in which community-level settlements are forged. Historically, notably in New York and San Francisco, law has been used to curb the presence of bathhouses and other commercial public sex spaces. Globally, non-commercial cruising and other public sex environments have been criminalized and policed. In all, technology adds a virtual layer our conceptions of queer public space.

The previously libationary space of The Castro District in San Francisco has seen nude groups criminalized if they don’t adhere to new regulations. In the UK, commercial pressures have seen the decline in the number of saunas available,

notably in London, but nighttime economy initiatives have also seen law deployed to protect spaces—as in the RVT Future campaign to ‘preserve’ the historic gay bar and performance space known as the Royal Vauxhall Tavern. This paper explores these developments from a queer, legal theory perspective and consider what the shifting legal status of queer spaces means for queer praxis.

SP En las últimas décadas muchos países del “norte” han llegado a una conciliación jurídica con el mundo queer. Los principales logros son de tipo jurídico e incluyen el matrimonio entre personas del mismo sexo, reformas laborales y en derechos civiles. La aprobación de una ley o la decisión de un juez es vista en sí misma como una victoria queer. Las palabras se han vuelto suficientes. Esto inevitablemente ha llevado a que académicos y activistas LGBTQ pregunten: „¿y ahora qué?“ Este enfoque de la ley como *objetivo* es incapaz de reconocer la función de la ley como *instrumento*.

Los espacios queer, en forma de políticas legislativas, económicas, tecnológicas e identitarias acaban en un crisol, el lugar en el que toman forma los acuerdos en la comunidad. Históricamente, especialmente en Nueva York y San Francisco, la ley se ha utilizado para frenar la presencia de saunas y otros espacios comerciales usados para la práctica del sexo en público. El ligue y otros entornos para la práctica del sexo en público han sido globalmente criminalizados y controlados. La tecnología no ha hecho más que añadir una capa virtual a nuestras concepciones del espacio público queer.

Espacios anteriormente emancipados, como The Castro District en San Francisco, han visto como se criminalizan grupos nudistas que no se adhieren a las nuevas regulaciones. En el Reino Unido, presiones comerciales han hecho disminuir el número de saunas disponibles, especialmente en Londres, aunque también es cierto que la regulación creciente de economías nocturnas ha permitido proteger algunos de estos

espacios. Un buen ejemplo es la campaña *RVT Future* para ‘preservar’ el histórico bar gay y sala de *performances* conocido como Royal Vauxhall Tavern. Esta ponencia examina estos hechos desde la perspectiva de la teoría jurídica queer y considera el significado del estatus legal cambiante de los espacios queer para la práctica queer.

todos los años por la Avenida Ashford durante la Parada de Orgullo LGBTTQIP+ en Puerto Rico. Específicamente, este trabajo explora los retos que supone la construcción de la intertextualidad entre la fotografía y la crónica para narrar las acciones colectivas e individuales que ocurren en dicho espacio público. Hacemos énfasis en las acciones que se desvían de las rutas oficialistas – diseñadas tanto por el estado como por organizaciones– autoorganizándose, flexibilizando y reconfigurando las normas y roles asignados tanto por el orden social e institucional, como por el género. Nos enfocamos en los problemas éticos y estéticos que implica la utilización de las técnicas de la fotografía y la escritura

para publicar estas historias en forma simultánea desde este espacio “inseguro” (en términos culturales) ya que en estos se desatan todo tipo de tensiones entre lo correcto y lo abyecto. Asimismo, profundizamos en las formas en las que los participantes ejercen los derechos de asamblea y reivindicación política a través de múltiples estampas en varias estaciones callejeras cargadas con la irreverencia del carnaval, la solemnidad del mitin y la espectacularidad del gran show.

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CHALLENGES IN THE REPRESENTATION OF THE DEVIATIONS OF THE LGBTTQIP+ PRIDE PARADE IN SAN JUAN

the collective or individual actions that occur in this public space. We focus actions that deviate from the official routes—designed by the state and civic organizations—through self-organization, flexibility, and reconfiguration of the rules and roles assigned by the social and institutional orders and gender. We focus the ethical and aesthetic problems of using writing and photographic techniques to publish these stories simultaneously in this “insecure” cultural space, where the tensions between the correct and the abject are palpable. Likewise, we highlight the ways in which the participants exercise their political and assembly rights through the multiple scenes performed in the streets, which are imbued with a carnival’s irreverence, a political rally’s solemnity and a great show’s spectacularity.

SP Esta investigación
 propone un análisis de la
relación textual entre las imágenes y las
palabras que producen los medios sobre
las acciones organizadas o desenfrenadas
que manifiestan las multitudes al marchar

EN This joint research
 project analyzes the textual
relationship between words and images
produced by media representations of
the organized or unbridled actions of the
masses in their yearly march through
Ashford Avenue in San Juan—Puerto
Rico’s capital city—to affirm LBGTTQIP+
pride in the island. Specifically, this work
explores the challenges that emerge in the
construction of intertextuality between
photography and chronicle, when narrating

PANEL 7: PLACEMAKING

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QUEERNESS AND MATRIX-SITES:
 LAS NIETAS DE NONÓ'S
 PATIO TALLER

EN During this decade, Patio Taller has served as a space for community and artistic exploration. Located in the San Antón neighborhood of Carolina, Puerto Rico, the parceled land contains two constructions in cement—one used as living quarters, the other as artistic workshop—as well surrounding greenery. Patio Taller has welcomed queer artists, particularly through its residency program, while also being a place for a variety of activities: orientation about crops, animal raising, iguana hunting, experimental performance, and activism gatherings. Patio Taller is also a performance laboratory where the pieces of the collective, Las Nietas de Nonó—composed by sisters Lydela and Michelle Nonó—originate.

This presentation briefly explores the movements between the interior and exterior (of bodies and architectures), between organic and inorganic materialities, and between different notions of self and other present in two theatrical pieces: *Domestic Bestiary Manual* (2014-on, Patio Taller) and *Illustrations on Mechanics* (2016-on, itinerant). The ending of *Manual*, in which virtual sites are counterposed

to the physical surroundings, will be highlighted. Contrasting discourses—Foucault's heterotopias, non-hierarchical ecologies, and Tristan Garcia's new materialism—are referenced in the formulation of Patio Taller as an example of a matrix-site which engenders and entwines ways of thought and practice. These constantly reposition queernes as a cruelty of political activism vitally linked to other intimate spaces (house, prison, clinic, insides of bodies, cellular nuclei).

SP Durante la presente década, Patio Taller ha servido como espacio de comunidad, convivio y exploración artística. Ubicado en el barrio San Antón de Carolina, Puerto Rico, la parcela comprende dos construcciones de concreto—una utilizada de vivienda; otra, de espacio de creación—y una amplia área verde circundante. Patio Taller ha acogido a artistas queer, particularmente a través de su programa de residencias, y también ha sido ámbito para: orientación sobre cultivos, cacerías de iguanas, crianza de pollos, eventos de performance experimental y reuniones de concientización. A su vez, Patio Taller ha sido un laboratorio de donde surgen las piezas del colectivo Las Nietas de Nonó—compuesto por las hermanas Lydela y Michelle Nonó.

Esta charla explora brevemente los flujos entre lo interno y lo externo (arquitectónica y corpóreamente), materialidades orgánicas e inorgánicas y distintas acepciones de otredad que se

dan en dos piezas teatrales: *Manual del Bestiario Doméstico* (desde 2014, Patio Taller) e *Ilustraciones sobre la mecánica* (desde 2015, itinerante). Se hará particular énfasis en el desenlace de la obra *Manual* donde sitios virtuales se contraponen a la fisicalidad del entorno. Utilizo referencias encontradas—las heteropías de Foucault, pensamientos ligados a ecologías no

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TRANSGRESSION AND
 INSTITUTIONALIZATION:
 ILLEGAL SEX AS A FOUNDATION
 OF PLACE

EN The spaces where men who have sex with men (MSM) meet for cruising—whether it is parks, public bathrooms, locker-rooms, or institutionalized bathhouses—have all the characteristics of what Marc Augé calls *non-places*: spaces of transit and flows, of anonymity and consumption. This paper suggests that MSM's cruising spaces are, on the contrary, *places* of anthropological importance, characterized by historicity, kinship, and identity—three characteristics that non-places lack. The paper builds on two Montreal case studies to support its argument. Each case is developed using a method inspired by *forensic architecture* in which drawing synthesises documentary research and legal context analysis.

Body Houses—a derivative of

jerárquicas y el nuevo materialismo de Tristan Garcia—en la formulación de Patio Taller como un ejemplo de sitio-matriz que engendra/enreda hilos de práctica y discurso. Éstos constantemente reposicionan lo queer como una crueldad de activismo político vitalmente ligada a lo íntimo (casa, familia, prisión, clínica, adentros de cuerpos, núcleos celulares).

Bawdy House, the term used in Canadian legislation for illegal brothel—is a cartography of two of Montreal's active bathhouses that questions the projected and perceived nature of those institutions, as well as the relation between their interiors and their place in the city. *Under/overpass* studies an outdoor cruising place, situated on the fringe of dislocated neighborhoods, and its analysis draws on data from digital cruising platforms and documented “anti-indecency” operations—two factors that manifest the acknowledgment of these spaces as historic and relational.

Even with social and technological progress that could serve to displace MSM's practices to more “private” and “safe” environments, especially in the context of a Canadian metropolis, *Body Houses* and *Under/overpass* reveal spatial practices normally invisible and show the continued social significance of making places at the border between transgression and institutionalization.

SP Los espacios donde se reúnen los hombres que tienen sexo con hombres (HSH) para el ligue—ya sea parques, baños públicos, vestuarios o baños institucionales—

tienen todas las características de lo que Marc Augé llama *no lugares*: espacios de tránsito y flujos, de anonimato y consumo. Esta ponencia sugiere que los espacios de ligue son, al contrario, lugares de importancia antropológica, llenos de historicidad, parentesco y identidad –tres características ajenas al concepto de *no lugar*. Apoya mis argumentos en dos casos de estudio ubicados en Montreal. Ambos casos se desarrollan utilizando un método inspirado en la *arquitectura forense* en la cual el dibujo sintetiza la investigación documental tanto como el análisis del contexto legal.

Body Houses –un derivado de *Bawdy House*, el término usado en la legislación canadiense para burdeles ilegales– es una cartografía de dos de los *bathhouses* actualmente activos en Montreal y cuestiona la naturaleza proyectada y percibida de esas instituciones, a la

vez que la relación entre sus interiores y su posición en la ciudad. *Under/overpass* estudia un lugar de ligue al aire libre, ubicado en la periferia de barrios dislocados, cuyo análisis se basa en datos de plataformas digitales de ligue y operaciones documentadas de ‘anti-indecencia’, dos factores que manifiestan el reconocimiento de estos espacios como históricos y relacionales.

Aún con el progreso social y tecnológico que podría servir para desplazar las prácticas de los HSH a entornos más ‘privados’ y ‘seguros’ –especialmente en el contexto de una metrópolis canadiense– *Body Houses* y *Under/overpass* revelan prácticas espaciales normalmente invisibles y muestran la necesidad permanente de generar lugares en la frontera entre la transgresión y la institucionalización.

how activism may contribute to discussions on placemaking, the project explores the temporary, mobile, and ephemeral tactics of queer-identifying urban activists. Through walking interviews and map-making, personal perceptions on placemaking through memory and embodiment are examined. The research considers if queer practices of placemaking could provide a nuanced understanding of how spaces are experienced by queer lives.

My work attempts to articulate what queer space is *in* public space, extending urban planner Petra Doan’s (2015) call to practitioners and scholars to expand their understanding of the white

gay male village into more inclusive LGBTQI+ spaces. Planners must ensure that inclusive spaces (fixed, transient, or mobile) consider all LGBTQI+ lives and identities. Coming out is a reiterative process for the LGBTQI+ community—to be unable to do so is to be acutely aware of the violence of being unheard and unseen. *Queer Sight* is to be seen by and in others, as well as to feel safe in the places we move through and linger in. This paper discusses my research’s first phase of interviews, which explores the histories, narratives, and spatial practices of participants through walking and map-making. Through this discussion I will therefore explore the extent of which activists are agents in queering the city—both in site and in sight—through queer practices of placemaking.

SP Esta investigación examina cómo el activismo LGBTQI+ puede contribuir a un sentido individual y colectivo de lugar, a través de experiencias personales de intervención en espacios públicos en Londres. El proyecto explora tácticas temporales, móviles y efímeras de activistas urbanxs LGBTQI+, y considera cómo el activismo puede contribuir a las discusiones sobre la creación de lugares (*placemaking*). A través de entrevistas en caminatas y *mappings* –basadas en memorias y cuerpos– se exploran percepciones personales sobre *placemaking*. La investigación considera si las prácticas LGBTQI+ para crear lugares podrían proporcionar un entendimiento matizada de cómo el espacio es experimentado por vidas queer.

Mi trabajo intenta articular lo que es el espacio queer *en* el espacio

público. Extendiendo el llamado de la planificadora urbana Petra Doan (2015) a practicantes y académicxs para expandir nuestro entendimiento más allá de la comunidad gay blanca masculina, a espacios más inclusivos de la comunidad LGBTQI+. ‘Salir del closet’ es un proceso reiterativo para la comunidad LGBTQI+. El no poder hacerlo subraya una violencia: el no ser escuchadx ni vistx. La ‘Vista Queer’ significa ser vistx por y en otrxs, así como también significa sentirse segurx en los lugares en los que nos movemos y estamos. Esta ponencia discute la primera fase de mis entrevistas, discutiendo historias, narraciones y prácticas espaciales de mis participantes a través de caminatas y elaboración de mapas. A través de la discusión, exploraré en qué medida lxs activistas son agentes para hacer *queer* la ciudad –tanto en el sitio como a la vista– a través de prácticas LGBTQI+ de *placemaking*.

