





*another weekend from hell  
where I thought that if I did it just right, that if  
I mastered the aggressive presentation of the cunt  
I could convince someone here to fuck me  
the way I've always liked*

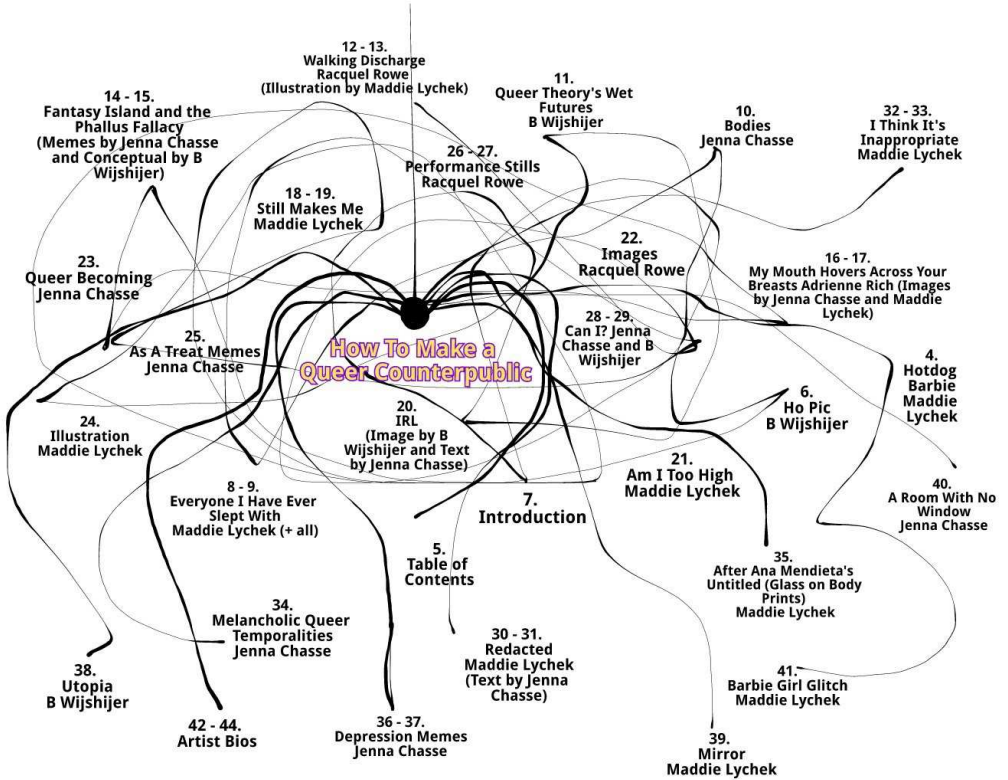
# **How to Make a Queer Counterp ublic**



hotdog barbie (2021), digital image, 2550 x 3300 pixels



# Table of Contents





Me: 25/ nb/ pans/ Indonesian/ Leo/  
ENFP/ aspiring ASMR DJ/ new  
media artist

Looking for: love notes/ intimacy/  
an Aquarius that texts me back

EXPIRED



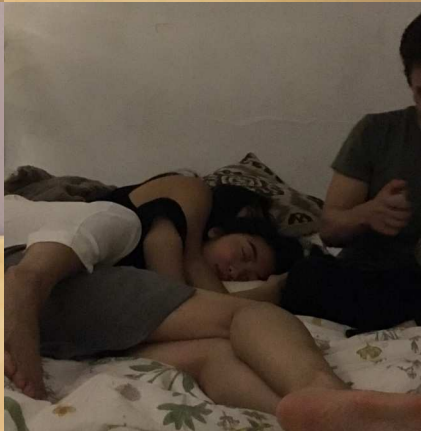


# Introduction

This is a book titled *How to Make a Queer Counterpublic* containing zero instructions on how to make a queer counterpublic (of course, because there is no single way to do this). Rather, it functions more as both a personal and public literary outcry against heterosexual culture. A beast that cannot recognize, validate, sustain, incorporate, or remember much of what people *actually* know and experience about their often cruel, queer, and wonderful lives (see Lauren Berlant and Michael Warner, *Sex in Public*, 1998).

Featuring the work of four queer artists, Maddie Lychek, Racquel Rowe, Jenna Chasse, and B Wijshijer, this book is full of writing, images, art, memes, nudes, sexts, and queer affectual moments that center the kinds of pleasures, intelligibilities, and desires that surface when the heterosexual couple is no longer the referent or the privileged example of sexual culture.

To be clear: this book is not an attempt at 'artsy porn' or some voyeuristic representation of queer sex. Some of the works make no mention of sexual acts at all. What follows is an exploration of exchange, making, and desire organized *around* sex that is all at once new and archaic, impossible to name, not sure of what's to come, and yet not concerned with anything other than what is happening right now, right here, like this.



