100 Years of Queer History
Letting the Past Influence the Future
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This study is about the importance of queer history and how gaining knowledge of the past can affect our actions, including the changes we create for the future. In this study we shall elaborate further of its importance, while introducing how we chose to visually communicate queer history through design. We shall also shed light on the importance of having a intersectional analysis when creating a design project and analyse how past projects have either failed or succeeded in this. The conclusion of this study will exhibit the result of our design and how we as visual communicators can be a good ally towards the LGBTQ+ community.

Research question: How can we as visual communicators bring awareness to important figures and moments within queer history with an intersectional point of view?

Keywords: Queer; LGBTQ; Transgender; Homosexual; History; Design; Art; Intersectionality; Ally; Visual Communication; Change
When me and Monserrat started our project and researched about queer history, the first thing we read was a glossary of terms and expressions used within queer history. This was very useful for us when going deeper into this particular topic, therefore we thought it would be necessary.

**Queer**
The original meaning of queer is “strange” or “peculiar”, queer is used as an umbrella term for gender minorities who are not heterosexual and/or not cisgender. Queer is a wide term that can mean several different things, but basically it is term that question the heteronormative structures. Many people can define their sexual orientation and/or their gender identity as queer, queer is also used as additional word for LGBTQ.

**LGBTQ**
An umbrella term for lesbian, gay, bisexual, transgender and queer people. The L, G, and B refer to sexual orientation, who a person feels romantically or sexually attracted to, and the T refers to gender identity and expression. Q refers to queer in relation to sexual orientation, gender identity and expression, or relationships and sexual practice, but it also represents a critical view of existing norms

**Transgender**
A person who does not identify with the sex assigned to them at birth. Transgender is an umbrella term with several different identities, as there are many different ways of being transgender. The term specifically refers to gender identity and gender expression, and has nothing to do with a person’s sexual orientation.

**Cisgender**
A person who identifies with the sex they were assigned at birth. Cis is Latin for “on the same side”.

**Gender Confirmative**
Earlier referred to as “sex change” but this term is no longer considered appropriate. The range of medical and/or surgical treatments offered to transgender and gender-diverse people, including counselling, speech and language therapy, hair removal, hormone therapy, and surgeries. To access publicly funded gender affirming treatment in Sweden, a person must first be assessed at one of the gender clinics. Within the healthcare system, the term gender reassignment treatment is commonly used.

**Heteronormative**
The system of norms that affect our understanding of gender and sexuality. According to heteronormativity, people are either a man/boy or woman/girl and nothing else. Women and girls are expected to be feminine, and boys and men are expected to be masculine, with everyone expected to be heterosexual.

**Gender Identity**
A person’s self-defined gender – the gender one identifies with (for example, woman, intergender, genderqueer, non-binary, man). A person’s body and/or legal gender do not necessarily reflect a person’s gender identity.

**Gender Expression**
The way in which a person expresses their gender identity through presentation, accessories or behaviour that are socially associated with gender, such as clothes, body language, and hairstyle.

(RFSL, 2018)
I. Introduction

In June of 1969 the Stonewall Inn, a gay bar in New York’s Greenwich Village, experienced a dramatic event that would later be known as the ‘Stonewall Riots’. The Stonewall Inn appealed to people such as drag queens, hustlers, gender nonconformists of many varieties, gay men, and lesbians. It was a small, shabby, Mafia-run bar (as many queer oriented bars in New York were at the time, since homosexuality and cross-dressing was criminalised). The crowd was racially mixed featuring gogo-boys, cheap beer, a good jukebox, a crowded dance floor and was also a locale where many gay men ‘cruised’ for casual sex. Because of this police raids were relatively frequent, but they were often routinized and uneventful. This was not the case in the early mornings of June 28, 1969, when the squad cars pulled up outside the Stonewall Inn. The police began arresting workers and patrons, escorting them out of the bar into the waiting paddy wagons. African American and Puerto Rican members of the crowd – many of them queens, feminine gay men, or transgender women – grew increasingly angry as they watched their “sisters” being arrested and escalated the opposition to the police which created a riot (Stryker, 2008).

