

Queer Archive: an Imagined Curriculum

Queer Archive: an Imagined Curriculum – The Queer x Design Edition

Queer Archive: an Imagined
Curriculum – The Queer
Theory Edition

Academic Project Developed
by João dos Santos

Project II - 2022
Master in Communication Design
Faculty of Fine Arts Lisbon

Four-color Printed Book
English
68 Pages
170mm X 250mm

[1]Foreword 7

A. Fa Zines 13

B. What is Queer
Paul Soulellis

C. Queer x Design:
"Queer" Graphic Projects

[2]References 3

Typography 3

1990s and 21st Century
Selected by Andy Campbell

C. 1 1900's 44

C. 2 21st Century 54

[1] Foreword



Though queer rights and visibility have come a long way over the past 30 years, zines and queer design still function as a crucial piece of the past and present, acting now as a way to record personal stories and capture new history in the making. Queer zines have captured the un-recorded and otherwise forgotten stories of their times, acting as a window into our own histories and personal politics for future generations of queer creators.

They also act as an effective tool to help queer zinemakers unpack and process their own experiences coming out of the closet and into the pool of dating, sex and sexual identity. “As queer people, we’re often the makers of our own culture,” says Kostiu Williams.

“Zines have proven themselves time and time again as being a great tool for queers to destabilize hegemonic cultural narratives. As visible, tangible objects, they have a way of affecting physical communities and creating a sense of solidarity, which is of crucial importance to queer people, who often struggle to feel safe in their everyday lives.”—Lang, A. (2014).



RELUCCANT
L'HERMIT
Arthur Harris

THE MANIF
ILLUSTRATED BY
NESSA GRASING
Digital Art
by Tara

25 FROM URGENCY
READER 2—MUTUAL
PUBLISHING DURING
QUEER.ARCHIVE.WORK
PROVIDENCE, RI
JUNE 2020

25 FROM URGENCY READER 2—
MUTUAL AID PUBLISHING DURING CRISIS
JUNE 2020
QUEER.ARCHIVE.WORK PROVIDENCE, RI

ANTHOIDS—A CALL FOR COMPLAINT: FOR PLAGUE SPEED, FOR SICK SPEED
ARTHUR KATHINA—NOTES FROM WEEK ONE: THE RELUCTANT HERMIT
BE OAKLEY—COLLECTIVE SELF-ISOLATION: THOUGHTS ON RADICAL SOLIDARITY AS A BOUNDLESS
FORM OF RESISTANCE DURING A PANDEMIC
GAMER PARADOX—PAINFUL DRAWINGS
CHRISTOPHER COLE
ELLEN ZAMBER—THE SPLINTERED DISPATCH
AS I WALK ALONG
HUGO GALLO—HUGO'S QUARANTINE DISPATCH
JOHN—FRANKS QUINONEZ—I KNOW, IN SOME WAYS, I MUST BE ANSWERING FOR ALL THE TIMES
I BEGGED FOR MORE TIME IN MY KITCHEN (POEM)
LUS CARLOS LOPEZ—QUARANTINE SUGGS AND I TAKE DELIGHT
MARS M. WHITE—THE YEAR I STOPPED MAKING ART
NICOLE KILLIAN—TOTO CAMELO
NOVA MOON—IN THE WAKE OF THE CRISIS WE MUST // A THIN LAYER OF SANTIZER & FEAR
PAUL MAHERT—OS/TERRON
RUBEN CASTILLO—STILLS FROM A VIDEO PERFORMANCE: FLUFF
SOPHIE SETIA AND MADAM WOOD—MANIFESTO OF THE HILDESHARD VON BINGEN SOCIETY FOR
SAL RANDOLPH—URGENT SONNETS
T. DEUTER—WE WILL KEEP GOING
TIANA ROXANE—DIGITAL ATTUNEMENT (AN INTRODUCTION)

FROM 1 TO 10-
ID-19 PANDEMIC
THE EXTRAORDINARY
START FORMS, NOW
THE COMPREGATED
TOPIC READER 2

OPEN CALL FOR WORK ANIMATIONS—THIS ASSEMBLY

7. Fa Zines



For a long time there was a hegemony of a design loaded with masculine values, but it was the punk movement of the 70's that created one of the most significant ruptures in design, also as a reaction to the rigid restrictions of modernism and a revolt of the underground against the mainstream, opening the way to other approaches, audiences and media.

The DIY (Do It Yourself) movement emerged in opposition to the growing capitalist trend, changing the paradigm of design dynamics, and fanzines, in particular, played a very striking role. They were more than a support or style, as they represented an alternative to the ideals and interests of design, its public, in what way and in what structures it could function, providing more visibility and diversity of subcultures in design.

While major corporations have extended their reach during the past fifteen years, there has also been a proliferation of independent producers across the media industries.

The birth of “desktop publishing” and the growing accessibility of inexpensive printing and photocopying services has encouraged the spread of “zines” or “fanzines”—small, crudely produced, sporadically issued journals aimed at narrow audiences. Zines have charted the philosophy and style of numerous subcultural movements, feeding fandom in the realms of music, film, sexuality, fashion, literature, sports, and countless other areas. (Lupton, 1999, p. 192-202)

Fanzines allowed a democratization of design, be it in its contents, form or production, but also in who could make design, giving rise to alternative profiles to the ones hitherto established and becoming a natural publishing vehicle for

those who, until then, had not had that power. At the same time, there was also a revolution in the subjects, publicies and interests of design practice, since, besides a design very centered in the needs of a certain client (most of the times for corporate purposes), there was also the power for an own production of contents and the possibility of approaching subjects that were not treated before.

Thus, these publications appeared as a new expression of design identity. Zines became an inexpensive, creative medium to promote a new discursive strategy that celebrated and challenged the lived experiences of individuals outside constricting social normativities. Working to subvert an institutional framework, zines embraced alternative notions of sexuality and gender to form a radical, counter hegemonic space. Zines envisioned an oppositional history that reclaimed silenced narratives of oppressed groups.

