



GAYER THAN
STRAIGHTS,
STRAIGHTER
THAN GAYS

UAB

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per qui ho necessiti

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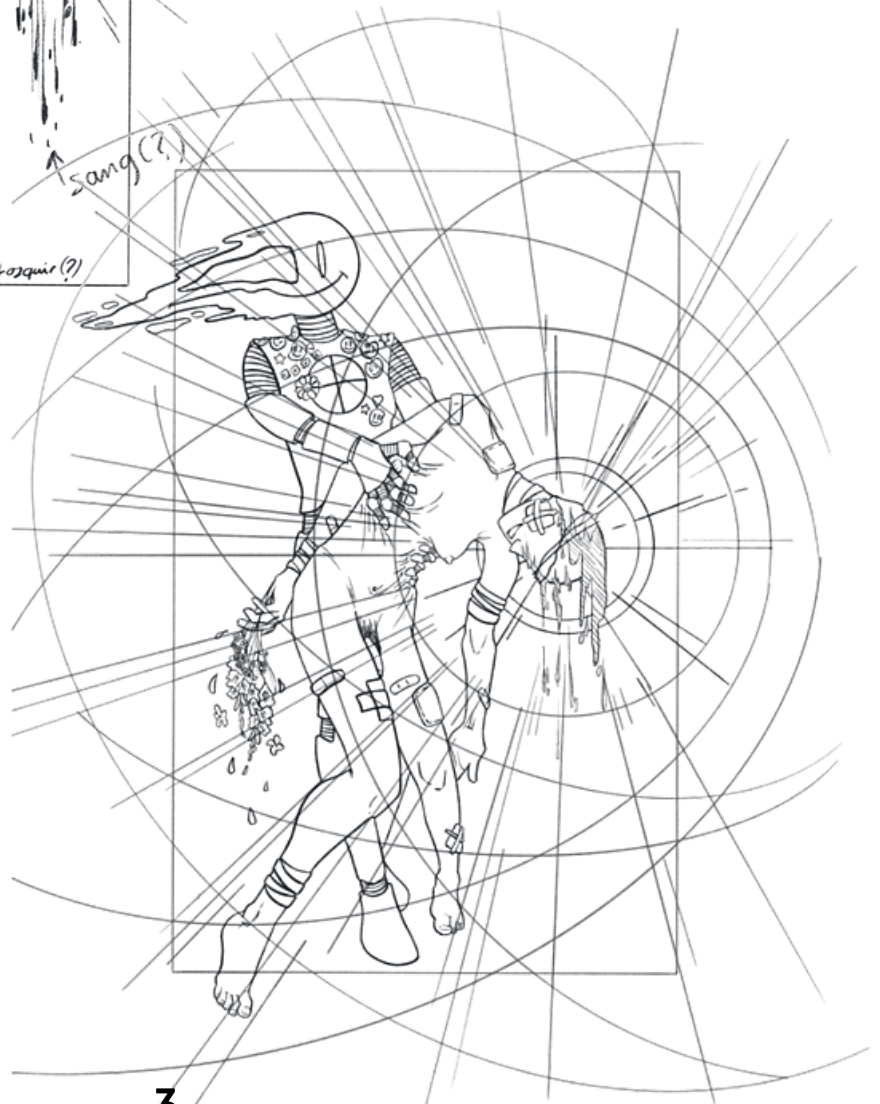
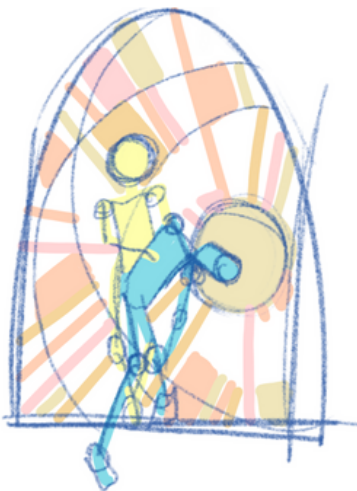
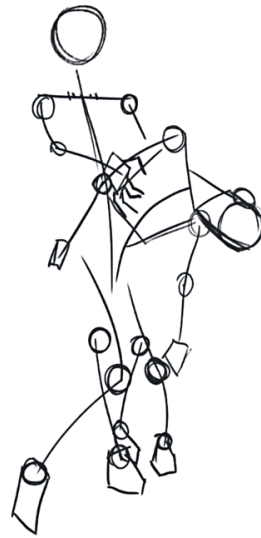
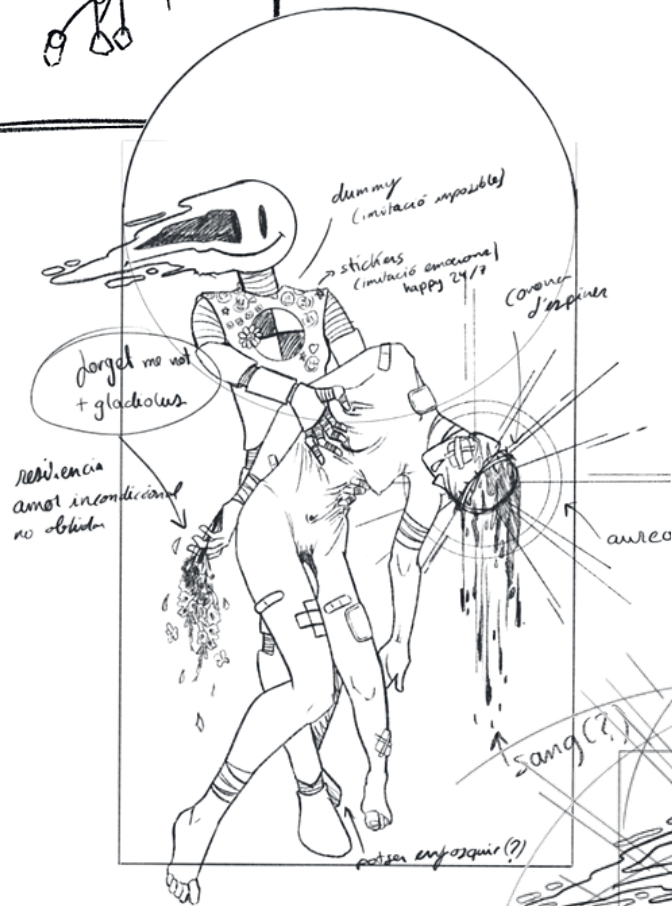
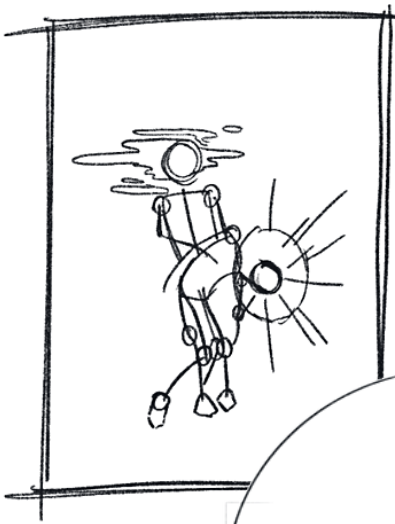
***...as long as the representation
remains a personal fantasy...***

