NUEVAS MASCULINIDADES
Nos adentramos, Nikon D-90 en mano, en las entrañas de un sótano. Pasamos frente a bicicletas oxidadas y espacios de almacenamiento estrechos, repletos de pertenencias abandonadas que amenazan con desbordar sus jaulas de alambre. Sophia está allí de pie, con las piernas abiertas, los brazos en cruz y una sonrisa socarrona en su rostro. Las líneas del cabello recién rasuradas y los jeans chupines gastados con ácido son registradas con cada flash, mientras negociamos la creación de la imagen. Blanco y negro, triple exposición, objetos encontrados y una vieja linterna; las lentes de plástico rojas y azules de unas gafas 3D desechadas se convierten en filtros, saturan las imágenes y le confieren un brillo de otro mundo al género de Sophia, lo que ella describe como el punto de inflexión entre el caos y el control. Al salir del sótano, Anna pasa a toda velocidad en bicicleta y su género se torna borroso. La iluminación callejera, escasa, difuminó los bordes en las impresiones fotográficas: registros perturbadores descomponen las representaciones corporales —figurales— de las (trans)masculinidades.

Entre 2009 y 2012, produje una serie de imágenes en colaboración con fotógrafos aficionados. Estas situaban el género como paisaje, una práctica geográfico-temporal que lo localizaban en el espacio y en el tiempo, en una especie de topografía particular forjada por los contornos de relación. Los primeros encuentros y las negociaciones alrededor de la creación de imágenes dieron forma a la manera en que yo entendía mi ser, como hombre trans cuya masculinidad difusa aún estaba nacida. En cierto modo, los mundos —rícos y vitales— de la fotografía me salvaron; el retrato me proporcionó un marco a través del cual vislumbrar posibilidades: futuros amables, otrora restringidos cuando veía el mundo solo a través de mis ojos. Aquellos encuentros sensoriales con las personas y con las imágenes rompieron en mí una frontera cardinal fija, hicieron que la representación fuera más allá del encuadre y sembraran un terreno para vivir y para ser.

Las fotografías de este número de Balam llevan a cabo una labor similar. Representan la disidencia sexual y de género racializada; y, al situar el género a través de un cuerpo ubicado en un tiempo y un lugar, ofrecen modos de habitación y de pertenecen. Brindan lo que Gayatri Gopinath llamó “visiones rebeldes” (unruly visions, 2018) de masculinidades que no son nuevas sino recombinantes, que surgen en relación y a través de la multiplicidad.

En su práctica curatorial cuir, Luis Juárez y Oscar 1992 ejercen presión sobre las representaciones de la masculinidad basadas en la blancura, en la singularidad y en visiones heroicas o triunfales. En cambio, señalan cómo la masculinidad puede ser vulnerable y tierna, transitoria y provisional cuando se inscribe, se estiliza, se elabora y se forma a través de imágenes fotográficas. Relacional y ritual, la masculinidad emerge aquí entre figuras atrapadas en un tiempo suspendido, él de estar juntos, él de “tomar una Coca contigo” (having a Coke with you), como diría José Esteban Muñoz respecto al poema homónimo de Frank O’Hara. Estas imágenes ofrecen un encuadre más suave, menos espectacular; una silueta o una sombra aparan entre modos tranquilos de opacidad, ponen en primer plano las prácticas de la vida cotidiana.

Como nos recuerdan los editores de Trap Door: Trans Cultural Production and the Politics of Visibility (2017), la visibilidad puede ser una trampa: esta podría construir y reclar la representa-
ción en formas visuales y políticas familiares que obstaculicen nuestros proyectos. Las imágenes aquí reunidas nos ofrecen, sin embargo, lo que Reina Gossett, Eric A. Stanley y Johanna Burton llaman una trampilla. Cavan un túnel bajo los muros y sugieren espacios de fantasía y ficción materializadas a través del estilo, el gesto, la textura y la forma. Estas imágenes profundamente sensuales, eróticas y cargadas movilizan el deseo para cambiar la forma en que vemos, sentimos y percibimos las masculinidades cuir y trans racializadas.