By blurring stereotypes and fusing identities, this accessible, low-cost medium sparked the transformation of the queer body while also playing a pivotal role in the emergence of the Queercore movement. (Erickson, 2013, p. 1) It is then revealed what we can consider as “queer design”. At a time when the queer movement was beginning to gain voice, small independent creative currents formed a trend of expression and identity that became Queercore. This is a movement, which emerged in the 1980s, that took on a punk attitude of sexual liberation. They embraced queer but were not necessarily LGBTQ, separating themselves from the main stream and pushing away any openness to social acceptance. Without feeling integrated into either side, it was in the underground environment that they revealed themselves, through music, films, art, and zines.

Zines, or fanzines, are a type of editorial objects, produced, published and distributed in an independent, non-commercial and non-professional way. From the beginning, they represented a platform for unconventional media, underground lifestyles, forms of individual expression and alternative representations of the mainstream, which took advantage of the more accessi-

ble means of duplication, collage and xerography, as well as more traditional methods such as offset printing, often in more common sizes such as A5 booklet and hand-stitched. They are usually made by and for groups of people with specific tastes or interests, offering an object that creates a link within that community. The distribution of fanzines occurs mainly within the community that generates them, mostly small circles with few resources.

The name may have originated because they represent magazines made by fans, or because they are “fandom before computers”, as Flamingo [1] proposes, that is, a space dedicated to a community of appreciators of movies, series, cult books. This is because the first fanzines appeared between the 1920s and the 1930s as publications created by science fiction fans, with *The Comet* being the first to be published and the term only appearing, in this context, in 1940.

But it was the punk scene that gave popularity to fanzines, already around the 1980s, relating them to a broader type of amateur publications (Atton, 2002: 54).

At a time when the Queercore movement emerged, fanzines became one of its main means of expression, which provided the greatest development of this most underground means of publication [a]. The aim of this book is to help make sense of these questions by tracing queer theory across a range of historical contexts.

How can theory be “queer”? What is the difference between queer identity, queer politics and queer theory? Is queer theory always related to sexuality in some way?

As we find, though queer identity, politics and theory can be understood to offer separate and often conflicting approaches, a historical lens helps us understand how these tensions have come to be. We find that we cannot understand what queer theory “now” is, without looking backward, and at times, rethinking a few grand narratives.

It is often said that queer theory is difficult to define, or that it is anti-thetical to the spirit of the theory to tie it down to a single meaning. As we will see throughout this book, queer is a “deliberately ambiguous term” that is simultaneously a way of naming, describing, doing and being (Monaghan 2016, 7).

This is where queer theory finds its radical potential as a term to challenge, interrogate, destabilise and subvert, but it also means there is difficulty in pinpointing queer theory’s meaning. As Annamarie Jagose notes, it is

“a concept that prominently insists on the radical unknowability of its future formations,” that maintains a “strategically open-ended relational character” (2009, 158). Or, as Donald Hall has argued, we must understand queer theory in the plural: “there is no ‘queer theory’ in the singular, only many different voices and sometimes overlapping, sometimes divergent perspectives that can be loosely called ‘queer theories’” (2003, 5).

Queer theory is, it seems, mercurial (Dilley 1999).verb, to challenge and resist expectations or norms. For example, “queering femininity” might mean thinking about how femininity can be more than an oppressive gender ideal, and can be embodied in non-normative ways (McCann 2018).

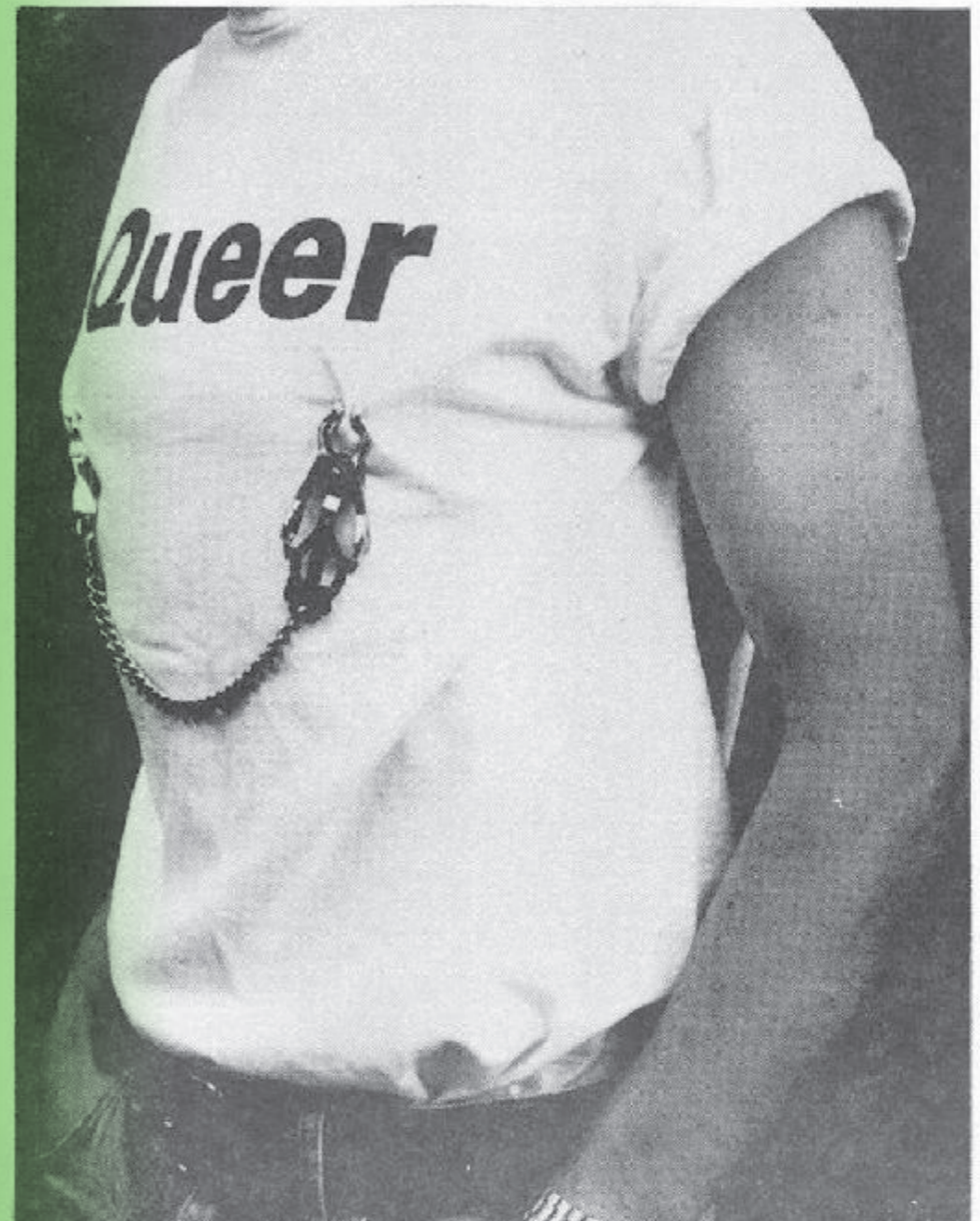
[1]. webmistress from
starskyhutarchive.com
[a]– Text by Ricardo
Mateus in Queerzine: as
Fanzines Como Design de
Identidade Queer.