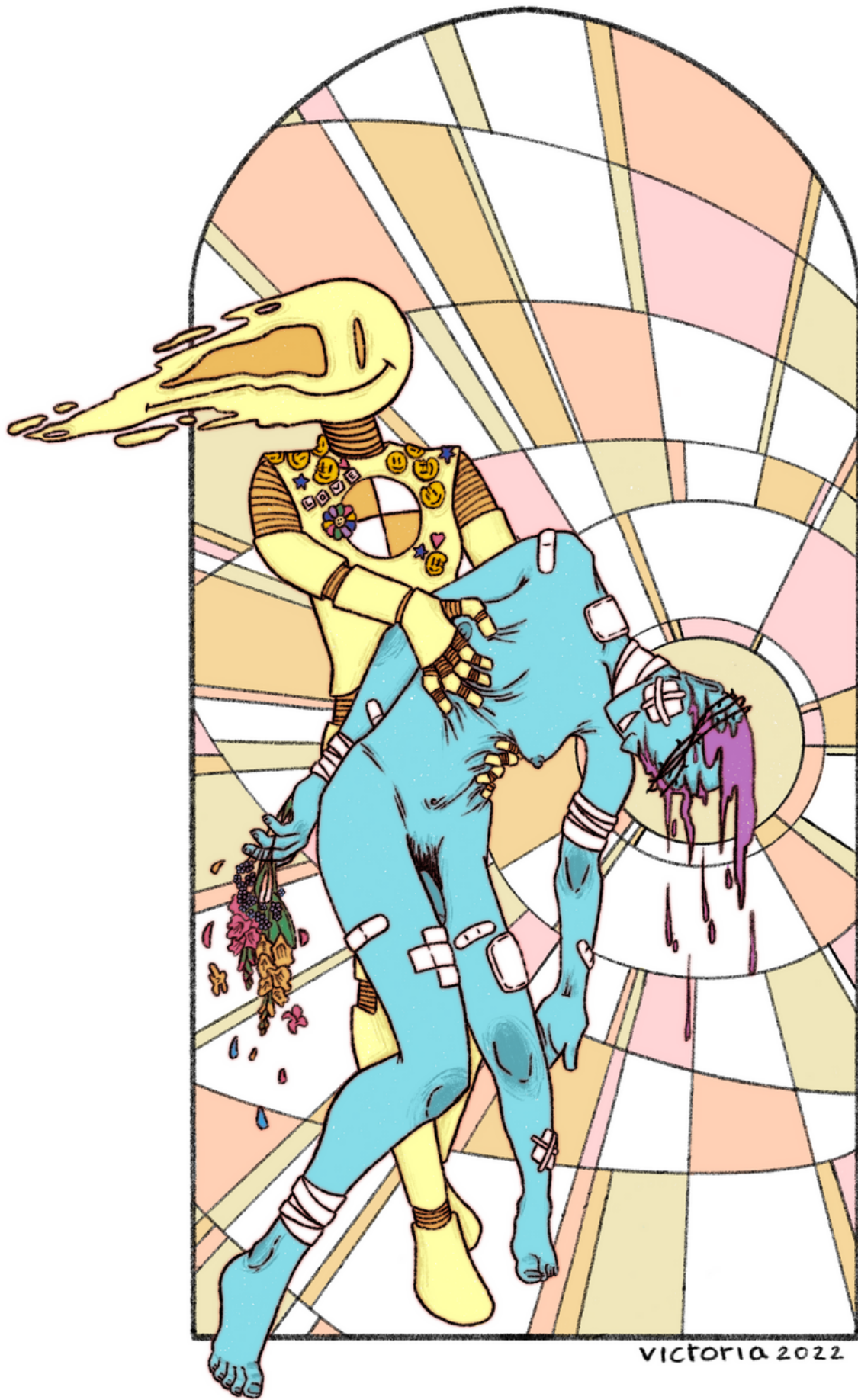
asking yaoi fans to recognize that they have "risen" to the position of the straight male pornographers who exploit images of women when yaoi fans exploit images of men

Sato Masaki

aureola = objecte de
desig (?)

