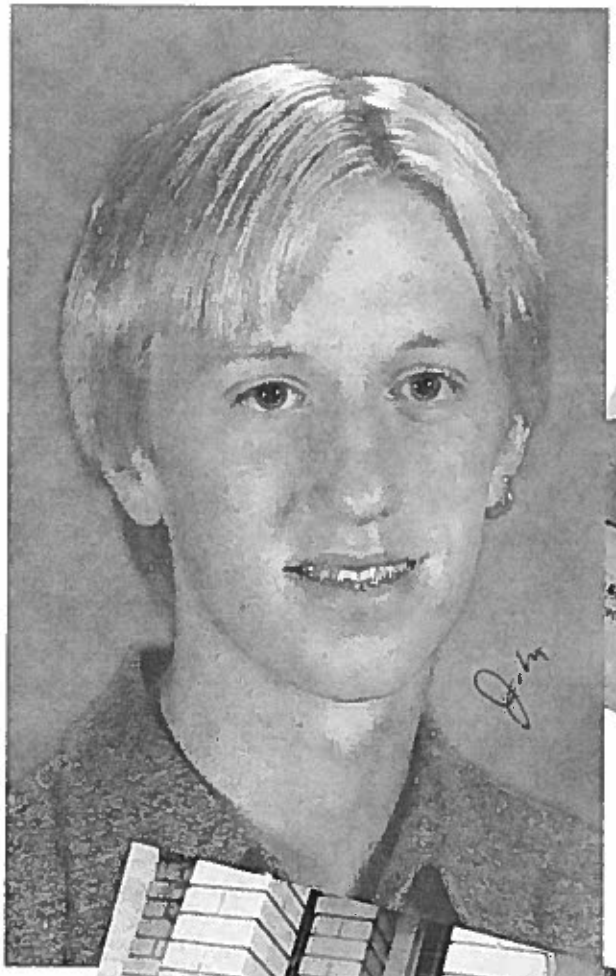
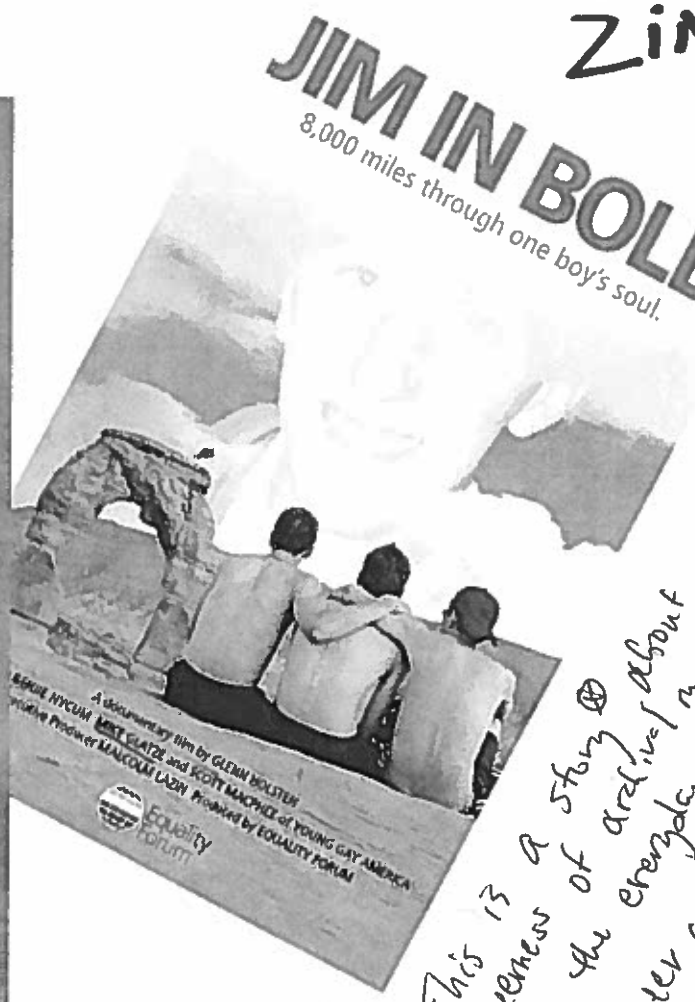
# LOVING JIM:
## Jim Wheeler & The Matter of Queer Archives