HOMOCORE

toronto

NO. 2

\$1.00





What is Queer Typography?

Paul Soulellis

I've been looking for queer typography. Is anyone else out there? Who else is searching? I wonder if this is even a valid question. Looking for queer anything often feels lonely. The word queer resists definition, sometimes aligned with ideas about rejection, refusal, deviating from the expected, away from the normative. It's certainly a political word, one that's taken on expansive qualities throughout its history, qualities that aren't necessarily confined to gender and sexuality. As early as 1993 Eve Kosofsky Sedgwick wrote:

“A lot of the most exciting recent work around ‘queer’ spins the term outward along dimensions that can’t be subsumed under gender and sexuality at all: the ways that race, ethnicity, postcolonial nationality criss-cross with these and other identity-constituting, identity-fracturing discourses, for example. Intellectuals and artists of color whose sexual self-definition includes ‘queer’(...) are using the leverage of ‘queer’ to do a new kind of justice to the fractal intricacies of language, skin, migration, and state.”

For this idea, I'm using the work of queer theorist Jack Halberstam, borrowing from his book *The Queer Art of Failure*, where he asks us to look closely at what we can learn from failure in our archives,

“the failures that we might build in order to the logics of success (...) of global capitalism.”

Those logics of success are the specific ways that heteropatriarchy is maintained in capitalism, through acts of accumulation, reproduction of wealth, individualism, exceptionalism, control, and sovereignty. Values like these that are rewarded within the matrix of domination; values that perpetuate racial capitalism, and that we continue to teach are sustained by, and depend upon, these same logics.

“... I think that
of what
means: an
the face of
an attitude
sea of passivity,
to say yes
say no.
poetic and
but that’s
for our

covers a lot
~~queer~~
attitude in
conformity,
in the
an attitude
when others
And that’s
abstract,
fine
thesis today.”



Paul Soulellis

@soulellis

doing some research around the idea of 'queer type' (typography) — curious what meaning this has for folks what comes to mind, if anything? [#typography](#)

8:01 PM · 15 de mar de 2021 · TweetDeck

4 Retweets **26** Curtidas



He asks: “when we excuse the foundry for selling a product to anyone with money, maybe we’re failing to imagine ways that fonts could resist the structures of capitalism.”

Ok, so this is one place to begin, this failure of the imagination that Dennis mentions. Maybe we should approach “what is queer type” by starting with this more challenging question—how might type resist capitalism?

Dennis has a few suggestions—shifting value from a production-based paradigm to a maintenance one, using care as the framework for type design and distribution. Radical acts of care can be one of the most effective ways to resist capitalism, which so deeply needs to extract and to exploit without concern for others. Dennis also brings up alternative pricing strategies and the idea of “messy” licensing. And a shift from the industry-based foundry to the community-based shared library.

As well as open source and beta releasing, and how these models work to counter commodification, keeping type products fluid and changing, never really official, never totally complete. These are excellent suggestions, but are they queer? I’m not sure. At the core of typography, as it’s been taught and practiced for centuries—is control, precision, preservation of standards, the idea of perfect legibility, and the myth of the lone type designer as genius author.

These dovetail almost perfectly with Jack’s logics of success. Not only are they aligned, but they are produced by and they help sustain heteronormative capitalism and the totalizing idea of universal design standards, dictated by the ideologies of modernism. So yes, I propose that anything that appears to push back against these ideas might take us to queer places, people, and practices.

We’re getting warmer. When I asked the question on twitter recently—what is queer type—the responses were all over the

place, which I expected. Several folks replied with stylistic ideas, type that’s been dressed up to carry a rainbow, or adorned in a particular way. These may be important for other reasons, but it’s not style that I’m after here. Can something that reads as “corporate pride” ever be considered queer? I don’t think so. Queerness may be expansive, but one thing it’s not—is conformity within a corrupt system.

(...) I’ve also been deeply interested in publication design from around that same time, the turbulence of the civil rights era, leading up to the AIDS crisis in the 80s and 90s. My focus has been on gay and lesbian liberation. And when I use language like that rather than more inclusive terms like queer or LGBTQIA+ it’s to acknowledge context, and how language operates in such limited ways; and the fact that this language sometimes effects the limits and inequities of the movements themselves.

These are the newsletters and zines that documented what was happening, pre-internet, in those collective struggles towards liberation.

This was how an underground network designed information, stayed in touch, and maintained care. These radical publications were all very different from each other but there is a kind of approach and some fairly consistent design and typographic methods that are in direct contrast to the slickness and corporate control of mainstream graphic design of the time.

There’s the predominant use of do-it-yourself techniques that worked well with xerox machines and mimeograph printers, where duplicates could be made directly from an original master, like the risograph many of us

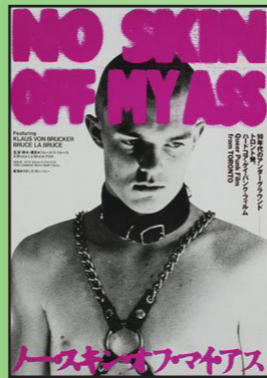
love today. As well as non-traditional acts of publishing as protest, using language and the body in public space, challenging what we even mean by publishing.

Radical artists, punk musicians, poets, political activists, and other fringe communities and movements could only publish because of access to cheap printing. Their newsletters and zines are full of inspiring examples of hand lettering, illustration, collage, and typed—rather than professionally typeset—pages.