This was the origin of the gay liberation movement, yet somehow this historical event is rarely known of in our contemporary moment. Considering mine and Monserrat’s twelve-year education, we were alarmed of how little we knew regarding queer history. This made us question what society believe is of importance when talking of history, and how normative our knowledge becomes when we are not granted a wider perspective. In order to contribute to gaining a queer perspective of the history, we chose to base our thesis and design project on this particular topic. As visual communicators we shall bring forward these historical events while at the same time inspire people to keep fighting for change, for the future.
2. CONTEXT

2.1 Queer History

For this next section I will write about particular moments and individuals within queer history that first and foremost have created a change for the LGBTQ+ community but that in certain adaptations or retellings have been ignored, ciswashed, whitewashed or otherwise repressed. The history I discuss here will be the information that we bring forward in our design and is a part of the research we needed in order to create the visual communication.

2.1.1 The 1920s

One of the early pioneering advocates for sexuality and gender was a German-Jewish homosexual man called Dr Magnus Hirschfeld. He created the concept of “sexual intermediaries”, the idea that every human has a unique set of sex characteristics, secondary sex-linked traits, erotic preferences, psychological inclinations and culturally acquired habits and practices. Additionally, Hirschfeld wrote the first book-length treatment of transgender phenomenon called The Transvestites and in 1919 he founded the Institute for Sexual Science in Berlin. There he arranged on behalf of Dora Richter the first male-to-female genital surgery (Stryker, 2008).

During the 1920s there was another transgender woman who was also one of the first to get a male-to-female genital surgery, she has also become known by the world as the Danish girl, Lili Elbe. What the movie “The Danish Girl” doesn’t mention is that she lived a decade in Paris openly as a woman, still married to Gerda who identified herself as a lesbian. (The Copenhagen Post, 2000) What is important to mention is that if you wanted to do a male-to-female alternative female-to-male genital surgery, you had to get a divorce if you were married before the surgery and live a heteronormative life afterwards. It was also crucial that the individuals who wanted the surgery were not queer or had had any type of sexual activity with the other sex (Riksdagen.se, 1995). So even though the surgery were available at such an early time in our history, the restrictions were very harsh and you were forced to align with the heteronormative lifestyle.

2.3.2 The 1930s

As known in history these were the rising days of the second world war and a time when homosexuals were persecuted including the records and literature of them. The Nazi book burning in 1933 a lot of progressive books like Magnus Hirschfeld’s, went up in flames. Homosexuality was of course already illegal in Germany but the persecution intensified even more once the Nazis took power in 1933. The persecution ranged from the dissolution of homosexual organisations to internment in concentration camps. It was a part of the Nazis so-called moral crusade to racially and culturally “purify” Germany. Between 1933 and 1945 an estimated 100,000 men were arrested being homosexuals, and of these approximately 50,000 were sentenced to prison. An estimated 5,000 to 15,000 men were sent to concentration camps on similar charges, where an unknown number of them perished (United States Holocaust Memorial Museum, n.d.).

In the concentration camps the homosexual men were forced to wear a pink triangle on their breast pockets that identified them as homosexuals to separate them from the other prisoners. At the end of the war, when the concentration camps were finally liberated, almost all of the prisoners were released except those who wore the pink triangle. Those with a pink triangle on their pocket were put back in prison and their nightmare continued (Thepinktriangle.com, 2013). Today the pink triangle has been reclaimed and as seen in the picture below, honors the victims from the second world war by using its symbol (Thepinktriangle.com, 2013).
2.3.3 THE 1940S

A pivotal figure of winning the second world war was a homosexual man called Alan Turing, who is widely considered to be the founding father of theoretical computer science and artificial intelligence. Turing helped cracking intercepted coded messages that enabled the Allies to defeat the Nazis in many crucial engagements, including the Battle of the Atlantic, and in doing so helped win the war. (Copeland, 2012) Turing was prosecuted for homosexual acts in 1952 in which he accepted chemical castration treatment as an alternative to prison. He died in 1954 from cyanide poisoning which an inquest determined as a suicide.