# Compiled List

Jack

Felicia

the book I'm currently reading

cotton balls

Mark, Kate, Kennedy, Greer

giant stuffed pig

Jessica

medium stuffed pig

very small stuffed pig

Julia Louis-Dreyfus (Seinfeld era preferably)

mom

vibrator

pencil case

Courtney, Eric, Taseen

hot water bottle

Bronte, Mark

my dog

Jacob

## one time I fell asleep

## with my strap-on on

Shane, Marley, Kelsey

lotion

notebook

Kelsie

Billy, Grace, Zev, Kendal

pizza box and ranch dipping sauce

Joe Biden body pillow (ew)

my stuffed animal bear, Lucy

my bonnet

anal lube

ruler

plate of food

Kiersten

George

Sarah

McDonald's fries

Jared

spoons

my girlfriends

my boyfriend

earphones

my cat

robots (eventually)

one tampon

two tampons

Ahmed

Trey

Jill, Moe

laptop

Steve

transparent dildo

Brandon

Lauren

Steve again

my bong

bodies

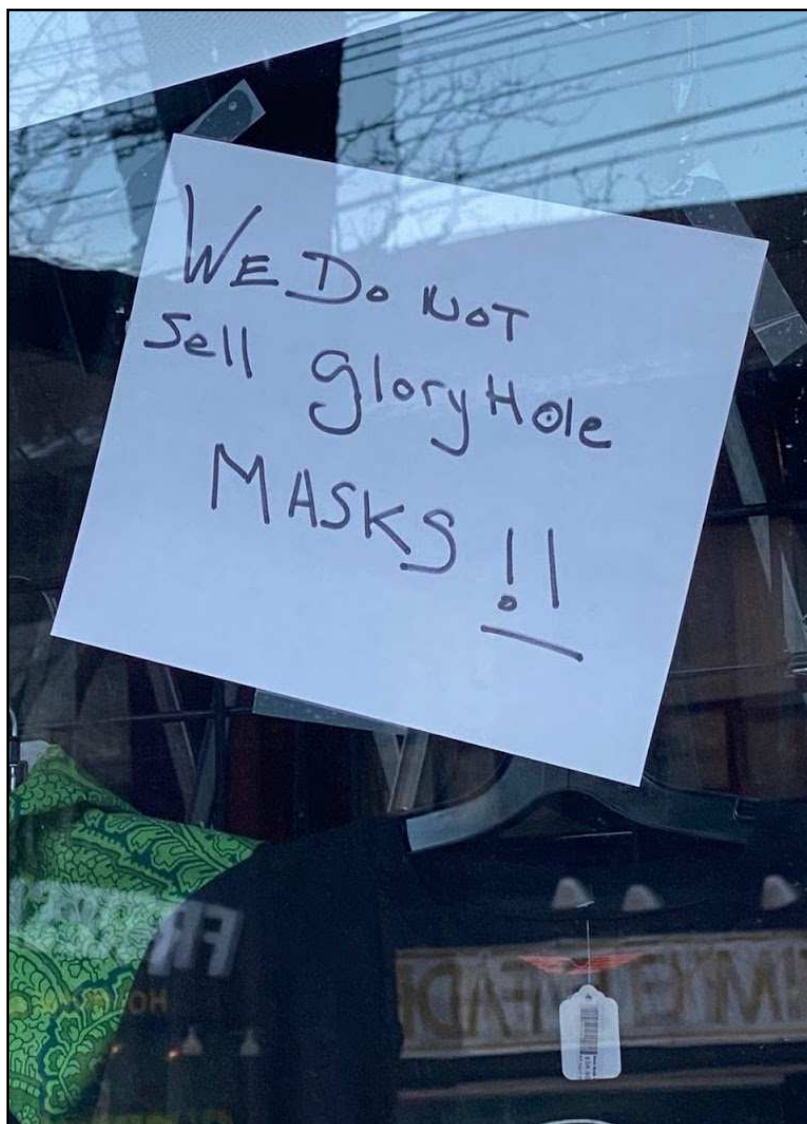
b o d i e s

te a  
rs **bodies** bodies  
tears

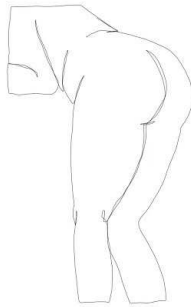
**bodies**  
BODIES



I wanted to tell him that  
his ability to form a  
perfect suction around  
my clit would either  
fuck the last little bit of  
girl right out of me or  
right back into me.  
I wanted to tell him that  
but then I realized he  
probably wouldn't  
understand what I  
meant.



QUEER THEORY'S WET FUTURES



Bodily fluids and the Black body are both associated with abject, exoticism, and pleasure. Historically, bodily **fluids** have served as agents of both disgust and embedded sexuality. *Walking Discharge* reclaims ownership of said body and subverts the narrative of how it is viewed and digested within mainstream media. Things that are taboo or grotesque are often 'mystified' in the media and are only deemed palatable in certain formats such as pornography. The abject, often used to describe things people find repulsive or outside their scope of comfort, is addressed throughout the series.