Looking back from more than 50 years in the future, I really hesitate to identify these designs themselves as queer. This is not a queer aesthetic, and it would be misguided for me to arrive at that conclusion. Many movements towards liberation, like feminism, racial justice, labor, and anti-war, used similar tactics. But still, there is something queer going on here, in the moves and the acts and the attitude—design decisions that were made out of necessity, outside of the dominant forces of the design industry and mainstream publishing, without access to sophisticated tools, or editorial design expertise.

In this very broad sense, queerness can be located in the radical, outsider status of these publications and their designs. This is queerness as an underground, alternative way of creating networks of care. Queerness in the scrappy, ad hoc, and sometimes homemade designs that were directly related to the urgency of protest and activism and survival.

For Black and Brown communities who were trying to survive during the AIDS pandemic later on in the 80s, there was a need to work urgently with these available tools, and to do so freely, away from regulated spaces like the discipline of graphic design, as it was being defined in the academic and corporate worlds



“1337 5p34k”
leet speak

OCTAVIA

(...) Queerness has a close relationship to secret languages, like the hanky code, also known as flagging, which was popular in the 70s and 80s. Or Polari, a slang language spoken in 19th century gay England, which was in use until recently. I think there's a crucial connection to be made here, between queerness and legibility. And what it means to use language—how it sounds, how it looks, how it writes—as a way to control legibility and meaning. (...) Perfect typography means predicting an idealized reading experience. And a very particular power dynamic, involving knowledge, manipulation and control. This is the mythology of the genius type designer and typographer, who know, with proper education and expertise, how to shape language and manipulate meaning. How to create precisely engineered typographic systems that enable perfect legibility on pages, walls, and screens.

What kind of idealized audience has been imagined in their design? How do we, as designers, participate in these logics of success?

Participation in these logics of success demands legibility. The clear reading and gridded organizing of bodies and identities that leads to prediction; predictive models that lead to policing; and modes of surveillance that accelerate and engage with every aspect of our lives. When this legibility is problematized, or complicated in non-normative or non-conforming ways, these actions are read as threats. And depending on who you are, especially if you fall outside of the idealized subject—that is, if you're not white, cis gendered, and able bodied—those acts and identities are severely punishable.

... and after a few seconds it was so obvious to us—queer reading. And so, my original question, what is queer type, has been complicated. Let's rephrase it like this: what is queer typing? From queer type to queer typing. Queer acts of reading and writing. Performative, non-conforming acts that deviate from the expected. Focusing on the people and communities where good trouble emerges. Those who perform deviant acts of design in the face of conformity.



**“THERE IS NO
queer HISTORY,
ONLY A HISTORY
OF queer ACTS,
AND I WONDER
HOW THAT MIGHT
BE MAPPED ON TO
TYPOGRAPHY,
LIKE: THERE’S NO
queer TYPOGRAPHY,
ONLY A HISTORY
OF queer _____”**

SUA ARGUMENTA
DO AOTAN

C. **Queer x Design:**

1990s and 21st Century

"Queer" Graphic Projects

Selected by Andy Campbell

C.1 1900's

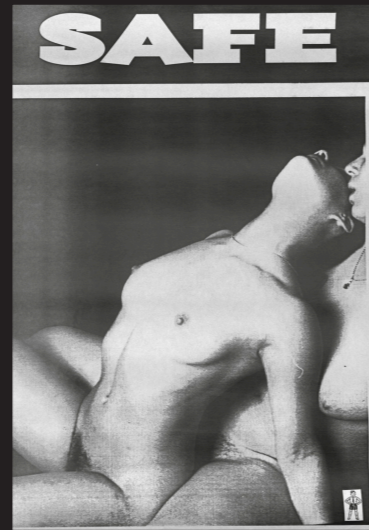
C.2 21st Century

1990s

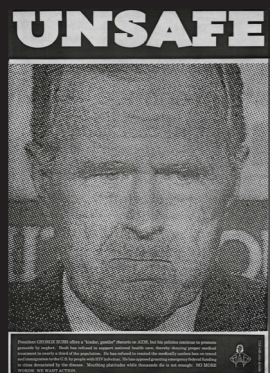
**THE AIDS IS NOT A GAME:
GAME & POSTER
SAFE/UNSAFE:
POSTER CAMPAIGN
REPOHISTORY MARKER
XY MAGAZINE**

21st CENTURY

**MUSEUM OF TRANSGENDER
HISTORY AND ART
(MOTHA): POSTER
GILBERT BAKER TYPEFACE
PRIDE TRAIN TAKEOVER:
POSTER**



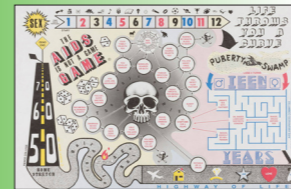
C. 1990s



THE AIDS IS NOT A GAME: GAME & POSTER

The graphic work of Robert Birch, both under his own name and the pseudonym Cardiac Arrest, has not yet been understood in histories of AIDS graphics. While at Pierce College in California, Birch developed an astonishing array of safer sex materials—targeted to his collegiate context. Some campaigns, for example, were formatted as multiple-choice exams or crossword puzzles.

This poster dramatizes the vicissitudes of life in the age of AIDS—where a “player” is always only one move away from potentially contracting HIV. With humor and acuity Birch represents puberty as a swamp, teenage years as a maze, and adult life as a highway with twisting hairpin turns. In the center of the game board is the “Vale of HIV,” where societal and family rejection interlocks with opportunistic infections, leading ultimately to death.



Birch’s representation of this process is uncompromisingly gimlet-eyed. It was for this reason, perhaps, that (according to a contemporaneous Los Angeles Times article) Birch’s poster riled school and community member. Birch clapped back with a press release aimed at his critics. In unambiguous language he undercut any “pearl-clutching” protestations to his work, writing,

“my compatriots in the AIDS community have approved of the flyer because, unlike government-generated materials, it does not sugar-coat reality,” concluding with, “The virus is the enemy—not truth.” If the truth was uncomfortable for some, so be it.



SAFE/UNSAFE: POSTER CAMPAIGN

The terms of safe/r sex are explicitly reformatted in these posters, created by an anonymous San Francisco activist collective known variously as Boy with Arms Akimbo and Girl with Arms Akimbo.