fondo
repetitiva $\neq$ coherent





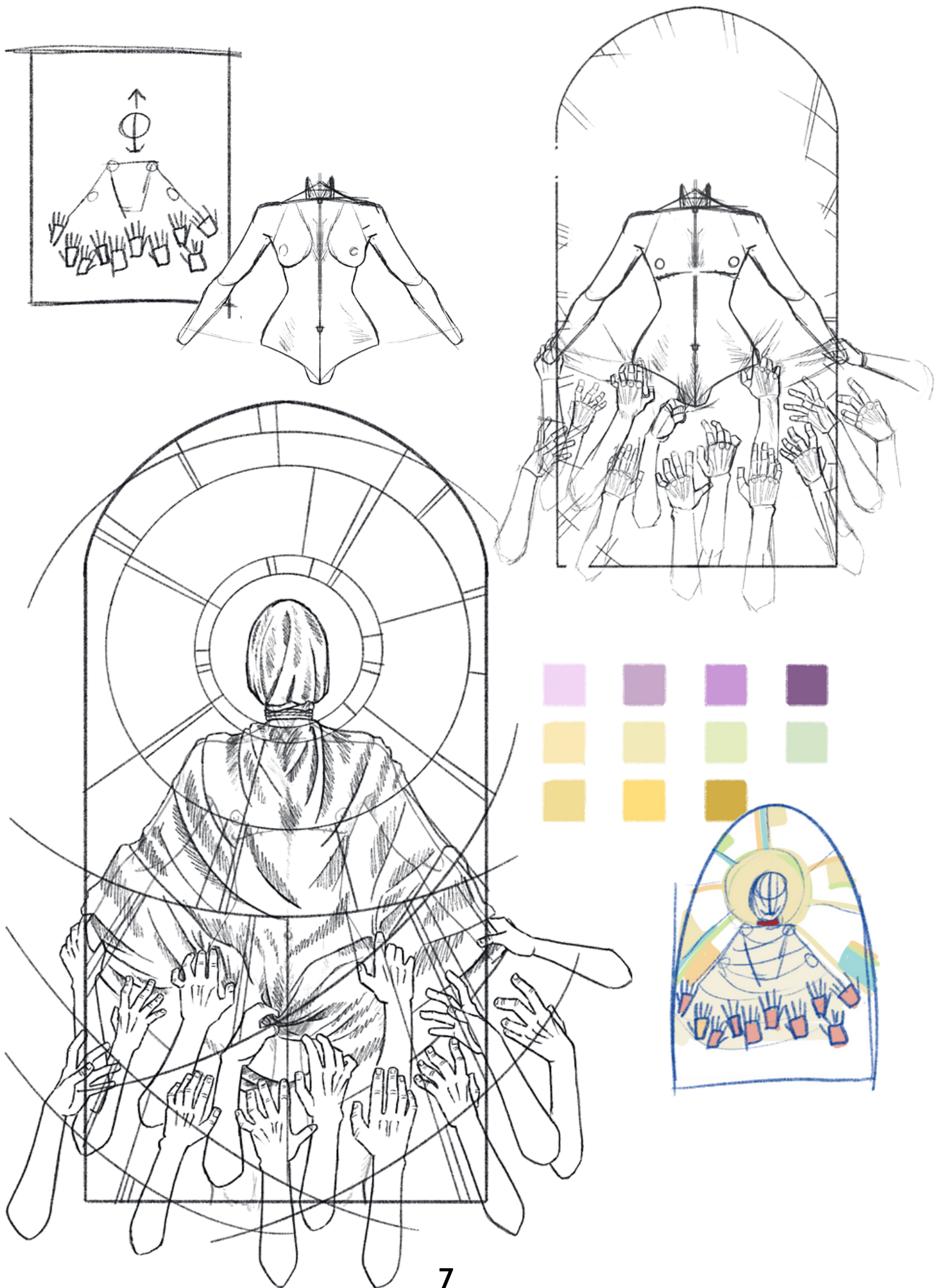
as long as the representation remains a personal fantasy, anything goes, but once it occupies a social position, discriminatory, homophobic expressions do have power in reality, though the positions of the oppressor and the oppressed change from situation to situation

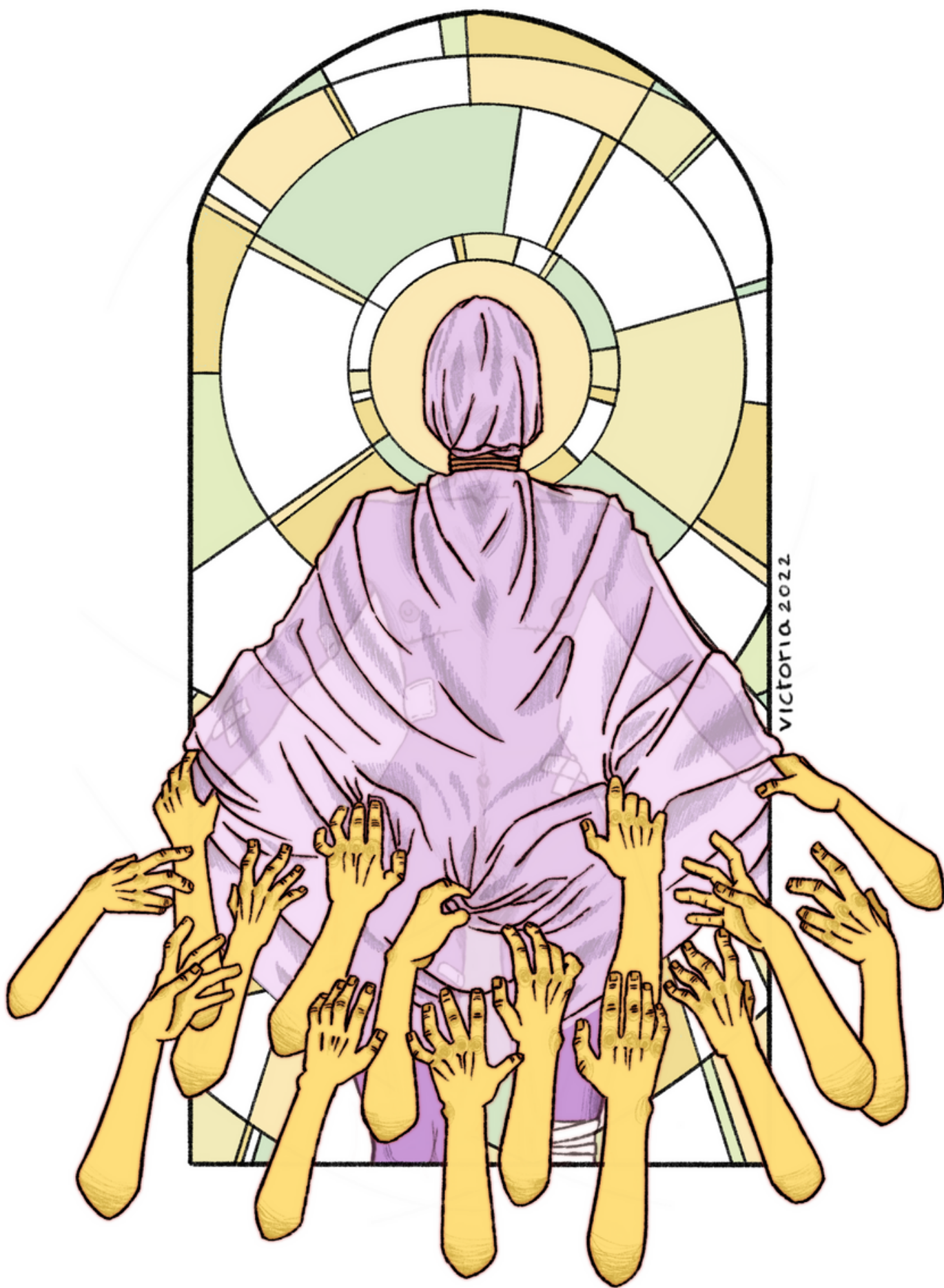
Sato Masaki

***...taking gay emotions and
removing gay experiences...***

as queer acceptance is constructed around assimilation into straight values, the modern depiction of gay-baited pseudo-representation, constructed by straight people to feed into a straight industry, is going to perpetuate those straight values. And it is much more difficult to un-indoctrinate oneself from internalized homophobia than it is to model oneself after constructive, and realistic archetypes of openly-expressed queerness. Because make no mistake, a growing trend of gay-baiting does communicate to gay audiences that the only way you can be visible in society... is to be straight

