

THE MUSEO TRAVESTI DEL PERÚ AND THE HISTORIES WE DESERVE

by Miguel A. López

with Giuseppe Campuzano

visible

***where art leaves its own field and becomes
visible as part of something else***

Foreword

What if a museum and its discourse becomes a space to generate an alternative history of a State, that makes its myths and storytelling seem like they belong to a false and constructed legacy that needs to undergo a serious deconstruction? This is one of the questions that Miguel Lopez is trying to answer in this essay that emerges from a series of discussions and interviews with Giuseppe Campuzano, the philosopher and drag queen that founded the *Museo Travesti del Peru* (Transvestite Museum of Peru) in Lima. Intended as temporary and movable project, since 2004, the museum has offered, in its many appearances, counter narratives that opposed transvestism to heroism, androgyny and queer culture to masculine and patriarchal society, often using the tool of parody in opposition to the “rigidity and the clear defined borders of the national histories of identitarian organization of bodies” as Lopez affirms.

The *Museo Travesti del Peru* has, at the least, a two-way trajectory. While trying to erode an official history of Peru, molded after a Western heterosexual subjectivity, the museum is able to demonstrate its role within the construction of non-normative ways of belonging to the body of society. Campuzano’s practice is understood in its generative potential for a more complex understanding of democracy: the museum’s “retrospective fictions” are “capable of liberating queer realities without which a worthwhile idea of the future would be unimaginable”.

Matteo Lucchetti and Judith Wielander

***Reality can suck my dick, darling.
The Museo Travesti del Perú and
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by Miguel A. López***

History and performance

Almost a decade ago the Peruvian philosopher and drag queen Giuseppe Campuzano (Lima, 1969) created the ephemeral project called *Museo Travesti del Perú* (Transvestite Museum of Peru). This museum, founded in 2004, is an attempt at a queer counter-reading and a promiscuous intersectional thinking of history, which collects objects, images, texts and documents, press clippings, and appropriated artworks, to propose actions, stagings and publications that fracture the dominant models of production of bodies. The project, halfway between performance and historical research, proposes a critical reviewing of the so-called ‘History of Peru’ from the strategic perspective of a fictional figure he calls the “androgynous indigenous/mixed-race transvestite.” Here transgender, transvestite, transsexual, intersexual and androgynous figures are posited as the central actors and main political subjects for any construction of a history. One of the museum’s achievements is having established a politically corrosive and discontinuous narrative of transgender which undoes the foundational myths and ideological fantasy that hides under the order of the

1 An earlier version of this paper was presented at the *Absolute Democracy* conference, organised by Carlos Motta and Oliver Ressler as part of the *Truth is Concrete* – Steirischer Herbst marathon camp (2012), in Graz, Austria. Special thanks to Carlos Motta for our conversations around these ideas.

“Travelling genius, crazy drag queen, transvestite scholar, philosopher of the *boudoir* and the beauty salon, of the hollow walls of the invisible museum, of the abandoned *tacos* (*high heels*) on the side of the road where women that were born as men work and live off of sex, of the feather of the cabaret, the injected silicone and hormones, the lost sequin, the blood of the wound of transphobia, the gutter press, the corpse.”

Lawrence La Fountain-Stokes¹

“Museum, musex, mutext, mutant”

Giuseppe Campuzano²

1 Giuseppe Campuzano and the *Museo Travesti del Perú*. Interview with Lawrence La Fountain-Stokes (last accessed on November 29, 2012).

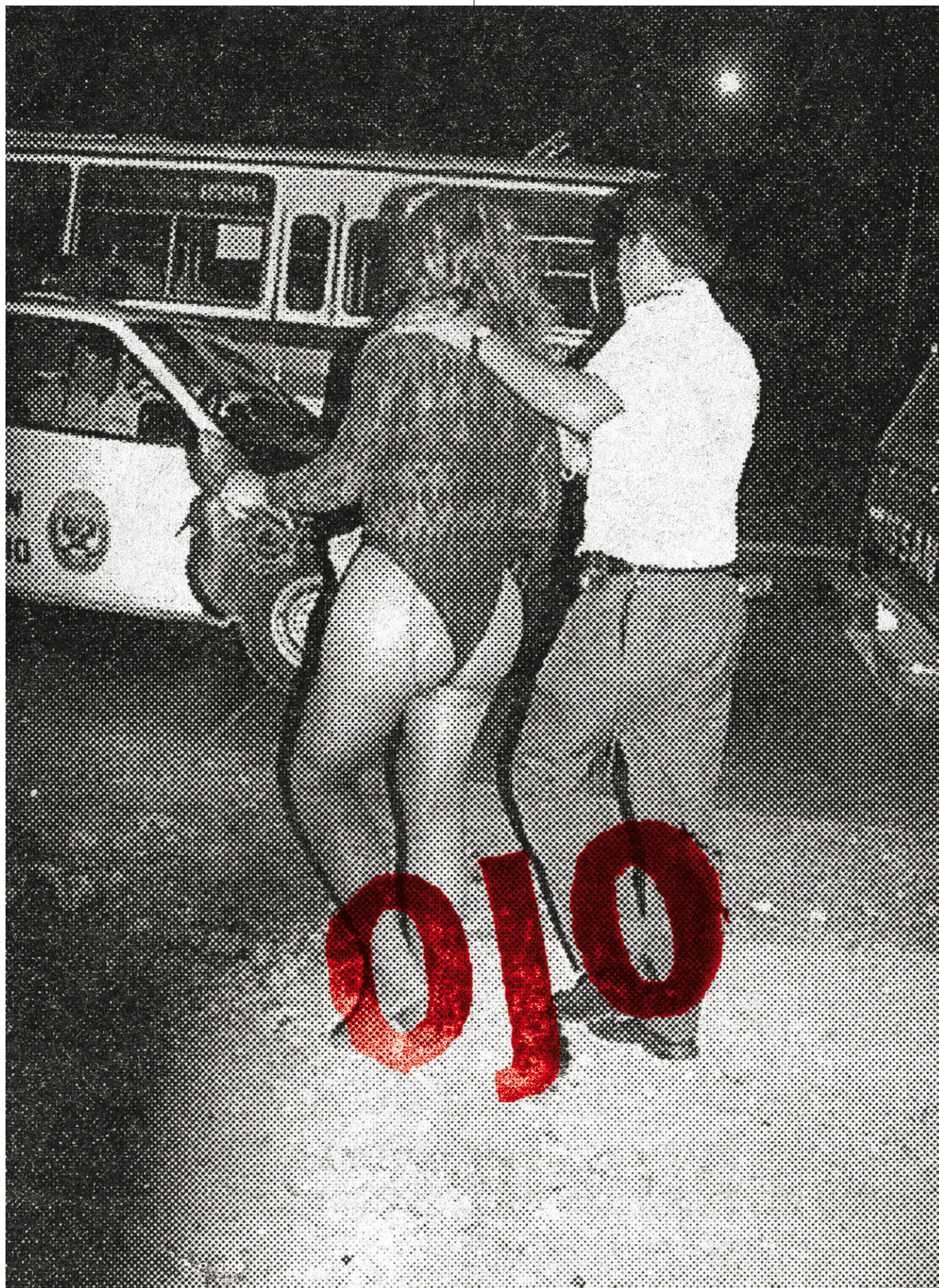
2 Giuseppe Campuzano, *Museo Travesti del Perú* (*manifiesto en cuatro actos*), in *Errata 6*, Bogota, December 2012. Translation of the author.