As a series of public/private interventions, the gendered body is explored and the **pee gap** exposed. The bodily fluids of anyone with a vagina are still seen as taboo while the ability of the penis to urinate any and everywhere is wildly unfair. Many of the performances feature Rowe attempting to urinate as if she has a penis, aiming and failing, often peeing on herself.



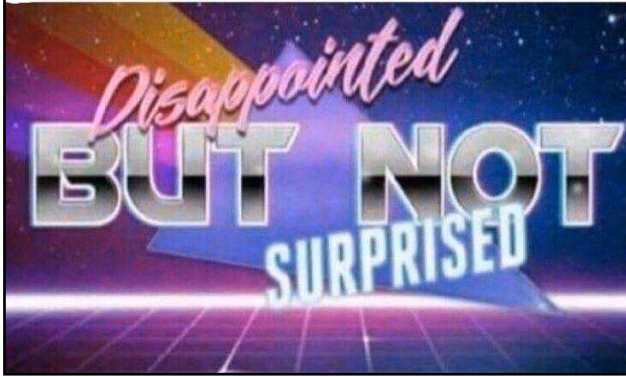
*Walking Discharge* (series), 2018.

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1 Of all the memes I've ever made this is by far the most run on.

*Lines and (Dis)orientations: Sara Ahmed's Queer Phenomenology  
and Queer Performance Art*

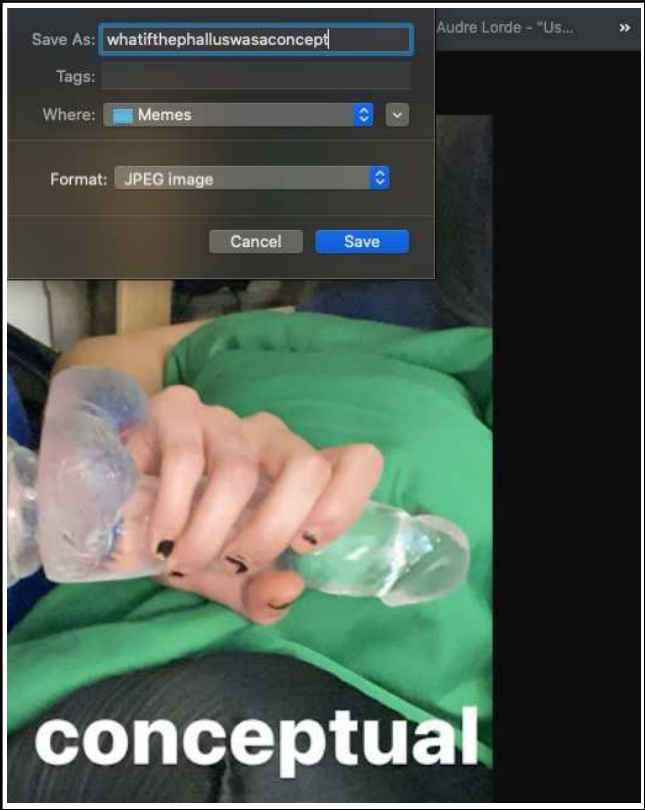
**when the boy you like starts following you on Instagram & realizes that you're a twenty something year old girl who talks about her personal life online in the form of text-heavy niche memes which might seem very obscure at first but actually happen to be relatable content for a lot of other people, creating a small but fruitful digital community of users that are interested in exploring the human condition over Instagram which is otherwise a grossly commodified hellscape ... but he doesn't really get it so he thinks you're just an angsty girl addicted to her phone.**



*Queer-Becoming Through Performance Art:  
An Analysis of Deleuze and Guattari's Rhizomatic Becoming*



FAN  
TAS  
y



ISL  
AND

and The Phallus Fallacy

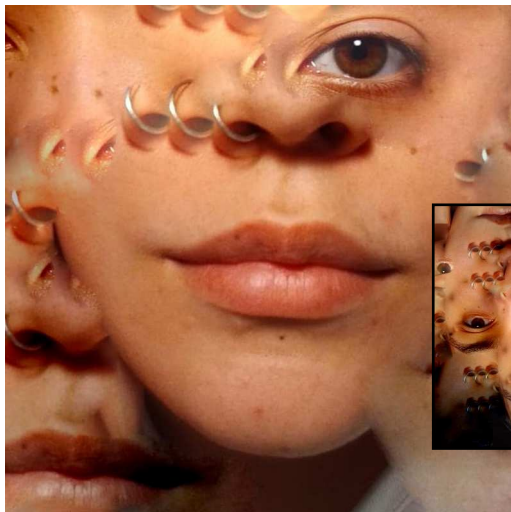


## **My Mouth Hovers Across Your Breasts**



My mouth hovers across your breasts  
in the short grey winter afternoon  
in this bed we are delicate  
and touch so hot with joy we amaze ourselves  
tough and delicate we play rings  
around each other our daytime candle burns  
with its peculiar light and if the snow  
begins to fall outside filling the branches  
and if the night falls without announcement  
there are pleasures of winter  
sudden, wild and delicate your fingers  
exact my tongue exact at the same moment  
stopping to laugh at a joke  
my love hot on your scent on the cusp of winter