ZINE #2





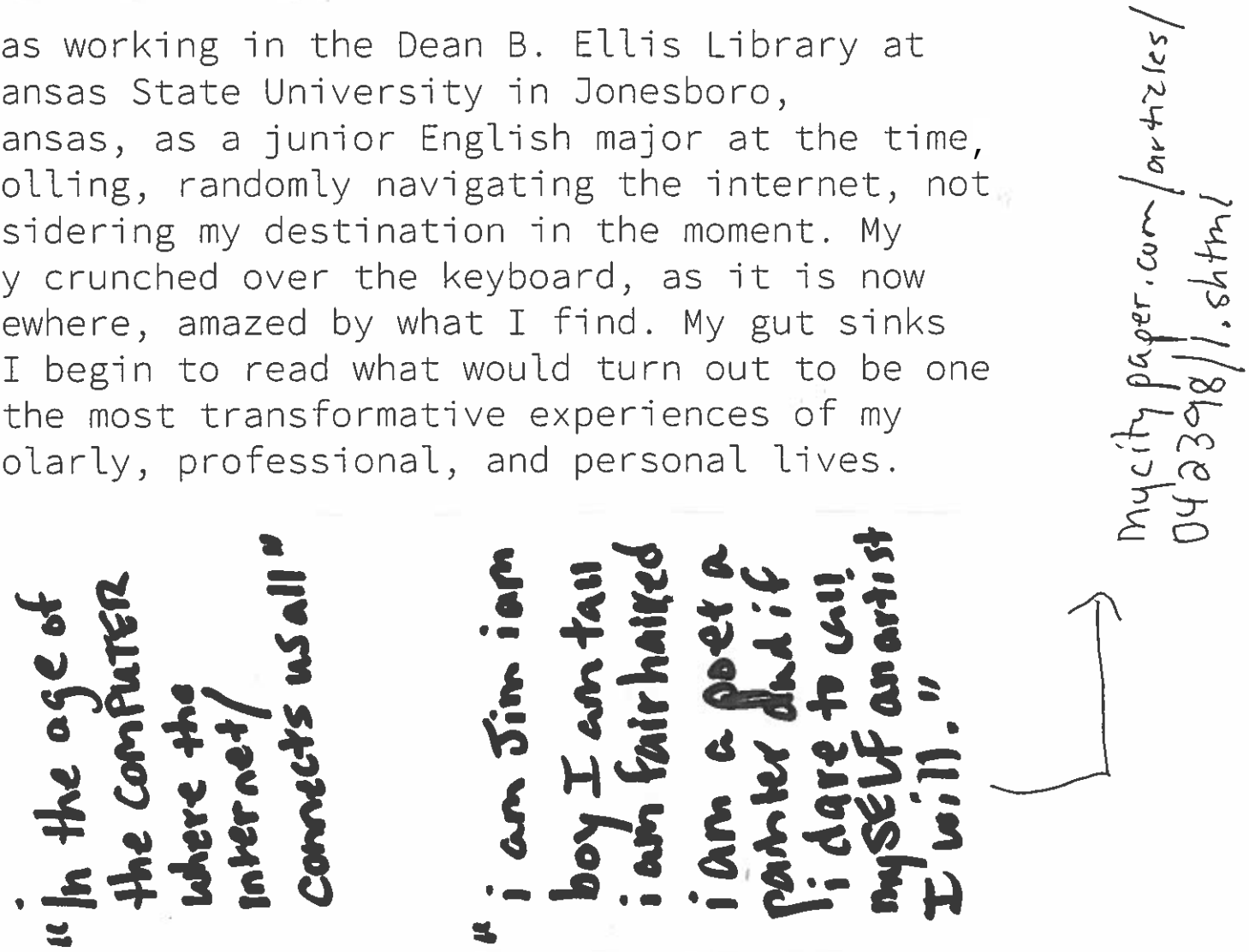

This is a story about queerness of archive/archival and the everyday feelings of queer archives.


Image: Ryan Conrad (2007)

Equality Forum™

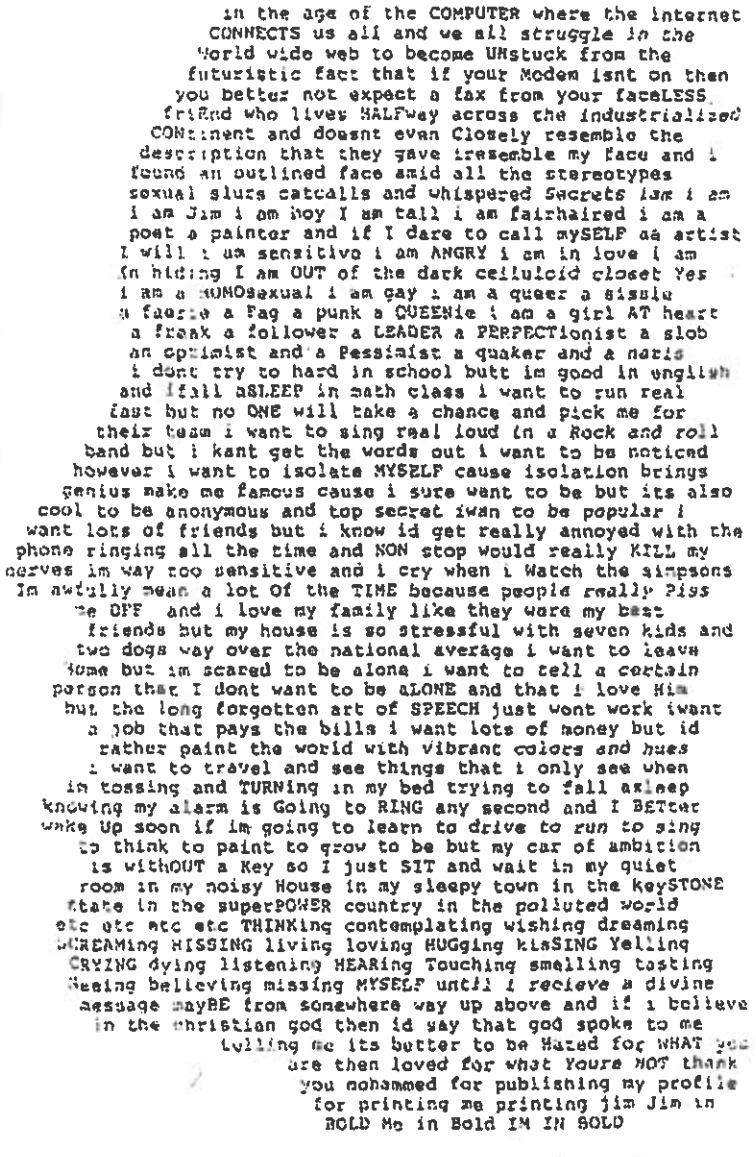
⊗ Content Warning: this zine contains themes of LGBTQIA self-harm

I was working in the Dean B. Ellis Library at Arkansas State University in Jonesboro, Arkansas, as a junior English major at the time, scrolling, randomly navigating the internet, not considering my destination in the moment. My body crunched over the keyboard, as it is now elsewhere, amazed by what I find. My gut sinks as I begin to read what would turn out to be one of the most transformative experiences of my scholarly, professional, and personal lives.




It was a poem, now called "Jim in Bold," written by a white gay man named Jim Wheeler. I found the poem on the My City Paper website and have since archived it in the Wayback Machine as well. The poem's aesthetic structure is the profile of a face and the content of the poem echoes the mysterious aesthetic. Jim's work often expresses a struggle to move in between the transformations of print and digital media. To quote the poem, "in the age of the COMPUTER where the internet CONNECTS us all and we all struggle in the World wide web to become UNstuck from the futuristic fact that if your Modem isnt on then you better not expect a fax from your faceLESS friEnd who lives HALFway across the industrialized CONtinent and doesnt even Closely resemble the description they have..." The poem goes on and on, as if to force us, the reader(s), to exhaust ourselves in the long-winded twists and turns that have no punctuation marks. Jim types this poem on a typewriter, and I'm imagining his laboring of building it as I re-read it now.

Jim (Jimmy) Wheeler was born in 1978 in Lebanon, Pennsylvania. If one were to do a quick Google search, they'd probably find a number of news articles related to Jim's death: Jim died by suicide in November 1997 at the age of eighteen. That is not where this story begins, nor where it ends. Here, I'll curate a piece of Jim's archive, explain the importance of his work in relation to queer archival theory and practice, and speculate about how queer archival work that takes place outside the confines of a structural archive forces us to continuously re-orient our archival methods and theories. Along the way, I'll point out the ways that contemporary mainstream culture continues to foreground hetero-normative representations that have potentially harmful impacts on queer lives and queer possibilities.