‘State’.² In that sense, this museum signals the need for a new founding project to open the human horizon towards new legacies that escape rational assurance, building an antagonist body to the national project.

The first appearance of this museum was in 2004, as an intervention in the Site Museum of the Battle of Miraflores, one of the municipal galleries commemorating the War of the Pacific between Peru, Bolivia and Chile, during the late 19th century. The title of the project, *Certamen: El Otro Sitio* (Competition: The Other Site), was a pun, on one hand alluding to a confrontation between military combat and beauty pageant, and on the other, putting in perspective the relation between the historic site of the battle and that other site of a sexual community under siege. The Transvestite Museum’s intervention took place in two temporary exhibition rooms inside the Site Museum—usually used to display contemporary art—but also occupying the permanent exhibition galleries where the history of the War of the Pacific is didactically explained. In the different spaces, the Transvestite Museum deployed photocopies, photographs, crafts and objects from various fields of transvestism to confront the nationalist repertoire of heroism to a colourful amalgam of androgynous shamans, hairdressers and gay beauty queens, all of which ridicule brave masculinity, pervert patriarchal representations of the conflict and challenge the colonized dimension of our Nation-State narratives.

2 See: Giuseppe Campuzano, *Museo Travesti del Perú*, Lima, Institute of Development Studies, 2008, and also, Giuseppe Campuzano, *El Tercer Sexo en el Cuarto Poder*, in: Miguel A. López and Eliana Otta (eds.), *¿Y qué si la democracia ocurre?*, Lima, 80m2 Livia Benavides and delmasacá Publishing, 2012, pp. 44–45.

Soon after, the Transvestite Museum moved to Lima’s Historic Centre, where it was turned into a mobile shop—a small pink kiosk in the Exhibition Park, next to the Lima Art Museum (the main art institution in the country). Its appearance posits a series of questions about how, and from which subjects, it is possible to construct histories. Unlike large institutional projects and their discourses of authority, this nomadic museum does not attempt to ‘represent’ and integrate minorities into the dominant discourses of progress and happiness. It is, however, a deliberately artificial device that dramatizes the official histories, and fractures the privileged site of heterosexual subjectivity which turns all difference into an object of study, while rendering invisible its own contingent and socially constructed sexual condition. But this mobile condition also refers to several other transits and movements: the movement of the masses in a mutant roundtrip between the provinces and the capital (the *cholos* and *mestizos* [two different words for mixed-race people, ed. note] exploding social hierarchies and reorganising modes of living and feeling the territory), and those distinct forms of migration through other invisible subjects whose life is permanently between life and death: the HIV-positive, the undocumented immigrants, the intersex. The museum’s portable condition, its ability to parasitize any scenario—from public squares, street markets and neighbourhood fairs to college conferences—has also allowed it to raise questions to the subject of orthodox activism, pushing in an amorphous and elusive political subject. An experimental wager that vandalizes classical theory and history in a kind of punk rewriting that seeks to supply itself with transversal imaginaries, referents





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Giuseppe Campuzano, *Series Transvestite Archive* (2004–present), Appropriated press-clippings, Variable dimensions

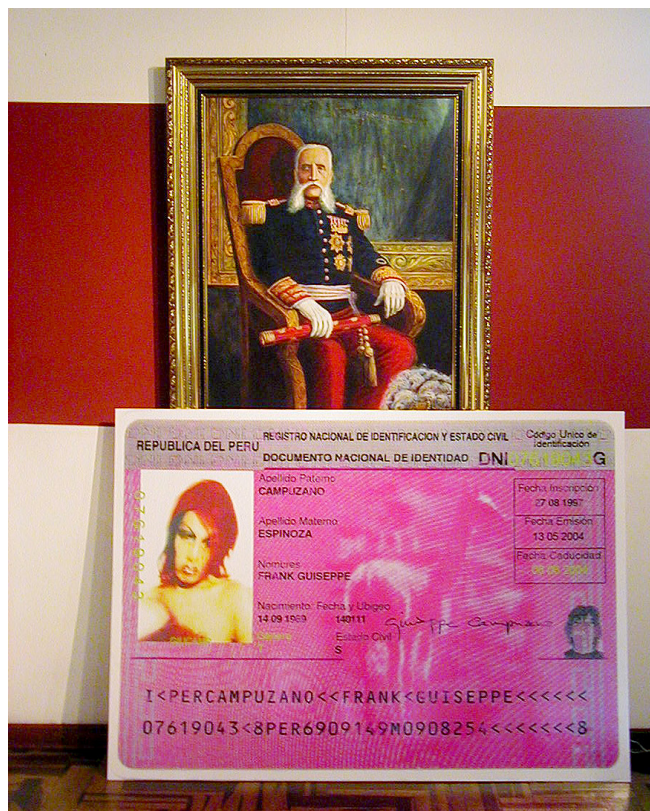
1 Giuseppe Campuzano, *Museo Travesti del Perú – Public intervention in Parque de la Exposición*, Lima city center, Lima, 2004

2 Giuseppe Campuzano, *Museo Travesti del Perú – Cer-tamen, Intervention in the Site Museum of Miraflores (Museum of the War of the Pacific)*, Lima, 2004

2



Museo Travesti del Perú and the histories we deserve



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3 Giuseppe Campuzano as *La Virgen de las Guacas*, 2007, Cromogenic print, 70 x 194 cm, Photo by Alejandro Gómez de Tuddo