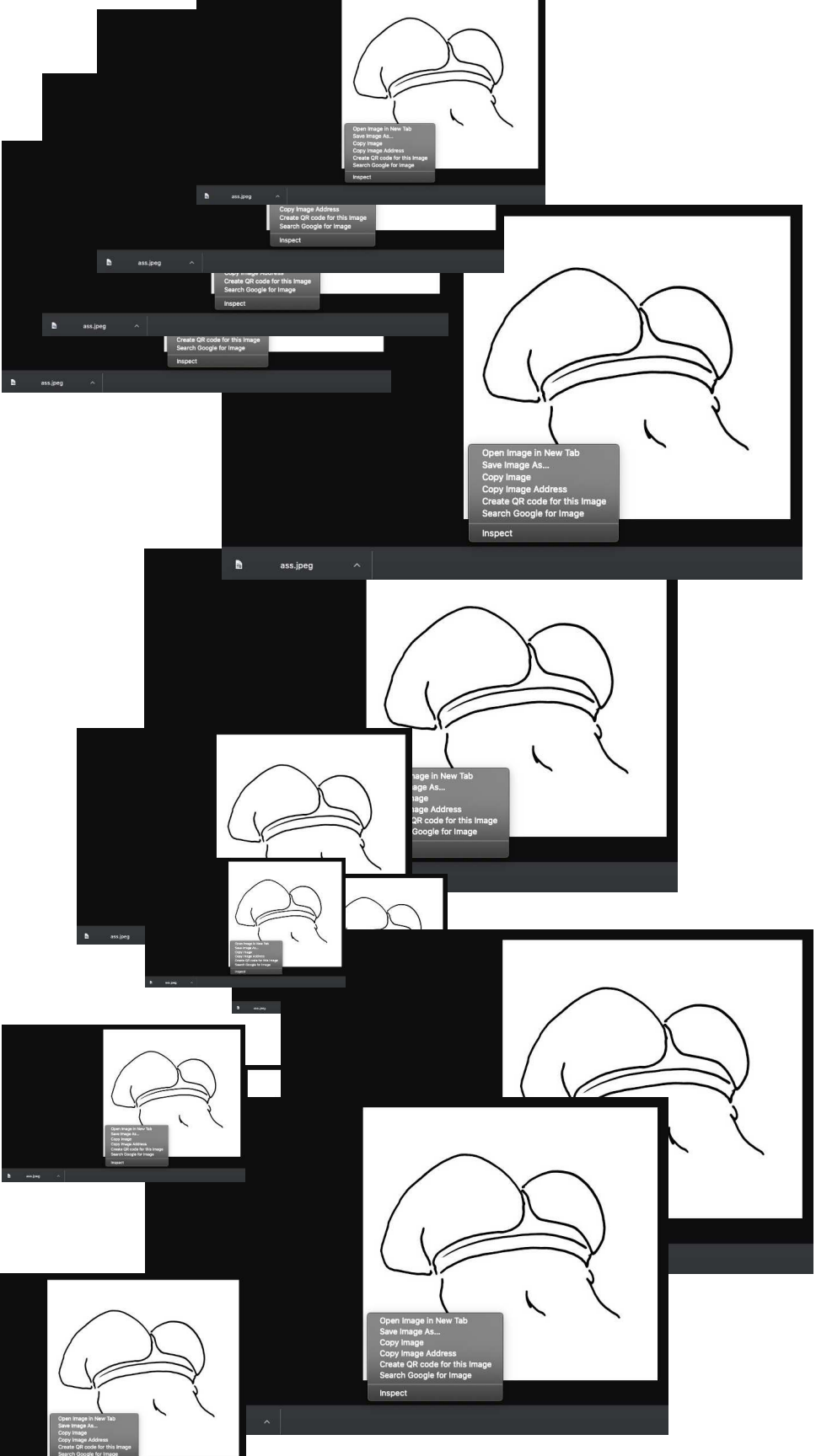
*Adrienne Rich*



---

2 Maddie's lips came to me once in a dream.

It still makes  
me laugh that  
you said rap music  
is all about fucking  
bitches and  
acquiring currency,  
like it was a  
bad thing.



# I R L

What does your pussy taste like?

Do you sleep with a pillow between your legs?

How red are your stretch marks?

What does your hair smell like when you get out of the shower?

Do you cook the food of your ancestors?

Do you put your hair in a ponytail when you do the dishes?

Do you ever pull gooey discharge out of your pussy?

What do you look like when you water the plants?

