

'History is so Gay!'

Developing skills for queering analysis
of historical sources using collage.

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Artwork by ANTONIO MORA. Source: Diriye Osman's Afrosphere

<https://www.diriyeosman.com/post/2017/08/09/earthling>

Previous words: by way of context

- Module HY24320
- Primary and secondary sources in history
- Queering our analysis
 - Interdisciplinarity
 - Primary/secondary sources
 - Memory/history
 - "One objective truth"(valued knowledge)
- Aperture
 - No 235 Orlando- On gender fluidity
- The Yoruba culture: Decolonial histories/herstories
 - Solimar's 'Yemayá y Ochún Queering the Vernacular Logics of the Waters'
- The Music of Santería
- Collage

HY24320

HISTORY IS SO GAY! INTERDISCIPLINARY AND DECOLONIAL HISTORY

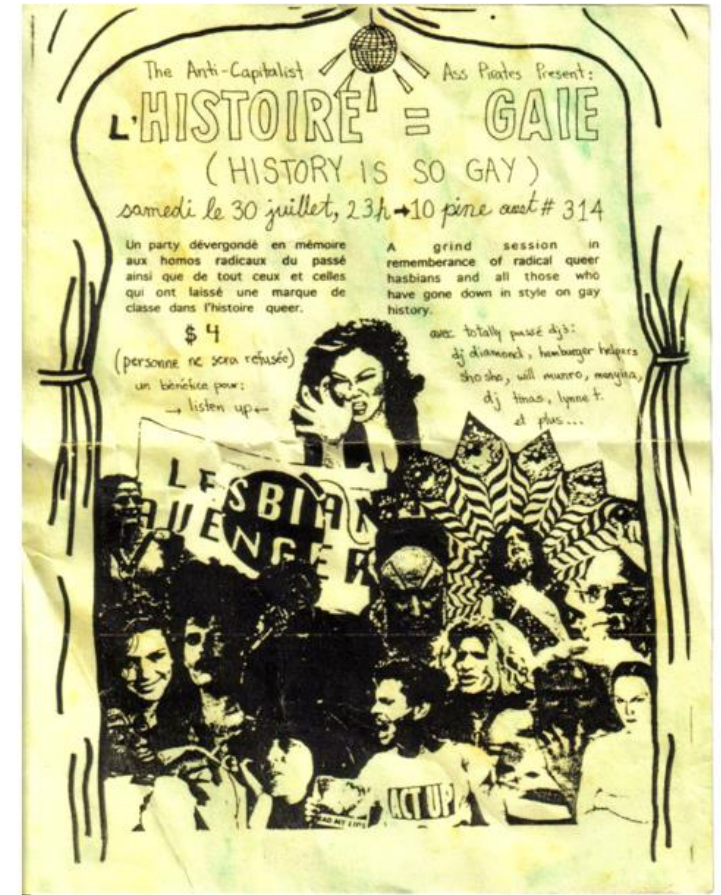
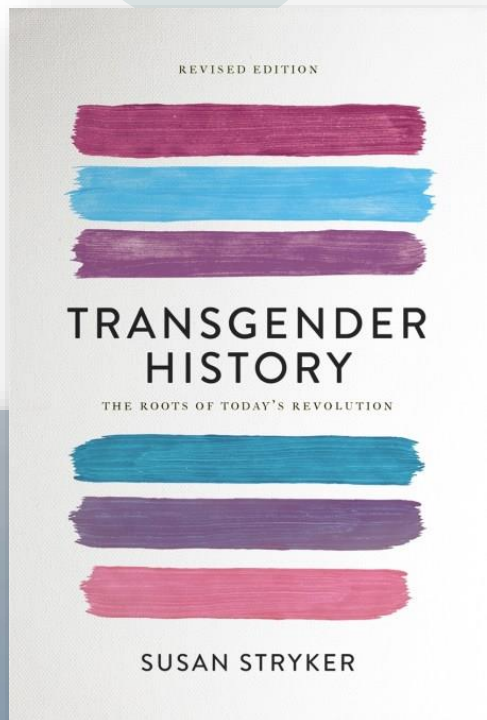


Figure 1. Poster of the play 'History is so Gay' 2010. Source: katdandy/ Ass Pirates History is so Gay 20056. 28 June 2010. Photo. From the Archive 'Queers made this: a visual archive of queer organizing in Montreal, 2005-2010' - Flickr. <https://www.flickr.com/photos/fireeyedgirl/albums/72157624380494046/>.

Aperture



Zackary Drucker

Susan Stryker

All photographs Rosalyne, 2019, for *Aperture*. Courtesy the artist and Luis De Jesus, Los Angeles

Pages 128-29: Photographs from the collection of Rosalyne Blumenstein, New York, ca. 1977-82. Courtesy Rosalyne Blumenstein LCSW

Aperture / No. 235, Summer...