James Somerton





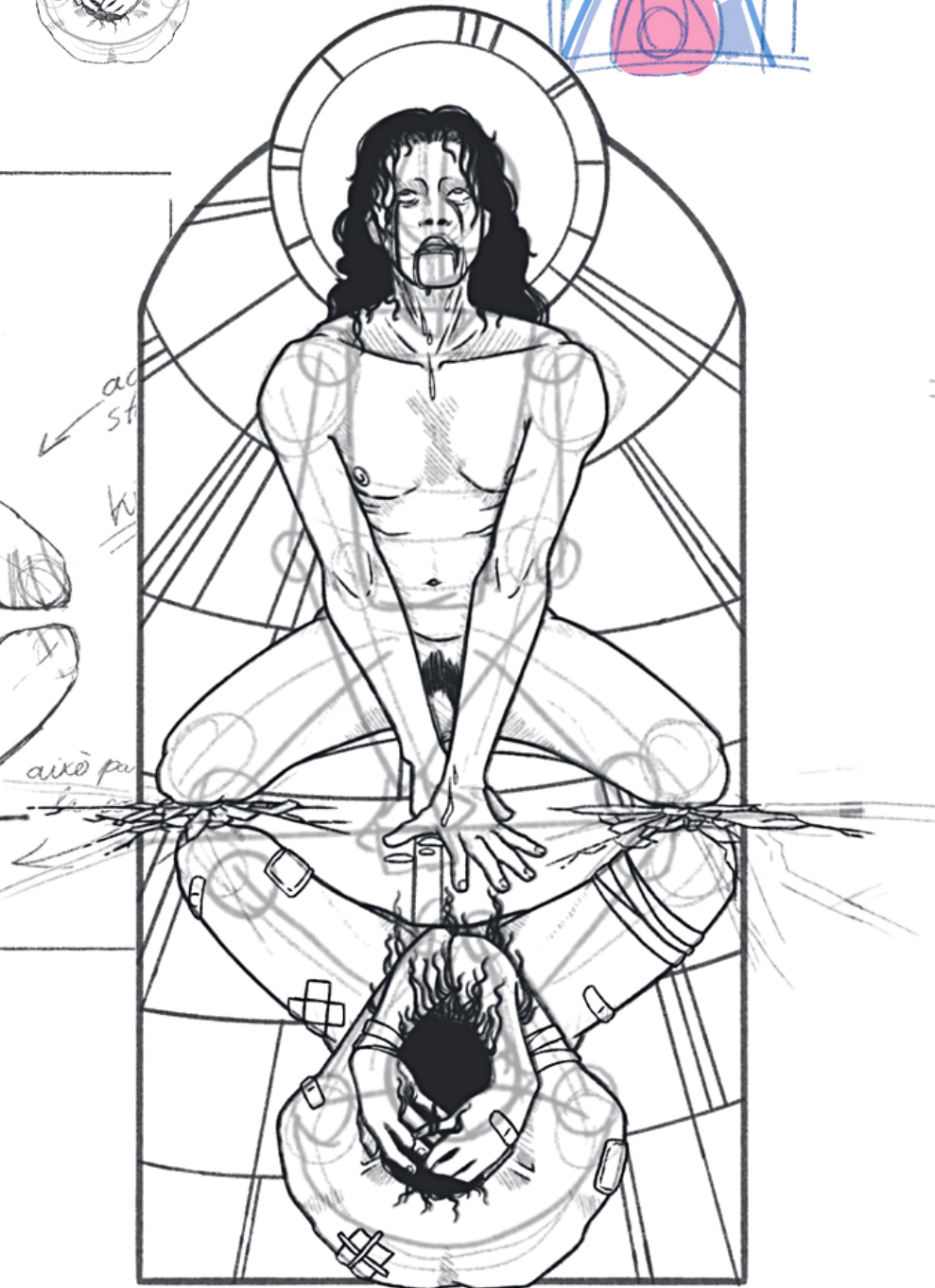
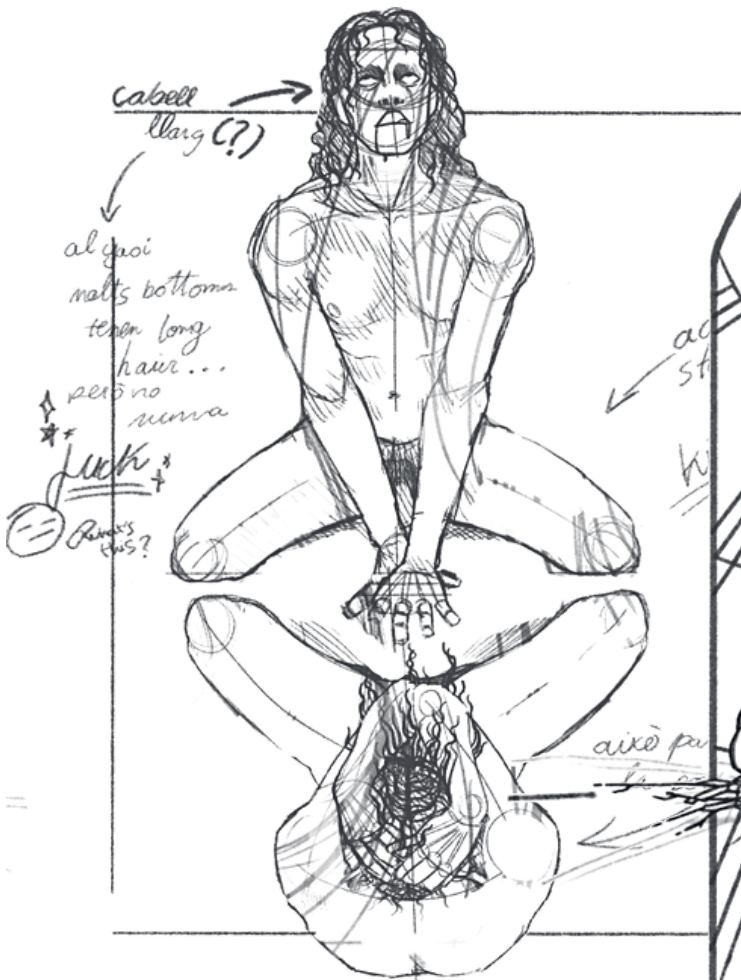
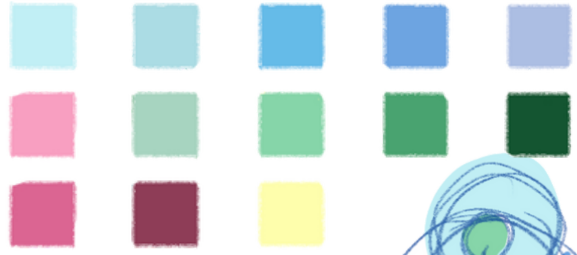
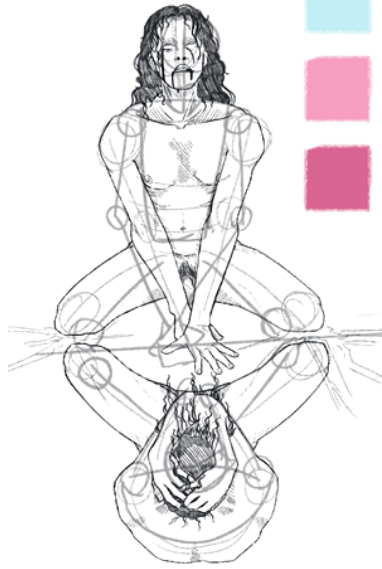
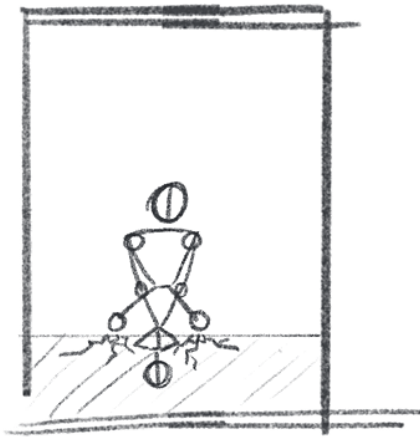
we keep asking for the real thing, we keep begging for it. For years. Decades. We say "please let me see myself on screen without it being about dying, gay bashing, being depressed, or some completely illogical teen fantasy. Please." But we don't get it. So we have to play make-believe