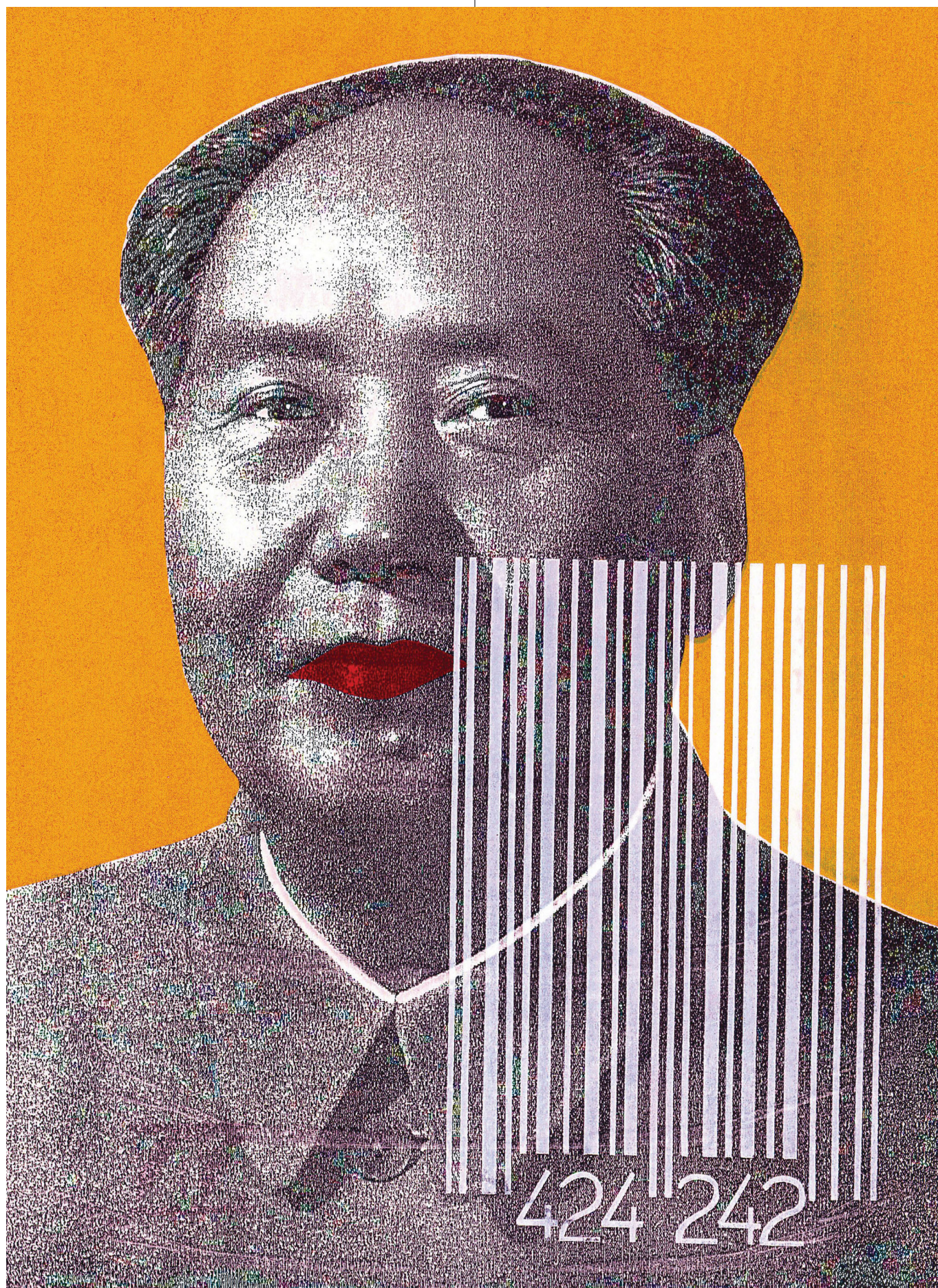
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Giuseppe Campuzano, *Letanía (Litany)*, 2012, Silkscreen on paper, 50 x 35 cm.

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NN, Mao [series: Mito-Muerto, project: NN-Perú (Carpeta Negra)], 1998, Silkscreen on photocopy, 16.5 x 11.7 inches, Courtesy Alfredo Márquez





and knowledges for a subject unable to recognize him/herself in the existing taxonomies.

However, the images that this museum places in the public eye do not claim a fixed and established identity. Campuzano and all of the museum's operations demonstrate a profound distrust of the apparent transparency of the images claiming social representation, deploying instead the possibilities of betraying their meanings, and appropriating their use in the public realm. His work parodies the rigidity and the clearly defined borders of the national histories of the identitarian organization of bodies, attempting to point out the ways in which these de-normalised practices and queer representations interfere in the social dynamics that produce subjectivity. In this sense, the Transvestite Museum can be thought of as a large archive of performative practices that defies the sites of traditional analysis of oppression by taking the transvestite body as a locus of enunciation—a false, prosthetic body “whose nature is uncertainty,” as Campuzano says.³ There is no other truth in these symbols than the processes of transformation and dis-identification, where one can become another. No more reality than their frauds and displacements. A new, more fabulous and joyous truth emerges from this very artifice.

Soft Cartographies

Among several others, the Transvestite Museum, faces us with two key questions: How to write the history of subjects who have been continuously erased from history? And

3 Giuseppe Campuzano, *Museo Travesti. Concepto, contexto y proceso*, presentation at La Culpable Art Centre, Lima, July 2008, Unpublished, p. 5.

secondly, what kinds of knowledge do the bodies of sexual minorities produce that are still unintelligible to the dominant modes of discourse and narrative construction? It is important to note that in thinking the ‘trans’ body (as well as several other minority positions) we are faced with a set of bodies where the dispossession of their human condition has historically persisted not through registering and surveillance, but through silence and the general effacement of their traces in the official directories—when the few existing traces have not been used just to pathologize, exclude or normalise difference. If the disappearance of these bodies has been a feature in the formation of classical archives and traditional historiographies, the task of designing trans-feminist and queer cartographies requires an approach that rejects identifications and wagers on (re)inventing those histories that do not exist through ‘possible’ bodies. It is in this sense that the Transvestite Museum collaborates to denaturalise and disrupt a false social construct, and also brings together a new troop and coalition of monsters, kitsch natives, porn virgins, Andean drag queens, androgynous dancers and indigenous trans people, questioning the Western colonial-modern construction of sexuality and offering other geopolitical morphologies from which to resist and act. It is as if all those despised bodies returned through an alliance that no longer responds to the demands of an orthodox identity and its claims of social morality, in order to celebrate a perverse pleasure and an inspiring solidarity of sexual deviance.

Herein resides the importance of the figure of the museum. At a time when the market has turned sexual identities into consumer products, and museums seem removed from

any agenda reflecting on sexual politics, the emergence of the Transvestite Museum is an instance seeking both to redefine the political role of the museum and to retort to an official history erected on the erasure of sexual disobedience. Its emergence is a deliberate perforation of the museum apparatus – which is also a sexual apparatus – at a time when the neoliberal pragmatism of transnational economies and the corporate marketing of the cultural machinery have attempted to establish the hegemonic pattern of the museum. Setting up a Transvestite Museum seems to say, on one hand, that the subject has changed and that the historical struggles of women and orthodox feminism today fall short when attempting to think of all our mutant bodies, the whores, the intersex, the trans. And on the other hand, to choose to speak from the museum is also to state explicitly that this is not a neutral technique of representation but a political device that sanctions the gaze, organises pleasure and produces sexual identities in the public realm. It is clear that the forms of technical production of images are one of the decisive areas of struggle for other forms of subjectivity, especially in a context where, within media culture, the male, white, heterosexual body is the one with full political-visual command. Or, as queer theorist Beatriz Preciado would say, the body which has the “political-orgasmic” hegemony: one who “has access to sexual excitement in public, as opposed to those bodies whose gaze must be protected and whose pleasure must be controlled.”⁴

4 Beatriz Preciado, *The Architecture of Porn. Museum Walls, Urban Detritus and Stag Rooms for Porn Prosthetic Eyes*, in Tim Stüttgen (ed.), *Post / Porn / Politics. Queer_Feminist Perspective on the Politics of Porn Performance and Sex_Work as Culture Production*, Berlin, b_books, 2009, p. 28.