2.3.4 THE 1950S

Christine Jorgensen made headlines with news of her successful genital transformation surgery in Copenhagen. The media was very intrigued by the fact that she was an "ex-GI" and made people reflect about masculinity and sexuality. Jorgensen who had a very successful career in show business, she never considered herself a political activist but she was aware that she was a historic figure within the transgender movement. What is worth mentioning is that Jorgensen took a great stand from homosexuality, she was a heterosexual woman who lived a heteronormative life which at that time was certainly a simpler one. Nevertheless, she created a public awareness to transgender issues which helped define the identity politics for the years to come (Stryker, 2008).

2.3.5 THE 1960S

This time in history was a decade that changed the life of queer individuals, it was transformed by several large-scale social movements and riots started where direct actions in the streets by transgender people, resulted in lasting institutional change. On of those were the Compton’s cafeteria riot in 1966 where late at night the crowd consisted of drag queens, hustlers, slummers, cruisers, runaway teens and neighbourhood regulars. The manager became annoyed at a noisy assembly of drag queens and called the police to rust them. The police who arrived, grabbed the arm of one of the queens and tried to drag her away but unexpectedly she threw coffee in his face and a fight erupted. The police called for backup and continued it in the streets. Drag queens beat the police with heavy purses and kicked them with high heels (Stryker, 2012). This was the beginning of resisting the police brutal way of dealing with members from the LGBTQ community. Another riot that came a few years later was of course the Stonewall Riot, as mentioned in my introduction, that created a change that would develop to this day.

2.3.6 THE 1970S

Two incredibly important figures for the LGBTQ community and veterans of The Stonewall Riot was Marsha P. Johnson and Sylvia Rivera, two transgender women of colour. In 1970 they established STAR – Street Transvestite Action Revolutionaries. Their main goal was to help kids on the street find food, clothing, and a place to live. They opened STAR House, where dozens of transgender youth could count on a free and safe place to sleep. Rivera and Johnson as “house mothers” would hustle to pay for rent, while their “children” would scrounge for food. Their goal was to educate and protect the younger people who were coming into the life they themselves had. They even envisioned opening a school for kids who had never learned how to read and write because their formal education was interrupted because of discrimination and bullying. STAR House lasted for two or three years and inspired other in doing the same (Stryker, 2012).
Within the political world in 1977, an activist called Harvey Milk became the first openly gay man to be elected to office in the Unites States. His campaign incorporated gay rights in his platform, but also a wide variety of issues such as child care, housing and civilian police review board. He was also the instigator of the Rainbow flag and assigned his friend Gilbert Baker to design it. Unfortunately, Milk was assassinated after only one year in office, but his death had come at an important time for the gay community. While many psychiatrists still considered homosexuality a mental illness at this time, the liberal Moscone had become an early supporter of gay rights and had abolished the city’s anti-sodomy law (biography.com, 2018)

2.3.8 THE 1990S

During these years the word “transgender” erupted and became an umbrella term for all non-normative forms of gender expression and identity. Leslie Feinberg gave this expanded version of “transgender” a political charge with her 1992 pamphlet, Transgender Liberation: A Movement Whose Time Has Come. Feinberg, who had begun transitioning from female to male in the 1980s, before deciding to live again architects of the new transgender sensibility, as s/he struggled to define and occupy a space on the borders and intersections of conventional gender categories. S/he linked many struggles against gender-based oppressions together into one movement. Hir semi-biographical novel Stone Butch Blues communicated hir transgender vision to a large, appreciative and international audience (Stryker, 2012).

2.3.9 THE 2000S

In 2001 the RFSL:s congress decided that transgender people would be included in RFSL:s target group. A few years later in 2007, the Transgender Day of Remembrance is created with the purpose through manifestations remind the society that transgender people all around the world are exposed to hate crimes and are murdered for just being transgender. Two years after that, the marriage law in Sweden becomes gender neutral, this means that different gendered married couple does not have to get a divorce if one of them want to change their legal sex. (transformering.se, 2017).

2.3.10 THE 2010S

In 2012 CeCe McDonald, a black, bisexual, transwoman, became known for accepting a plea bargain of 41 months for second-degree manslaughter of a man she stabbed after McDonald and her friends were assaulted in a racist and transphobic attack. (Erdely, 2014). One of her many supporters was the transgender activist and actress Laverne Cox, star of Orange is the New Black, who can identify with her experiences, “So many times I've been harassed, any of them could have escalated, I could very easily be CeCe” (Erdely, 2014).