Al mismo tiempo, Juana María Rodríguez nos pregunta: “¿Qué significa ser el objetivo visual del escrutinio de género y la vigilancia racializada, ser fuente de tanta fantasía y especulación?”. Ante los ataques a las masculinidades cuir, trans y no binarias negras y marrones a través del estado carcelario y de vigilancia, así como el auge del fascismo que alimenta prácticas racistas mortales y profundiza el abandono del Estado hasta la muerte, necesitamos —más que nunca— formas de representación que alimenten otras maneras de estar en el mundo y maten nuestra supervivencia colectiva. Aquí encontrarán prácticas y representaciones de imágenes que responden a las preguntas de Rodríguez, al interrogar la producción de la negritud y la morenidad como desviación, del sexo racializado y la disidencia de género como aberración o como lugar de escrutinio y vigilancia.

Las imbricaciones de la fotografía con la criminología y la sexología, junto con los proyectos documentales que consolidan el Estado-nación, nos confirman la amenaza real que también suponen las tecnologías de visualización. Estas genealogías tecnológicas racistas de captura y control explicitan cómo la producción de aberración y de desviación es también un efecto de las narrativas visuales y viscerales “expertas” que confieren o confirman valor. Un valor que se confiere o confirma a través de prácticas de representación que pueden acortar o fomentar la vida.

Aunque la historia de la fotografía está impregnada del deseo de regular el movimiento, capturar y controlar, también es el lugar de la posibilidad, de la fantasía y del encuentro, como nos sugieren Muñoz, Rodríguez, Gopinath y los editores de Trap Door. En última instancia, eso es lo que percibo, veo y siento en y a partir de estas imágenes: catalizan modos de interferencia creativa que reimaginan la disidencia sexo-genérica racializada sin cimentar o concretar la “masculinidad” a través de líneas duras o afiladas.

REFERENCIAS

The cracked red and blue plastic lenses of discarded 3-D glasses become filters that saturate the images, conferring an otherworldly glow to Sophia’s gender which they describe through hard or sharp lines. We wind our way deep into the bowels of a tight storage spaces jampacked with abandoned belongings that threaten to overflow their wire cages. Sophia is stand- ing in a room staring at a small sky smile creep- ing along their face. Acid-washed jeans skinny and freshly shaved steps register with each flash as they negotiate the interior’s labyrinthine structure. Here with a triple exposure there involves found objects and an old flashlight. We wake up in the middle of the night and there was nobody there. When I opened the door to my room, everything was bright. This was an open and unlocked. I went into the parents’ room and they didn’t answer, they didn’t pay at- tention to me. Then, a woman came to give me an injection that I was going to get better, but they refused, and you came and hugged me from behind, and said everything was going to be all right. You held me so that the other person wouldn’t inject me. All the while, I kept seeing the needles. It’s very hard to explain but I woke up crying, for real. In my dream I felt alone and very empty.”

Without engaging in a forced analysis of the story, I would wonder: of what did they want to cure Luis? Of that which they wanted to make free of all of us? Why weren’t his parents capable of comforting him, instead of giving him to the authorities who left him with his tears alone? Why did Luis feel alone and very empty? Why did they refer to Queers using feminine terms, as explained in the previous paragraph.

In Spanish, I refer to queers using feminine pronouns although some authors use “queerness” or is, or is located in, a hybrid territory that can be framed, or not, by the sphere of masculinity. This is because, among other things, queerness does not belong exclusively to men, just as femininity does not belong exclusively to women, which is why I do not intend to fall in to the trap of gendering that, if that is possible, many people should fit. In that sense, I find the lack of definition to be more interesting and potent.

Still, just as my teachers taught me, some freedoms are given to us (in the best of cases) and others are built collectively. To paraphrase the great thinker Ana María Fernández, individualism in late Modernity came about as a bio-techno-political strategy that burha- roz and a rich narrative of the contemporary condition for the view that, inscribed and styled, crafted, and transformed through practices of representation that can variously cut short the inscription of masculinity and femininity, that they trigger. Photography’s imbrications with criminology also triggers. Photography exhibitions not only offer a record of that which already exists, but through the move- ment also make the visible possible, or visible what was not visible. In the specific case of Balam, colors, textures, scents, sensations, and local expressions emerge, expanding the universe of queer Latin American identities far from the pink for export.