Precisely for being in this area of almost symbolic illegality, the traditional maps and archives that now attempt to document and grant visibility to ‘sexual minorities’ run the risk of functioning as ‘records of surveillance,’ as devices of social control and discipline. This paradox requires rethinking the tactics and methodologies used at the moment of ‘historicising’ the multiplicity of sexual morphologies, and especially, in the face of social practices still shoved to unlawfulness (sex work and pornography, for example), and where conventional forms of registration may jeopardize their existence. In a recent text, Beatriz Preciado brings into play two antagonistic historiographic figures: the conventional model of ‘identity cartography’ (or “cartography of the lion”, as she terms it), concerned with seeking, defining and classifying the identities of bodies, and a ‘critical cartography’ (“queer cartography” or “cartography of the bitch”), which side-steps writing as a topography of established representations in order instead to “sketch out a map of the modes of production of subjectivity,” observing the “technologies of representation, information and communication” as “genuine performative machines.”⁵ These two models are divergent not only in their modes of producing visibility, but also in their ways of battling the technologies that mediate the regimes of truth (power/knowledge). The Transvestite Museum forwards some interesting reflections on how to assemble queer cartographies through fiction that do not reinstate the dominant taxonomy of sexual identification and recognition, and

5 Beatriz Preciado, *Cartografías Queer: El flâneur perverso, la lesbiana topofóbica y la puta multicartográfica, o cómo hacer una cartografía “zorra” con Annie Sprinkle*, in José Miguel Cortés (ed.), *Cartografías disidentes*, Madrid, SEACEX, 2008, n.p.

which, instead, allow visualising maps of how subjectivity and the significance of bodies are and could be historically and artificially produced. Campuzano's museum uses forgery to construct provisional 'soft cartographies' and twisted legends about the possibilities of imagining the origin of our community, which permanently do and undo the categories for understanding human relationships. A 'performative research' that warns us how "representation, information and communication technologies, 'produce' the subjectivity that they purport to describe."⁶ That is, history not as mere 'technique of representation,' but as a machine of aesthetic and political transformation.

Taking control of history

The transversal historical readings that the Transvestite Museum fosters can be thought of with those elements and images in its collection of appropriations which propose a queer rewriting of the past by means of 'nonce concepts' such as therapeutic, duality, *plumaria* (featherly), perceptive, Revolution, epic, miscegenation, among many others.⁷

For example, *plumaria* takes the feather as pretext, charting an iconographic trajectory which starts with the image of the large plume of Manco Capac's imperial dress (the first leader of the Inca Empire), in turn

linked to the paintings of the costumes of harquebusier angels of 18th century colonial America, made by artists from the Cusco School of painting who used colonial Catholic iconography to represent baroque virgins and warriors, and also linked to contemporary artworks, or to the glamorous plumages of showgirls and drag queens. In a micro-cartography Campuzano calls *mestizaje*, or miscegenation, the museum reflects on the ethnic and sexual migrations that lead to other geopolitics of body. For example, the early representations of Lima's *tapadas* (women with their faces veiled – a legacy of Moorish Spain, lasting from the 16th century Viceroyalty of Peru until the first years of the Republic⁸) are linked to the photograph of a Chinese opera singer from 1870 (beautifully dressed and with makeup, as part of the shows that the Chinese community staged in a theatre in Lima), and to the images of homosexuals and black cross-dressers produced by the American expeditions of the Scientific Commission of the Pacific, or by European watercolourists in the late 19th century. In *Epic*, the images of the nation's heroes are depicted cross-dressed. *Las Tupac* (2001), a series of silkscreen prints by the artist and queer activist Javier Vargas Sotomayor, shows the indigenous independence leader Tupac Amaru (1738–1781) wearing make-up in the guise of different female icons, from Marilyn Monroe to Farrah Fawcett to Peruvian

6 Beatriz Preciado, *Cartografías Queer*, Ibid.

7 My use of the notion of nonce-concepts follows the reflections on the production of new critical, performative taxonomies, what Eve K. Sedgwick called "nonce taxonomy", which she defines as "the making and unmaking and remaking and redissolution of hundreds of old and new categorical imaginings concerning all the kinds it may take to make up a world." Eve Kosofsky Sedgwick, *Epistemology of the Closet*, Berkeley and Los Angeles, University of California Press, 1990, p. 23.

8 As Cuban-American artist and writer Coco Fusco states: "In South America in the 1580s, the Council of the Indies saw in *tapadas* potential damage to the empire, noting that their sexual behavior could not be controlled and that even men were using the shawls to engage in 'sin and sacrilege'." Coco Fusco, *We wear the mask*, in Ella Shohat (ed.), *Talking Visions. Multicultural Feminism in a Transnational Age*, Massachusetts, MIT Press, 2001, p. 114. See also: Giuseppe Campuzano, *Veiled genealogy for a transfuture*, in Carlos Motta and Runo Lagomarsino (eds.), *The Future Lasts Forever*, Gavle, Gavle Konstcentrum, 2011, pp. 23-37.

folk singer Dina Paucar; in graphic works produced in the 1980s by the radical art collective NN,⁹ various iconic, leftist figures appear in glamorous makeup, including Mao Zedong (wearing lipstick) and the founder of the Peruvian Socialist Party, José Carlos Mariátegui, who is depicted as an androgynous David Bowie lookalike. By queering history, the Transvestite Museum brings colonial, radical, and queer narratives into collision.

Campuzano has also examined the forms of local religiosity, putting in tension the sacredness of certain representations through montages and performances that rummage and update instances of androgynous devoutness and figures of unauthorized fag worshiping: “from the rituality of the androgynous indigenous to the Patron Saints festivities in rural towns and the Catholic *mestizo* transvestite (...) to a post-industrial rituality as consumption and social access. Transforming the mental and spiritual tropes of uniqueness (the multiplicity of indigenous idolatries and Marian apparitions), and poverty (the Virgin as the quintessential transvestite with her magnificent trousseau and performative appearances).”¹⁰ Campuzano himself has staged on more than one occasion the Catholic iconographic repertoire, making surreptitious public apparitions as fictional, local Virgins. For example, in 2007, cross-dressed as Virgin of the Guacas on the cliff of a beach in Lima,

9 On the graphic work of NN (1988–91) in the context of armed conflict between communist subversive groups and the Peruvian government, see Miguel A. López, *Discarded Knowledge: Peripheral Bodies and Clandestine Signals in the 1980s War in Peru*, in Ivana Bago, Antonia Majaca, and Vesna Vukovic (eds.), *Removed from the Crowd – Unexpected Encounters*, Zagreb, BLOK & DeLve – Institute for Duration, Location and Variables, 2011, pp. 102–41.