In 2013 the forced sterilising of transgender people who wanted to do a gender reassignment in Sweden was abolished and in 2017 it was decided that the people who had already been sterilised, were allowed compensation (Regeringskansliet, 2017). In 2014 a Swedish movie called “Something Must Break” was made by Ester Martin Bergsmark, which was an important movie for the transgender community. The reason for its importance is as Maria Ramnehill mentions “It was made with the purpose of not explaining anything for cisgender people and depicts a transgender person completely from her point of view. It gave me something I only earlier could receive in conversations with other transwomen (Ramnehill, 2016).” The actress and transgender activist Saga Beckor who plays the lead character Ellie in Something must break, also made history with her acting debut of this movie by winning the Swedish version of Oscars; Guldbaggen. She won in the category best female actress 2015 and became the first openly transgender person to both be nominated and win (Ljung, 2015).
3. THEORETICAL FRAMEWORK

3.1 REPRESENTATION

Representation refers to the idea that everything we see or hear in the mainstream media has been constructed, such things can perhaps be a representation of what happens in society or politically. “We are representing them - what we say, think and feel about them - how we represent them - that we give them a meaning.” (Hall, 1997). Stuart Hall also discusses how we represent something that is unlike us, how “the other” is represented. Halls says: “‘difference’ is ambivalent. It can be both positive and negative. It is both necessary for the production of meaning, the formation of language and culture, for social identities and a subjective sense of the self as a sexed subject and at the same time, it is threatening, a site of danger, of negative feelings, of splitting, hostility and aggression towards the ‘Other’” (Hall, 1997). So when discussing the representation of “the other” we automatically end up in the midst of stereotypes. Hall discusses that stereotypes reduces people in to a small amount of simple and exaggerated character traits, but they represented and constructed as natural and truthful. Stereotypes also set the unwritten rules of what is in the norm and accepted. “It classifies people according to a norm and constructs the excluded as ‘other’.” (Hall, 1997).

When bell hooks discuss race and representation, she addresses the stereotypical representation of black people that is constructed by white people. “Otherness” “The issue of race and representation is not just a question of critiquing the status quo. It is also about transformation the image, create alternatives, asking yourself questions about what types of images subvert, pose critical alternatives, and transform our worldviews and move us away from the dualistic thinking about good and bad. Making a space for the transgressive image, the outlaw rebel vision, is essential to any effort to create a context for transformation” (hooks, 1992). As a visual creator this gives me power and even if my heart is in the right place, I have to be aware that I am the one who is constructing representation every time I am selecting or creating an image, and that power should not be taken lightly.

3.2 INTERSECTONALITY

“Intersectionality draws attention to the ways that structural dimensions of racism, patriarchy and other forms of domination constitute complex patterns of disadvantage and power (Jónasdóttir, Bryson, Jones, 2011).”

This theory, intersectionality, was of vital importance for us when we created our project. The theory was used particularly when selecting the moments and individuals to bring forward in our design, to choose individuals of different backgrounds and struggles. To highlight that every layer of history is dependant on each other, as Audre Lorde explain “I am not free while any woman is unfree, even when her shackles are very different from my own.” This most certainly also applies to not only women, but to everyone. To be an ally is to recognize others struggles, see them as an issue for all and to help them in the aspects you can. This is something that the past failed in, for example, when the gay community tried to gain their rights, they pushed away and excluded the transgender community. They discredited the work and the struggles that Marsha P. Johnson and Sylvia Rivera did for the entire LGBTQ community. In 1973 Sylvia Rivera held a rousing and inflammatory speech on the Christopher Street Liberation Day Rally in New York City, in which she objected the exclusion and called them out on it.

“I have been beaten, I have had my nose broken, I have been thrown in jail, I have lost my job, I have lost my apartment for gay liberation. And you all treat me this way?? What the fuck is wrong with you all?? Think about that! I do not believe in a revolution, you all do. I believe in gay… power. I believe in us getting our rights, or else I would not be out there fighting for our rights” (YouTube, 2014).