Using a simple line drawing of a boy or girl with hands on their hips (arms akimbo) as their identifying logo, the collective's "Safe/Unsafe" poster campaign was timed to coincide with the sixth International AIDS Conference, which took place that year in San Francisco.

In the lead-up to the event there was concern among AIDS activists about whether or not they were truly welcome at a conference mostly attended by pharmaceutical companies, government epidemiologists, and clinical trial investigators. In one panel Peter Staley, a member of ACT UP, invited his fellow activists up to the stage and led a chant that clarified their demands:

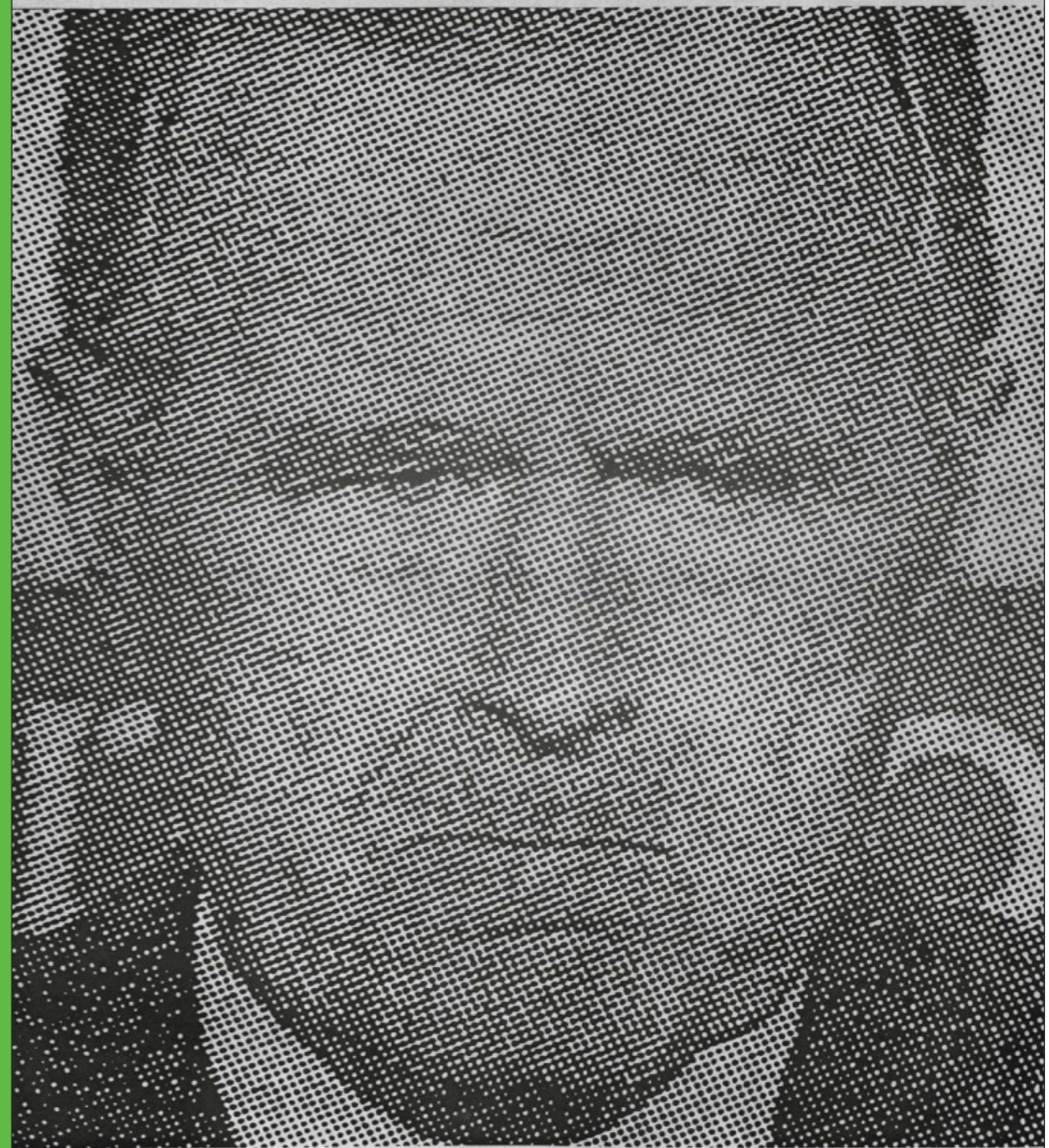
"Three hundred thousand dead from AIDS, where is George [Bush]?" (The president was not present at the conference; he was attending a campaign fund-raiser for the virulently homophobic North Carolina senator, Jesse Helms, instead.) A similar point is made via the strong graphic designs of Boy/Girl with Arms Akimbo.

Instead of focusing on the relative risks of different kinds of sex (such as sex with or without a condom), they point to the political and structural harms caused by conservative policies and (in)actions.

Labeling funding cuts and travel bans on people entering the United States with HIV as inherently “unsafe,” Boy/Girl with Arms Akimbo called out President George H. W. Bush for the hypocrisy of his rhetoric—which famously called for a “kinder, and gentler nation.”

Importantly this critique is always paired with evocative images of bodies in amorous linkage—always labeled “safe”—suggesting that communities can care for each other in ways that the national government and corporate world consistently failed to do.

UNSAFE



President GEORGE BUSH offers a “kinder, gentler” rhetoric on AIDS, but his policies continue to promote genocide by neglect. Bush has refused to support national health care, thereby denying proper medical treatment to nearly a third of the population. He has refused to rescind the medically useless ban on travel and immigration to the U.S. by people with HIV infection. He has opposed granting emergency federal funding to cities devastated by the disease. Mouthing platitudes while thousands die is not enough: NO MORE WORDS! WE WANT ACTION



REPOHISTORY MARKER

Queer Spaces: Places of Struggle, Places of Strength was a radical mapping project created by the artist collective known as REPOhistory, who sought to illuminate the "untold stories of those whose history has been marginalized because of their class, race, gender or sexuality."

Taking the form of temporary historical markers in the shape of pink triangles, REPOhistory identified nine sites around Lower Manhattan with particular significance to the histories of LGBTQ people. Some, like the marker for the first ACT UP demonstration (Broadway and Wall Street) or Julius' Bar (159 West 10th Street), celebrate the key organizations and legal victories of LGBTQ history.