Of course, I do not mean to homogenize the queer experience, but we think that we are very likely to be united by certain experiences, mostly in the plane of subjectivity: the need for self-control or self-vigilance in particular spaces, so as not to be subjected to ridicule or suffer some type of violence; the fear of STDs under a health care system on the verge of collapse; a temporality that is removed from the parameters of shared codes and similar life experiences. Because of that, we encounter as Mutuó, Rodríguez, Gopinath, and the editors of Trap Door remind us. Ultimately, that’s what I sense, see, and feel in the images from these images. They catalyze modes of creative interference that reimagine racialized sex and gender dis- dence as aberrance or as the site of scrutiny and surveillance. Photography’s imbrication of racialness and sexology as and alongside documentary projects that consolidate the nation-state remind us of the very real threat you are able to devise new interrogations, and emergent ge- need to be united by certain experiences, mostly in the plane of subjectivity: the need for self-control or self-vigilance in particular spaces, so as not to be subjected to ridicule or suffer some type of violence; the fear of STDs under a health care system on the verge of collapse; a temporality that is removed from the parameters of shared codes and similar life experiences. Because of that, we encounter as Mutuó, Rodríguez, Gopinath, and the editors of Trap Door remind us. Ultimately, that’s what I sense, see, and feel in the images from these images. They catalyze modes of creative interference that reimagine racialized sex and gender dis- dence as aberrance or as the site of scrutiny and surveillance. Photography’s imbrication of racialness and sexology as and alongside documentary projects that consolidate the nation-state remind us of the very real threat you are able to devise new interrogations, and emergent ge- need to be united by certain experiences, mostly in the plane of subjectivity: the need for self-control or self-vigilance in particular spaces, so as not to be subjected to ridicule or suffer some type of violence; the fear of STDs under a health care system on the verge of collapse; a temporality that is removed from the parameters of shared codes and similar life experiences. Because of that, we encounter as Mutuó, Rodríguez, Gopinath, and the editors of Trap Door remind us. Ultimately, that’s what I sense, see, and feel in the images from these images. They catalyze modes of creative interference that reimagine racialized sex and gender dis- Though the history of photography is laced with Photography’s imbrications with criminology also triggers. Photography exhibitions not only offer a record of that which already exists, but through the move- ment also make the visible possible, or visible what was not visible. In the specific case of Balam, colors, textures, scents, sensations, and local expressions emerge, expanding the universe of queer Latin American identities far from the pink for export.

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His productions enriched the magazine visually. That is not the least because the combination of prose and pictures that he made was—and still are—a source of light.

As early as February 25, 2006, co-founder Oscar 1992 celebrated a memorable birthday. A few months later there were thirty of us. Twenty-five years on, February 25, 2016, Ale became one of the founders of Deportis Argentinos Gays [Gay Argentine Athletes], as well as the manager of the organization’s Board of Directors. In August, he traveled to the Netherlands with the team, for which we both had to prepare the board, in order to participate in the Gay Games in Amsterdam. There, we covered the event: I wrote the texts, and Ale developed a huge number of images that illustrate an issue of XX, a magazine that made history and whose photographs were—and still are—a source of light.

COLE RIZIO

Entramos, Nikon D-90 em mãos, nas entranhas de um sotão. Passamos em frente às bicicletas enferrujadas e espaços de armaritamento estreitos, repletos de pertences arrecadados de um século e meio que ameaçam arrochar suas jaulas de arame. Sophia está lá em pé, com as pernas abertas, os braços cruzados e um sorriso impertinente no rosto. As linhas do cabelo negra e aconselha que, com muletas, os seus registros em cada flash, enquanto negociamos a criação da imagem. Preto e branco, trípode-expansão, objetos encontrados e uma lanterna velha, as lentes de plástico vemelhas e azuis de uns óculos 3D descartados se convertem em filtros: saturam as imagens e dão a ela um brilho de outro mundo.

As novas masculinidades não são novas; ignoradas, existiram sempre. Vemos aqui projetos que subver- tom as regras do homens branco normativo, que discutem as relações de poder encarregadas de matrizar as noções de “masculinidade” e, sobretudo, que ressignificam o campo e a aceitabilidade das bichas, das identidades trans, dos crossovers, dos sujeitos xexuíxuízes e das infinitas formas de ser dentro da comunidade LGBTI.

O brinde para essa bicha King Kong. O brinde para esse novo homem, que fez seu próprio nome.

Aqui nos abrirmos como seres híbridos, miltantes de nossa origem e orgulhoos de nossa defor-midade. Somos bandos, escola que nos agrupa, a dxs sem-vergonhas, essa que é atendida por amigxs, a que se espera de um homem ou de uma mulher. Bem-vindos à nova masculinidade, que promove a aceitação e a expres-são diversa. Hoje e sempre celebraremos a nova masculinidade...

As imbricações da fotografia com a crimino-logia e a sociologia, junto com os projetos documentais que consolidam o Estadismo-nas, nos afirmam a ameaça dos espetáculos de violência (Rodriguez, 1998).

As imbricações da fotografia com a crimino-logia...