(Figure 9: Screenshot from YouTube of the clip, Sylvia Rivera- Y’all better quiet down (1973))

This kind of exclusion can still be found today, for example, just recently there was an intense discussion about this particular topic between feminist journalists in Sweden (Oskarsson, 2018). The fact that this is still an issue today is something we should be ashamed about and so it is certainly time for us to start being intersectional, especially for as visual communicators as we are the ones communicating messages out in the world.
Queer history has in some cases been adapted and represented on the big screen, unfortunately when done it is often represented stereotypical and whitewashed. One example is the film “Stonewall” in which the story of Stonewall Inn as mentioned in the introduction is told. In this version though the main character is not a black transwoman or a drag queen but a young white gay man called Danny. The historical figure who should have the main part, Marsha P. Johnson, her character is reduced to a minor role. They erased the diversity that the original event contained by not only whitewashing but also transform it into a cisgender perspective (Smith, 2015).

Cisgender perspectives is also something that we got to experience first hand when developing this project. Originally the base of our thesis was entirely different, our first research question was “how can we artistically express that gender is a spectrum in collaboration with people of a non conforming gender?”. Meaning our design project was supposed to be a collaboration with people of a non conforming gender and together we would interview them with questions regarding their gender expression and identity, the visualising we had in mind was photography. What made us change from this topic and go in a different direction, was because we realized that we were doing more harm than good and the project could be seen as objectifying of people with a non conforming gender. Since both of us identify as cisgender, we made our project with a cisgender perspective and unintentionally did the very thing we were against. One text that really opened our eyes was ‘A Trans Feminist Manifesto’ by Maria Ramnehill.

“We the surroundings, the society, owes us to always treat every transgender person with the respect that itself does not dare to demand. Transgender people are not your experiments. Our bodies and experiences should be treated like humans, not as experiments and not as narrative tools. We are not your cross-bounding test objects. We are not means to question your sexuality, your gender or your patriarchy. We are subjects. We are not genderless. We are not made for you. We are individuals, humans, people. So stop writing about us until you have learned some manners (Ramnehill, 2016).”

Additionally, we received feedback from several persons of a non conforming gender that confirmed the same realizations we had, so changing the direction of our project was most certainly the right choice for us and a happy one at that. We still wanted to use the research and knowledge that we gained through our previous project and we found that the most important aspect of it was the hidden history of the LGBTQ community. By focusing on the history and bringing forward the queer individuals who have already created a change within the LGBTQ community, we are contributing to educate people in the same way that we have when researching this project, hence hopefully gaining understanding and encouraging allegiance for current causes surrounding LGBTQ issues.

4. DESIGN PROCESS

4.1 MENTOR

In our project we have had the opportunity to have a mentor to guide and direct us to the right path within the design process. We thought it was crucial to have a mentor that had a greater knowledge in the topic of queer history. Fortunately for us we were lucky enough to have Anthony Wagner as our mentor. With him being a transman and a teacher in gender studies and queer history he was definitely the right person for us and our project. As an ally of the LGBTQ+ community that sadly in the beginning of this project hardly knew anything about queer history, it felt comforting to have him helping us and he was definitely a key component in making this project succeed. He has deepened our knowledge of the problematic of transgender and queer history, furthermore, guided us with the research and kept us on track so we wouldn’t get lost in the midst of all information.

4.2 TARGET GROUP

When selecting our target group, we frequently returned to our own experiences. With Monserrat being queer and a part of the community and me being an ally and yet we almost knew nothing about queer history before starting this project. Therefore, the ideal target would be queer individuals that does not know their own history and people that wish to be allies to the LGBTQ community. To reach this target group, one way of achieving it would be to exhibit our work at Pride, where both queer individuals and allies gather and celebrate queer pride. To have our work there, at this major event that so many people attend, we would bring an awareness of where it all started and what it originally was. In the next chapter I will talk more in depth about this.
4.2 The Rainbow Flag and Pride

For the last couple of years’ pride has become a big event that everyone is welcome to join, heterosexual and cisgender people, even the police are included. This is of course great because it shows that more and more people are accepting the LGBTQ+ community and wants to show their support and stand in the matter, to be a good ally. What has become an issue with this is that people are starting to forget what pride actually was. Nowadays, Pride and the rainbow flag have been used as a “human rights” event and symbol.