What do you see when you're sleeping?

Do you floss?

What does your sweat smell like during sex?

What noise do you make when you cum?

You know ?

I want to know you irl



You know the fact that you have an Asian mom a white dad is a stereotype right?

out of all the shitty things you did making me dilute the juice was by far the worst

oot I mA  
two at the end  
to the mom shit

Am I too high to cut the mango?

Why did I get an email from your dad on Friday?

Am I too high to cut the mango?

Am I too high to cut the mango?

the mango  
high to cut  
Am I too

He didn't like unforgettable because of the lyric 'she left her man at home, she don't love him no more'. He was very insecure.

Am I too high to cut the mango?

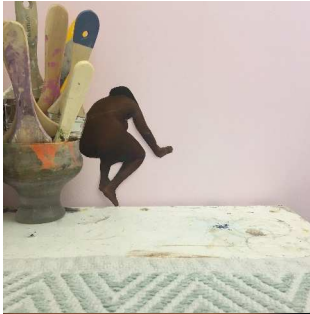
Am I too high to cut the mango?

the mango  
high to cut  
Am I too

Why did I get an email from your dad on Friday?

Am I too high to cut the mango?

You can't get a stereo if you're a performance artist.





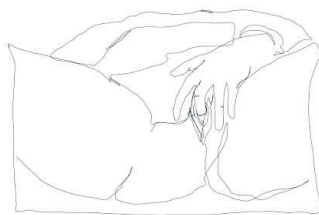
# *Queer-Becoming Through Performance Art: An Analysis of Deleuze and Guattari's Rhizomatic Becoming*

Identity formation is forever changing. Much like Deleuze and Guattari's concept of rhizomatic becoming, selfhood is often undefined and unknowable, informing the potentiality of multiple becomings as described in their text titled *A Thousand Plateaus* (1980).

Contemporary discourses of identity politics, sexuality, and gender have shifted from dialogues of essentialism to dialogues of fluidity, effectively challenging dominant narratives of heteronormativity and fixed gender embodiments. In turn, queer desire can be regarded as a creative and relational force through which new subjectivities and social communities are realized. Deleuze and Guattari's philosophy of becoming, using the metaphor of the rhizome, demonstrates that a method of rhizomatics and its engendering of multiple becomings has relevant applications to contemporary discussions of sexuality and queerness. Performance art – more so than other artistic mediums – captures the sentiment of affect and transformation embedded within Deleuze and Guattari's philosophy of becoming. In essence, I hope to offer an accessible launching point from which the schools of artistic practice, social organization, and academia can realize their reciprocity.

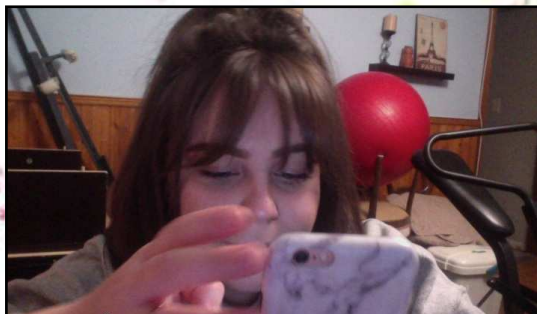
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3 Excerpts taken from the conclusions of papers I've written in the past. I call these Queer Conclusions. See pg. 14.



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4 We are so sick of reading poetry where the blooming flower is a symbol for an opening vagina. Metaphorical aperture bullshit. In my vagina poem, I'll save you the exhausting Google search: *popular poetic metaphors for talking about pussy*.



Arnti

  
**ladies in het relationships** can have a little **bit of sex with other women** as a treat  
8:39 PM · 12/25/19 · [Twitter for iPhone](#)

  
lesbians can **rule the world bc they're the only people I trust to make good decisions** as a treat to the rest of humanity  
8:39 PM · 12/25/19 · [Twitter for iPhone](#)





Can i have a picture of anything....your leg, your foot, your coffee mug???



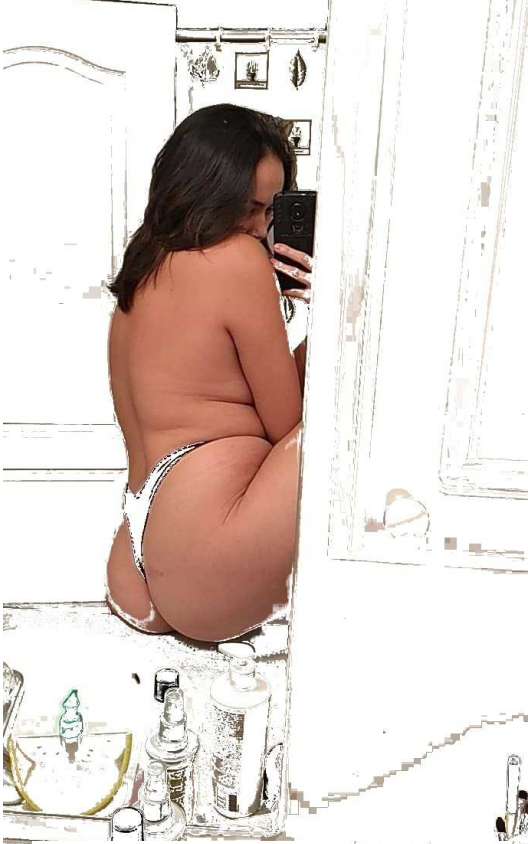
Type message here











when they let us  
outside  
moon milky and full  
I'm spending the night  
on my knees  
with your pink in my  
mouth  
as if a whole country  
being sick  
was nothing odd at all