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QUEER PRACTICES OF
PLACEMAKING: EXPLORING HOW
LGBTQI+ URBAN ACTIVISTS MAKE
PLACE IN LONDON

EN This research examines if and how LGBTQI+ activism may contribute to an individual and collective sense of place through personal experiences of intervening in London’s public spaces. In considering

PANEL 8: DIVERSITY

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NEGOTIATING GENDER DIVERSE
WORLDS BUILT ON BINARY
EXPECTATIONS

EN The gender binary is imbued within the social and material fabric of urban spaces across the world—implicitly and explicitly—to the point of *near* ubiquity, filtering into online spaces. In Britain, the internet has become a battleground between trans and non-binary people, their allies, and those who seek to deny and police the legitimacy of their genders. These online platforms of discussion, conflict, and opinion-sharing are not abstract; online discourses profoundly shape the ‘IRL’ experiences of trans and non-binary people whose very existence often contests such binary thinking.

This paper explores inter-relations between the online and the offline through the narratives of trans and non-binary people living in British cities who participated in my doctoral research. A discussion on cis/trans binaries in gender-segregated spaces will focus upon the Hampstead Lady’s Pond, a ‘very British’ site and focal point for debates around trans-inclusion, which have been amplified by an online survey on the gender policy of the Corporation of London who

manage the space. Attention will then turn to people who defy stipulations and expectations that gender is consistently defined and expressed ‘un-problematically’ according to a male/female binary. This will include thinking through how intersecting aspects of identities (including ethnicity, nationality, faith, and gender) coalesced in participants’ experiences in segregated and mixed spaces. Overall this paper considers ways that trans and non-binary peoples’ experiences and voices demand more nuanced and critical thinking on gender, the politics of knowledge and public space, than tend to feature in online debates.

SP El binario de género está presente dentro de la composición material y social de los espacios urbanos a través del mundo – implícita y explícitamente– hasta el punto de casi ubicuidad, filtrándose también en los espacios en línea. En Gran Bretaña, el internet se ha convertido en un campo de batalla entre las personas trans y no-binarias, sus aliadxs y aquellxs que intentan de negar y controlar la legitimidad de sus géneros. Estas plataformas de discusión, conflicto y compartimentos de opiniones en línea moldean profundamente las experiencias ‘en la vida real’ de las personas trans y no-binarias.

Esta ponencia explora las inter-relaciones entre espacios en línea y físicos a través de las narrativas de personas trans y no-binarias que viven in ciudades Británicas y que participaron en mi

investigación doctoral. En parte, me centrará en el Hampstead Lady’s Pond, un espacio ‘muy británico’ y el punto focal de debate sobre las inclusiones de las personas trans –un debate amplificado por una encuesta en línea sobre la póliza de género de la Corporation of London, que maneja el espacio. Luego, la atención se volverá a pensar a través de cómo aspectos de identidad ‘interseccional’ (incluyendo

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PUBLIC SPACES AND QUEER
IDENTITIES: EXPLORING THE HIJRA
COMMUNITY IN MUMBAI

EN This paper examines the *hijras* in India and their access to spaces in Mumbai. The *hijras* are a larger segment of the transgender population and have gained legal recognition under the category of the ‘third gender’ in the landmark Supreme Court (SC) Judgement of India on April 2014. The *hijras* sit in a complex social position, where—in some contexts—are revered as givers of blessings, particularly for fertility and prosperity in marriage to newly married couples. They are also known for their curses, which they will place on individuals if they are ignored or offended during their occupation of asking for monetary alms in return for blessings.

They are considered ‘hypervisible’

etnicidad, nacionalidad, creencia y género) se fundieron en las experiencias espaciales de los participantes. La presentación considera cómo las experiencias y voces de las personas trans y no-binarias piden modos más matizados de pensar el género, las políticas del conocimiento y los espacios públicos, de lo que tienden a presentarse en discusiones en la línea.

and do not belong to the common public spaces due to their association with occupations like begging or sex-work. Furthermore, the city of Mumbai itself consists of a myriad of invisible lines, where ‘unreadable bodies’ gather in spaces such as red-light districts or slum areas, avoided by the so-called ‘good citizens’. Using a queer theoretical framework, this paper critically examines how Mumbai is an (un) friendly place which limits possibilities of *hijras* to move around freely. At the same time, it discusses the enclaves of safety for the transgender communities, and their strategies to access such hostile spaces. Hence, considering space with regard to *hijras* in Mumbai crafts a narrative about social hierarchies, power relations, and gender conceptions of the Indian society.

SP Esta ponencia examina las *hijras* en India y su acceso al espacio urbano de Mumbai. Los *hijras* son un segmento importante de la población transgénero, y han obtenido reconocimiento legal en la categoría del “tercer género” en el Corte Suprema (SC) de la India en abril

del 2014. Las *hijras* pueden, en ciertos contextos, ser veneradas como donadores de bendiciones, particularmente para la fertilidad y la prosperidad en el matrimonio a parejas recién casadas. También son conocidas por sus maldiciones si son ignoradas u ofendidas mientras piden limosna a cambio de sus bendiciones.

Las *hijras* se consideran hipervisibles, pero no pertenecen a los espacios públicos comunes debido a su asociación con el mendigar o el trabajo sexual, altamente estigmatizados en la India. La ciudad de Mumbai se compone de una gran cantidad de líneas invisibles, donde los ‘cuerpos ilegibles’ se reúnen

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TRANSBELONGING:
RE-ORIENTING DISPLACEMENT
IN THE NAVIGATION OF
URBAN SPACES

EN Through the analysis of nine individual semi-structured interviews conducted with trans people of varying nationalities (Sweden, Puerto Rico, Israel, UK, Australia, Argentina, USA, Germany) living in Berlin, this paper seeks to document their experiences of navigating the internal/external *always becoming* of trans identity in relation to public

en espacios como distritos rojos o villas de emergencia que son evitados por el llamado ‘buen ciudadano’. Utilizando un marco teórico queer, este estudio examina críticamente cómo Mumbai es una ciudad *not-gay-friendly* que limita las posibilidades de que las *hijras* puedan moverse libremente. Al mismo tiempo, discute los enclaves de seguridad para las comunidades transgénero y sus estrategias para acceder a tales espacios hostiles. El espacio, con respecto a los *hijras* en Mumbai, crea una narrativa sobre las jerarquías sociales, las relaciones de poder y las concepciones de género de la sociedad india.

space, safety, and the notion of home. It situates trans displacements (such as forced migration, estrangement, or exclusion from certain spaces) at the heart of networks of relations, as opposed to perceiving them as marginal, external, or ‘other’. This allows us to re-imagine and re-orient (Ahmed 2006), from a collective emic point of view, what it means to be an outsider and what it means to belong.

These interviews and the resultant analyses follow the interpretative phenomenological analysis (IPA) method. Due to its interest in the painstaking examination of idiographic experiences and their various hermeneutic layers, IPA methodology is perfectly suited to the investigation of accounts dealing with harassment, violence, displacement, belonging, and identity. In light of Irit Rogoff’s (2000) notion of active *unbelonging*, and with the desire to

move beyond spaces of displacement to construct new relations, this paper concludes by presenting lived trans practices of spatial resistance, navigation, and occupation, through which our own spaces and relations—*transbelongings*—take shape between and beyond the margins of what is prescribed.

SP Mediante el análisis de nueve entrevistas semi-estructuradas a personas trans de varias nacionalidades (Suecia, Puerto Rico, Israel, Reino Unido, Australia, Argentina, EEUU, Alemania) residiendo en Berlín, esta ponencia trata de documentar sus experiencias a la hora de navegar el ‘siempre deviniendo’ (*always becoming*) interior/exterior de la identidad trans en relación con el espacio público, la seguridad y la noción del hogar. En lugar de percibirlos como marginales, externos u ‘otros’, esta ponencia sitúa los desplazamientos trans (tales como la migración forzada, el alejamiento o la exclusión en algunos espacios públicos) en el centro de otras redes de relaciones. Esto nos permite re-imaginar y re-orientar (Ahmed 2006), desde un punto de vista colectivo emic, lo que significa ‘estar-fuera’ (*to be an outsider*), y lo que significa pertenecer.

Estas entrevistas y las reflexiones posteriores siguen el método de análisis fenomenológico interpretativo (IPA). Debido a su interés por el análisis de experiencias idiográficas y sus varias capas hermenéuticas, la metodología IPA es idónea para llevar a cabo una investigación que se ocupa de cuestiones como el acoso, la violencia, el desplazamiento, la pertenencia y la identidad. A partir del concepto de ‘des-pertenencia activa’ (*active unbelonging*)

de Irit Rogoff (2000), y con el deseo de superar los espacios de desplazamiento para construir nuevas relaciones, esta ponencia concluye con la presentación de prácticas trans de resistencia, navegación y ocupación que nos permiten construir nuestros propios espacios y relaciones – *transbelongings*– en y más allá de los márgenes de lo prescrito.

DAY THREE: MORNING

OTHERNESS

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DANCED PEDAGOGIES FOR QUEER HAITIAN SURVIVAL

EN This paper centers on the subversive dance pedagogies of two queer Haitian dance artists in Port-au-Prince. Queer activist and performer Yonel Charles's labors are twofold: he is artistic director and performer in an LGBT-inclusive performance group that develops work derived from Vodou aesthetics, and he is a peer-health educator for LGBT communities in urban Haiti. Boston-based choreographer and dancer Jean Appolon travels each summer to Port-au-Prince—the city of his youth—and directs a summer dance institute for young Haitians with very little dance training. In these summer intensives, Appolon teaches a number of different movement techniques, but it is in his transmission of the Haitian folkloric repertoire that his most transgressive work is accomplished. Appolon's corporeal emphasis on the feminine within the Haitian repertoire offers young Haitian students of all genders a route to bodily fortification and power, opening space for young effeminate boys and teenage girls to be free in their bodily expression. While the space of his classes are seen by

many from the outside as “too queer,” it is precisely these embodied freedoms that intervene in the heteromasculine and patriarchal configurations of a nation that deeply underscores “proper” performances of Haitianness. I highlight how these artist-activists seize their dance work as pedagogies that instruct young, marginalized, gender non-conforming, and sexually-transgressive Haitians in living differently with care.

SP Esta ponencia se centra en las pedagogías subversivas de danza de dos artistas haitianos queer en Puerto Príncipe. Yonel Charles y Jean Appolon. Charles es director artístico y performer en un grupo LGBT-inclusivo que desarrolla trabajo derivado en estéticas del Vodou, además de ser educador de salud para comunidades LGBT en Haití urbano. Appolon viaja de Boston a Puerto Príncipe todos los veranos y dirige un instituto de danza para jóvenes haitianos novatos. En estas iniciativas de verano, Appolon enseña un número de técnicas de movimiento pero su trabajo más transgresivo surge cuando incorpora repertorios folklóricos haitianos. Se enfoca en lo femenino, ofreciéndole a jóvenes de distintos géneros una herramienta para fortalecer sus cuerpos, abriéndole un espacio a varones afeminados y chicas adolescentes a que sean libres en sus expresiones corporales. Aunque muchos consideran sus clases como “demasiado queer”, son precisamente estas libertades corporales

que intervienen en las configuraciones heteromascullinas y patriarcales de una naci3n que profundamente subraya lo ‘apropiado’. Discuto como estos artistas-

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WITNESSING QUEER FLIGHTS:
JOSUÉ AZOR’S PHOTO-
DOCUMENTARY OF LOUGAWOU
IMAGES IN THE CONTEMPORARY
ERA OF ANTI-HOMOSEXUAL
UNREST IN HAITI

EN “Dedouble” is Haitian Kreyòl vernacular that means teleportation and metamorphosis. Through it, the body labors to unbind itself from time, place, socio-cultural conventions, and heteropatriarchal prescriptions. This presentation explores feminist and queer registers of *dedouble* by examining how Haitian documentary photographer Josué Azor images the opaque lifeworlds of male-women and men who desire men who self-present and self-double as hyper sexual and feminine. I translate this self-presentation as *lougawou*, inspired by Haitian queers’ appropriation of the supernatural creature into their worldview. In popular lore, the *lougawou* is gendered female and appears human and non-descript by day. She is a winged creature who sheds her skin at night and preys on children. Narratives of the *lagouwou* disclose longstanding

activistas aprovechan su trabajo en la danza como pedagogías para empoderar a haitianos jóvenes, marginados, no-binarios y sexualmente transgresivos.

cultural and historical panic about these women’s ability to transcend oppressive ideologies and social scripts.

SP “Dedouble”, palabra criolla en el vernáculo de Haití, significa teletransportaci3n y metamorfosis. A trav3s de *dedouble*, el cuerpo se despliega de tiempo, espacio, convenciones socio-culturales y estructuras hetero-patriarcales. Esta presentaci3n explora registros feministas y queer del *dedouble* examinando c3mo Josué Azor, fot3grafo haitiano, documenta los mundos opacos de masculino-mujeres y hombres-que-desean-a-hombres, que se auto-presentan como híper sexual y femeninx. Traduzco esta auto-presentaci3n como *lougawou*, inspirado en c3mo los haitianos queer apropian esta criatura sobrenatural in sus mundos. Una criatura con alas en la tradici3n popular, durante el día *lougawou* aparenta ser humana y femenina, pero en la noche, se despoja de su piel y se alimenta de niños. Las narrativas del *lagouwou* develan pánicos culturales e históricos sobre las dificultades de estas mujeres en poder trascender ideologías opresivas y roles sociales.