One example is the Swedish Rescue Society who chose to have the 2018 simborgar-badge rainbow coloured and the reason for it they say, is that they this year will highlight questions that affect human rights (svenskalivraddnings-sallskapet.se, 2018)

While they all mean well, that is not what the flag and Pride stand for. I will now write about the Rainbow flag and the meaning of its colours. The flag has earned its colourfull pallet because colour has long played an important role in the LGBTQ+ history and expression of pride, for example green was once in Victorian England associated with homosexuality. Purple or Lavender became a colour representing lesbian and gay communities with “Purple Power” and as I mentioned earlier the pink triangle was used to identify gay men during the second world war. All of these colours have been reclaimed by the LGBTQ+ community in the early 1980s, to signify the strength and willingness to survive oppression. The symbols of oppression became symbols of celebration and through that the Rainbow flag was created. The first rainbow flag was designed in 1978 by Gilbert Baker, a San Francisco artist, as a response to Harvey Milk’s challenge that he created a symbol of pride for the community. He designed a flag with eight stripes – pink, red, orange, yellow, green, blue, indigo and violet. The colours were made to represent respectively: sexuality, life, healing, sun, nature, art, harmony and spirit. The flag became the official symbol after Harvey Milk was assassinated, as a response to demonstrate the gay community’s strength and solidarity after the tragedy, the Pride committee decided to use it. The flag has now become an international symbol of pride and diversity within the LGBTQ+ community (Morgan, 2017).

We have forgotten its history, forgotten that it started as a riot against the police for violently raiding queer meeting points and bars like the Stonewall Inn. So when we in current Pride parades include the police it becomes problematic, mainly because the past oppression from the police is not brought up. The history gets lost in the crowd of waving flags with an origin most are not aware of.

Therefore, when visualizing our research, we felt that reclaiming the rainbow colours in the context of its history and reminding people of where the visual language truly originates from was vital.
4.2 INSPIRING PROJECTS

Queering Sápmi

Queering Sápmi is a democratic project for and together with sami individuals that in some way challenges sexual and gender norms. The project brings forward queer sami stories that in different ways exhibits that the human is bigger than the mould. The participant’s life stories about how their identities expresses themselves and interact with focus on the norms and is staged with text and photography. The goal is to open up an understanding between people, within and outside of Sápmi, sami and non-sami, and highlight how differences can bring strength to a group instead of weakening it (Kulturradet.se, 2014).

We discovered this project when searching for inspiration, to see what other projects with a similar topic had been able to achieve. Queering Sápmi helped us a lot when it came to the building of our project. We could see what process they had, the struggles and the problematic parts, but also what they succeeded in when dealing with this particular topic. For example, the two women who created this project Elfrida Bergman and Sara Lindquist, although they are queer neither of them are sami. Even so they felt so strongly about this project, that it had to be made and they pushed for it. Because they are not sami and being representatives of a colonial power, Samimurra the sami youth organisation was very suspicious of their idea in the beginning. This was something that was necessary for Elfrida and Sara who mentions that during their entire process they had to question themselves and who they are (Samer.se, 2013). I believe this is important for all designers and visual communicators. Sometimes we need to step back and let others speak for themselves but in some cases like this one, your talents and ideas are needed.

The Playa

The Playa is a beach in the middle of the city, an open room surrounded by a decking that operates like a spatiality in Gothenburg, Frihamnens asphalt desert. The Playa is built inclusive and specific, a place for the everyday, taking advantage of the surroundings and has representation for everyone within the area. This project was an assignment from Gothenburg City and Älvstranden Development to MYCK-ET and the graphic profile was created together with Bastion. (Mycket.org, 2014)

This second project inspired us a great deal when it comes to how you can visualize diversity, inclusion, representation and queerness. As you see in the figure above, the Playa is a place for everyone. Young and old, able and disabled. It doesn’t matter if you are a people of colour, or if you are queer.
"Know your history. Live your present." Those are the first words on the website The Queer Bible. It is a compendium of moving, funny and poignant stories, interviews and drawings, from and featuring a range of iconic figures within queer history. (Wright, 2017).