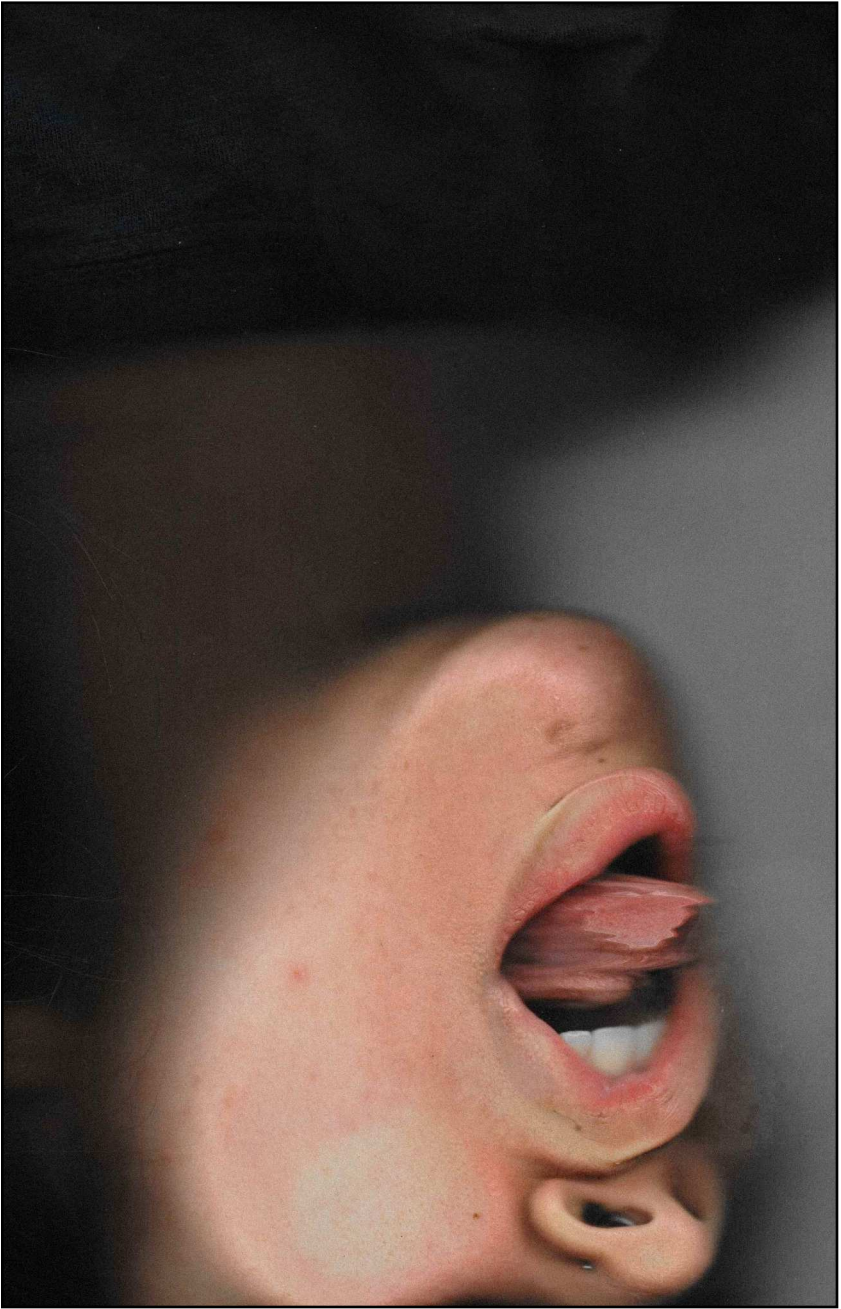
I think it very  
inappropriate that  
you discuss porn  
trends with your  
married  
professor 30  
years your  
senior.