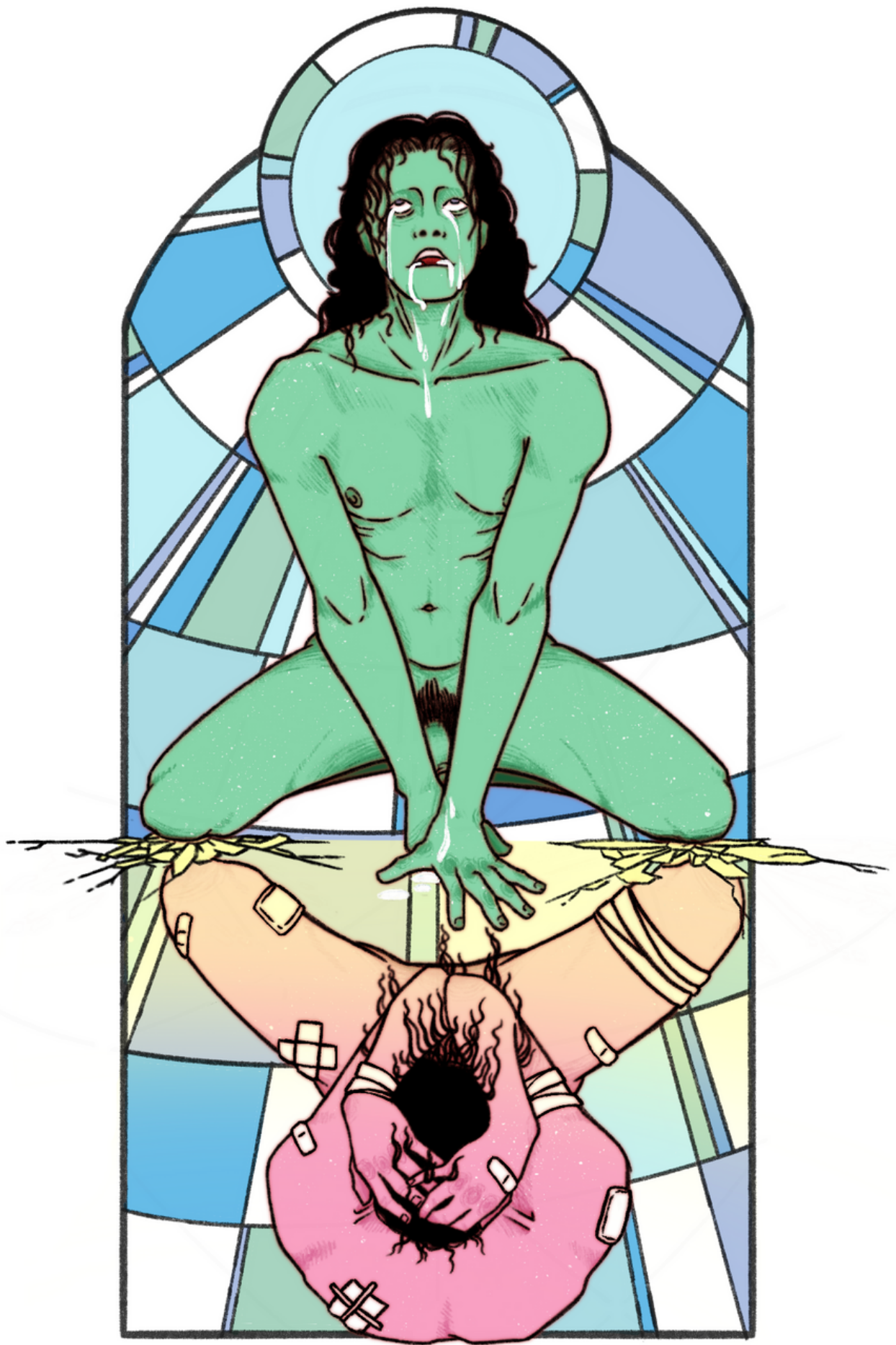
James Somerton

...un cuerpo exotizado...

este no es un cuerpo exotizado, como ocurre en las fotos contemporáneas de moda, sino un cuerpo disidente, y los cuerpos disidentes siempre se han considerado feos, incluso monstruosos

Paul B. Preciado





victoria 2022

pensar que la identidad sexual es algo íntimo y personal es una tendencia muy moderna. En realidad, el género es lo más público y político que hay. Está atravesado de un conjunto de categorías históricas que se piensan inamovibles, pero te das cuenta de que en todo momento histórico hay grietas, y si no las ves es porque tu propia posición normativa te lo impide

Paul B. Preciado

***...I see far horizons where the
lambs lie with the lions, but there
are poppies growing over where
my friends are lying...***

Don't you dare claim that you're doing something progressive on behalf of populations to which you don't belong. Because you aren't. It's not your progress to make