This project was definitely one direction that we could have gone when creating our project but we felt that this type of medium, a website or online, is often where queer history can be found. This is great for those who perhaps are queer and actively seeks out information about queer history. For those who does not, these types of pages might never be found so instead we wanted to create something that was more public.

4.4 Timeline

After we had gathered visual research and inspiration our next step was research and pinpointing important events, laws and people within queer history. We aspired to have moments where change occurred immensely and therefore we chose to only focus on the last one hundred years. However, we knew that it would be impossible for us to include all events, laws and people that we wanted. Queer history is a quite big topic that can go in many different directions, such as lesbian, gay, bisexual and transgender and so on. So to fit exactly every aspect within queer history in this design project would be too much both for us to handle, but also the audience. The research we have made are mostly from English books, meaning western oriented. Although trying to have a diverse and intersectional thinking when selecting.

When we had educated ourselves about queer history we started writing down important moments on post-it notes and created a timeline with them. In the end the entire timeline was completely filled and unfortunately with the timeframe that we have it was simply impossible to keep all of them. This led us to take forward our highlight pencil and coloured the absolutely most important post-its and after that removing the other ones. With that we now had an appropriate amount of important moments that is crucial knowing and to talk about. When selecting these moments, we did not want to erase the complexity of it. If there was one step forward within the progression of queer history there were later actions that led to two step backwards. Both the good changes and the struggles is important to bring forward.
4.5 Visualisation

With a timeline we could finally start sketching and imagine how these moments could be visualized. A rough sketch of a storyboard was our beginning and drew all of the moments in the order that we felt they suited. One thing that we kept thinking about was how we should design the individuals. Should we draw them by hand, or perhaps use photographs of them? We experimented and started working with paper cut-outs, cutting out bits and pieces of different coloured paper and created layers of one of the individuals.

After working with this particular media we felt that within the timeframe we had, we would not be able to make it polished. Instead we started illustrating the individuals digitally while remaining a similar language as the cut-outs and having the rainbow colour pallet in mind. We illustrated the figures we had chosen and placed them together, which is when we realised that without the context of what they had achieved in history, the meaning of the illustrations and the importance of the individuals got lost. Therefore, we went back to the drawing board and began figuring out how we should highlight their actions and that every story is interlinked. What we came up with can be seen in the figure on the next page.

In this sketch we include all the events and actions that we had selected and that were made during the last 100 years, starting with 1918 and ending with 2018. We did not want to separate the moments to years and boxes within that timeframe, instead we decided to have this illustrative flow of time. This visualizes that it is all connected, that history is in a constant movement and by thus the past inspires the future.

The illustrations final outcome, as seen in the figure above, translated quite closely to the first sketch and further developed the fluidity of the timeline. By using the colour splashes, they intergrate with each other and the different moments collide and meet within them, visualizing their connection. Additionally, we chose to stay true to their skin colours, the reason for this was to not erase their ethnicity since we wanted to bring forward a variety of individuals and it felt vital to visualize that.
5. RESULT

(Figure 20: The result of our design)
5. CONCLUSION

100 years of queer history is a design project that highlights the importance of our past and the inspiration it can provide for the future. A pivotal moment in our design process was when we decided to change the direction of the project. We as visual communicators need to reflect on our privilege, no matter what kind it may be and acknowledge that some stories are not for us to tell. This project is based in the theory that we as visual communicators are responsible for the material we decide to produce, because it reflects the society we live in. Additionally, the project embraces the intersectional fact that different struggles are interlinked and can only be solved if we work together. With the illustrative manifestation of fluid history and time, we visualize this and shed light on those who often been ignored, unrepresented or excluded. When in reality they played a pivotal role in the progress of queer history. The visual language of this project was heavily inspired by the Rainbow flag, the reason being the need to reclaim the symbol. For its meaning and origin has in current occasions been confused for other causes, such as human rights. The project focus on targeting individuals who identify as queer, yet does not have the knowledge of their past. Additionally, people who wish to be allies and contribute in what they can for the LGBTQ community. The goal of our project is to educate people on certain aspects from queer history, and inspire them to take new actions for current issues. To become the history of our future by remember and celebrate those who struggled before us and fight as fiercely as they did for the rights we deserve.
REFERENCES