*Melancholic  
Queer  
Temporalities:  
The Affective  
and  
Generative  
Potential  
of Melancholy*

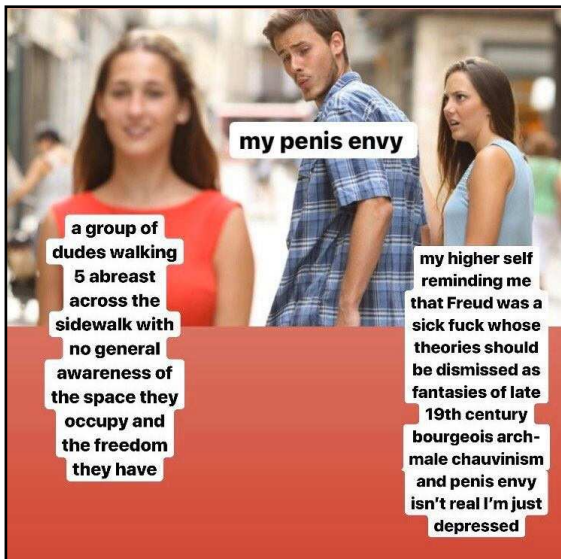
Art projects that lay claim to, rather than reject, concepts like emptiness, abandonment, and desolation embody a type of queer aesthetic activated through a form of negation instead of affirmation. The artistic potential emanates from a state of melancholy, marries this melancholia to realism by attaching it to quotidian objects and spaces (the window, in this case), and then resides in that liminal space. This process foregrounds utopian visions of a future where folks who currently thrive within melancholic queer temporalities might just be the most equipped for what's to come.

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6 Concluding sentences from a paper I wrote in year one of my Masters. Part of Queer Conclusions.



*After Ana Mendieta's Untitled (Glass on Body Prints), scans,  
2052 x 3000 pixels, 1972 and 2017.*



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7 Urban Dictionary: Memes are a lifestyle and art used by teens and adults who are willing to actually live a life that doesn't include depression. Technically the main reason half the world has not committed die.

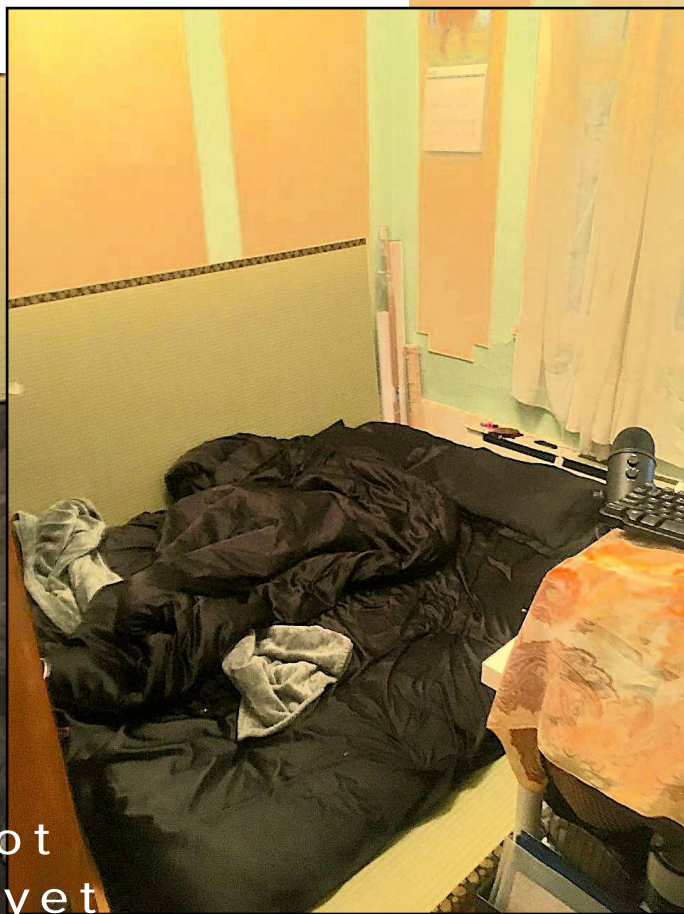


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8 That last footnote is very ironic given the above meme. See last footnote.

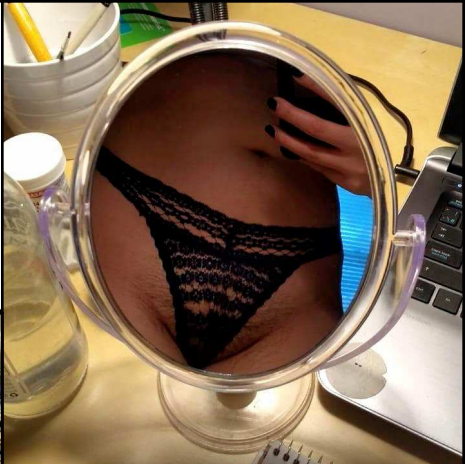
Should I remove bell hook's All About Love:  
New Visions from my nightstand (aka the floor)  
and maybe the rose quartz from my bed? Are  
those turn offs ??