10 Miguel A. Lopez and Giuseppe Campuzano, *Chamanes, danzantes, putas y misses: el Travestismo Obseso de la Memoria*, ramona 99, April 2010, p. 40.

Campuzano appears stationary (an “inaction” as he calls it) and induces a series of “aborted pilgrimages by those bystanders who, imagining seeing a glowing Virgin over the sea, hastily approach to spot the faggot and beat a retreat.”¹¹

These queer forms of theatricalising power and of re-signifying religious morality evoke a wide repertoire of sexual disobediences and pagan feasts in Latin America, even though these remain scarcely shown and discussed. For instance, the drawings of phallus-altars of Guadalupe Virgins by the Mexican feminist Mónica Mayer in the late 70s; the sadomasochistic representations of political violence in Peru by the Chaclacayo Collective (Helmut Psotta, Raul Avellaneda and Sergio Zevallos) during the 80s; the recently self-generated representation of *Nuestra Patrona de la Cantera*, a patron saint of sex workers in Quito; the historical pastiche of the paintings of the Chilean artist Juan Domingo Dávila; the Frau Diamanda’s performances of the transverse post-Andean revolutionary bodies; the representations of desire based on religious saints and martyrs like St. Sebastian made by the Colombian artist Álvaro Barrios during the 70s; the feminist religious posters and printing stickers with prayers for abortion rights freely distributed by Argentine collective Mujeres Públicas; the liturgical experiences and subversive actions of scum sexualities from the Chilean duo Yeguas de Apocalipsis (Mares of the Apocalypse) during Pinochet’s dictatorship; the performances, graffiti, protests and street theater by the Bolivian *anarcha*-feminist collective Mujeres Creando in open confrontation with hegemonic political and religious systems of power;

11 Miguel A. Lopez and Giuseppe Campuzano, *Ibid.*

Mexican artist Nahum B. Zenil's self-portraits with Catholic iconography; the street pilgrimages of Chile's first trans saint Karol Romanoff organised by the Coordinadora Universitaria de Disidencia Sexual (CUDS), among several others. These deviant appearances undo Catholic imagery's devout models of femininity (the saint, the Virgin, the blessed), but also disable the strong component of heteronormative religious morality that organizes and controls behaviour in public space. In a sense, these representations are a critical response to colonial processes in Latin America, a context where religion has played a key role in the training of Eurocentric civilizing cultural and moral values. State and religion, alongside police authoritarianism and Catholic devotion have been part of a strong conservative social matrix that these sexo-political practices confront and subvert by parodying holy heterosexuality, and also by intervening in the codes that divide the social body into normal subjects and sick subjects, into proper sexualities and deviant sexualities.

The literary and visual assemblages of these subaltern sexualities which appear in the Transvestite Museum also appear in Campuzano's own body. In his different presentations, Campuzano himself and various collaborators dramatise the various characters of the museum: from pre-Columbian ceramic portraits of the Moche culture with androgynous figures, to apocryphal saints and non-gendered masks from Andean dances. These are invocations marked by the desire to multiply utopian bodies that will undo the distinctions between object, machine, animal, living beings and artificial beings, which become non-hierarchical tools, both accessi-

ble and offered for use. Following Gregg Bordowitz's critical reflections, in these cases the performance "means the act of taking control of history by becoming its subject through repetition. Rather than producing a revolutionary break with history, the artists repeat moments of queer liberation over and over to the point where the past becomes an ever-present tense."¹² Bordowitz is referring to the work of historical citations in the films of the collaborative artists, Pauline Boudry and Renate Lorenz, where transgender people, lesbian women and queers enact previously documented actions and historical photographs – a manner of operating akin to the Transvestite Museum's practices of simulating peripheral bodies and sexualities. In a recent book, Renate Lorenz herself refers to this performative mimesis as "radical drag" practices. That is, actions which are ready to intervene in the fate and significance of representations and which go beyond simply showing unclassifiable bodies or imagining strategies to remain immune to economic inequalities. By contrast, this "is a practice that seeks out the possibilities of 'becoming' within these experiences of inequality and hierarchies. It attests to the fact that these possibilities have not been completely colonized by the experience of violence and disempowerment."¹³

This is particularly evident when thinking of what Campuzano calls the "Transvestite archive": a collection of newspaper clippings and appropriated images compiled from the archives at the National Library, which shows how the press registered and presented the

12 Gregg Bordowitz, *Repetition and change: The film installations of Pauline Boudry and Renate Lorenz*, Afterall 31, Autumn/Winter 2012, p. 25.

13 Renate Lorenz, *Queer Art. A Freak Theory*, Bielefeld, Transcript-Verlag, 2012, p. 56.

INFORME — EXI — Lima, Viernes 15 de Julio de 1983 — EXI

Quieren exterminarnos dicen con lágrimas en los ojos



Quieren exterminarnos, he mos pedido protección policial y espero nos protejan, indican los "gays".



Juan Gallardo Arizaga, el popular "Susy Wong" y Wilson Espinoza Jaba, "gay" asesinado peticionaron que no puedan trabajar tranquilos, un asesino les persigue.

CONJURA SECRETA CONTRA LOS "GAY"

Por: JIMMY TORRES

Fotos: EDILBERTO ALVARADO

Quieren protección, necesitamos seguridad para poder vivir con tranquilidad y en paz, sabemos que hay una organización secreta que nos quiere matar, por eso hemos acudido a la policía a

informarle sobre lo sucedido e indicarle que el sujeto del auto amarillo que mató a nuestra compañera "la dulce Eva" también ha querido matarnos, espero que lo capturen, indicaron un grupo de "gays" conseres del homosexual asesinado, quien fue sepultado ayer.

HABLAN LOS "GAY"

Juan Oswaldo Gallardo Arizaga conocido como "Susy Wong", indicó que espera que la policía capture al asesino y se haga justicia por la muerte de su compañero "Eva".

A mí me persigieron desde un

auto amarillo hace un mes y desde esa fecha estoy en alerta porque mis "amigos" me indicaron que se trataba de un sujeto adicto que quiere eliminarnos. Indica "Susy Wong".

Jesús Saverio conocido como "Paula" quien trabaja en la Av. Arequipa, sostuvo: "Queremos que se haga justicia con la muerte de 'Eva'. Ella fue engañada por ese sujeto un psicópata, blanco y alto, que usa lentes plateados y que a veces cambia de auto. No podemos desenvolvernos con normalidad, que la policía nos proteja", sostuvo "Paula".