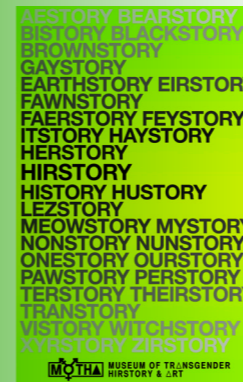
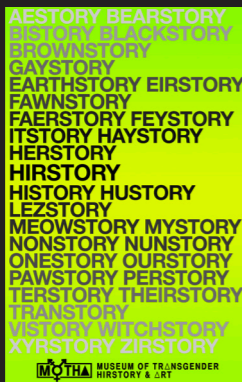
Others, such as the marker reproduced here, dedicated to self-identified drag queen and Street Transvestite Action Revolutionary Marsha "Pay It No Mind" Johnson, describe the dire situation faced by many trans people throughout the twentieth and well into the twenty-first century.

In effect, Johnson's marker serves as a memorial to her life and death, which was at first ruled a suicide by New York City police, but was then reclassified thanks to the agitation by LGBTQ activists.

It remains the case today that trans women of color are at the highest risk of life-threatening violence, making this memorial relevant and, sadly, necessary.



C.2 21st CENTURY



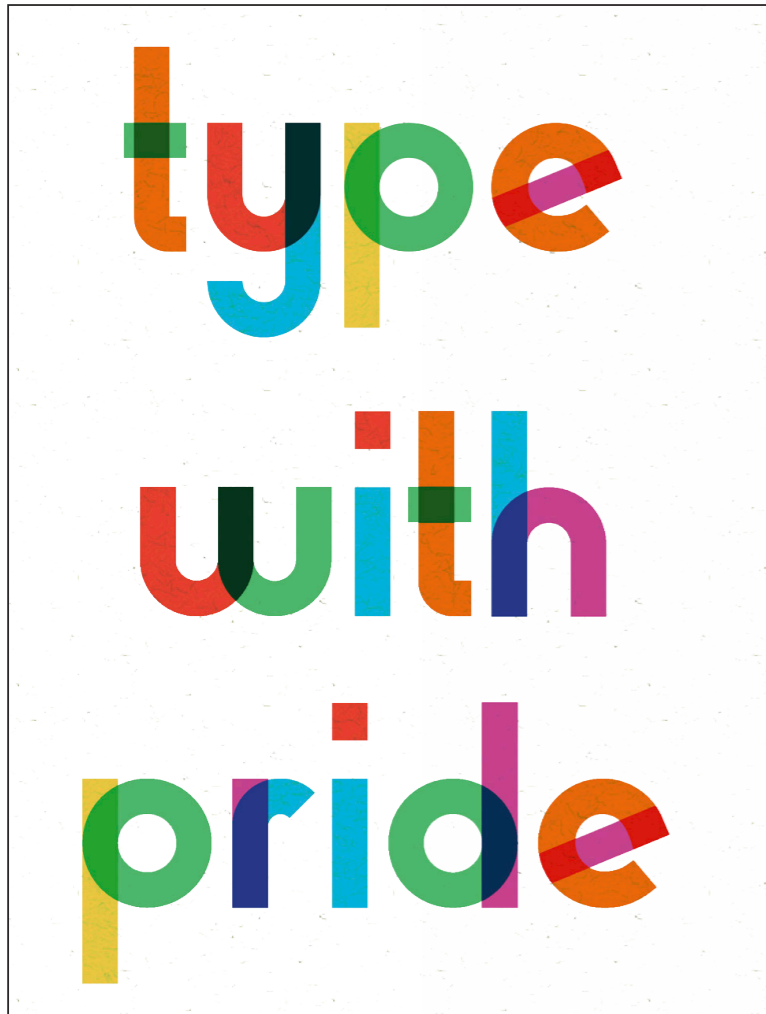
MUSEUM OF TRANSGENDER HIRSTORY AND ART (MOTHA): POSTER

The American Dialect Society chose the singular “they” as their word of the year in 2015, signaling that grassroots efforts to make the English language more accommodating to transgender and gender nonconforming people had gained significant traction among linguists and activists alike.

Like feminist movements before, transgender movements have placed focus on the social function of everyday language—suggesting that a simple reorientation of basic components of language could build and support a more inclusive world. They/them pronouns are far from the first attempt at building grassroots support for gender-neutral pronouns: ze/zir, hir, and other gender-neutral pronouns have been proposed at various points in transgender history.

This poster, created by Chris E. Vargas for their Museum of Transgender Hirstory and Art (MOTHA), is one of the clearest examples of the currently nomadic and erswhile organization’s insistence “on an expansive and unstable definition of transgender, one that is able to encompass all trans, non-binary, and gender non-conformed art and artists.” Circulating as both a poster and a digital graphic, the list of different renderings of “history”—formatted from A to Z—values not just human but animal and ecological concerns as well. At the center, placed between “history” and “herstory” (between binaristic understandings of gender), and rendered in slightly larger type, is the word “hirstory;” MOTHA’s own chosen descriptor. Between “aestory” and “zirstory” is where we might find “ourstory.”