PANEL 10: REPRESENTATIONS

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TRANSFORMISMO:
A SPATIAL, CULTURAL, AND
RACIAL INTERVENTION IN
CHICAGO’S QUEER AND
LATINX COMMUNITIES

EN This paper aims to propose *transformismo* as a queer intervention which disrupts hegemonic discourses in queer geographies, Latinx culture, and US racial dynamics through performance. The focus of this study is *Cabaret Parodia*, a Latinx queer performance group based out of Chicago whose parodies—performed in Spanish and in drag—engage with Chicago’s Latinx queer sites. Cabaret Parodia’s presentations enact what performance theorist Ramon Rivera-Severa names in his text, *Performing Queer Latinidad: Dance, Sexuality, Politics*, “quotidian manifestations of latinidad”. This is achieved through the engagement of iconic Latinx musical performers, queer/non-queer historical figures, language, locations, and the interjection of the performers’ own lived experiences. The use of the Spanish word *transformismo* points towards an intrinsic relationship between language, culture, and location, which is central to the work of Cabaret Parodia. Cabaret Parodia’s

geographical location, Chicago, informs both Latinx placemaking and Latinx queer identities in a city with stark, racial segregation.

SP Este estudio busca proponer el transformismo como intervenci3n queer que a trav3s de sus presentaciones quiebra discursos hegem3nicos en geografías queer, en la cultura Latinx y en las dinámicas raciales de los Estados Unidos. El enfoque de este estudio es *Cabaret Parodia*, un grupo de actores queer y Latinxs de Chicago cuyas parodias —realizadas en espaol y en drag— reaccionan a los sites queer de Chicago. El trabajo de Cabaret Parodia puede ser interpretado como “manifestaciones cotidianas de latinidad”, propuesto por Ramón Rivera Servera en su texto *Performing Queer Latinidad: Dance, Sexuality, Politics*. Estas manifestaciones involucran intérpretes latinos ic3nicos, figuras históricas (sean queer o no), idioma, lugares y las vivencias propias de los *performers*. La localizaci3n geográfica de Cabaret Parodia, Chicago, da forma a una localizaci3n e identidad queer latina en una ciudad reconocida por su inmensa segregaci3n racial.

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THE IDENTITY CONTINUUM:
CONSTRUCTING MALE
HOMOSEXUALITIES IN
TRAFFICKING IN BROKEN
HEARTS BY PUERTO RICAN
DRAMATIST EDWIN SÁNCHEZ

EN

In *Trafficking in Broken Hearts*, Puerto Rican playwright Edwin Sánchez constructs a visual and performative text that explores a homo-social space in which the problematics of homosexual performance are explored and questioned. Sánchez creates three male characters who wrestle with their personal identity in relation to homosexual practices or homosexual desire, in 1990s New York City. The play explores issues such as: a heterosexual protagonist who performs homosexual acts, due to his profession as a sex worker; a transgender teenager who has been the victim of familial incest; and a young professional struggling to accept his own burgeoning homosexuality.

This paper focuses on the complexity of the construction, acceptance, and performance of identity along a gender and sexual continuum, through a close reading of *Trafficking in Broken Hearts*. The paper undergoes an in-depth examination of each character, who are all aware they exist on the fringes of a hetero-normal, patriarchal society that sees them as *other*. All three characters search for homo-social transactions that

might lead to relationships, intimacy, and possibly romance. The paper also touches on the historical and sociological plight of young Puerto Rican males who prostituted themselves (becoming hustlers) in order to help their families survive the harsh reality of migration, only to live in poverty in New York City. This is the case of the protagonist, who has been left behind by his family, once they have the means to return to the island.

SP

En la obra *Trafficking in Broken Hearts*, el dramaturgo puertorriqueño Edwin Sánchez construye un texto visual y dramático que explora un espacio homo-social en el cual se cuestiona y examina la problemática de la homosexualidad como un *performance*. Sánchez crea tres personajes masculinos que luchan con sus identidades personales, en relación a las prácticas o los deseos homosexuales, en la ciudad de Nueva York de los 1990s. La obra explora problemas como: un protagonista heterosexual que practica actos homosexuales debido a su profesión de trabajador sexual, un adolescente transgénero que ha sido víctima de incesto y un profesional joven que lucha por aceptar su homosexualidad naciente.

Esta ponencia reflexiona sobre la complejidad de la construcción, aceptación y el *performance* de la identidad a lo largo de un *continuum* del género social y del sexo biológico, mediante una examinación detallada de los personajes, quienes saben que existen al margen de una sociedad hetero-normal y patriarcal que los ve como *otros*. Los tres personajes buscan transacciones homo-sociales que puedan llevar a

relaciones interpersonales, intimidad y posible romance. La ponencia también toca el tema de la situación socio-histórica de los jóvenes puertorriqueños que se prostituyeron para ayudar a sus familias a sobrevivir la dura realidad

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QUEER MYTHOLOGIES:
THE ACCOUNT OF THE
ANTIQUITIES OF THE INDIANS
BY FRAY RAMÓN PANÉ AND THE
TAÍNO OSCILLATORY RELATION
WITH IDENTITY AND GENDER

EN

The queer framework has shaken up the archives. By challenging the cultural insistence of a single, univocal, and disciplined view of identity, queer approaches and readings have spurred the revision and use of new terms and unusual tools from which to question a broader arch of texts and contexts, from Modernity back to Premodernity. In this paper, I propose a re-reading of the effects of the layers of translations of Fray Ramón Pané's book, *Account of the Antiquities of the Indians*.

In 1494, Pané was tasked with researching the belief system of the Taínos. As part of his process, he describes his interactions, while also commenting, interpreting, discarding, and disagreeing with the material he appears to be documenting. Yet, at one

de una migración que simplemente los llevó a vivir en una nueva pobreza en la ciudad de Nueva York. Este es el caso del protagonista, quien es dejado atrás, una vez que su familia regresa a la isla.

point, the text speaks of how the Taíno men—after having been abandoned by their women—worked on several tree trunks that were then carved. These trees, which were neither male nor female, were shaped to take the form of women and their genitalia, a mimetic exercise of construction of the other striking in its underscoring of artificiality in the process. In this way, as an informant, Pané unknowingly describes the fluidity and plurality in the mix of identity, gender, and sexuality of Taíno mythology.

SP

El marco de lectura queer ha sacudido los archivos. La identificación de las formas en las que se reta una visión unívoca y disciplinada de la noción de identidad facilita la circulación de nuevos vocablos y la apertura a propuestas, no solo desde la modernidad sino hacia los relatos preservados desde el mundo pre-moderno y colonial. En este texto, propongo una lectura del efecto de traducciones desde el texto de Fray Ramón Pané, *Relación de las antigüedades de los indios*.

En 1494, Pané recibe la tarea de investigar el sistema de creencias taíno. Como parte del proceso, Pané describe lo que él comprende de las creencias y rituales indígenas a la vez que los comenta, interpreta y descarta. Una

instancia significativa aparece en el relato de cómo los hombres indígenas, luego de haber sido abandonados por las mujeres, identifican unos árboles que no tienen forma ni de hombre ni de mujer. De acuerdo a Pané, estas criaturas son intervenidas por los hombres quienes las construyen como mujeres, en ejercicio mimético de los genitales y apariencia

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FIVE POINTS TOWARDS A QUEER ARCHITECTURE

EN Architecture is full of queers but there has never really been a queer building. There is no queer architecture in the way there is classical or modern or deconstructivist architecture, or any of the regional vernaculars. Yes, certain buildings have been called queer (or gay, really), as when Susan Sontag singled out the rococo churches of Munich as “camp.” But her claim for those buildings is an *ex post facto* coincidence of the built environment with the affinities an audience elected for itself long after the completion of the architectural work. Sontag chose these buildings to be queer, they weren’t conceived that way.

If queerness has never had its architecture, this is a problem that architecture is well-equipped to solve. Architecture, in fact, has long been in

femeninos. Así el relato da cuenta de la intervención artificial para la construcción de la otredad, en este caso femenina. Identidad, género y sexualidad se cruzan en el relato, cuando el informante Pané describe la pluralidad y fluidez de las figuras de lo que se considera el marco de mitología taína.

the business of transposing cultural phenomena into principals for the construction of built form—smuggling novel architecture into culture on the grounds that the apparently radical has in fact always been there. From Alberti’s “discovery” of architecture in Vitruvius at the moment of Rome’s obsession with antiquity, to Corbusier’s induction of “Five Points”; from the artifacts of the industrial revolution, to Denise Scott Brown and Robert Venturi’s meditations on Las Vegas, architecture ritually makes itself anew by declaring the recovery of principles from some (frequently extra-disciplinary) ur-source. This paper and collection of drawings similarly identifies a queer architectonics in the dress, manner, and domestic environs of five canonical queens.

SP La arquitectura está llena de *queers* pero realmente nunca ha habido un edificio *queer* en sí mismo. No existe una arquitectura *queer* en el modo en el que sí hay arquitectura clásica, moderna, deconstructivista, o vernácula en cualquiera de sus variante regionales. Sí, ciertos edificios han sido

denominados *queer* (o en realidad *gay*), como cuando Susan Sontag identificó a las iglesias de estilo rococó de Múnich como “camp”. Pero su lectura de esas iglesias es una coincidencia *ex post facto* de la afinidad entre unos edificios y una audiencia seleccionada a sí misma, mucho tiempo después de que esos ejemplos fueran construidos. Sontag, deliberadamente escogió a esos edificios para ser *queer*, ellos no fueron concebidos de ese modo.

Si lo *queer* nunca ha tenido una expresión arquitectónica propia, la arquitectura está bien equipada para resolver este problema. Desde hace mucho tiempo, la arquitectura convierte

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COMING OUT, BECOMING PORNOGRAPHIC

EN Can pornography broaden our understanding of what it means to “come out”? This question’s importance becomes evident when the mainstream media’s “coming out” narrative assumes a brand of homonormativity characterized by gay marriage, hate-crime legislation, and military inclusion. While the sexual implications of “coming out” are assumed, they are rarely examined. Today “coming out” as sexual can mean circulating one’s naked selfies across social media on a global scale.

fenómenos culturales en principios. Desde el “descubrimiento” hecho por Alberti de la arquitectura de Vitruvio en un momento de obsesión con la antigüedad, hasta la introducción de los cinco puntos de Le Corbusier; desde los artefactos de la revolución industrial, a la reflexión sobre Las Vegas de Denise Scott Brown y Robert Venturi, la arquitectura se renueva, a través de la declaración por recuperar principios procedentes de alguna (a menudo extra-disciplinar) fuente original. De un modo similar, esta presentación y colección de dibujos identifica principios arquitectónicos *queer* en la vestimenta, maneras y ambientes domésticos de cinco reinas canónicas.

We each *become* pornographic when producing, consuming, and exchanging pornographic images. We must consider how these new forms of pornographic currency subsequently expands the social potentialities of the “coming out” narrative. Can this most marginalized form of media become a platform showcasing marginalized and alternative understandings of gay identity politics?

Utilizing a Deleuzian understanding of affective becoming, I consider the symbiotic relationship that pornography has to radical politics by showcasing performers who actively reorient the idea of “coming out” from a sexual narrative into a politicized “coming out.” Like Colby Keller when he “came out” as a Trump voter, which was intended to perpetuate the destruction of the two-party system. These type of departures from gay political orthodoxies speak to

an enlivened, erratic, and rhizomatic affective sense of becoming that is, according to Deleuze and Guattari, “perpetually in construction”. Keller stresses the messy journey of *becoming* as a process, over the linearity associated with a sexual understanding of “coming out.” Drawing from these concepts, “becoming out” and “becoming pornographic” are ideas rich in potential to offer us wider and more radical political visions.

SP Actualmente la idea de “salir del closet” en los medios de comunicación se conforma a la homonormatividad caracterizada por el matrimonio homosexual, la legislación sobre los delitos de odio y la inclusión de los gays en el ejército. Sin embargo, rara vez examinamos las implicaciones sexuales de “salir del closet”. Tales consideraciones adquieren una nueva urgencia en estos tiempos cuando las redes sociales nos ofrecen la oportunidad de circular nuestras selfies desnudas alrededor del mundo. Cada uno de nosotros se deviene pornográfico cuando produce, consume e intercambia imágenes pornográficas en espacios aparentemente no sexuales. Debemos considerar cómo estas nuevas formas de intercambio pornográfico expanden las potencialidades sociales de las políticas de identidad gay. ¿Pueden estos medios marginados convertirse en una plataforma que muestre un nuevo tipo de “salida” en la que se puedan expresar alternativas a las políticas de identidad gay?

Utilizando la idea deleuziana del “devenir” afectivo, considero la relación simbiótica que la pornografía tiene con las políticas radicales. Analizo a los

artistas que reorientan la idea de “salir del closet” de una narrativa sexual a una “salida” politizada. Por ejemplo, Colby Keller “salió” como simpatizante de Donald Trump, con la intención de destruir el sistema bipartidista de los Estados Unidos. Este tipo de desviaciones de las ortodoxias políticas homosexuales se refieren a un sentido afectivo animado, errático y rizomático del devenir que está “perpetuamente en construcción” (Deleuze y Guattari). Keller enfatiza el complicado proceso de devenir, a diferencia de la linealidad implícita en la comprensión sexual de “salir del closet”. Basado en estas ideas, “salir del closet” y “devenir pornográfico” son conceptos con el potencial para ofrecernos visiones políticas más radicales.

PANEL 11: ORIENTATIONS

PANEL PRESENTATION

INDIGENOUS QUEER SIGHTS: SENSUALITIES FROM LAND TO BODY OF SPIRIT

EN Reclaiming cultural gateways and sovereign queer sacred roles in our Indigenous societies require dramatic courage and dynamic action. A byproduct of this labor aims to support healthier intersectional nation-states. This moderated panel discussion activates perspectives offered from diverse esteemed Indigenous queer artists, curators, educators, and mobilizers that use their practices to create safe spaces for themselves and those that are not yet strong enough to step forward in self-generated power to help heal and enrich communities.

First-hand accounts in the field are illustrated through international, Indigenous, and interdisciplinary art projects, as well as personal journeys. These narratives illuminate the challenges and triumphs in the pursuit to erect new totems and open quantum portals to the creative queer Indigenous imaginary. The knowledge shared is informed by ways of ancestral cultural memory, academic research, and accompanied by images projected for the audience. We are committed to cultural continuums and the generative transformations of global Indigenous queer kinship networks, and welcome audience members to self-identify and participate in this necessary movement.