in the age of the COMPUTER where the internet
CONNECTS us all and we all struggle in the
World wide web to become UNstuck from the
futuristic fact that if your Modem isnt on then
you better not expect a fax from your faceLESS
friEnd who lives HALFway across the industrialized
CONtinent and doesnt even Closely resemble the
description that they gave iresemble my face and I
found an outlined face amid all the stereotypes
sexual slurs catcalls and whispered Secrets Iam i am
i am Jim i am boy I am tall i am fairhaired i am a
poet a painter and if I dare to call mySELF an artist
I will i am sensitive i am ANGRY i am in love i am
in hiding I am OUT of the dark celluloid closet Yes
i am a HOMOsexual i am gay i am a queer a sissie
a faerie a Fag a punk a QUEENie i am a girl AT heart
a freak a follower a LEADER a PERFECTionist a slob
an optimist and a Pessimist a quaker and a nazis
i dont try to hard in school butt im good in english
and ifall aSLEEP in math class i want to run real
fast but no ONE will take a chance and pick me for
their team i want to sing real loud in a Rock and roll
band but i kant get the words out i want to be noticed
however i want to isolate MYSELF cause isolation brings
genius make me famous cause i sure want to be but its also
cool to be anonymous and top secret iwan to be popular i
want lots of friends but i know id get really annoyed with the
phone ringing all the time and NON stop would really KILL my
nerves im way too sensitive and i cry when i Watch the simpsons
Im awfully mean a lot Of the TIME because people really Piss
me OFF and i love my family like they were my best
friends but my house is so stressful with seven kids and
two dogs way over the national average i want to leave
home but im scared to be alone i want to tell a certain
person that I dont want to be alONE and that i love Him
but the long forgotten art of SPEECH just wont work iwant
a job that pays the bills i want lots of money but id
rather paint the world with vibrant colors and hues
i want to travel and see things that i only see when
im tossing and TURNing in my bed trying to fall asleep
knowing my alarm is Going to RING any second and I BETter
wake Up soon if im going to learn to drive to run to sing
to think to paint to grow to be but my car of ambition
is withOUT a Key so I just SIT and wait in my quiet
room in my noisy House in my sleepy town in the keySTONE
State in the superPOWER country in the polluted world
etc etc etc etc THINKing contemplating wishing dreaming
SCREAMing HISSING living loving HUGging kisSING Yelling
CRYING dying listening HEARing Touching smelling tasting
Seeing believing missing MYSELF until i recieve a divine
message mayBE from somewhere way up above and if i believe
in the christian god then id say that god spoke to me
telling me its better to be Hated for WHAT you
are then loved for what Youre NOT thank
you mohammed for publishing my profile
for printing me printing jim Jim in
BOLD Me in Bold IN IN GOLD

"Jim in Bold"

**Jim in Bold: Analog...Digital...Archive...**

Jim Wheeler is a poet, artist, brother, and friend. Jim is my friend, and I know — in archival work — it's not necessarily recommended to get "too close" to our archival "subjects." But archival queers, I argue, must take the risk of getting too close...without confusing ourselves for our queer relations, without losing ourselves in the process. Hence why I am taking the risk of referring to Jim as "Jim." In two words: Jim is. It may sound a bit obvious, but connecting "Jim" and "is" I am doing at least two things. First, I am suggesting that Jim left — and is continuing to leave — an impact on me and those who encounter him through his work. Second, I am coming to understand Jim's archival agency as distributed through both time and space. Jim walked the earth, felt the grooves of its skin, and in more ways than one, his body still has an impact on mine — on ours.


poster for Jim in Bold (2003)

"and there is always room for a voice from elsewhere, from beyond from the space of death."
Halberstam (2014 146)

As José Esteban Muñoz writes, with regard to such an affective and bodily distribution of feeling, "Queer acts, like queer performances, and various performances of queerness, stand as evidence of queer lives, powers, and possibilities." Existing and becoming within a web of affectively and historically conditioned axes of identities, Jim's archive is both a way for us to come to know Jim and a way to understand the historical, cultural, and political contours in which the archive was formed. Viewing both the body and the archive as entangled sites of materialized knowledge formation has a variety of potential impacts on the ways we interact with, enter, and work in/through archives. The relationship between the body and the archive is both an embodiment and enactment of dis-identificatory practice.

According to José Muñoz, "Disidentification…is a strategy that tries to transform a cultural logic from within, always laboring to enact a prominent structural change while at the same time valuing the importance of local or everyday struggles of resistance" (Disidentifications, 1999 11-12). While I must recognize that both Jim and I are white men, and Muñoz's Disidentifications is primarily focused on queer of color critique, I also want to emphasize that Muñoz's corpus of work teaches us some important lessons about archival method. About getting too close. About zooming in and out. About archival intimacy and labor.

What might archival intimacy feel like?

This is a zine. We don't do that here...

We see in Jim's poem titled "i saw horses last night" (~~figure 4~~) – a wide-array of thinking-feeling. But, to me, what scrapes the surface of my skin, to echo the work of Sara Ahmed, is the following line: "my Prozac protectors / dulling the knives / and my 9 lives / so I could / Concentrate / on just one / i see horses / every Night / RUNning through / the city / spiraling Me toward / whatever."

**i saw horses**
last night
i was so
Close to being a
cowboy
I could FEEl
the straddle of my
legs
wrapped around leather saddles
i felt breezes
swooshing and
swimming past ME
as i imagined
the ride
i saw HORses last

Night
cuming in
in All directions
just like patti smith
said they
wood
they surrounded me
my Prozac protectors
dulling the knives
and my 9 lives
so I could
Concentrate
on just one
i see horses
every Night
RUNning through
the city
spiraling Me toward
whatever
i see horses
black YELLow
white gray
purple
orange pink blue green red
maybe i can lasso one
and Ride
aWAY

You can see and feel that Jim, as a writer whose body is most assuredly present throughout its becoming with and through the text. The text entraps you in a swirl of emotion, affect, and Jim's lived experience in the hetero-normative social structures of the world around him. We see here, through Jim, the intricate ways in which writing and the writer's body, as well as the body in pain, are bound to one another, not only textually but materially. Archives are a material-textual-relational endeavor of bodies-in-alliance.

# Queering Archives

## A Roundtable Discussion

*Anjali Arondekar, Ann Cvetkovich, Christina B. Hanhardt, Regina Kunzel, Tavia Nyong'o, Juana María Rodríguez, and Susan Stryker*