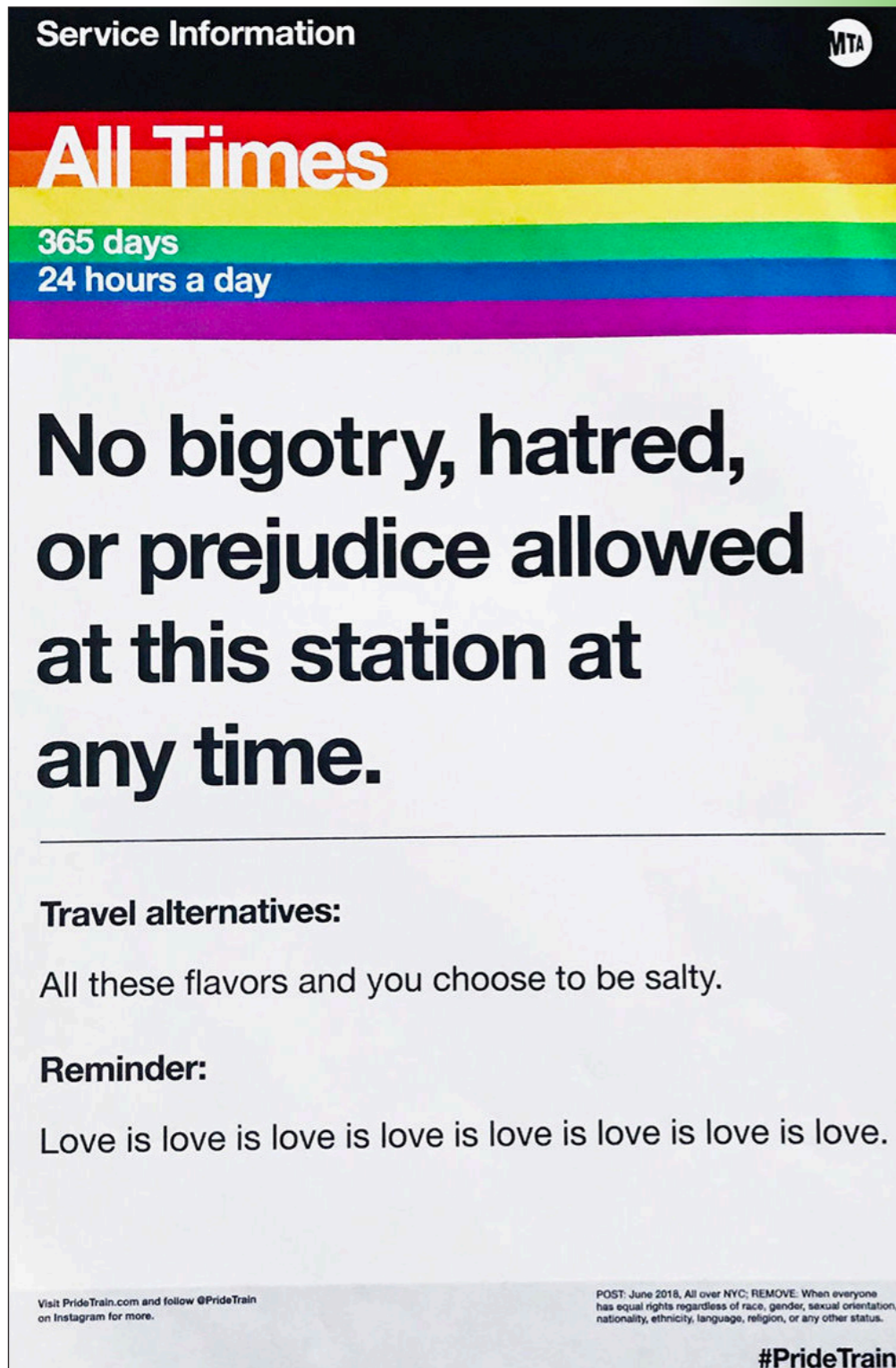


GILBERT BAKER TYPEFACE

Occasioned by the death of Gilbert Baker—the designer and one of the creative forces behind the rainbow flag—NewFest, NYC Pride, Ogilvy & Mather, and Fontself teamed up to create a memorial typeface inspired by Baker’s signal design achievement.

The result is “Gilbert,” a font family made for use at public scale—on wheat-pasted posters and protest banners. Although it comes in a black-and-white version, the eight colors of Baker’s original rainbow flag make this unique among color fonts and typefaces. A curvy, sans serif tour de force, the font’s playfulness stems, in part, from its deployment of semi-transparent color, which when used in combination generates a seemingly endless possibility of rainbow hues.

Importantly, Gilbert is free and under Creative Commons license is available for sharing and adaptation, making the font friendly to many potential uses. For example, the font is animated on the @typewithpride Instagram account, with each letter of the alphabet standing for a key personality, event, or concept in LGBTQ history (“D” is for Donny the Punk; “F” is for fluidity). Almost two years after its debut, many artists, designers, and organizations have adopted the font—and we should expect those numbers to grow as LGBTQ people across the nation can now type with pride.



PRIDE TRAIN TAKEOVER: POSTER

One of the tribulations of getting around New York City’s subways is the ubiquitous MTA service advisories—publicly posted signs informing commuters of delays, cessations of service, and, sometimes, re-routings of their daily commute. Taking an object that usually invokes annoyance and distress and transforming it into a public reassurance for LGBTQ people is a queer move to be sure.

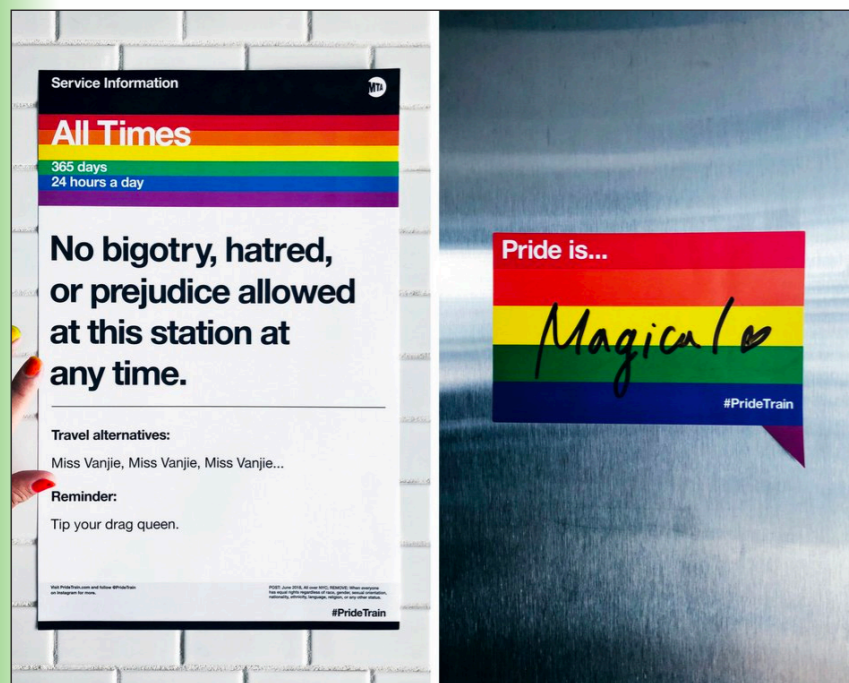
When President Trump failed to acknowledge June as Pride Month in 2017 (the acknowledgment is by now a fairly boilerplate expectation of those sitting in the White House), Thomas Shim and his collaborators Jack Welles and Ezequiel Consoli designed a suite of six posters in the style of MTA service advisories, unequivocally declaring the month of June a holiday and stipulating “no bigotry, hatred, and prejudice at this station.”