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SP La reclamación de alternativas culturales de los principales roles queer en nuestras sociedades indígenas requiere de gran valor y acciones dinámicas. Este panel de discusión revela distintas perspectivas ofrecidas por diversxs y aclamadxs artistas, curadorxs, educadorxs y facilitadorxs indígenas queer. Estxs utilizan su práctica para crear espacios seguros, tanto para ellxs como para quienes aún no tienen fuerza suficiente para avanzar con contundencia, y así ayudar a sanar y enriquecer sus comunidades.

En este panel se discutirán proyectos artísticos interdisciplinarios

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SAME COUNTRY, DIFFERENT WORLD: MAKING THE CASE FOR THE “INTRANATIONAL” SEXILE

EN Lesbian literary journal *Sinister Wisdom*'s special call for submissions, “Lesbians in the City”, stemmed from living in cities where LGBTQ people had moved because it was friendlier for them. This presentation explores how LGBTQ spaces across US cities like Portland, OR, Chicago, IL, and Las Vegas, NV reinforce racism, respectability, or social hierarchies as they attempt to build community as a concept or myth.

de índole internacional e indígenas, a la vez que trayectos individuales. Estas narrativas brindan luz sobre los retos y los logros que existen en la búsqueda de erigir nuevos tótems y abrir portales cuánticos para el imaginario queer indígena. El conocimiento se comparte mediante formas de memoria cultural ancestral y investigación académica, y estará acompañado de imágenes proyectadas para la audiencia. Estamos comprometidos con la continuidad cultural y las transformaciones de redes de parentesco globales, sobre todo aquellas que son indígenas queer. Invitamos a los miembros del público a participar de este movimiento.

In the late 20th century, Manolo Guzmán used the term “sexile” to define sexual and gender minorities who leave their home countries in search of communities that are either more welcoming or relatively less policing. I want to make the case for using that term intranationally, as queer-centered and queer-friendly communities shape the extent to which a member of LGBTQ community will leave their natal/home city, state, and or region.

The paper contextualizes what politically, intellectually, and personally inspired *Sinister Wisdom*'s call for participants, with field notes from various cities in which I lived and/or have done research, while addressing the following questions: How has the centralizing of queer neighborhoods and/or cities promoted the rights of LGBTQ individuals? What do intranational queer

diasporas do to the cities and towns in which they emerge? How does the cost of living affect the “gayborhood” and the *barrio*? Combining autoethnography, archival research, and testimony, I propose that scholars begin to consider the cultural and political implications of queers who move across the US looking for civil rights and safety while remaining in their home country.

SP Esta presentación se enfoca en las diversas maneras en las que los espacios en donde la comunidad LGBTQ+ se reúnen evoluciona entre medios de comunicación, a través de la tecnología que usamos para documentar nuestra identidad y como resultado del intercambio con gente LGBTQ de distintas regiones. Integraré autohistoria, archivos de distintos eventos queer y testimonio para proponer la necesidad de considerar el efecto político y cultural de migrar dentro de los Estados Unidos, creando distintas concentraciones de comunidades LGBTQ+ en nuestro país natal.

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AFREKETE AS ARCHIVE: TOWARD DIASPORIC BLACK FEMME EROTIC SUBJECTIVITY

EN The aim of this paper is one, to position Audre Lorde's *Afrekete* as an archival black femme figure whose power can be

En el siglo XX, Manolo Guzmán utilizó el término “sexilio” para definir minorías (sexo y género) que se van de sus países natales en búsqueda de comunidades más acogedoras. A través de este concepto, reflexiono sobre mis propias migraciones regionales para dar contexto a las motivaciones políticas, intelectuales y personales que me inspiraron a solicitar proyectoslésbicos en la edición “Lesbians in the City” de la revistalésbica *Sinister Wisdom*.

¿Cuál es el papel del barrio LGBTQ+ para crear y sostener los derechos de la comunidad? ¿Cómo esta afecta esas comunidades con la migración intranacional? ¿Cómo se transforma la cultura de un pueblo que tiene una “diáspora” intranacional queer? ¿Cómo afecta el costo de vida a los barrios gay? Documenté mi participación en desfiles puertorriqueños y dyke en Portland, OR, Chicago, IL, Cleveland, OH y New York, NY, con fotos, reflexiones, y notas de campo. Con estos documentos y estas recolecciones, comienzo a contestar estas preguntas.

interpreted through African diaspora religious discourse; and two, to demonstrate the ways that an archival analysis of Afrekete can be used to celebrate and honor black femmes at the “shorelines”—the fluid, dynamic intersection between worlds, identities, temporality, and spatiality. I employ the work of Omise'eke Tinsley and M. Jacqui Alexander to posit erotic subjectivity as a lens through which to explore femmes in the African diaspora and the self-making processes that shape our existential

realities and our ideas of the future. I am interested in the ways that black femme erotic subjectivity, like that of Afrekete, might inform a critical analysis of embodiment that engages the divine. Using Audre Lorde's biomythography *Zami* and its invocation of Afrekete, I explore how Afrekete's black femme erotic subjectivity informs Lorde's self-authorship and autonomy as she queers sex, sexuality, and relationships. My rendering of black femme erotic subjectivity is a deeply personal, spiritual, dynamic, and resistive praxis which feeds our impulses, our will to seek fuller engagement with self and other, and the place from which creative energies flow. Through this paper, I propose that an understanding of the diasporic black femme must be grounded in a rich archive of queer erotic subjectivity.

SP La meta de esta ponencia es, primero, posicionar a la figura *Afrekete* de Audre Lorde como una figura "femme" negra, cuyo poder puede ser interpretado a través del discurso religioso disperso africano; y segundo, demostrar las maneras en que un análisis de archivo sobre Afrekete puede ser utilizado para celebrar y honrar a las *femmes* negras en las "costas"—en lo fluido, y la intersección dinámica entre mundos, identidades, temporalidad y espacialidad. Utilizo el trabajo de Omiseke'eke Tinsley y de M. Jacqui Alexander para posicionar la subjetividad erótica como un lente a través del cual explorar las *femmes* de la diáspora africana y el proceso de auto-creación que forja tanto nuestra realidad existencial como nuestras ideas sobre el futuro. Estoy interesado en las maneras en que la

subjetividad erótica de la *femme* negra, como la de Afrekete, puede informar un análisis crítico de encarnación que activa lo divino. Utilizando la biomitografía de Audre Lorde, *Zami*, y su invocación de Afrekete, exploro como la subjetividad erótica de *femme* negra de Afrekete informa la autodeterminación y autonomía de Lorde mientras ella redefine el sexo, la sexualidad y las relaciones. Mis impresiones sobre la subjetividad erótica de la *femme* negra, son el resultado de una praxis profundamente personal, espiritual y dinámica. A través de esta ponencia, propongo que un entendimiento de la diáspora de la "femme" negra debe estar sustentado en un archivo de subjetividad erótica queer.

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QUEERING THE HERE AND THE NOW

EN I wonder why the LGBTQ community needs to "write our history". Why not write about the Here-and-the-Now? We thrive in a persistent present which, according to Giorgio Agamben, portrays us as primitives who open the eyes to an incipient, unspeakable Now that is never still, shuns structure, is ungraspable. As Agamben suggests, we "stand" on the broken back of the present, always missing our date with the Now.

Like Agamben's, Doreen Massey's practices of space-emplacement run through social space-time constructions requiring we "stand" here-and-now. These practices may be symbolic and/or factual, metaphoric and/or located, their goal being "taking a stand". I suggest this is a political act with regard to gender issues in a world instituted by multiple spaces that, according to Massey, cross-cut, intersect, align, challenge, and/or antagonize one another. I argue that queer spaces and emplacements are dislocated, fractured, and paradoxical, requiring constant space-emplacement reappropriation as a concrete right to citizenship to be secured through activism and resistance.

To test my argument on securing queer spaces and emplacements, I will discuss fragments from Manuel Ramos Otero's *La Novelabingo* (1976), Angel

Lozada's *La patografía* (1998), and Mayda Colón's *Prosac* (2015). These texts have a democratic approach to gender, condemn male privilege in gay communities, seek emplacing women and lesbians, and stand against racial, political, and national prejudice. Each face the present, and stand Here and Now.

SP Me pregunto si la comunidad LGBTTT necesita "escribir nuestra historia". ¿Por qué no escribir del Aquí y el Ahora? Florecemos en un persistente presente que, según Giorgio Agamben, nos retrata como verdaderos primitivos que abrimos los ojos a un Ahora auroral e irrepresentable, un Ahora inquieto, inatrapable, que resiste estructurarse. Como sugiere Agamben, nos afincamos en la espalda quebrada del presente, siempre perdiendo nuestra cita con el Ahora.

El agambeniano "afincar el presente" recuerda la propuesta de Doreen Massey: las prácticas de espacio-emplazamiento surcan construcciones espaciotemporales que exigen "afincarnos" en un "aquí-y-ahora". Estas prácticas pueden ser simbólicas/factuales, metafóricas/localizadas, cuya meta es, precisamente, "afincarnos". Propongo que ese "afincarnos" es político en cuanto a cuestiones de género en un mundo instituido por espacios múltiples que, según Massey, cruzan, interceptan, alinean, retan y/o se antagonizan. Sugiero que los espacios-emplazamientos queer son dislocados, fracturados, paradójicos, requiriendo la constante reapropiación de espacio-emplazamiento como un derecho concreto a la ciudadanía a asegurarse mediante activismo y resistencia.

Para demostrar mi argumento sobre la necesidad de asegurar los espacios-emplazamientos queer, comentaré fragmentos de *La Novelabingo* (1976, Manuel Ramos Otero), *La patografía* (1998, Ángel Lozada) y *Prosac* (2015, Mayda Colón). Estas obras afinan el

Ahora, democratizan el género, condenan el privilegio masculino en comunidades gay, buscan emplazamiento para mujeres y lesbianas, y toman posición contra prejuicios raciales, políticos y nacionales. Cada uno confronta el presente, afinando Aquí y Ahora.

Workshop

PROTOTYPING FOR EMERGENT QUEER SPACES: BUILDING QUEER FUTURITIES THROUGH AFFIRMATIVE AUTOETHNOGRAPHY

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+
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EN The practice of queering space does not seek to embed a given environment with a visible orientation of non-normative sexuality or gender, but rather to disrupt and critique a reality in which cis-heteronormativity is rendered the norm. To queer space is to point to the limits of current realities that do not adequately consider the interests and safety of marginalized bodies, and in doing so, points to other possibilities. Similarly, improvisation

and intersectionality ask that we develop complex understandings of ourselves as well as the contexts in which we operate by moving beyond dyadic conceptions and practicing radical openness. They ask that we stand firmly in our yes's and that we ask why and how individual experiences are made possible in order to then explore the ways in which our understandings of past and present are inextricably related to our ability to manifest certain futures.

Drawing from this framework, Prototyping for Emergent Queer Spaces acts as an incubator for the co-creation of a queer design methodology rooted in the (re)contextualization of individual and collective narratives that channel radical openness as an alternative to increasingly impenetrable architectures. The workshop commences with a

presentation on Queering The Map and the insights it has generated in regards to the potentials of personal narratives as blueprints for how we might develop queer spaces. Participants will then be asked to share a moment, memory, or history of queer experience—noting the implicating objects/architectures/infrastructures. These stories will then be (re)contextualized through nènè myriam konaté's 'Yes and... also' improvisation exercises, mobilizing our narratives as affirmations that encourage us to say 'yes' to ourselves and each other, in order to imagine what can and/or what could be. Drawing from these exercises, we will co-create a design methodology, as posters, that enables queer futurity. Using this methodology as our common ground, we will enter a rapid-prototyping session to develop a series of artifactual prototypes for Emergent Queer Spaces that will make tangible the outcomes of the workshop and serve as catalysts for the continued reimagining of a queerer, more radically open world.

SP La práctica de *queering space* —o *hacer queer* un espacio— no busca dar una orientación visible de sexualidad o género no-normativos a un ambiente en particular, sino más bien busca interrumpir y criticar una realidad regida por la cis-heteronormatividad. *Queering space* muestra los límites de ciertas realidades que no consideran adecuadamente los intereses y la seguridad de los cuerpos marginados —busca apuntar a otras posibilidades. La improvisación y la interseccionalidad exigen que vayamos más allá de las concepciones diádicas, que mantengamos una permeabilidad

radical para poder ensanchar tanto la comprensión compleja de nosotros mismos, así como la de nuestros contextos.

Este proyecto requiere de afirmaciones y preguntas firmes sobre las especificidades de cada experiencia para estudiar cómo las interpretaciones del pasado y del presente están vinculadas a los futuros que pueden o podrían materializarse. 'Prototipos para espacios queer emergentes' utiliza los modelos mencionados anteriormente, convirtiéndose una incubadora para la co-creación de una metodología de diseño queer arraigada en la (re)contextualización de historias individuales y colectivas, inspiradas en una permeabilidad radical alternativa de aquellas estructuras sociales que parecieran volverse cada vez más impenetrables.

El taller comienza con una presentación sobre Queering The Map y los avances que el proyecto ha generado sobre el potencial de las historias personales y su importancia para el desarrollo de espacios queer. Luego, los participantes serán invitados a compartir un momento, una memoria o una historia de su experiencia queer, señalando objetos/arquitecturas/infraestructuras implicadas en sus relatos. Estas narraciones serán (re)contextualizadas usando los ejercicios 'Yes, and... also' de nènè myriam konaté, con el fin de movilizar su historias de forma afirmativa e imaginar "lo que podría ser". Partiendo de estos ejercicios, crearemos juntos una metodología de diseño, concebido como *posters*, cuyo único fin es el de fomentar futuros queer. Finalmente usaremos esta metodología durante una sesión de

creación rápida de artefactos-prototipos para espacios queer emergentes, para poder concluir el taller con resultados tangibles que catalicen la (re)imaginación continua de un mundo más queer y radicalmente permeable.