Juan Carlos Vicente conocido como "Susan" sostuvo: "Yo he visto al tipo hace un mes, me avisó de 'dunto' cuando me recogió a la altura de la cuadra 30 de la Av. Arequipa, al subir al auto me mostró una especie de mazo con el cual quería golpearme, luego me amenazó con matarme si gritaba y lo único que hice fue arañarlo y saltar del auto para fugarme, estaba asustado", manifestó "Susan".

"He dado la descripción a la policía para que lo capturen y así puedan destruir esa secta que sólo se ocupa en matarnos", indica "Susan".

Willy Mejía Azorzo a quien le dicen "Cristián" sostuvo que conocía a "Eva" desde la infancia y siempre era muy femenino y dulce. Su muerte nos ha entristecido e todos y a la vez nos asusta. Esperamos que la policía nos proteja ante el "batación de la muerte".



Todas estamos entristecidas con la muerte de la "Dulce Eva", el que la mató es un sádico "marica" que anda amando y siempre nos persigue, manifestan los homosexuales.

te" que ha desatado toda su ira sobre nosotros".

Primero fue "Vicky", a la que mataron luego fue una linda muchacha a quien le decíamos "Patillo". Actualmente hay otra "marica" herida conocida como "Nancy" quien está internada en una clínica y esperamos que se recupere", sostiene "Cristián".

HABLA "LAURA" HERMANO DEL HOMOSEXUAL ASESINADO

Wilson Espinoza Jaba "gay" conocido como "Laura", quien es hermano del homosexual César Nepoll Espinoza Jaba, conocido como "Dulce Eva", quien fuera asesinado en Miraflores, indicó que con su hermano siempre se llevaba de maravilla y trabajaban juntos en la Av. Arequipa desde hace años.

"Mi hermano César o 'Dulce Eva' gustaba de cocinar y tejer. También hacía artes manuales y en «haba a los niños de nuestra cu-

dra conjuntamente con otros colegas. 'Dulce Eva' por las noches trabajaba en la Av. Arequipa hasta tarde, para poder tener dinero y comprarnos nuestras cosas e irnos de viaje".

"Dulce Eva" también era peñadora y el sábado salió de la casa a las 8 de la noche y como de costumbre se dirigió hacia la Av. Arequipa en donde estuvo con otras compañeras hasta que ellas la vieron salir al VW amarillo alrededor de la medianoche, de allí sólo sabemos que la policía la encontró muerta, rodeada la 'Eva', indica su hermano "Laura".

"Sabemos todas nosotras que hay una secta que nos quiere exterminar, nos estamos reuniendo y haremos una marcha de protesta para que nos escuchen y la policía nos proteja", indica Wilson Espinoza, conocido como "Laura", quien con un grupo de "gays" dieron el último adiós al homosexual asesinado, "Dulce Eva".



Homosexuales limeños piden protección policial

Willy Mejía, conocido como "Cristián" y Jesús Saverio, también fueron perseguidos por el "sádico" del auto amarillo que victimó a "Dulce Eva".

2

Reinas "gay" terminan presas

25 SET. 1989

Policia allanó peña turística y cargó con candidatas

Una exclusiva reunión de cien "gays" limeños para elegir a la reina "gay" de la primavera, en una peña mirafloresina, fue frustrada por una enérgica intervención de efectivos de la Policía General, quienes allanaron el local a solicitud de varios vecinos, luego de que estos denunciaron el evento como acto refinado con la moral. La intervención policial se realizó a las 1:30 de la madrugada de ayer en una peña-restaurant que funciona en Av. del Ejército 1038, en el distrito de Miraflores, donde fueron sorprendidos los travestis ataviados de ropas femeninas y con arreglos que les daban la apariencia de bellas féminas. Los homosexuales expresaron su protesta por la presencia policial, aduciendo que estaban ejerciendo su derecho de



Las "candidatas" gays a reina de primavera son intervenidas en la peña turística y llevadas detenidas a la comisaría.

realizarse como personas, pero el oficial a cargo del operativo les informó que había una denuncia del vecindario y que la reunión debía ser suspendida. Los intervenidos solicitaron a los policías la presencia del fiscal de turno, pero éste a pesar de haber sido avisado por radio, no cumplió con hacerse presente. Los policías lo esperaron dos horas, al cabo de las cuales cumplieron con efectuar la intervención.

Los policías procedieron a solicitarles sus documentos personales a los travestis, observándose que entre ellos habían jóvenes vestidos con finisimas ropas importadas de Europa y Estados Unidos. Los "gays" informaron que la reunión tenía por finalidad elegir a la

reina de la primavera, y que este evento lo han venido realizando de manera anual en los últimos 10 años. "Es primera vez que sufrimos este tipo de vejámenes", dijo uno de los concurrentes a la fiesta. Los travestis fueron conducidos a la comisaría de Miraflores, donde luego de verificarse que carecían de requisitorias fueron puestos en libertad en las horas siguientes. Varios de los jovencitos "gays" alegaron ser hijos y familiares de influyentes personalidades políticas, amenazando a los policías con sanciones si es que su reunión era suspendida. "El vecindario ha denunciado que aquí se realizan reuniones que terminan en escándalos y eso tiene que terminar", fue la terminante decisión del oficial a cargo del operativo.

GAYS

EN LA LISTA DEL ESCUADRON DE LA MUERTE

Por Richard Romero

Más de quince homosexuales han sido asesinados en los últimos 17 meses

30 JUN. 1990

"EXTRA"
Angela miró el carro con desconfianza. Hacía frío y los carros ruidan abajo en la Vía Expresa. Hay, batida dijo cuando se acercó, avanzó un poquito insistió, como disimulando sobre sus botines; dijo que se llama Angela, pero en realidad se llama Edwin, y que tiene 18 años, pero apenas se empina en Chapén, dieciséis. Y además nació en Chapén. Todo eso lo contó después, cuando conversamos. También confesó que tiene miedo.

pezó el oficio hace un año. Trabajaba como peñero y se aburría de ser pobre una noche se acercó parada con minifalda, sobre la Vía Expresa, cerca a Javier Prado. Su primera noche se hizo presente un carro, acordaron ir hasta la Costa Verde y ahí los esperaban tres carros más, y de ellos bajaron unos tipos: le pegaron, la desnudaron y la tiraron al mar, muerta de frío.

En 1960-70, les decían "locas". Discretos, disimulados, se paseaban por la Plaza San Martín, el Parque Universitario. Los que sabían de ellos, sus amigos, eran conocidos como "mostaceros" del Mustang y los discretos paseantes respondían la cantidad. "Ellas" pagaban.