*Compiled by Daniel Marshall, Kevin P. Murphy, and Zeb Tortorici*

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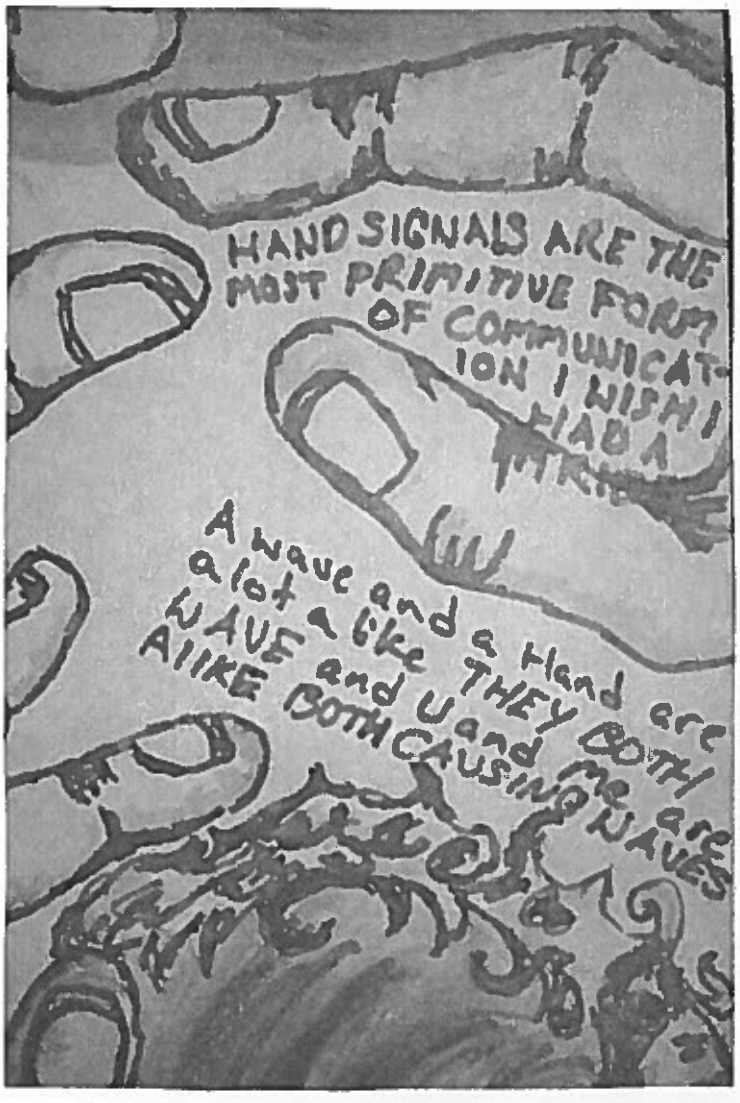
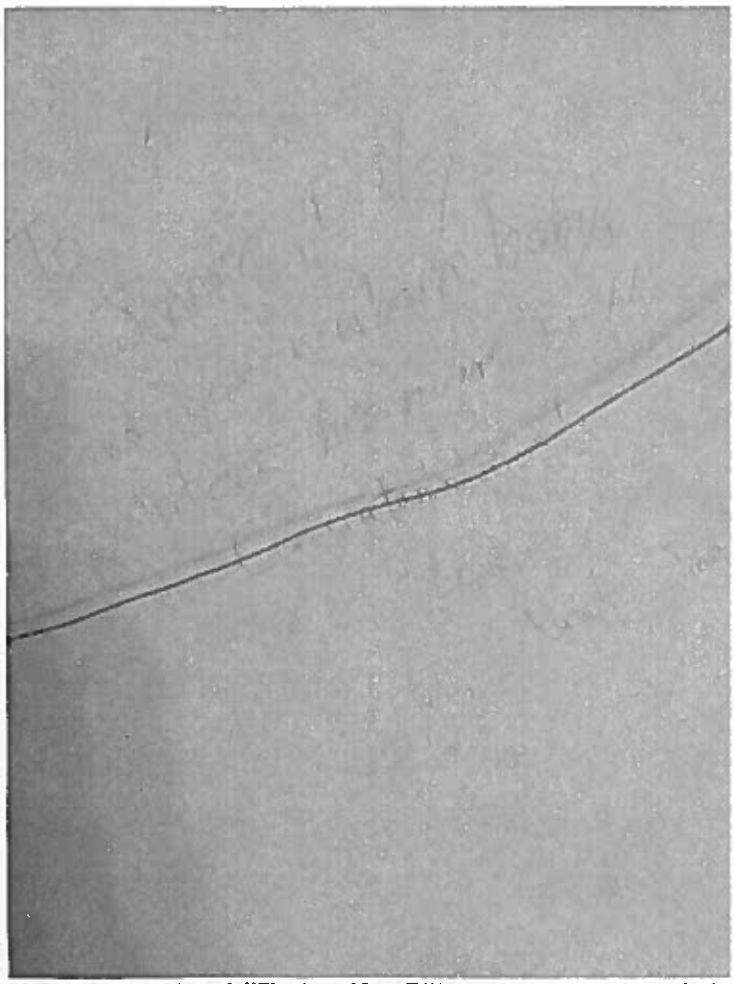
Another example, "Hand Signals," shows another aspect of Jim's everyday bodily, felt experience with the world around him. "Hand signals" shows the way in which Jim placed a heavy emphasis on bodily communication. Perhaps Jim was imagining a world in which our bodies were no longer seen as merely utilities for production but what allow us to feel and reach out to the relations and environments around us. We will never know exactly how Jim felt or what Jim meant, exactly, by this drawing. But, one point I've tried to make before about queer archival practice is that such a not-knowing is fundamental to our work. Unknowability is what binds us together in queer archival theory and practice.

For example, this image shows a gift from Jim to his sister, Jennifer, and brother-in-law, Billy, and Jim's newborn nephew. In this small, seemingly mundane act, we see a snapshot into the day-to-day motions and grooves in which Jim lived. The image was sent to me via email from Jennifer, without whom most of my curatorial work with Jim's archive would not have been possible. Just as Marika Cifor argues in "Stains and Remains," my experience curating Jim's work is felt as an affective liveliness. Cifor writes, "Liveliness offers a productive non-linguistic approach to ways that materiality resists language" (2017 9). While I agree that liveliness is an aspect of the materiality of queer archives, I don't necessarily feel that queer archival materiality resists language as much as it subverts it from within — much like Muñoz's conceptualization of disidentificatory practice. We cannot transcend language, but we can work with language as that which materializes through and alongside the archival body (see Lee 2016).

the text dis appears in the format. ephemeral, indeed.



Handwritten Note 1 "To Jennifer, Billy and your newborn baby whatever his name will be. Congratulations! Love, Uncle Jim."

## Embodiment and the Materiality of Queer Archives: Nothing New Here

I want to begin this section by saying that the connection between materiality, embodiment, and queer archives is nothing new. Queer archivists, before the term "queer archivist" was even imagined, have always been engaged in archival work at the level of the body. That said, I want to explore the active work that materiality, embodiment, and queer archival practice can do, and already does, to contribute to a coalitional world-making project. Specifically, I'll take a look at the 2003 documentary titled Jim in Bold, named after the poem included in this zine, parts of the creation of the documentary, and the feature film *I am Michael* (2017).

Karma R. Chávez

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To link to this article: https://doi.org/10.1080/10646170802664912

While I am not going to share the entire curated collection in this zine, I would encourage readers to visit jiminbold.weebly.com to view it in full.

I'd like to express my unending gratitude to the Wheeler family — Susan, Glen, Elizabeth, Steven, David, Jennifer, and Geoff. "Thank you" is simply not enough for sharing Jim and his archive with me and the world. This project has been, and continues to be, a labor of love.