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#sitesqueer

Work in Progress Show

LOS SITES

February 7–27, 2019

*@José Torres-Martinó Gallery,
Ground Floor, School of Architecture,
University of Puerto Rico,
San Juan, Puerto Rico*

Regner Ramos

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LOS SITES: SPATIAL SPECULATIONS OF QUEER SAN JUAN

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SAN JUAN, PUERTO RICO

In front of you—whether in these pages or in the actual space of the show—are a series of architectural models called *Los Sites*. Although they each depict the location of a queer space in Puerto Rico, you won't find their complete stories here—whether 'here', for you, means this *book* or this *gallery*.

Like the stories of queer people and their spaces in Puerto Rico, my *Sites Queer* research is fragmented and scattered in different locations: a conference in the School of Architecture's auditorium, a design exhibition in its gallery space, a self-publishing performative website (*ElSite.xyz*), a site-specific workshop called *AQUI*, as well as other sites of discussion that will emerge in the coming months.

Divided into a series of experiments and speculations, *Sites Queer* is a research project funded by FIPI (Fondos Institucionales Para la Investigación) exploring how mobile technologies are changing and informing queer practices and queer spaces in San Juan, Puerto Rico. Through the project, I attempt to validate queerness within architectural discourse creating a cultural register of the public spaces where it unfolds today, particularly when in Puerto Rico, the architecture discipline has been unconcerned with creating an architectural record, history, or theorization of LGBTQ spaces and practices.

To do this, I borrow architectural representations, methods, and vocabulary,

and I queer them in an attempt to question their established meanings and contest their fixity. The recurrent focus of the word *site* is in itself part of the discussion. In architecture, a site is a fixed, measurable, quantifiable plot of land often regulated by governmental regulations and normative, political structures. Through research, writing, drawing, and model-making, I attempt to destabilize the fixed notion of sites by discussing them as digital spaces, as well as sites of queer identity-formation and subjective becoming. In this way, my research project discusses three relational structures: queer bodies, spaces, and technologies.

That my *Sites Queer* research project is primarily split into two different methods—architectural model-making (*Los Sites*) and performative writing (*El Site*)—is, admittedly, part caprice, part strategy. Throughout the process, fickleness and subjective preferences have played an important role, not just in referencing formative spaces during my boyhood, but also in opening up possibilities for unforeseen and accidental themes that have organically surfaced through model-making and writing stories.

Los Sites and *El Site* are a product of *research by design*—something I became interested in while conducting my doctoral studies at The Bartlett School of Architecture. My project parts from the premise that research, particularly within the humanities, should embrace its subjective nature instead of fighting against it. This is something poststructuralist theorists Donna Haraway and Rosie Braidotti emphasized in their work, aiming to destabilize any illusion that a researcher is fully objective.

Instead, Haraway and Braidotti argue that a subject (researcher or otherwise) is embodied within a continuous state of becoming—fragmented, never fixed, never whole, and always *situated* from within their own subjective specificity. This is also what architect and feminist theorist Jane Rendell upholds, when in her book, *Site Writing: The Architecture of Art Criticism*, she states that her aim is “to articulate the position of the writing subject and her choice of objects of study and subject matters, processes of intellectual enquiry and creative production”. Like Rendell, I too am interested in exploring what kind of writing and architectural production can emerge from acknowledging my own specific, situated position as a Puerto Rican queer researcher, designer, editor, educator, and app-user.

A common theme in *Los Sites* and *El Site* is a recurrent emphasis on *my* identity. This runs the risk of the project coming across as an art exhibit and a blog rather than as a research method in itself. But the use of ‘I’—of speculating from the first person—marks an intimate position of subjectivity: the X, Y, Z of a *particular* body, and the addresses and locations that body navigates *through* and performs *in*. *El Site*’s URL—using the .xyz domain—hints at this, subtly. As such, theorizing, writing, and designing *from* the self and *about* the self positions this research within the field of autoethnography and performative writing as it engages with architectural discourse.

The idea behind *Los Sites* and *El Site*, then, is not to have the writing passively compliment the models, or vice versa. Instead, it’s an active research strategy that allows each component to

feed into, shape, contest, explain, and challenge the other. It allows me to think about the writing through the models, and to think about the models through writing, thus informing my design and theoretical decisions within a piece of research resulting in unpredictable pairings, unlikely situations, and bizarre aesthetics.

A series of sites were selected—somewhat instinctually, and some might say arbitrarily—as parting points for model-making and architectural discussion: my elementary school, my family home, my grandparents’ houses, and the woodlands next to my great-grandfather’s house. These were key spaces in my individual formation of identity during boyhood and the sites of identifiable personal experiences with queerness in rural Puerto Rico, in the Aguada and Aguadilla municipalities. These spaces are *relevant* to me, but they are not *singular* to me. As a tool to generate conversations and discussions, this research’s ambition is that readers of *El Site* and visitors of *Los Sites* might be able to relate to these seemingly trivial and mundane stories and places. I suspect that at times they may resonate strongly with others’ experiences growing up as queer citizens of a patriarchal, misogynist, and religious Island.

Although they find their beginnings at the rural, northwest coast of the Island, like myself, *Los Sites* ultimately extend to the capital of Puerto Rico. Throughout its recent history, San Juan has had a strong relationship with queer spaces embedded within its urban fabric. Due to the hostile climate surrounding homosexuality, its criminalization, the strong presence of Christianity, the death of members of the

community during the AIDS crisis, the high number of migration towards the US mainland, among other factors, the history of San Juan’s LGBTQ spaces—let alone those of the other, more conservative 77 municipalities—is dislocated, marginal, limited, and silent (Laureano, 2016). *Los Sites* is my attempt at creating a register of San Juan’s urban spaces *today*. These are often ephemeral, appropriating heteronormative public spaces and queering them through short-term, non-straight spatial practices, artistic performances, nighttime activities, and cultural events. The appropriation of urban spaces by queer Puerto Ricans carries on a legacy which dates back to the 1960s, when the first queer urban circuits were identified and documented. These are spaces that have been occupied—at times illicitly—to fulfill a series of needs: visibility, rights, work, sociability, desire, and sex.

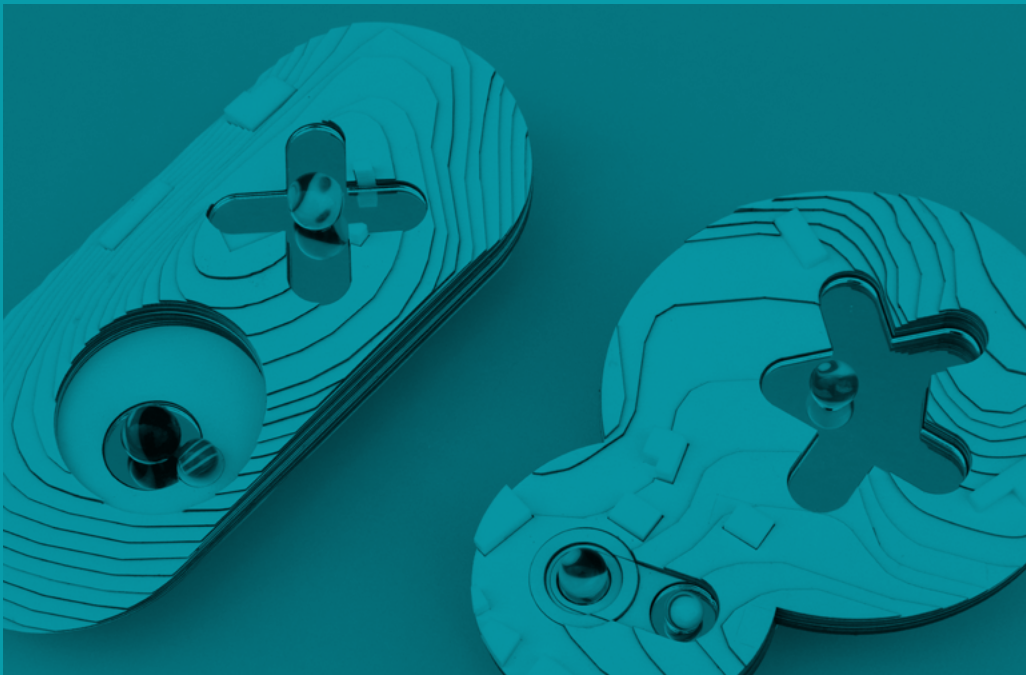
As speculative models, *Los Sites*, reference and point towards spatial queerness. They are architectural provocations that suggest recurrent themes in my research of San Juan’s queer spaces: fragmentation, mobility, unfixity, displacement, constraint, whim, and ephemerality. Through *Los Sites* I seek to undo knowability, question normative structures, dispute architectural conventions, and confront architectural discourse.

To do this, I generate certain gestures, such as removing the actual queer buildings and reimagining them as single marbles, imprinting out-of-bounds shapes onto the site’s surface for the marbles to occupy. The models are also movable objects, and they can be reconfigured and rearranged amongst

themselves, creating new landscapes and topographies. Through their different heights and color schemes, they allow multiple, accidental, and surprising readings, suggesting spaces of programmatic ambiguity and ephemerality, as well as spaces that are Othered, often invisible to those outside of the queer circuit.

These design decisions consider the importance of architecturally discussing queerness, while also acknowledging that queer spaces are at times strategically hidden as a way of protecting themselves and ensuring the safety of those inside them. These formal gestures—and design strategies—are rooted in significant moments of queerness during my own boyhood. In this way, although *Los Sites* are registers of particular queer locations within San Juan, they also act as my own autobiographical artifacts.

REGNER'S MODELS



The following models are a cultural and architectural register of queer spaces in San Juan, Puerto Rico. Many of these are bars and nightclubs, but others are educational spaces, such as the University of Puerto Rico's Río Piedras Campus, which acts as an unmissable hub for identity experimentation and queer performance. Several of these queer spaces were identified by myself and by my research assistants, while others were revealed, discussed, and disclosed by queer people that I interviewed during September and October 2018, as part of my research.

This project started in January 2018. As it's progressed and time's gone by, more and more queer spaces—in San Juan and in other municipalities—have been brought to my attention. This work-in-progress show includes a selection of sites materialized as architectural models, while others exist in a series of map drawings, creating a spatial cartography of ephemeral queer spaces that are there one minute, gone the next.

You'll notice that four of the site models are located outside of Puerto Rico's capital city. These are rural sites in the Island that, in different ways, are related to key moments in my life—in my becoming a queer subject during childhood and on the threshold of adulthood. I've included them for two reasons. First, they were the catalysts and origins for *Los Sites*. These locations are largely responsible for the project's bizarre and playful aesthetic, as well as for the project's autoethnographic tone, where I mark myself as a subjectively situated researcher and designer. Secondly, they act as important reminders that queer spaces can be found anywhere,

not just in cities. It's my hope that as this research develops, I'll be able to trace more spaces, meet more people, and document more stories of how queerness unfolds not just in secondary cities, but, very importantly, in rural spaces in Puerto Rico.

Each model has a title.
Each model has a story.
These stories are narrated and published on *El Site*.

*The Yard That Could
Also Be a Square*
(My elementary school)
Aguadilla, Puerto Rico

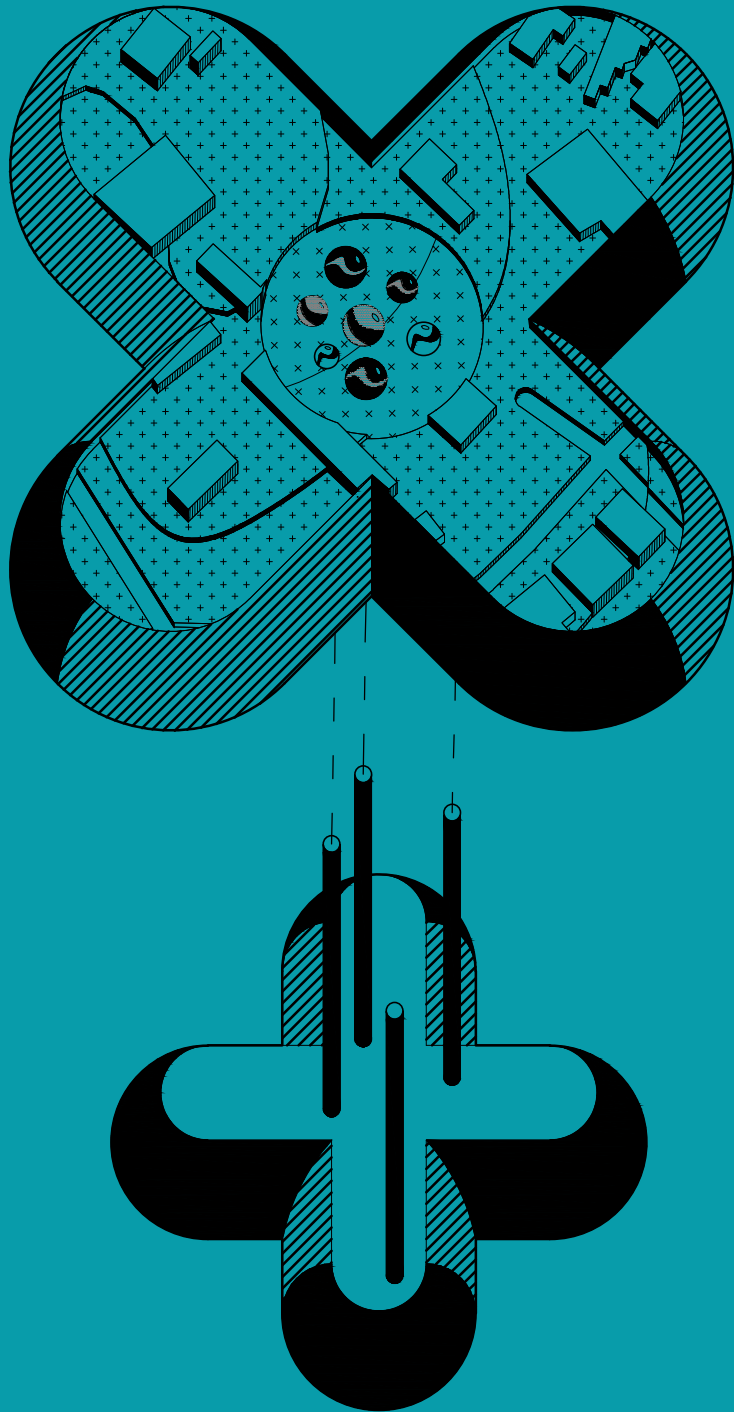
The green square at Carib Christian School in Aguadilla, Puerto Rico wasn't *all* green. There weren't even any trees there. The school's entire site was made up of a mix between rock slabs, patches of grass and red, powdery dust that looked like something you'd find on the surface of Mars. With hundreds of micro feet stomping every day during recess making it impossible for grass to grow, the common areas for us to play (green square included) left us covered in red—a nightmare for our parents to clean off of our gray (for boys) and pink (for girls) uniforms. While some kids' uniforms were dirty from sliding into home, from falling from the monkey bars or from tripping at a race, my knees were dusty red from all the kneeling that went on at the square's frequent games of marbles.