Con los años, las cosas cambiaron. Poco a poco, nadie puede prever a partir de cuándo, los travestis fueron despojados a las prostitutas que "tiraban dedo" en la avenida Arequipa, a la espalda del "Top-Top", en la cuadra del cine "Country". En esa zona empezó el cambio. El gran cambio. La ola fue creciendo vertiginosamente. Por las cuerdas que dan al Hogar de la Madre, empezaron a insistentemente. A partir de ahí nadie las detuvo. Ahora han desplazado completamente a las prostitutas. La prostitución travesti ha reemplazado a la prostitución femenina. Las "locas" antiguas de la Plaza San Martín y del Parque Universitario se morían al saber que los travestis de ahora cobran "sus servicios". Y bien 250 mil íntim en el carro, 400 mil en motel, y pensar que antes ellos pagaban.

Rolando Bacho, "Cristal", ha sido uno de los últimos travestis que murió asesinado. Tenía 20 años, y se había alejado de su familia hace tres años. Su cadáver fue encontrado en los pantanos de Villa. Cuando subió a la superficie, era una monstruosidad. Según nos cuenta Angela, meses después que le pegaron y la tiraron al mar, ella sufrió un atentado del cual no se ha recuperado. Era el siete de marzo de este año y esperaba clientes como tantas noches y en la zona de siempre. Recuerda que como a las diez de la noche se detuvo un carro rojo, con lunas polarizadas y ella se acercó. "Cien mil en el carro, y doscientos en otra parte", dijo Angela, y el chófer le respondió: "Suba, vamos al carro y medio".

Angela recuerda que el carro y medio tiene tres puertas y que el carro fue pasando una a una, sin detenerse. Al pasar la última, Angela se puso nerviosa y le dijo: "Para, ¿a dónde vas?". Por los respuestes, desde atrás le jalaban los pelos con ferocidad. Angela llegó a ver a un negro liado en el suelo que velozmente le atravesó el cordón de luz en el cuello. Como pudo, ella colocó su brazo derecho entre el cordón y su virgular y con el brazo izquierdo empezó a mover el timón. Se defendió con desesperación y empezó a golpear el parabrisas con los tacóns de sus zapatos, rompiéndolos de asfáltica angustia. La suerta quiso que un carro patrullero que venía en sentido contrario advertiera los movimientos del carro, y empezara a seguirlo tocando su sirena. Angela dijo que el carro se pasó una garita, pero minutos después fue alcanzado por el patrullero, que lo cruzó. Bajaron los policías con las armas desenfundadas, y sacaron a Angela y a los tipos. En el lugar donde se escondió el negro, encontraron cosas. Angela casi se desmayó cuando vio que en la maleta escondían cuatro cuchillos y dos machetes.

¿Quién o quiénes están matando a los travestis? Angela está convencida de que el patrullero la salvó de morir despojadura, y todos los indicios así lo señalan.

da de que el patrullero la salvó de morir despojadura, y todos los indicios así lo señalan.

Los del "Escuadrón Anti-gay" aparecen casi siempre a partir de sus tres de la madrugada. Son jóvenes, elegantes y todo el tiempo aparentan amabilidad y discursos fervientes de contar con ellas. Cuando suben al auto, las cosas cambian. Algunas, como Angela, son cruelmente golpeadas en las playas, otras, no lo cuentan. Corroboran estos hechos la larga lista de travestis asesinados que empezó con César Monteverde, de 19 años, asesinado con golpes en la cabeza. Gregorio Ríos Antezana, "Marlyn", Roberto Quispe Larrea, Freddy Guzmán López, Francisco Guzmán Navarro, "Giovanna", César Pérez Guerrero, Juan Palomino Breña, Nicolás Mamani Gil, Antonio Bernardino Aluma, José Orlando Villacorta, Víctor Francisco Echevarría, Pedro Ángel Castillo.

"Alta raíz", toda la población aquí está en la lista de los asesinados, una banda de monstruos a ultranza, pero sobre todo por quienes tienen miedo pánico al SIDA y los señalan como agentes de la enfermedad del siglo. Esa especie crola del Escuadrón de la muerte ha jurado que sabrán en el último gay o travesti linchado.

Ellas noches, hay pánico de travestis en los parques y calles de San Isidro y Miraflores. Las manos se crispán cerca a Javier Prado, sobre la Vía Expresa, y revelan las mentadas en las esquinas de Las Begonias, y hay tacaños de botas cerca al Hogar de la Madre. La cosa —falso, dijo Angela. La muerte, se frota los largos mimos grandes.

¿Cuándo se empezó la marcha de maltrato y gritos? ¿Cómo, en qué momento empezó a engordar la ola de cuando comenzó a esparcirse el ejército de ciso sombreados, la grey de refugio, al borde de un ataque de nervios?

Angela mira los carros con los ojos bien abiertos. Más de quince de sus colegas murieron fuertemente asesinados en los últimos diecisiete meses, despedidos, apenas reconocidos, frotados por ahí, en cualquier muladar de esta inmensa y desolada ciudad.

—¿A quién temes, Angela?

—A los del "Escuadrón Anti-gay".

—¿Y a quién más?

—A la policía.

Cuando un patrullero se aleja por el cine "Orizonta", Angela dice que los del "Escuadrón Anti-gay" son una pandilla de pilucos que contruñen las pegas a cadenas, los torturan para luego asesinarlos. Angela em-

3

4

oiga78
Nº 44 SEMANARIO DE ACTUALIDAD

DIALOGO SUPONE IGUALDAD SIN TUTELAJES

SÓLO EL DIALOGO SALVARA AL PERU

EL TERCER SEXO EN EL PRIMER PODER

LAS SECTAS CRIOLLAS

1, 2, 3, 4

Giuseppe Campuzano, *Series Transvestite Archive*, 2004–present, Appropriated press-clippings, Variable dimensions

1 The two titels of the newspaper: *Secret conspiracy against gay people* and *"Gay" queens ended up arrested*

3 The two titels of the newspaper: *Gays in the list of death squad* and *Only dialogue will save Peru. The third gender in the first power.*

lives and activities of sexual minorities since the 60s. This group of documents illustrates the violence and brutal authoritarianism of the official heterosexual gaze through one of the few biographers that transvestism has had in recent decades, as Campuzano acknowledges: the media. This is an archive which Campuzano has taken to the streets several times for apparently aimless demands, for instance infiltrating one of Lima's main avenues in the financial district of San Isidro in 2006 (an election year), to occupy a large municipal billboard intended to exalt 'Peruvian women' (middle class, white, heterosexual). In one of the closing days of an election campaign characterized by various threats against the gay community, a group of sex workers and transvestites overtook an entire block of Javier Prado Avenue to hand out leaflets¹⁴ and to display on their own bodies those images of persecution, returning to the public eye that which had previously been expelled and labelled as abnormal or sick. This same archive would later be presented in squares, markets and universities using panels, screens and tables. The transvestite archive re-signifies transvestite culture in a process through which those bodies, which had been denied their human status acquire, by other routes, the possibility of being subjects of enunciation, of being political agents of knowledge production.