No. 235, Summer 2019, Orlando

Aperture

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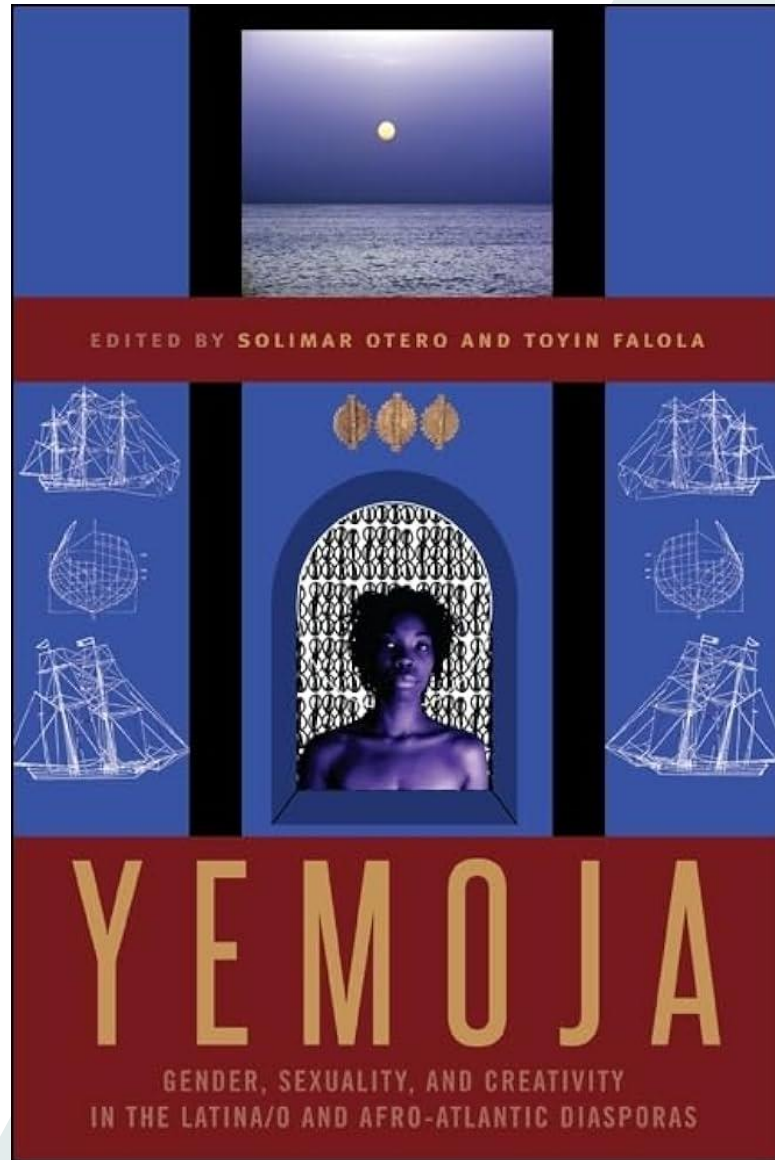
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Yemoja: A decolonial history

- Interdisciplinary, multidisciplinary
- Ed. By Solimar Otero (Folklorist and ethnomusicologist) and Toyin Falola (Historian of Africa and African diasporas)
- Yemoja (Yemayá, Iemanjá, Janaína) deity in Yoruba-based Afro-Latin American cultures
- Connected with other deities as Olokun and Oshun
- Queen of the sea. Mother. 'Marimacho'. Lover of Gods and Goddesses.

Yemayá and Ochún

- Based on Lydia Cabrera's 'Yemayá and ochún: Kariocha, Iyalorichas y Olorichas'
- Informed by fieldwork and oral history (e.g. Interview to priestesses of Ochún, Claudina Abreo Cabrera and Mercedes Zamora Albuquerque).
- Explores the vernacular relationship and fluidity (and boundaries) between Yoruba goddesses of salty/sweet water and their meaning for 'Las hijas de las dos aguas'.
- How it shapes ideas of gender, race, nation, embodiment. (Yemayá-marimacho, Ochún-mulata)
- Formulates creative methodologies to study syncretic Afro-Latin American religions
 - 'Chisme'
 - Performance
 - Participatory listening (dialogue)
 - Translation



Image: by chatapin in pinterest.co.uk/pin/114771490493404445/

“Like with **rituals of spirit possession**, we find that it takes **multiple sets of ears** to **decipher** the **variegated voices** embedded in Cabrera’s Yemayá y Ochún. Some hear the nostalgic voice of a **prerevolutionary** Cuba; others hear the **gossip of the gods themselves**; and still others hear the loud, converging sound of an **animated conversation** written in a Cuban vernacular. Yet, in all these instances, whether reading Cabrera’s text or deciphering the message of a mounted Yemayá or Ochún, a bit of **translation** as a **creative** process within itself is required. That is, both Cabrera and Afro-Cuban religious discourses invoke a kind of **active, participatory listening** that **reorders our sensibilities** toward both **ritual** and text.” (Otero)

Otero, Solimar. *Yemoja : Gender, Sexuality, and Creativity in the Latina/o and Afro-Atlantic Diasporas*. Ed. by Toyin Falola. 1st ed. Albany: SUNY Press, 2013. Print.