2 notes



you  
might not  
know it yet  
but there is utopia  
in an unmade bed  
beneath this city  
with a name you can  
almost pronounce





## A Room With No Window

the other night I had a hard time  
explaining why you don't know  
what you don't know because  
nobody here has ever bet  
against the company or been asked  
to leave the function -

*what a room to be in*

at 14 elmer street thinking about  
the last time I felt the weight  
of the moment or the ethics  
of choice with a dash of gut rot and  
a migraine tomorrow I'll apologize in advance  
for the mess in the sink

not a poet, not really  
just lost in production and  
failed in translation like a fish out of  
water holding earth in her mouth

*do I make it look easy?  
do I look pretty doing it?*

not a sinner, not really  
just pissed in the pew and  
threw up in the church where  
daddy mouth climb high to  
put an ocean under my eyelids

the other night I couldn't make  
a straight pour so there's a swatch  
of purple wine on my brand new life lost  
my morning to an empty glass of rum where I  
look right through my reflection into-

*what a place to die*

a room with no window



## B Wijshijer

(they/them) is a research-based artist working within digital media and video installation. Wijshijer utilizes online trends and subcultures to deconstruct mediated intimacies and personas on digital platforms. Informed by acceleration aesthetics, their work plays with excess and artifice to interrogate the ways in which late capitalism affects our digital lives. Wijshijer received their BFA in Printmaking from OCAD University in 2017 and an MFA from the University of Waterloo in 2020.

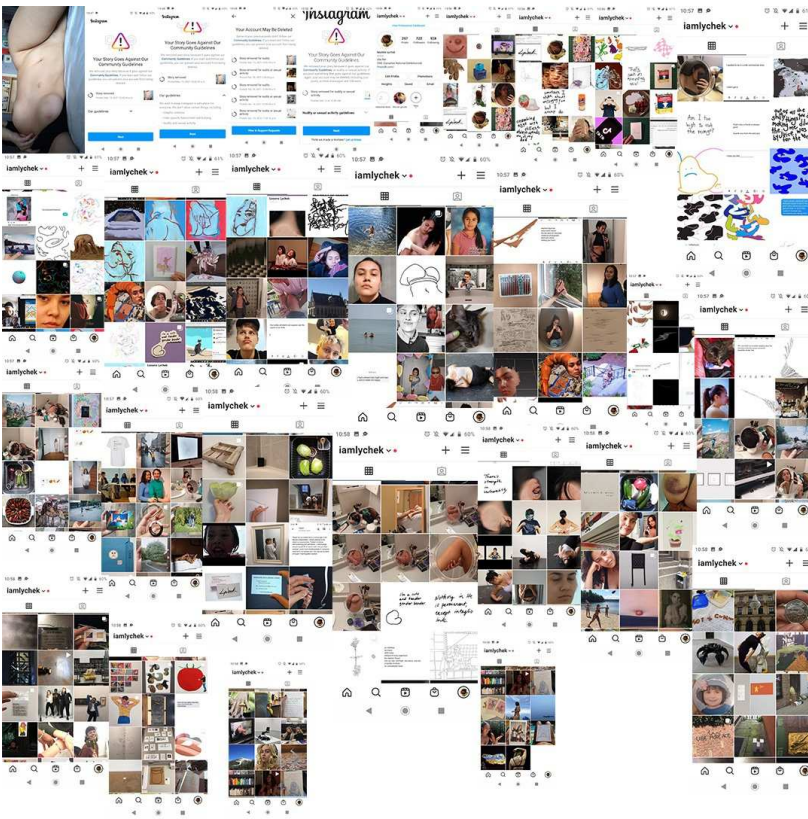




## Racquel Rowe

(she/her) is a Black, queer, femme interdisciplinary artist from the island of Barbados living in Canada. The notion of compulsory visibility and subverting dominant ideologies, is essential to Rowe's practice. As a Black artist engaging in critical conversations around race, culture and gender, she has furthered her own ability to understand and break away from colonial representations.

This process of decolonization does not come easy, even when work is created to challenge colonial and racist narratives, the critical language necessary to talk about the complexities presented does not always exist. Rowe explores the way history has shaped modern day depictions of Black women, culture, and thus how these things affect her lived experience. She considers performative action as a form of exploratory, open ended research that is constantly evolving.



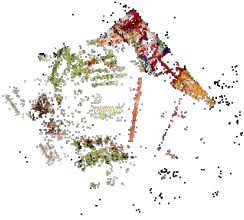
# Madeleine Lycek

(she/her) is a queer Filipino-Canadian interdisciplinary artist. She uses performance, video, and Instagram to explore the multiplicities of her identity and prioritizes experimentation, process, and conceptual thought over end result. Using social media as a playground for digital performance, she manipulates her body in order to exist within its framework and challenge implicit biases within algorithms and digital censorship.

# Jenna Chasse

(she/her) is a queer multidisciplinary writer, curator, and meme-maker. Mainly, she is interested in relational aesthetics and queer methodologies as a way of forming new temporalities within the current condition. Much of her work involves lofi manipulations of digital works alongside comedy-based writing and making.

Percepolis 50\*



3,000 points



next



time