The green square wasn't actually square. It was rectangular, with its longer sides facing west and east, and its shorter sides facing north and south. Its perimeter was delimited by a wooden fence painted maroon, to match our uniform's pants/trousers/*pantalones*. A sidewalk bordered the square on the outside of the fence. Its north side faced one of the classroom buildings, west faced the teacher's lounge (formerly the Pre-kinder classrooms), south faced the school's Baptist chapel and the administration offices, while east faced the pickup area's roundabout.

That square was one of my earliest encounters with the complex dynamics

of public spaces, and it's the site where I was first made aware that my queerness needed to be hidden. The square—embedded with the heteronormative coding of most Christian locales—was the hierarchical space of the school, one of the most openly visible spaces and—with the roundabout, the restrooms and water fountains adjacent—one of its most highly transited, controlled and policed spaces. Looking back, the irony of being told to hide who I was at that particular site isn't lost on me. At the time though, it added immense pressure that would partially define my early years of boyhood, particularly since even God was there on the south side scrutinizing my every move. And I'm sure even *He* heard what I said to Michael.

—Published on *El Site* on May 5, 2018



Barrio Piedras Blancas
 (My home, our bulldogs' house,
 and la casa de Mama Lucy)
 Aguada, Puerto Rico

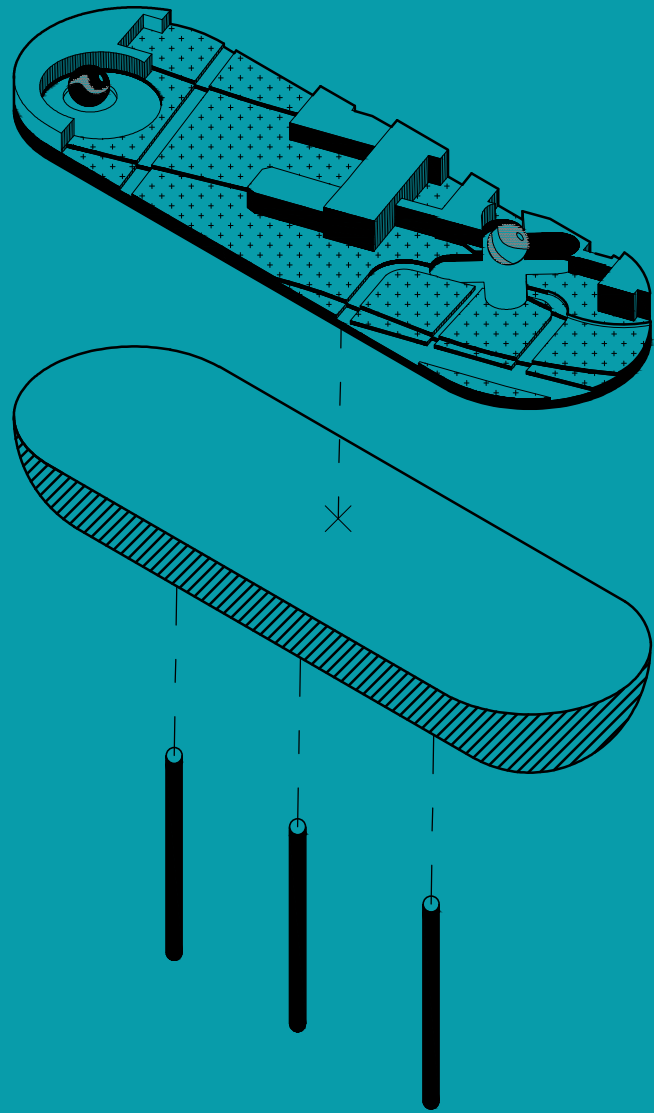
... I recently redrew our Piedras Blancas home's topography on a piece of tracing paper that I placed on top of a printed site plan that my research assistant prepared for me in my office. Retracing its contour lines, remembering what might be what, speculating on distances, noticing discrepancies on the should-be-accurate-

topography, attempting to accurately offset the in-between contour lines, I thought to myself, "What's the point?" The lines on the drawing said *certain* things but *meant* nothing. I noticed a small square next to my house—that, too, reduced to a square—and I recognized it: the bulldogs' house. I was too little to remember them, but the bulldogs' house, once they were no longer with us, became *my* playhouse. I would sweep the floor, tidying up before my cousin, Willito, would 'come home from work' to greet his 'wife'. Played by me.
 —Published on *El Site* on April 6, 2018



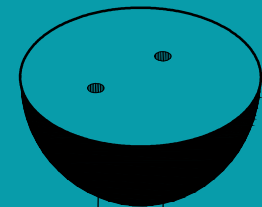
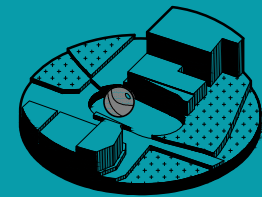
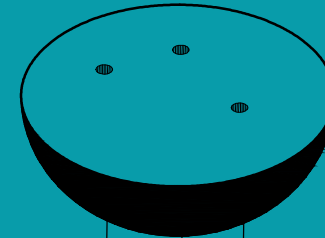
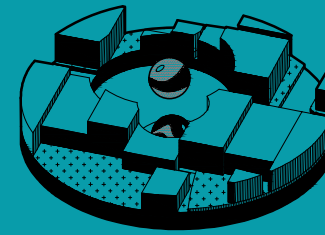
03

Río Is Hot
(La IUPI)
San Juan, Puerto Rico



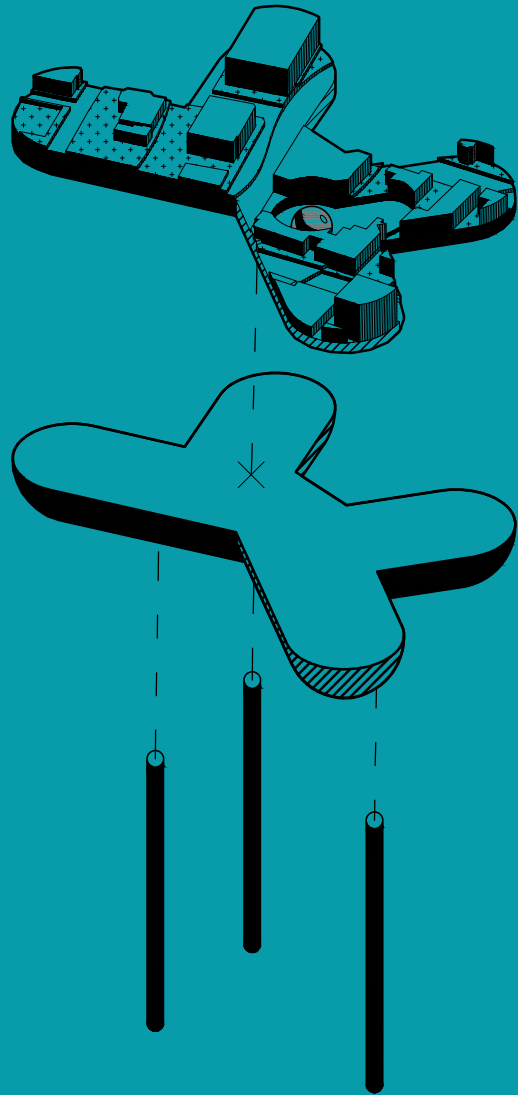
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Río Is Hot
(Casa Ruth, La Beckett, and Librería
Mágica)
San Juan, Puerto Rico



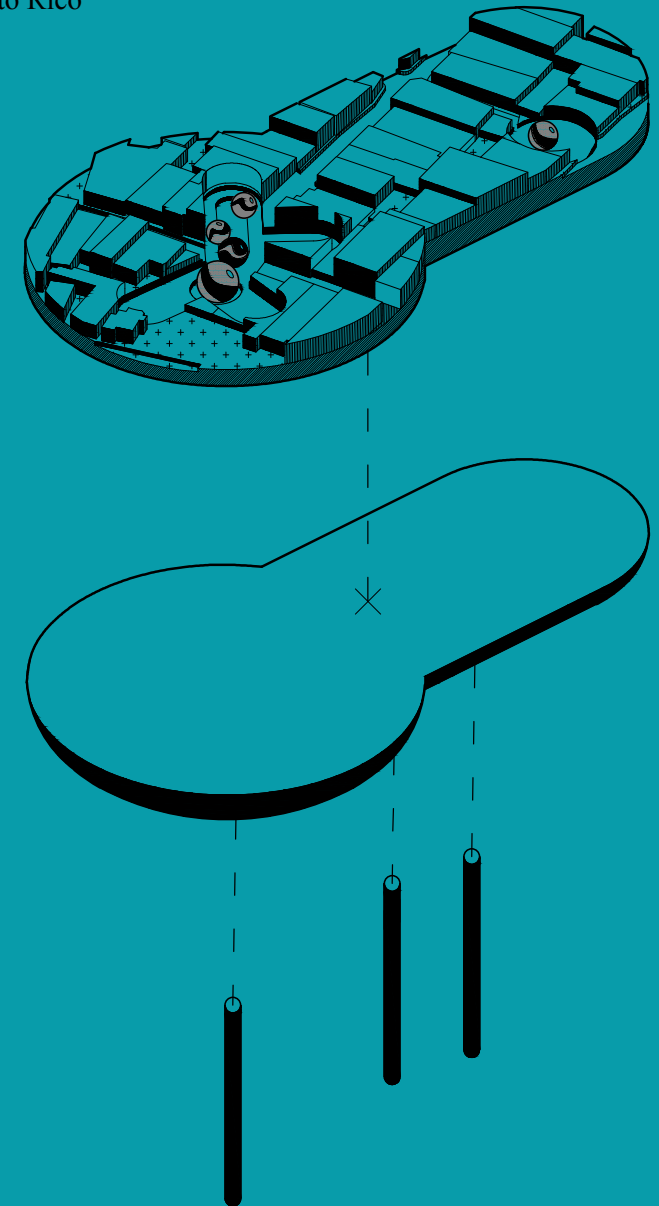
05

Rio Is Hot
(El Vidy's)
San Juan, Puerto Rico



06

Rio Is Hot
(Club 77, Mondo Bizarri, Tiki Bar, Paseo
de Diego, and Baker's Bakery)
San Juan, Puerto Rico



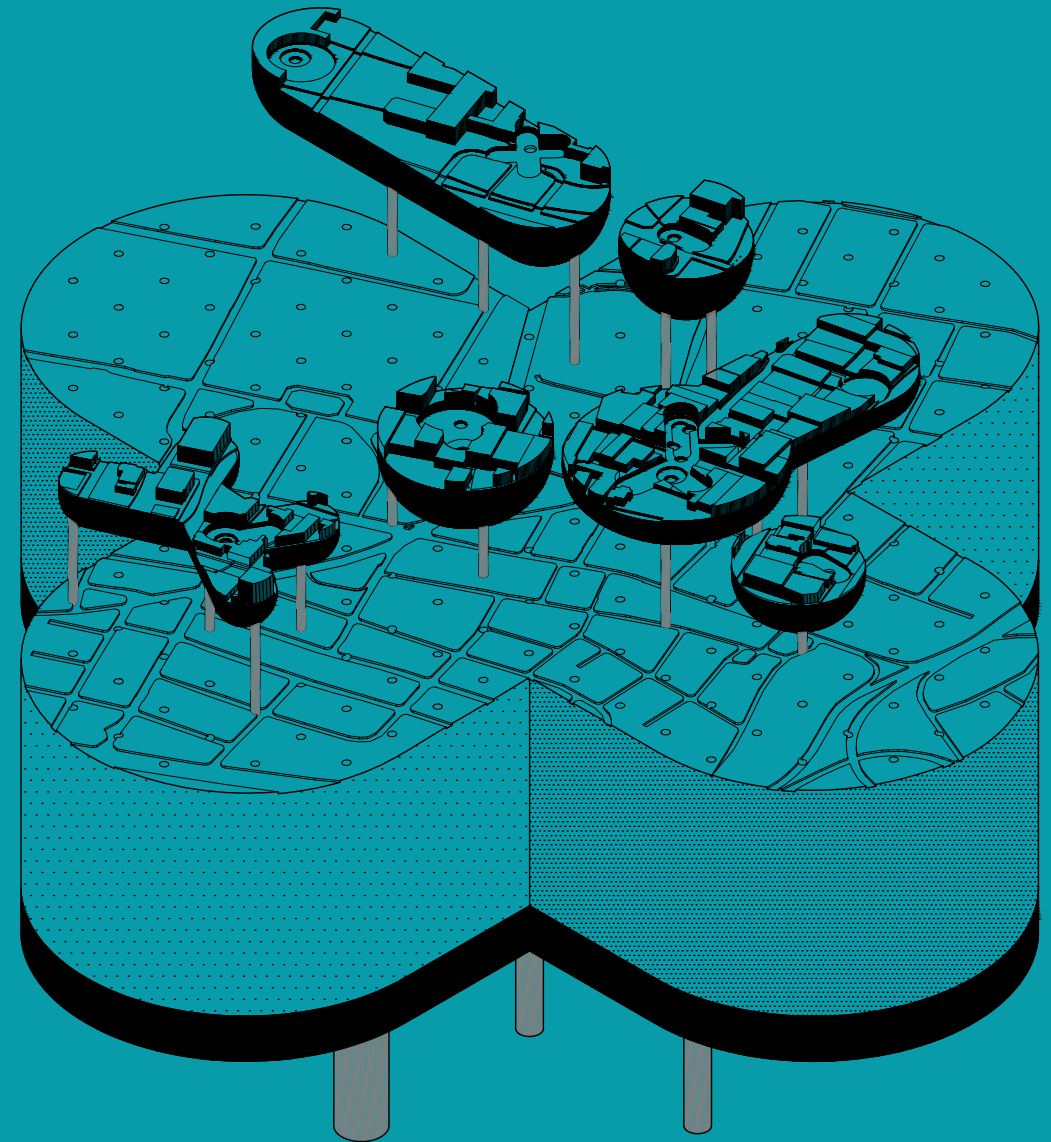
Río Is Hot
(Río Piedras)
San Juan, Puerto Rico