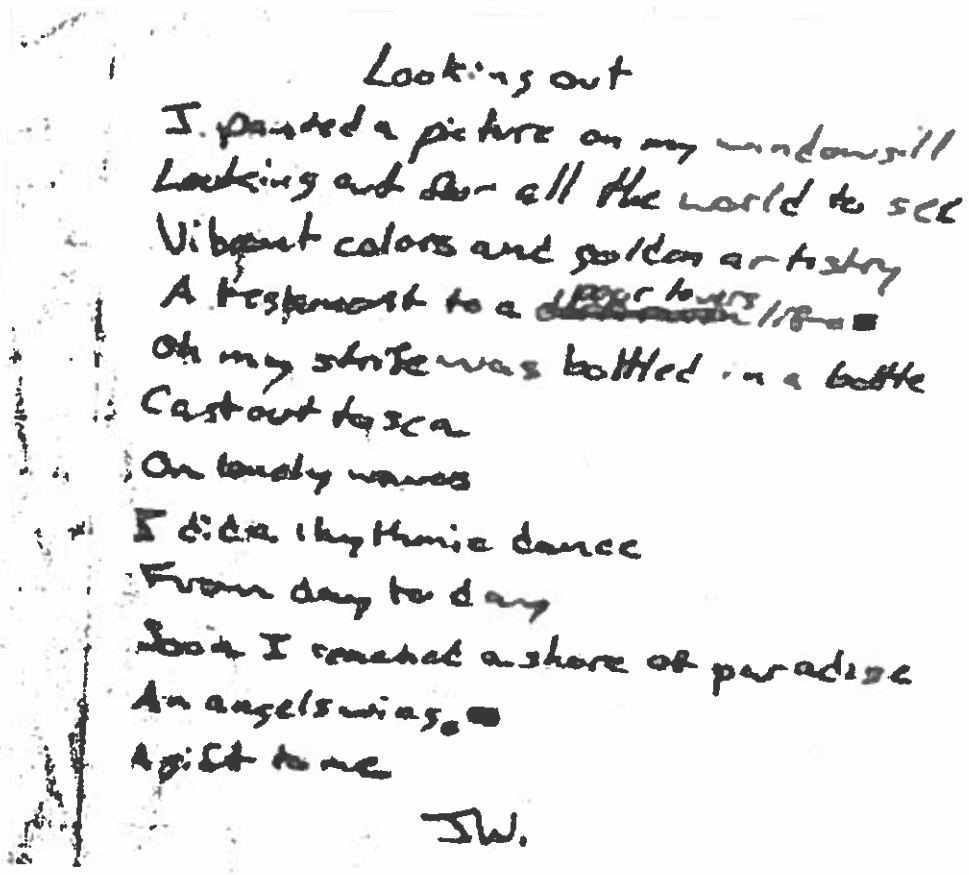
Karma R. Chávez

To cite this article: Karma R. Chávez (2011) Counter-Public Enclaves and Understanding the Function of Rhetoric in Social Movement Coalition-Building, Communication Quarterly, 59:1, 1-18, DOI: 10.1080/01463373.2010.541333

To link to this article: https://doi.org/10.1080/01463373.2010.541333

"Looking out," is a hand-written piece written by Jim. We can see the same spiral aesthetic that is present in nearly all of his poems. Here, we can witness his writing process at a glimpse, with him crossing out phrases and replacing them with new ones. One could almost say there is not a template Jim is following, but juxtaposing this poem with Jim's archive of poems tells a different story. Unknowability was also a method of writing for Jim: vulnerability as composing method, as a queer mode of style. "Looking out" is, I believe, a poem written about and toward queer futurity. Jim writes: "Looking out / I painted a picture on my windowsill / Looking out for all the world to see / Vibrant colors and golden artistry / A testament to a poor lover's life / oh my strife was bottled in a bottle / Cast out to sea / On lonely waves / I did a rhythmic dance / From day to day / Soon I reached ashore at paradise / An angel's wings. / A gift to me / JW."

I am
the broken
winged angel
who
fell from god
and
from the sky
like
Icarus
but I flew
into
the sun many times
and even
though I carry the
scars, scabs burns
I still fly
High
over the
universe, the
galaxies, the stars
the moons, the
planets
the specks



Looking out
I painted a picture on my windowsill
Looking out for all the world to see
Vibrant colors and golden artistry
A testament to a [illegible] life
Oh my strife was bottled in a bottle
Cast out to sea
On lonely waves
I did a rhythmic dance
From day to day
Soon I reached ashore at paradise
An angel's wings.
A gift to me
JW.

*Jim in Bold* (2003) is a documentary film produced by Glenn Holsten, Malcolm Lazin, and Equality Forum. The film also featured members of an organization called *Young Gay America*: Michael Glatze, Benjie Nycum, Scott MacPhee, and Ted McGuire. Although it can and should be said that the film primarily reproduces a white-centric view of queerness and queer youth media, I want to fast-forward to 2017 and detail the ways that Jim Wheeler's story has been overshadowed by Hollywood style filmic production and celebrity portrayals of "queer" identity. Specifically, I want to explain how a main tenet of queer archival method is not only recovery but action-oriented critique that reveals the ways that heteronormative media misrepresent and narrativize potentially violent notions of "queer" identity. While I could analyze the documentary itself, this is not my main focus. Rather, my primary effort is to illustrate how queer documentary, as a method of queer activism, can be overshadowed by mainstream film enterprises and personalities.

## Michael Glatze, *I am Michael*, and the Materiality of Queer Lives

In a 2011 *New York Times* essay titled "My Ex-Gay Friend," Benoit Denizet-Lewis detailed the ways that "Many young gay men looked up to [Michael Glatze]" and how *Young Gay America*, co-founded by Glatze, influenced 90's queer media circulation. In Denizet-Lewis's words,

> "he and Ben started a new gay magazine (*Young Gay America*, or *Y.G.A.*); they traveled the country for a documentary about gay teenagers; and Michael was fast becoming the leading voice for gay youth until the day, in July 2007, when he announced that he was no longer gay. [Michael] went on to renounce his work at *XY* and *Y.G.A.* 'Homosexuality, delivered to young minds, is by its very nature pornographic,' he claimed." (2011)

Forbidden love
Scared flower sequestered
like my love
Hidden from the world
Chains of hate
Encaptured me long ago
Fading away
My
A dying flame
Flickering in a


I'm here and queer
So get used to it
But don't abuse it
This proclamation
a declaration
of discovery and
recovery
from homophobic interludes
I get claustrophobic and screwed
from you
and hometown blues
Don't make me want to
reminisce
or miss
A kiss
a dance, a chance
for homosexual romance
my pants aren't tight
I don't bite
Boys
I use them
for my toys
and ploys
and plans
to gain friends
and
Fans
Is that what I
am
a Freak
a sneak one last peak
I peak and
scream
then wake up from a
Dream
don't demean
or lean
to the radical left
a Theft
your deaf
to words
to Nerds
and
Parasites
and lights
that go off
In your
Head
Now I'm fed
You sink
like lead
I rise from the
Dead
To claim the
skies
and paralyze
your eyes
your spine
and wings I
sprout
from your
Mouth
I speak
I'm Here
I'm Queer
Get used to It

lossy, indeed!

In a *World Net Daily* article that is no longer available on the internet, Michael Glatze writes at-length about his "conversion." Here are just a handful of snippets from the article:

> "Homosexuality came easy to me, because I was already weak." I've never met a weak bottom...