Claire Rudy Foster



glory (contra de vel)

cos yooi/yuri

cossoy
quer

épice cos
de venus

canoy



dandelion
"overcoming
adversity"

ignorem



massa
clar

sembra
herba

binarismo





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pornography does not simply express or interpret experience; it substitutes for it. Beyond bringing a message from reality, it stands in for reality (...) Pornography makes the world a pornographic place through its making and use, establishing what women are said to exist as, are seen as, are treated as, constructing the social reality of what a woman is and can be in terms of what can be done to her, and what a man is in terms of doing it

Catharine MacKinnon

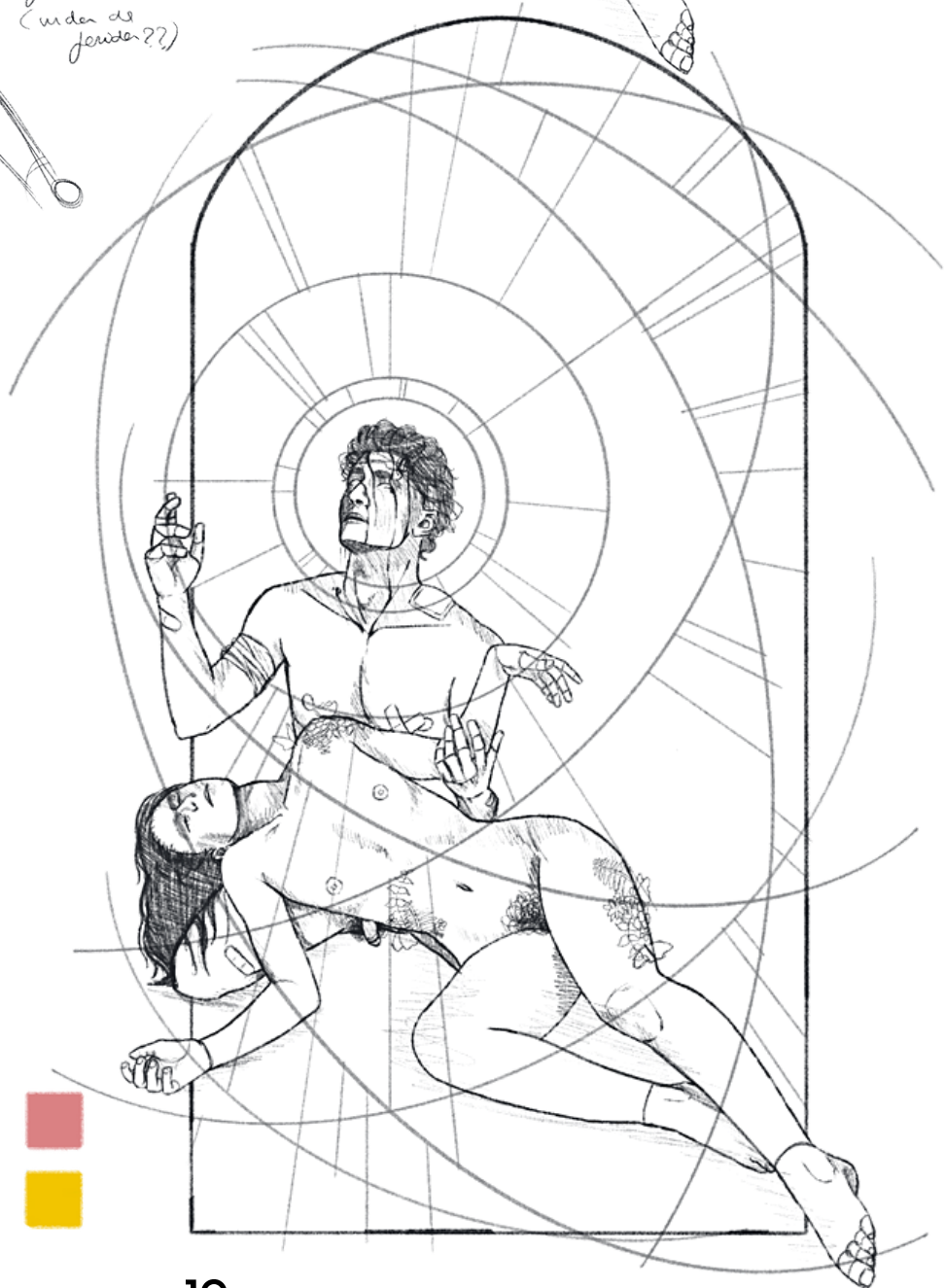
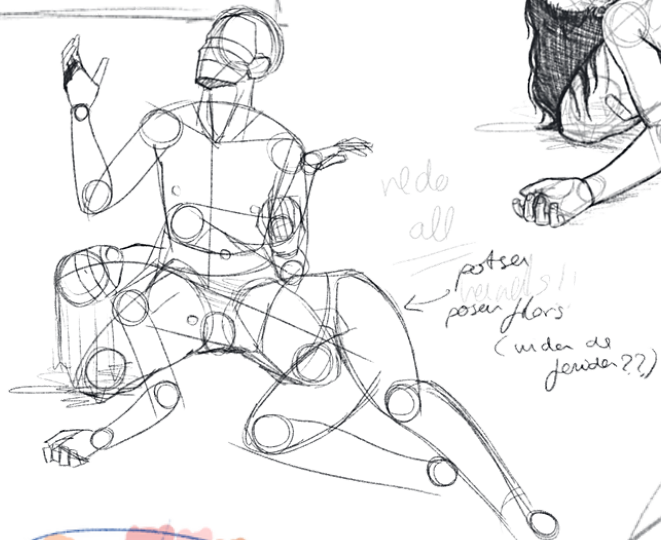
***...projection, identification,
scoptophilia and dissociation...***