In their parodies of MTA service advisories (there are now twelve in total) Shim and his growing roster of collaborators have included wry references to RuPaul’s Drag Race, The Lion King, and meme culture.

The rainbow is used as a header for the posters (a clear symbol that they are not put out by the MTA), and the six train lines “affected” by the faux service advisories (1, F, R, 6, A, 7) together represent the six colors of Gilbert Baker’s abridged rainbow pride flag.

Since the Pride Train campaign's debut, Shim, who at the time worked as a global creative director at the advertising agency Y&R New York, expanded the scope of the project to include guerilla MTA notices that address racism—drawing commuters' attention to hate crimes that took place in particular subway stations—and, most recently, voting rights.

The groups' interventions are documented on their Instagram account (@PrideTrain) and will hopefully be a perennial presence in New York's pride celebrations, encouraging revelers and rioters alike on their daily commute. the font—and we should expect those numbers to grow as LGBTQ people across the nation can now type with pride.



[2] References

Image Index and Bibliography



1



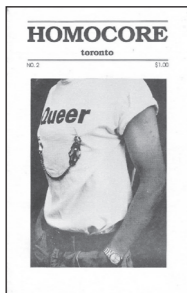
2



3



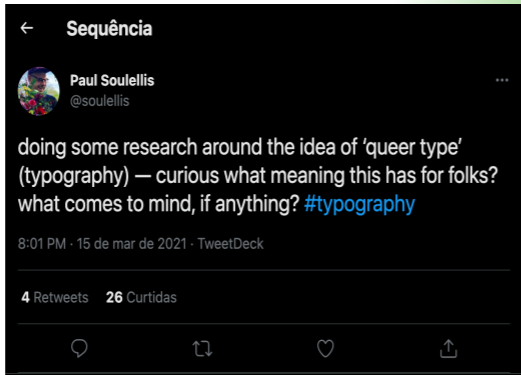
13



4



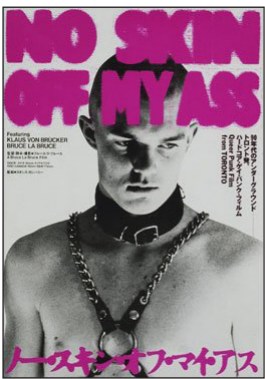
5



6



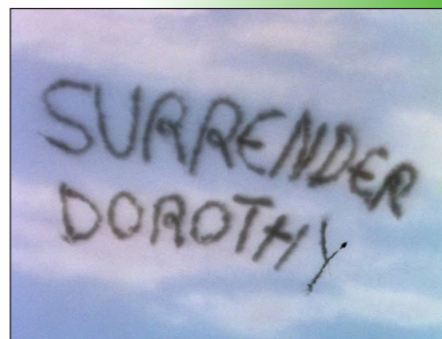
14



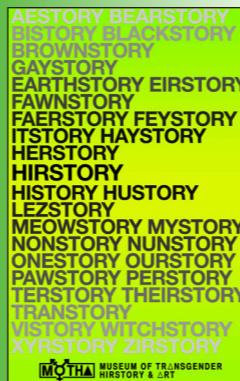
7



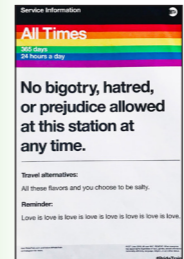
8



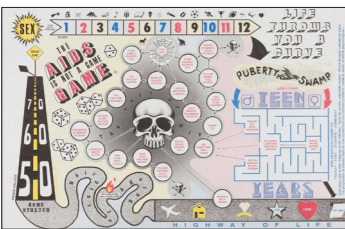
9



15



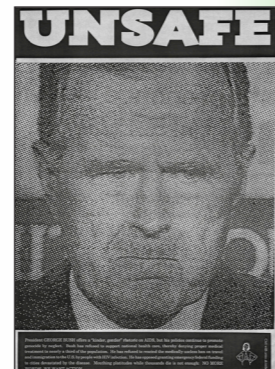
16



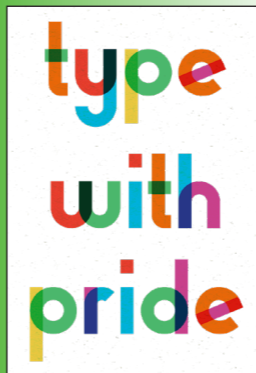
10



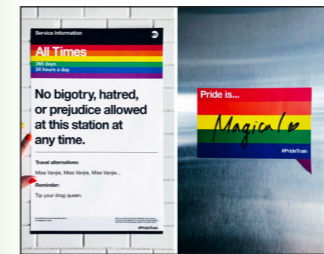
11



12



17



18

What is queer typography? (2021). Retrieved from <https://soulellis.com/writing/tdc2021/>

Mateus, R. (2018, December). Queerzine –As Fanzines como Design de Identidade Queer. Retrieved from https://sigarra.up.pt/fbaup/pt/pub_geral.pub_view?pi_pub_base_id=303613

Wikipedia contributors. (2022, June 8). Surrender Dorothy. Retrieved from https://en.wikipedia.org/wiki/Surrender_Dorothy

Campbell, A. (2019). Queer X Design. Amsterdam, Netherlands: Amsterdam University Press.

Type With Pride. (2017). Retrieved from <https://www.typewithpride.com/>

References

- Campbell, A.** (2019). *Queer X Design*. Amsterdam, Netherlands: Amsterdam University Press.
- Mateus, R.** (2018, December). *Queerzine—As Fanzines como Design de Identidade Queer*. Retrieved from https://sigarra.up.pt/fbaup/pt/pub_geralpub_view?pi_pub_base_id=303613
- What is queer typography?** (2021). Retrieved from <https://soulellis.com/writing/tdc2021/>