> "I produced, with the help of PBS-affiliates and Equality Forum, the first major documentary film to tackle gay teen suicide, "Jim in Bold," which toured the world and received numerous 'best in festival' awards."

— the 1st? hmm...

> "*Young Gay America* launched *YGA Magazine* in 2004, to pretend to provide a 'virtuous counterpart' to the other newsstand media aimed at gay youth. I say 'pretend' because the truth was, YGA was as damaging as anything else out there, just not overtly pornographic, so it was more 'respected.'"

What's wrong with porn?

> "It became clear to me, as I really thought about it – and really prayed about it – that homosexuality prevents us from finding our true self within. We cannot see the truth when we're blinded by homosexuality." I don't want to see the truth if it's not queer.

> "Lust takes us out of our bodies...Normal is normal – and has been called normal for a reason...God gave us truth for a reason."

Fuck Normal!

I include these quotes, not to keep foregrounding Glatze in this discourse, but to illustrate the ways that this "coming back in" or "transformation to religiosity" narrative does harm and has been replicated in mainstream media.

Originally intended to be released in 2015, *I am Michael*, released in 2017, is based largely on Denizet-Lewis's 2011 *NYT* essay and is a portrayal of Michael Glatze's "conversion" to heterosexuality. Starring James Franco, Zachary Quinto, and Emma Roberts, the film placed a glowing spotlight on the after-effects of Glatze's so-called "conversion." A number of other writers and scholars have pointed this out as well.

Filmic erasure has and produces material effects, of course.

According to Theresa Heath, I am Michael and other feature films, "correspond…to a neoliberal desire for mass profit," "are all by male directors," and "focus on gay male subjectivities and centre the individual rather than the community" (2018 130). In "Queer Teenagers and the Mediation of Utopian Catastrophe," Jeffrey A. Bennett recounts for us that "Michael Glatze, editor of *Young Gay America Magazine*, assert[ed] 'I don't think the gay movement understands the extent to which the next generation just wants to be normal kids'" (2010 464). For a detailed exploration on how *XY Magazine* and *Young Gay America Magazine* were not able to maintain an active presence amidst immense technological transformation, Michael Hitchcock's 2017 "True Art Sells Itself: *XY Magazine* and the Gay Press in Digital-Age America" might be a useful article to consult.

REQUIRED

LISA DUGGAN

*The New Homonormativity: The Sexual Politics of Neoliberalism*

2002

READING

**Transgender History, Homonormativity, and Disciplinarity**

2008

*Susan Stryker*

Seriously...

In an interview with *Variety Magazine*, *I am Michael* director, Justin Kelly, stated, "This isn't just a story about an 'ex-gay'... It's actually a very relatable story about the power of belief and the desire to belong" (2014). In a 2017 *NPR* article, Andrew Lapin wrote that "Michael Glatze was a hero to the gay community. And then he was a villain."

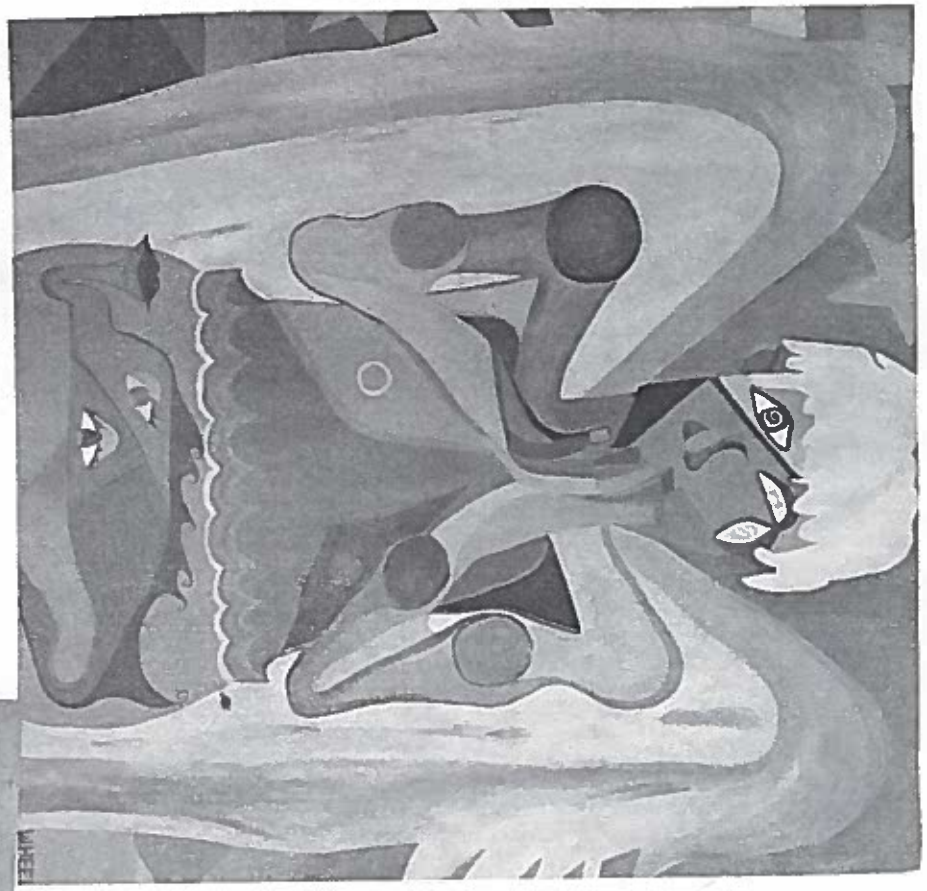
[ e m pty isn't necessarily nothing ]

Jim's art

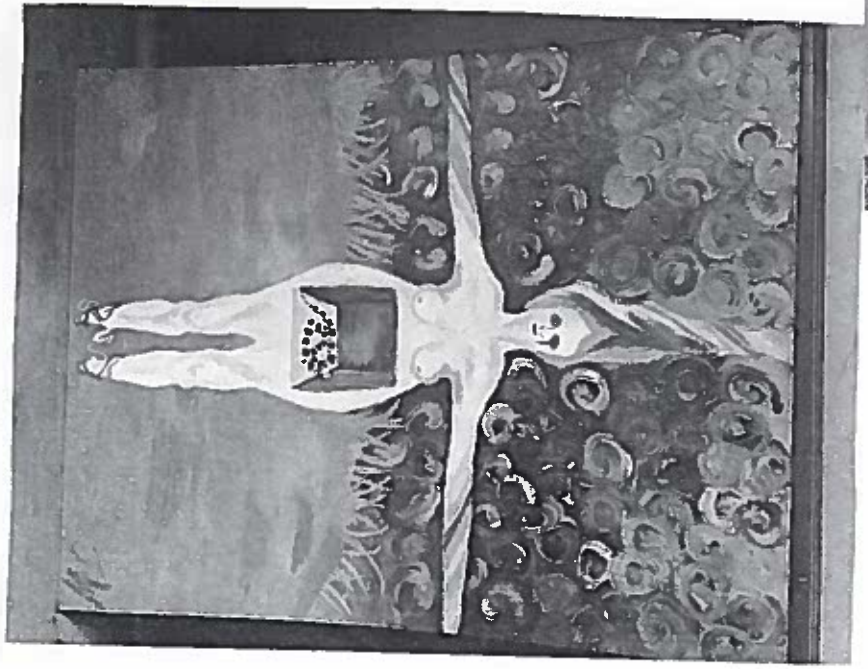
Title Andromeda's Strain
Artist
Medium Acrylic

OIE ing with the world
falling AT the ARMS
of a scorned LOVER

For Use With All Mediums.
Pour tout usages.
critica. Para uso con todo tipo de pintura.