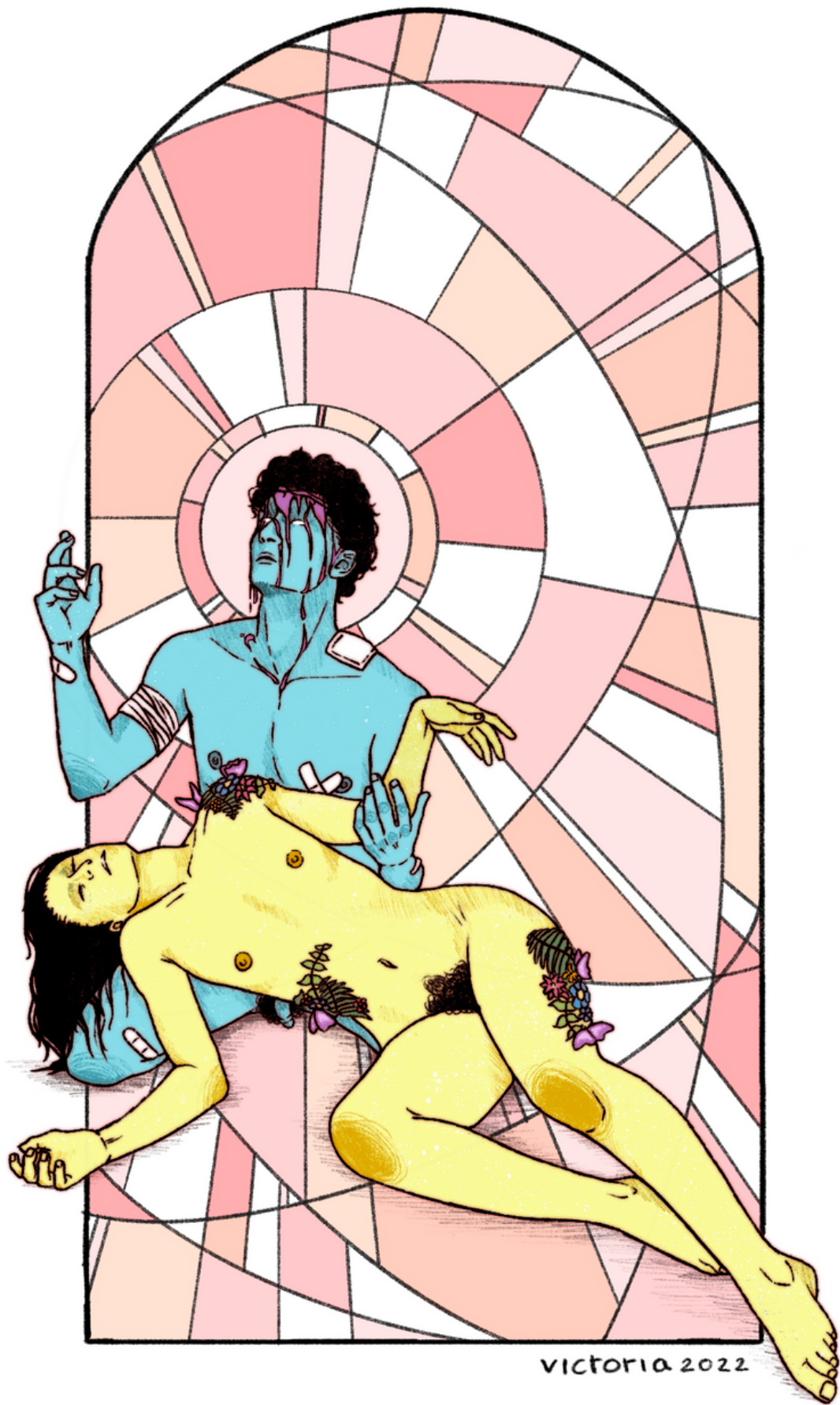
the boys' love genre provides an appropriate site for projection for those women who wish to dissociate themselves from disadvantageous gender constructs (...) boys' love is sometimes considered to be a feminist genre that criticises patriarchal society for its conservative gender system

Ágnes Zsila i Zsolt Demetrovics



-anguish
(qua
-grief -jud





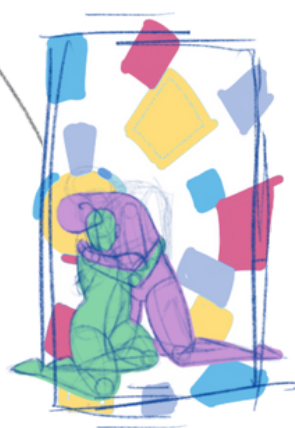
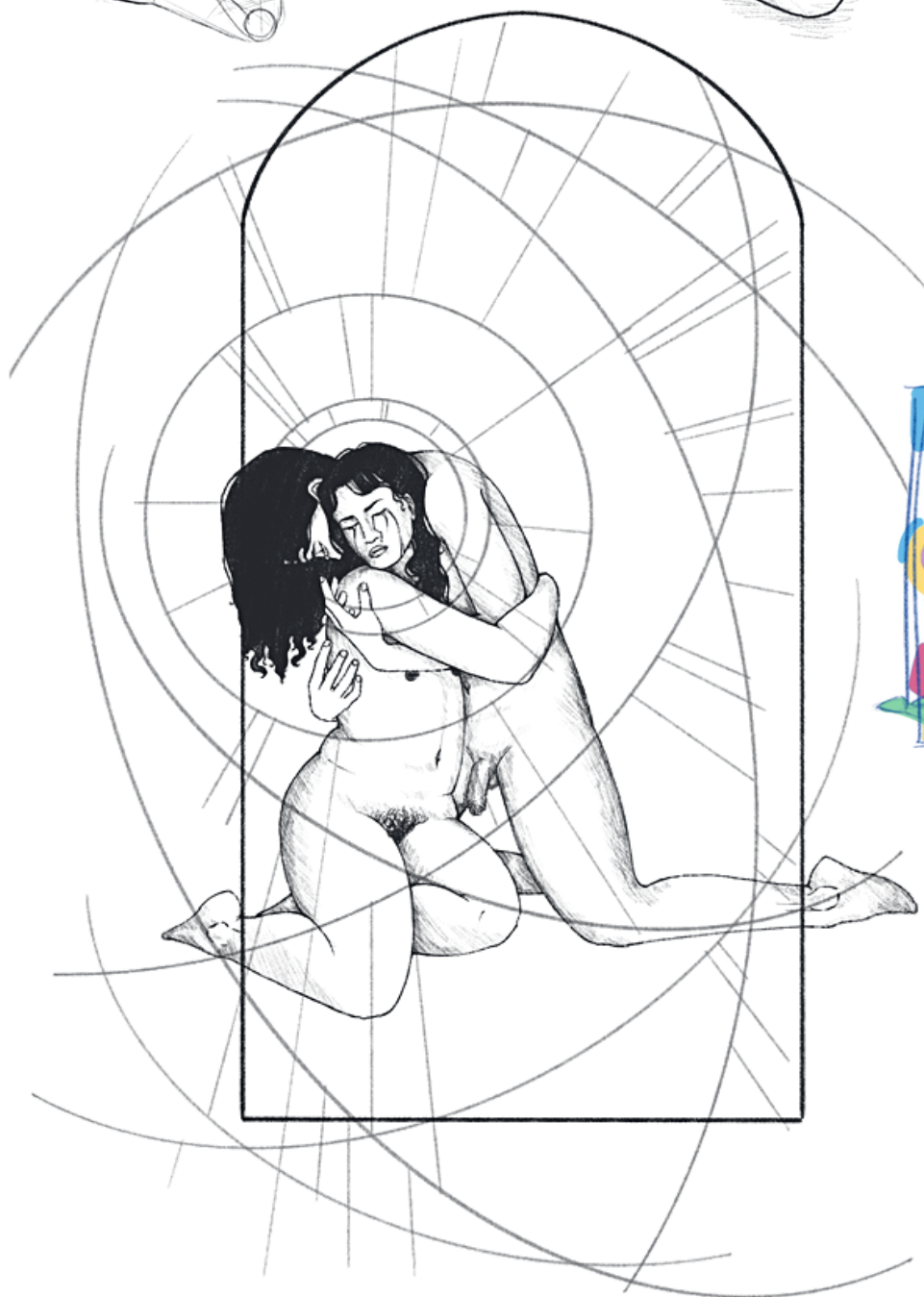
such novels set out to combat sexual binarism and yet they are constructed upon this very antagonism—instead of rejection of the status of "the other," they construct their whole utopian structure on opposition to maleness and patriarchal norms (...) novels may be seen to be operating within the framework of oppositional structures, whose binarism is not transgressed. Instead, the patriarchal valuations attached to each sex are reversed, making the dichotomy favorable to women