... That September I decided to leave the club, focus on writing and eventually work toward opening my own club by myself. It would be a queer club specifically. But I took De Show with me and we kind of hopped around different venues in Río Piedras. We did one at El Local, but mostly it was in Río Piedras; we were at La Beckett at one point. We did a rooftop party there after their karaoke, that was really chaotic cause it was really crowded and full of their karaoke crowd. We were at El Ensayo for a while, we had an issue there with the manager not showing up one night—they're under new management now, it's nothing against whoever's managing now. That night we ended up at Baker's Bakery last minute. It was our queer pride show and

we were like "What are we gonna do? They're not even here to open the door and it's 9:30." So Baker's graciously took us in and we performed there. Then, the hopping around was a lot, so we settled in at the Tiki Bar—El Escondite—that's right next to Mondo. It's no longer open.

We kept running monthly, stopped during Hurricane Maria. Then we did a couple of farewell shows for people at el Paseo de Diego, with a generator and the spotlight from the police [*she laughs*]. We've done shows at the Tiki and Mondo since. When Mondo was running with a generator, we did it beside Mondo, instead of just using the generator power for the Tiki, because it's so much bigger. Now we have a campaign to open a new bar, called LoverBar.

—Published on *El Site* on January 7, 2019



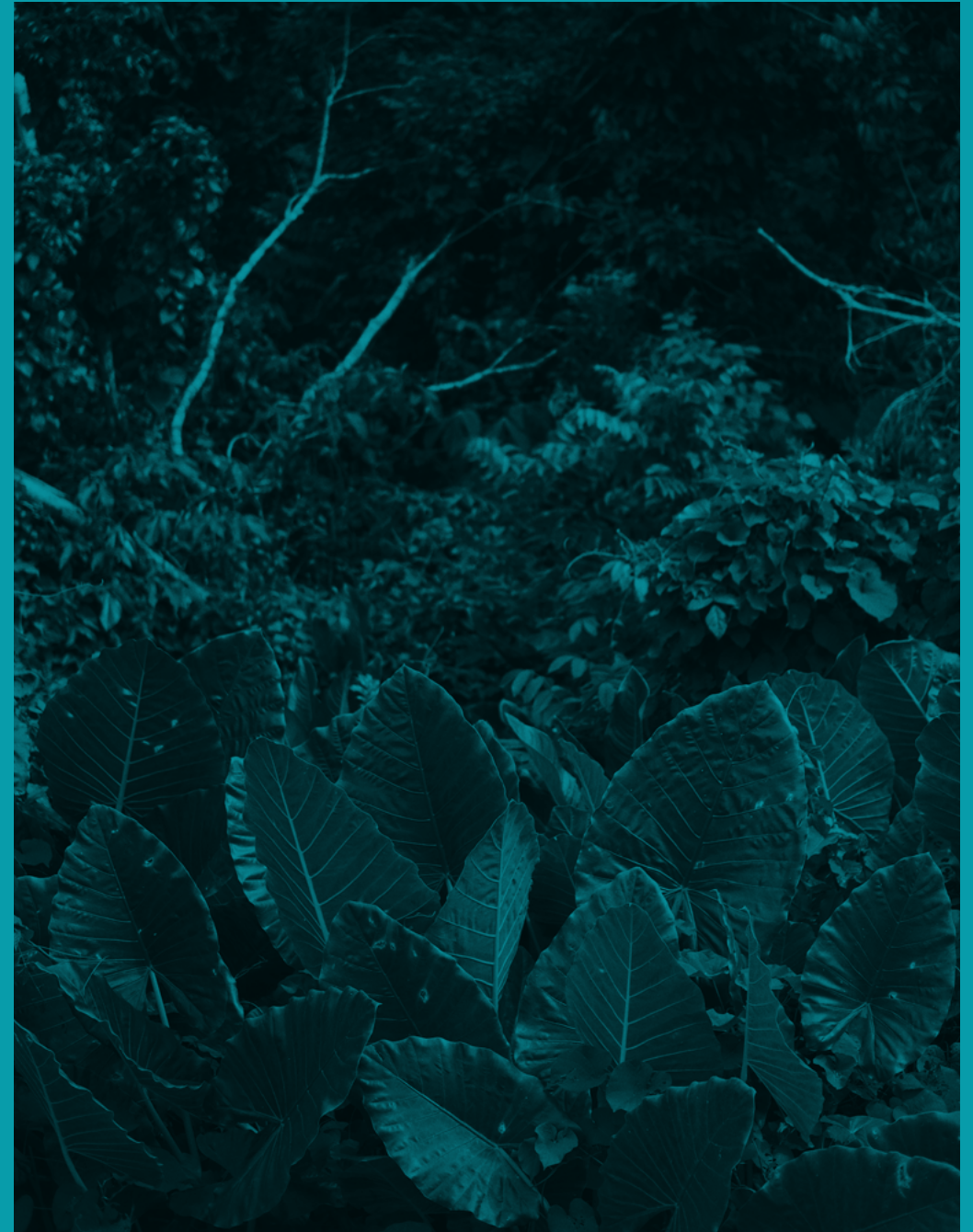
El Monte de Abuelo

(My great grandfather's house and
woodlands, my grandparent's house, and
my uncle's abandoned house)
Aguada, Puerto Rico

-Willito: "Vamos a hacer una promesa de
que nunca vamos a pelear."

-Yo: "Okay."

-Published on *El Site* in Summer 2018



I Fell in Love at the Seaside
 (Hyatt Regency Cerromar)
 Dorado, Puerto Rico

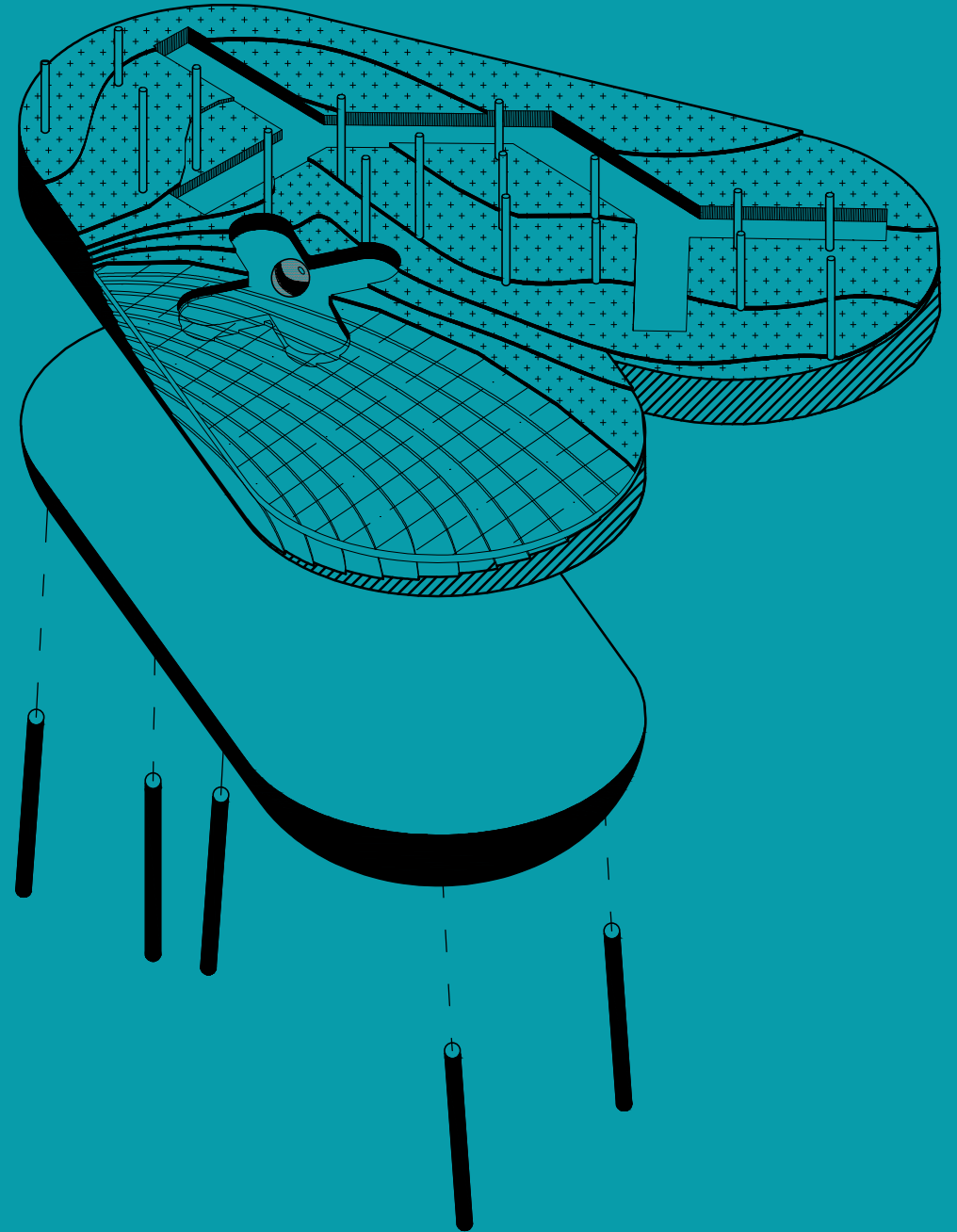
I'm sitting on a beach lounge at the once-glorious Hyatt Regency Cerromar. It's sunset, but the cloudy sky hides all orange and reveals only purple. We've spent a few days together at my family's timeshare after we met on Myspace this 2006, where we immediately became fast *mates*, as you people say. I've given up on explaining to my friends that there's nothing going on between you and I, and that I actually like your girlfriend very much.

I'm watching you throw your flip-flop in the air and catching it over and over as

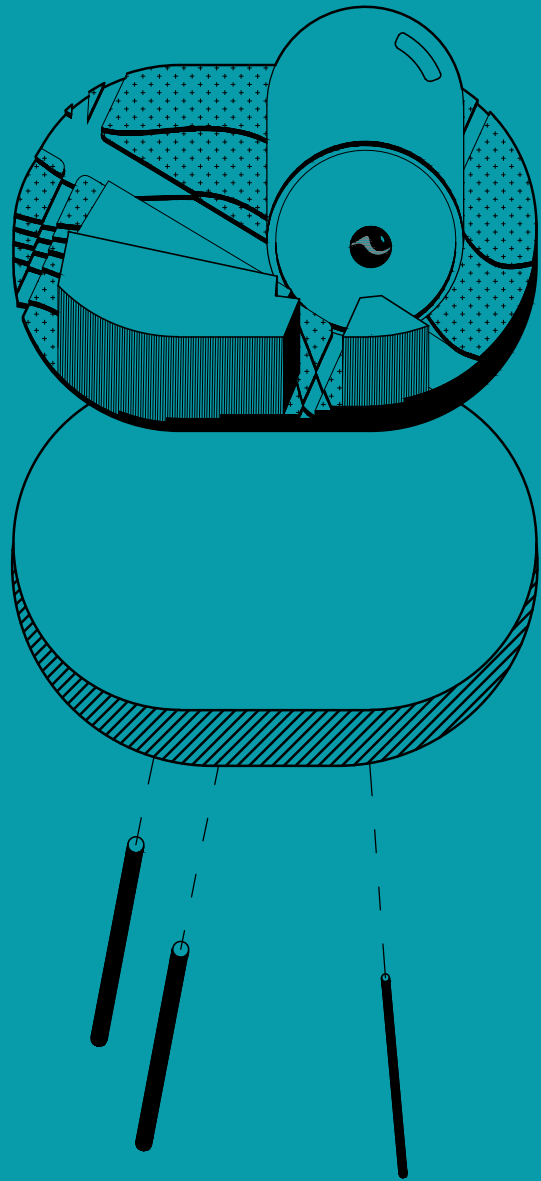
you leave footprints in the sand. I chuckle to myself, at 6'2" you're like an oversized kid. We're in tropical paradise, but you are what's exotic (I'm a sucker for your accent, among many, many other things). It's dawning on me that I'm suddenly overwhelmed with happiness which must be why these tears are trickling down my cheeks, and like that song from The Kooks you yourself introduced me to, I—alarmingly, trepidatiously, bittersweetly, powerlessly, giving in—realize this is love.

You will not, cannot, correspond. I've never felt more like myself than I have since you arrived. I'll never come back here without thinking of you.