Seeing Jim's handwriting produces unknown affect and visceral reaction. So mundane, so ephemeral, and yet... HERE



← Andromeda's Strain or acrylic

White space does something. Let's just linger in it a while.

Jim is a poet.

this is
my only sin
on the tiles
in the bathroom
eye cum
closer
to the blade
and in a time withOUT
a friend
the razor
feels my Soul
and gives
and takes
like so MANY
before
who i love
the steel
RISES above
them all
i found
the purrfect
pleasure
in pain
in Blood
i found a
sanctum
a home
an ART form
decoRATEing
my Body
its free
this salvation
and much
moore
PERsonal
then my taTOO
staining
dRAINing
my body
with and OF
blood
this fluid
that gives
and takes
of me

again
and as I cut
out her second
eye
the steel
pressed against
my teeth
and my cold
Fingers
pulled the trigger
and my
mothers last
last image
will always
be of me
shooting my
BRAINs Out
I never said
Revenge
was sweet

better Think
fast
if eye Try
only won
will it really Not
hurt me
knot if you
cum with me
so come aLONG
ill give you
what you Need

you sit
idle
with nothing
but that
cold stair
i do not
Kill u
as you
thought
i take the
knife
from you
the knife that
caused
all your painful
WORDS
and hated stares
then i tell you
i will not kill
You
but i will kill myself
in front of you
and you will
Bare witness
but first
I must
make sure you
Never
defend yourself
in anyWAY
in no way will
you ever utter
I was a Good
muther
I cut off your hands
so you MAY
never fight
in your DEFENSE
i kut out
your TONgue
so you may
Never speak
in your defense
I cut off
your ears so
you may never hear
Friends
and family cry
and lastly
I cut out your
eyes so
you may never
lay eyes on
lovers

From Audre Lorde's "Power" →

The difference between poetry and rhetoric
is being ready to kill
yourself
instead of your children.

As others have noted, James Franco, who portrays Glatze in I am Michael, has essentially made a career out of representing gay men on the big screen. He's starred in films like *Milk*, *Howl*, *The Broken Tower*, and *I am Michael* to name some. He also directed *Interior. Leather Bar*, a "pseudo-documentary" that explores gay-cruising, BDSM culture, and homophobia. In Franco's words, "I like to think that I'm gay in my art and straight in my life. Although, I'm also gay in my life up to the point of intercourse, and then you could say I'm straight..." In other words, until sex is involved — until the very act that has historically framed queer possibility, though not fully — Franco is a self-described "gay" man.

Not to suggest sex is everything, but...

At least one fact remains clear: Franco has profited from his illusory representation of "queerness" on the screen and his portrayal of Michael Glatze in *I am Michael* — however unintentionally — dangerously overshadows the work that *Jim in Bold* (2003) did to honor the legacy of Jim Wheeler. Franco utilizes the white cis-het privilege of hyper-mobility to the extent that he can seemingly float across media and story lines as if he can accurately, or ethically, represent the complexities of queer life. He cannot. He should not.

**Feature films and their erasure of queerness's historical and intersectional contours is not new, either. Only one example of such an erasure can be found in Roland Emmerich's *Stonewall* (2015), which not only erased and diminished the critical roles of Marsha P. Johnson and Sylvia Rivera, two queer women of color who did activism work on the ground for years prior to the Stonewall Inn Riots, but also foregrounded a white narrative of rural flight to queer urban space. A petition that was circulated at the time of the film's release read:**

"Hollywood has a long history of whitewashing and crafting White Savior narratives, but this is one step too far...A historically accurate film about the Stonewall riots would center the stories of queer and gender-nonconforming people of color like Sylvia Rivera and Marsha P Johnson. Not relegate them to background characters in the service of a white cis-male fictional protagonist."

Petitions are a queer genre, too, right?

Coda: The Cost of Getting Better: Suicide, Sensation, Switchpoints

Jasbir K. Puar

ARIZONA QUEER ARCHIVES

As a community-focused archives, the Arizona Queer Archives, AQA, uses and pulls *queer* – as theory and practice – into the way we go about collecting, preserving, and making AQA collections accessible to develop an archives that is for, by, and about us. We want an archives that is flexible and playful and one that is a living and breathing story of our lives.

GLQ: A Journal of Lesbian and Gay Studies, Volume 18, Number 1, 2012, pp. 149-158 (Article)

The Queer Zine Archive Project (QZAP) was first launched in November 2003 in an effort to preserve queer zines and make them available to other queers, researchers, historians, punks, and anyone else who has an interest DIY publishing and underground queer communities.

^in



# Queer Terrains https://one.usc.edu/queer-terrains

Queer Terrains is an ongoing project that places and contextualizes materials from ONE Archives at the USC Libraries on an interactive map. Using the map you can get a glimpse of the breadth and depth of ONE Archives's collections and explore Los Angeles LGBTQ history. Bars, clubs, shops, and all types of meeting places have been mapped from over 50 different publications and archival sources.

This initial map has over 1,000 different locations that span across Los Angeles history from 1900 to the present. We are actively working on preparing a dataset that researchers can use it to make their own maps, visualizations, and help to contextualize LGBTQ histories.



The Queer Omaha Archives preserves Omaha's LGBTQIA+ history as part of the UNO Libraries' Archives & Special Collections. Historical materials documenting Omaha's diverse LGBTQIA+ communities are collected and made available to the public by archivists and librarians to more widely share Omaha's stories.

# VERMONT QUEER ARCHIVES

Knowledge of the past and an understanding of the events and issues of the present are crucial to promoting community and understanding. The Vermont Queer Archives at Pride Center of Vermont aims to contribute to this knowledge by forming a collection encompassing the experiences of LGBTIQA (Lesbian, Gay, Bisexual, Transgender, Intersexed, Questioning individuals and their Allies) Vermonters, both past and present.

The Archives will collect, preserve and promote the history and culture of sexually diverse communities, including documents, objects, and ephemera from individuals and organizations. The collections will be accessible to anyone who wishes to use them. The Archives will also actively use these collections to increase visibility, awareness, knowledge and community-building throughout the state.