Anna Gilarek

***...for the master's tools will never
dismantle the master's house...***

los discursos que nos oprimen (...) dan por sentado que lo que funda la sociedad, cualquier sociedad, es la heterosexualidad (...) hablan de nosotras y pretenden decir la verdad en un espacio apolítico, como si todo ello pudiera escapar de lo político en este momento de la historia, y como si en aquello que nos concierne pudiera haber signos políticamente insignificantes (...) nos oprimen en la medida en que nos niegan toda posibilidad de hablar si no es en sus propios términos y todo aquello que los pone en cuestión es enseguida considerado como «primario». (...) nos niegan toda posibilidad de crear nuestras propias categorías

Monique Wittig



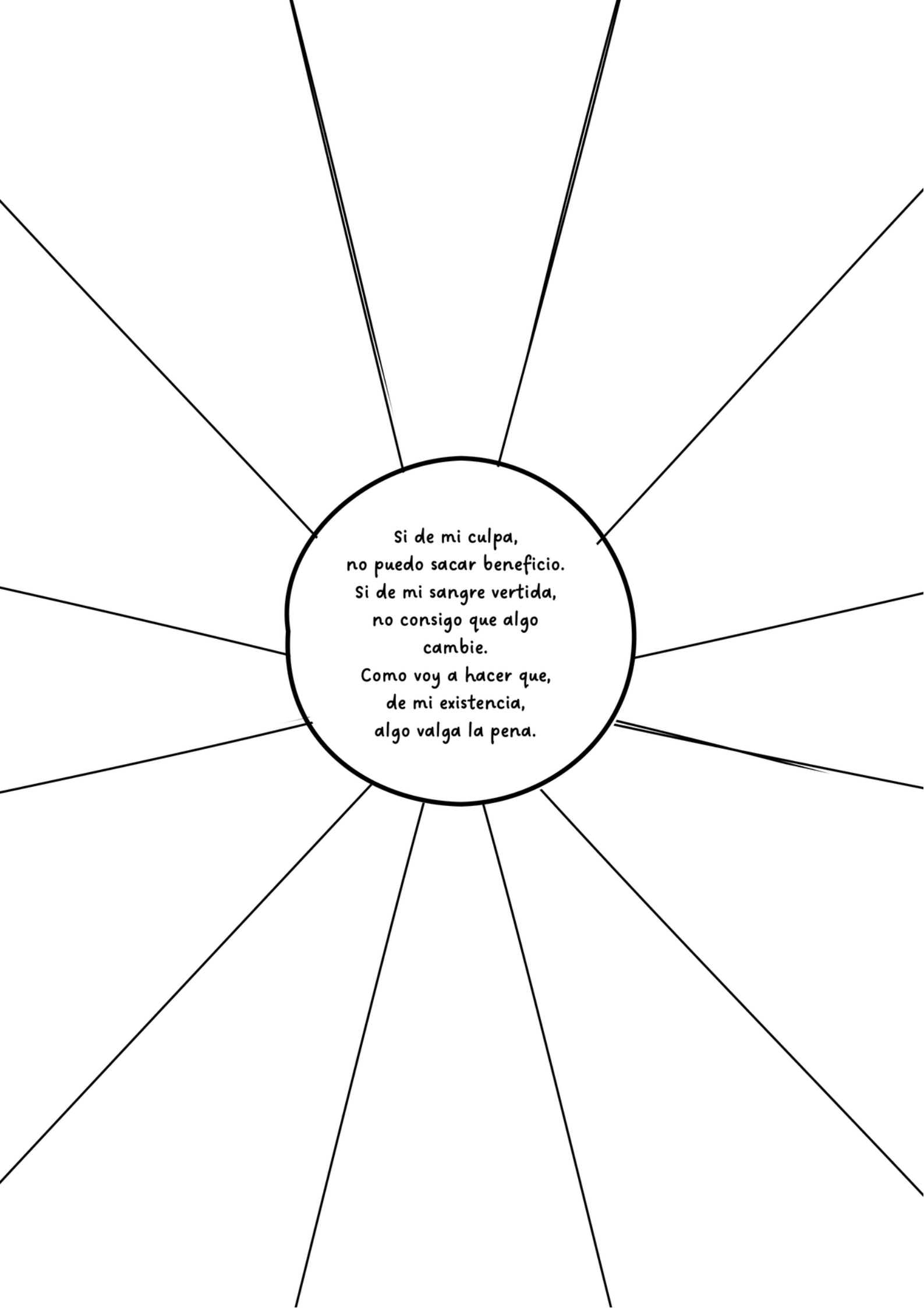


Those of us who stand outside the circle of this society's definition of acceptable women; those of us who have been forged in the crucibles of difference (...) know that survival is not an academic skill. It is learning how to take our differences and make them strengths. For the master's tools will never dismantle the master's house. They may allow us temporarily to beat him at his own game, but they will never enable us to bring about genuine change. And this fact is only threatening to those women who still define the master's house as their only source of support.

Audre Lorde

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Si de mi culpa,
no puedo sacar beneficio.
Si de mi sangre vertida,
no consigo que algo
cambie.
Como voy a hacer que,
de mi existencia,
algo valga la pena.