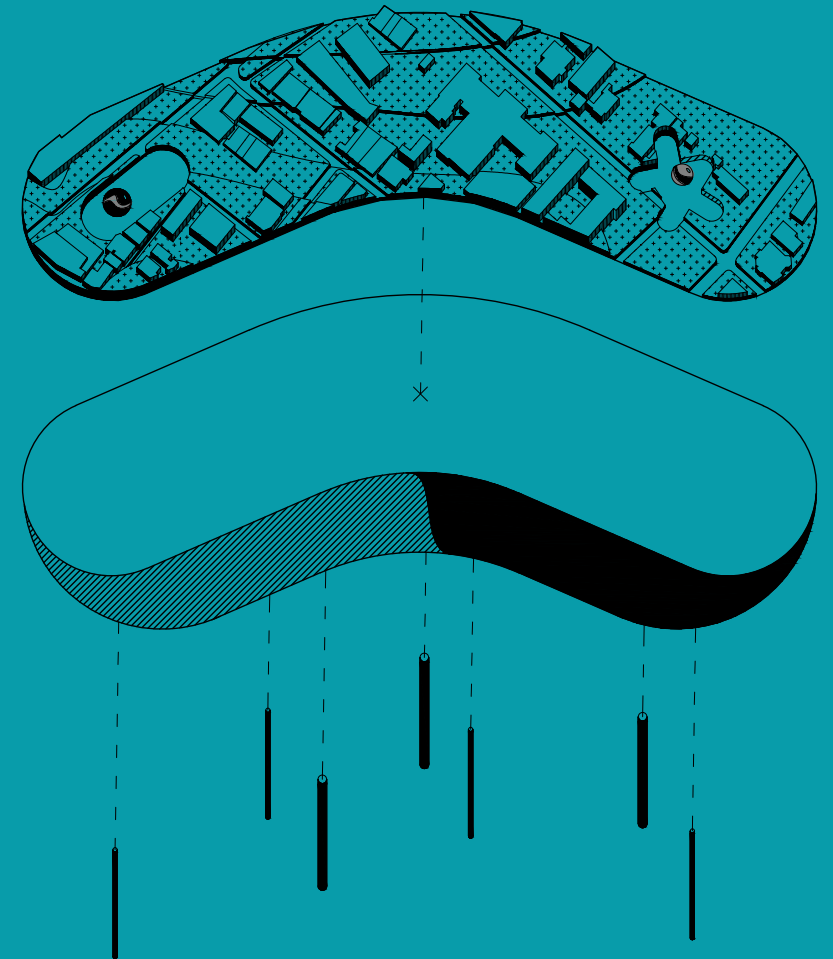
—Published on *El Site* on October 2, 2018



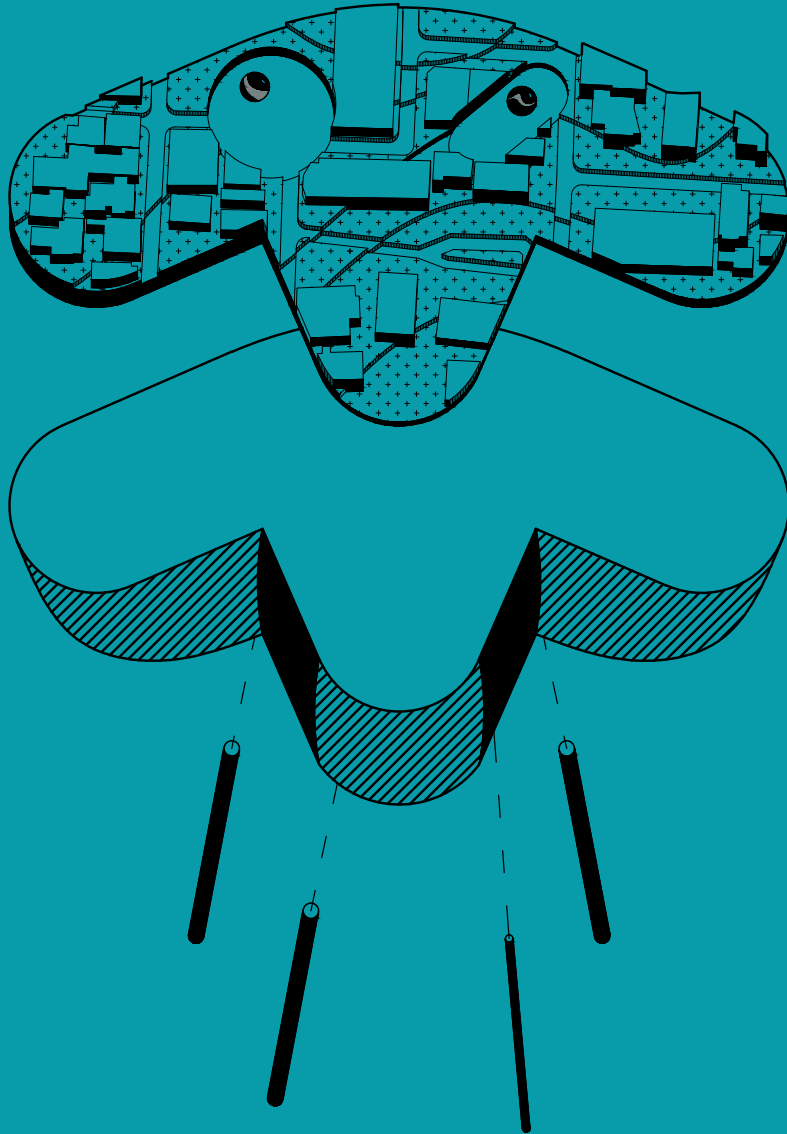
Bendito Sea Santurce
(Tía Maria's Liquor Store)
San Juan, Puerto Rico



Bendito Sea Santurce
(El Hangar and El Nie Bar)
San Juan, Puerto Rico



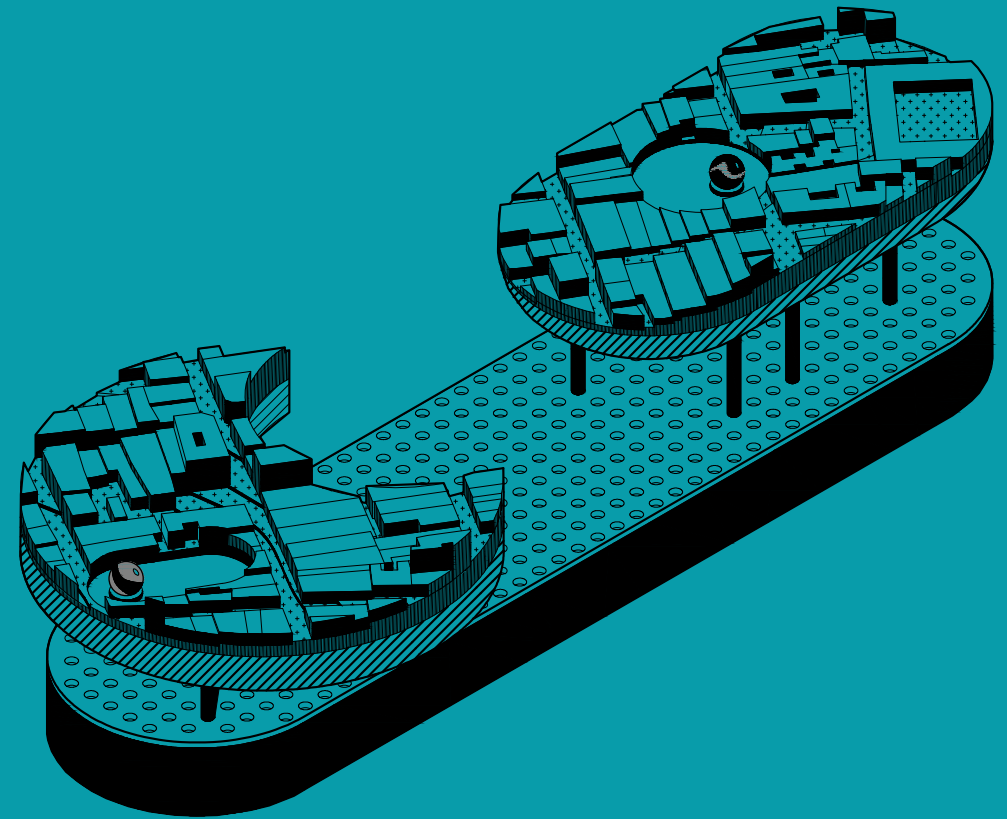
¿Ay, Pa' La Placita?
 (Asere Cubano and El Patio de Lila)
 San Juan, Puerto Rico



Polo Norte, Old San Juan
 (La Sombrilla Rosa and Polo Norte Gay
 Bar and Lounge)
 San Juan, Puerto Rico

... I think a lot of us were shocked when on May 26, 2018, Polo Norte's profile picture on Facebook was updated to a picture showing the bar and a Snapchat Bitmoji character saying, "Bye!" Next to the Bitmoji cartoon—presumably of bar-owner Alexandre Duprey—was the Polo Norte logo. And overlaid across it: 'Closed' in big, red letters.

It's not the first time a gay bar in San Juan has to close, of course, especially given the Island's financial status and its increasing migration from its inhabitants to the US—members of the LGBTQ community included. It's always a big loss when any of these spaces close. I've said goodbye to a handful throughout the past 10 years—among these have been Krash Klub, S Lounge, Starz, Jirafa Verde, Heaven and Hell, and now Polo Norte.
 —Published on *El Site* on June 27, 2018





Essay

" SIN SOPLIN! " AND THE QUALITIES OF MARBLES

Here's how to play a game of marbles: draw a circle approximately three feet in diameter on solid ground. If you're playing on a concrete, stone or asphalt surface you can use a rock or chalk to draw the circle. If you're playing on soil—like I used to do in my elementary's school square, where the soil resembled red powder—you can use a stick or even your finger to outline the diameter. You're guaranteed to get a little dirty, but in a post N1H1 world, that's what we carry hand sanitizer of all scents and fragrances for.

You'll also need at least one opponent, otherwise you'll be competing against yourself (that's okay sometimes). The aim is to—by flinging your marbles with control and precision—acquire your opponents' marbles by knocking them outside the circle. Now, the exact rules and game variations, I don't remember because I never cared for them. I played with marbles because they were pretty. They reminded me of the first time I saw a Chinese Checkers set in *casa de* Mama Lucy, and although I didn't know how to play, the geometric order, the clarity of the elements that composed the game, enthralled me.

Marbles was one of the few games in Puerto Rico where it was okay for boys to admire and play with something because it was beautiful. Certainly, it was about competition, about playing outside and getting dirty (but not really), but it was also about wanting *particular* marbles. Boys and girls alike wanted the biggest marble, or the rarest one, the most colorful one or the one whose materiality was different from the rest.

The most common marbles are made of glass and come in different sizes. The prettiest ones are the *bolón*, the biggest ones. Most of them have swirls of color on the inside—the famous cats-eye. Others were transparent and tinted in different colors, and a variation of these came with specks of colors on their surface. Some marbles were metallic, and although they could be smooth, they were most frequently textured with specks. Others resembled planets in the Solar System. We also had opaque marbles that came in white, with swirls of colors on the outside rather than inside, resembling pieces of candy. This wasn't entirely arbitrary, they represented hierarchies for marbles. For instance, if you owned a *zebra*—a glass marble with a continuous, colored spiral inside it—you needed to

watch out because someone was bound to want to win it over.

The hierarchy and variation of marbles meant that each kid, prior to buying a set—which came packed inside a net-like bag—would peruse the contents carefully to try to get the most varied set with the most amount of valuable marbles. Marbles allowed kids to engage with beauty, color and ornament, correlating a sense of value to them strengthened by the fact that each marble was unique, special. Through the game’s objective, contesting their ownership through a set of rules and gamified performances, marbles acted as un-gendered artifacts of desire.

This became particularly palpable when performing the “*sin soplin*” oral command. You see, any time someone dropped their marbles outside of a match—and if you’ve ever interacted with a marble, you’ll no doubt recall that due to their spherical shape and material properties, a rogue marble that hits hard ground will bounce around at surprising speed, zooming past in every direction, while its owner frenetically tries to catch them in mid-air—they risked losing them to anyone who caught them and *blew* on them; this is where “*sin soplin*” came in to effect, which roughly translates to “without blowing”. Uttering it out loud meant that from that moment on, ownership of the rogue marble remained with the original owner. No blowing mattered.

When I was in the fourth grade, I remember one of my friends, Vanessa, accidentally knocking over her container packed with marbles during class (that was *so* Vanessa). *It was amazing*. I remember it vividly, it was as if time

froze, and I saw it happen in all its glory, while today retaining the ability to replay it over and over in my head in HD and surround sound.

With a disproportionately loud clatter that left our teacher, Mr. Pérez, paralyzed in silence in front of the chalkboard, Vanessa’s marbles skyrocketed, bounced, clashed and rolled in every direction; with each bounce of each marble, a shrill *dong* echoed in the classroom walls, immediately followed by the *thuds* of human bodies hurling themselves on the floor, attempting to grab the marbles, blow on them, and claim legitimate, lawful ownership—in accordance to (un) official marble-playing rules—as Vanessa, bursting in tears, let out a helpless, desperate howl: “*SIN SOPLIIIIIIIN!*”

–Published on *El Site* on July 5, 2018

Essay

MICHAEL

I was somewhere between six and eight years old (back in the early 90s), when I, right next to the fence that outlined my elementary’s school square (or was it a yard), reached over and affectionately pinched Michael’s cheeks.

–“You’re *so* cute!”

–“Regner. No,” one of my teachers said in a tone that I perceived to be more out of concern than judgment, “you can’t say that to other boys.”

I must have already known it wasn’t acceptable to say those kinds of things, which is why I tried to conceal my crush on Michael (who, to be fair, *was* one of the cutest boys in my class) by dipping it in patronization: I’d learned it was okay for adults to say that to kids, so I thought I’d follow suit.

It didn’t work.

–Published on *El Site* on May 5, 2018

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Work in Progress Show
Los Sites: Spatial Speculations of Queer San Juan

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Sponsor:
Fondos Institucionales Para la Investigación -
University of Puerto Rico - Río Piedras

With special thanks to Interim Dean Jiménez-Montano
and the FabLab team for their support.

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