The Archives are always planning new exhibits. Check back soon for more information. If you wish to get involved with the Archives project, contact us at 802.860.7812 or e-mail archives@pridecentervt.org.



TAKE A Feel Around J

The purpose of the Digital Transgender Archive (DTA) is to increase the accessibility of transgender history by providing an online hub for digitized historical materials, born-digital materials, and information on archival holdings throughout the world. Based in Worcester, Massachusetts at the College of the Holy Cross, the DTA is an international collaboration among more than fifty colleges, universities, nonprofit organizations, public libraries, and private collections. By digitally localizing a wide range of trans-related materials, the DTA expands access to trans history for academics and independent researchers alike in order to foster education and dialog concerning trans history.

The DTA uses the term ***transgender*** to refer to a broad and inclusive range of non-normative gender practices. We treat ***transgender*** as a practice rather than an identity category in order to bring together a *trans*-historical and *trans*-cultural collection of materials related to *trans*-ing gender. We collect materials from anywhere in the world with a focus on materials created before the year 2000.

K. J. RAWSON

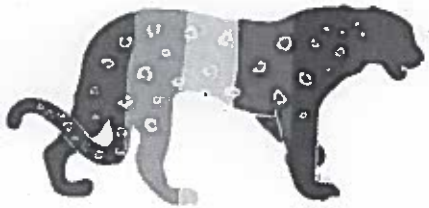


## Video Remains: Nostalgia, Technology, and Queer Archive Activism

Alexandra Juhasz

GLQ: A Journal of Lesbian and Gay Studies, Volume 12, Number 2, 2006, pp. 319-328 (Article)

CAN A ZINE BE AN ARCHIVE? OURS IS!



LAFAYETTE
Queer Archives Project

The Queer Archives Project at Lafayette College is a collaborative, interdisciplinary initiative designed to illuminate Lafayette's Queer history, advance teaching, learning and research in the area of Queer Studies, and promote positive institutional transformation.

While LGBT-specific archives have continued to collect transgender materials, and more general archives have also developed transgender collections, transgender-specific archives have also emerged as an independent effort. The first exclusively transgender archival collections began in the 1980s with the National Transgender Library and Archive (NTLA) in Georgia and the Trans-Gender Archive at the University of Ulster in Northern Ireland (both collections have since been donated to other archives). Since 2007, two additional transgender-specific archival collections have emerged: the Houston Transgender Archive and the Transgender Archives at the University of Victoria. The proliferation of digital technologies has also enabled new archival practices in cyberspace, where a range of new genres (blogs, vlogs, podcasts, social media, forums, wikis) have materialized, decentralizing established archives as the single and authoritative epicenter of transgender history (Rawson 2013).

Arch Sci (2013) 13:293–316
DOI 10.1007/s10502-013-9201-1

ORIGINAL PAPER

## Archivist as activist: lessons from three queer community archives in California

**Diana K. Wakimoto · Christine Bruce · Helen Partridge**

# Our *Chusma*, Ourselves: On the Ghosts of Queerness Past

Thank you, José

BY BOUNDARY2 *on* MARCH 10, 2014 · ( ; **by Juana María Rodríguez,**

José was a ghost even before he ever left us. He refused "the burden of liveness" demanded of a young genius, delivering instead a performance haunted by party boy, theorist, punk, hipster, mentor, nerd, sissy, and *chusma par excellence* (*Disidentifications*, 189). (*Chusma*: loud, bitchy, hysterical,



# The Beauty of José Esteban Muñoz

By **boundary2** - March 10, 2014

by Frederick C. Moten, University of California, Riverside

~



destroy them. Now that José is lost and found, improperly dispersed in us, it's our job to bear that, to be borne by that, to keep being reborn in that. So let's play.

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## Ephemera as Evidence: Introductory Notes to Queer Acts

Mourning and Militancy
Author(s): Douglas Crimp
Source: *October*, Vol. 51 (Winter, 1989), pp. 3-18
Published by: The MIT Press
Stable URL: http://www.jstor.org/stable/778889
Accessed: 20-04-2015 15:38 UTC

JOSÉ ESTEBAN MUÑOZ

Finally, queer acts brings to mind an important moment in a text that is arguably one of queer theory's most relevant precursors. In *The History of Sexuality*, Michel Foucault writes, "sodomy was a category of forbidden acts; their perpetrator was nothing more than the juridical subject of them" (1978, 43). The work collected here aims to displace the tyranny of identity, and instead to think about acts. Foucault, like Just's cover image, desires and dreams about a moment when reified identities, the universe of over-determined presence, could be dissolved for a new and yet prior notion of acts. Foucault's investigations into a time and place before the regime of identity is propelled by a longing for a utopia figured in the past that critiques the present. His project stresses the centrality of acts over the dead end that is epistemology. Reconsidered decades later, we return to the slogan "acts, not identities," and with that said, I would add, "*queer* acts."



mourning w/ is political action. < ephemeral, indeed

# ON THE NECESSITY OF QUEER ARCHIVAL WORK AND ARCHIVAL QUEERS

The work of queer archival practice and theory is not merely to speak to academics within the confines of the university. It is to, at least in many ways, foreground queer lives and intervene in the mis- and under-representation of queer possibility. This is not to suggest that visibility is the ultimate goal, but it is to suggest that when a version of "queer" is circulated for representation, that queer archivists be foregrounded in our efforts to queer the record. Our goal isn't to set the record straight but to question whether or not the stories that have been told and circulated are representative of the messy non-linearity that characterizes queer bonds and queer relations.

My work has been deeply influenced by the labor of Audre Lorde, Gloria Anzaldúa, Susan Stryker, José Esteban Muñoz, Ann Cvetkovich, Christina Hanhardt, Tavia Nyong'o, Juana María Rodríguez, E. Cram, Michel Foucault, J. Jack Halberstam, Malea Powell, Charles E. Morris, III, E. Patrick Johnson, Jamie A. Lee, Adela C. Licona, Marika Cifor, and so many other scholars, queer scholars, and activists. It has also been influenced by community-based projects such as the Arizona Queer Archives, Country Queers, and the Digital Transgender Archive.

Daniel Marshall, Kevin P. Murphy, and Zeb Tortorici call on us to view and experience the archive as a life-affirming embodiment:

"While the archives are stages for the appearance of life, this life is always reconstituted, and the efforts of reconstitution that give the archive distinguishable form are always dramatized by the fragility not only of the documented life but of both the materials themselves and the investigative site giving rise to their discovery." (2015 1)

I began working alongside Jim Wheeler's archive of poetry, artistry, and photographs in the Spring 2015 semester while I was at Arkansas State University. In many ways, Jim's life and my life are intertwined: we are queer and we both come from rural, conservative spaces. Queer archivists resist the erasure of queer breath and life through, in-part, the work of communicating with the dead alongside the living.

## ACT UP 25: HIV/AIDS, Archival Queers, and Mnemonic World Making



See also →

Charles E. Morris III