14 The flyers printed in red and pink paper, stated: "Faced with the hate crimes against transvestites committed by the (Maoist subversive group) Shining Path, the (Guevarist subversive group) MRTA, right-wing groups, the Military and the Police, of which the *Final Report of the Truth and Reconciliation Commission* and the media have given confirmation. Faced with their illegal dismissal. / Faced with the complicity in these crimes, embodied in an election campaign where such hatred is embedded in the proposals of some candidates while others oppose, but not in their proposals. / Faced with its approval by part of the population, according to opinion polls. / Faced with the manipulation of women's discourse while their situation remains as uneven and contradictory as ever."

Drag futures

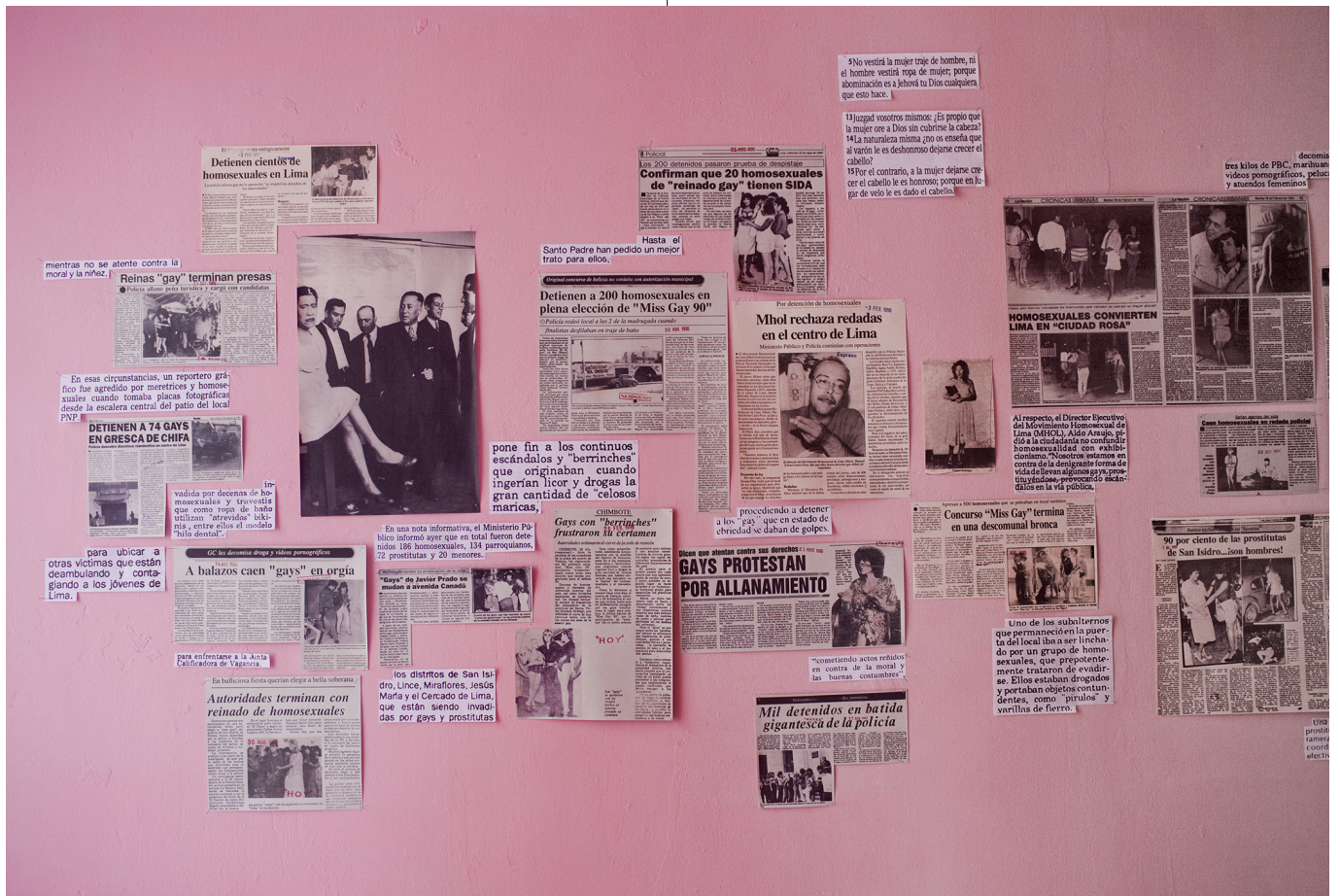
All of the ideas presented here attempt to observe how certain performative practices and historical experimental techniques can renew the modes of social intervention, and furthermore, how the queer re-appropriation of institutional apparatuses such as the 'museum' can intervene in social power relations and open previously blocked pathways to establish new territories of existence for non-normative desires and solidarity between non-normative bodies, thus redefining the democratic horizon. The question remains how to shape the social field which is politically necessary for us. That a long historical silence around dissident sexualities has existed until this day is not a mere oversight, for it has been a persistent site of production of subjectivities and behaviours that have been passed down as fact. Following American AIDS activist and writer Douglas Crimp, "what is at stake is not history per se, which is a fiction in any case, but what history, whose history, history to what purpose."¹⁵ The mere existence of a Transvestite Museum posits the question about those meanings we need to stay alive and to resist domination. This is about the demand for one's own narrative, for the creation of those 'retrospective fictions' capable of liberating queer realities without which a worthwhile idea of the future would be unimaginable. It is no longer possible to remain tied nor faithful to any history. Reality can suck my dick, darling.

Lima - Cali, December 2012

15 Douglas Crimp, *Getting the Warhol we deserve: Cultural studies and queer culture*, Social Text 59, vol. 12, no. 2, Summer 1999, p.49-66.



2



- 1 Giuseppe Campuzano, *Transvestite Archive*, public intervention 2006 Lima, Los Olivos district
- 2 Giuseppe Campuzano, *Diario Travesti (1773–2011)*, 2012, Installation view of *¿Y qué si la democracia ocurre?*, 80m² Livia Benavides gallery, Lima, Variable dimensions



Giuseppe Campuzano, *Carnet. Fotografías para documento de identidad* (ID. Pictures for identification), 2011, Variable



Mujeres Creando, *Un pene, cualquier pene, es siempre una miniatura* (A Penis, Any Penis, Is Always a Miniature), 2003, performance view, La Paz, Bolivia, 2003
Photo: María Galindo



Coordinadora Universitaria de Disidencia Sexual (CUDS),
Dos veces santa: peregrinación por Karol Romanoff [Twice
holy: the pilgrimage for Karol Romanoff]. Public intervention
and video-performance. Santiago de Chile, December 8,
2010

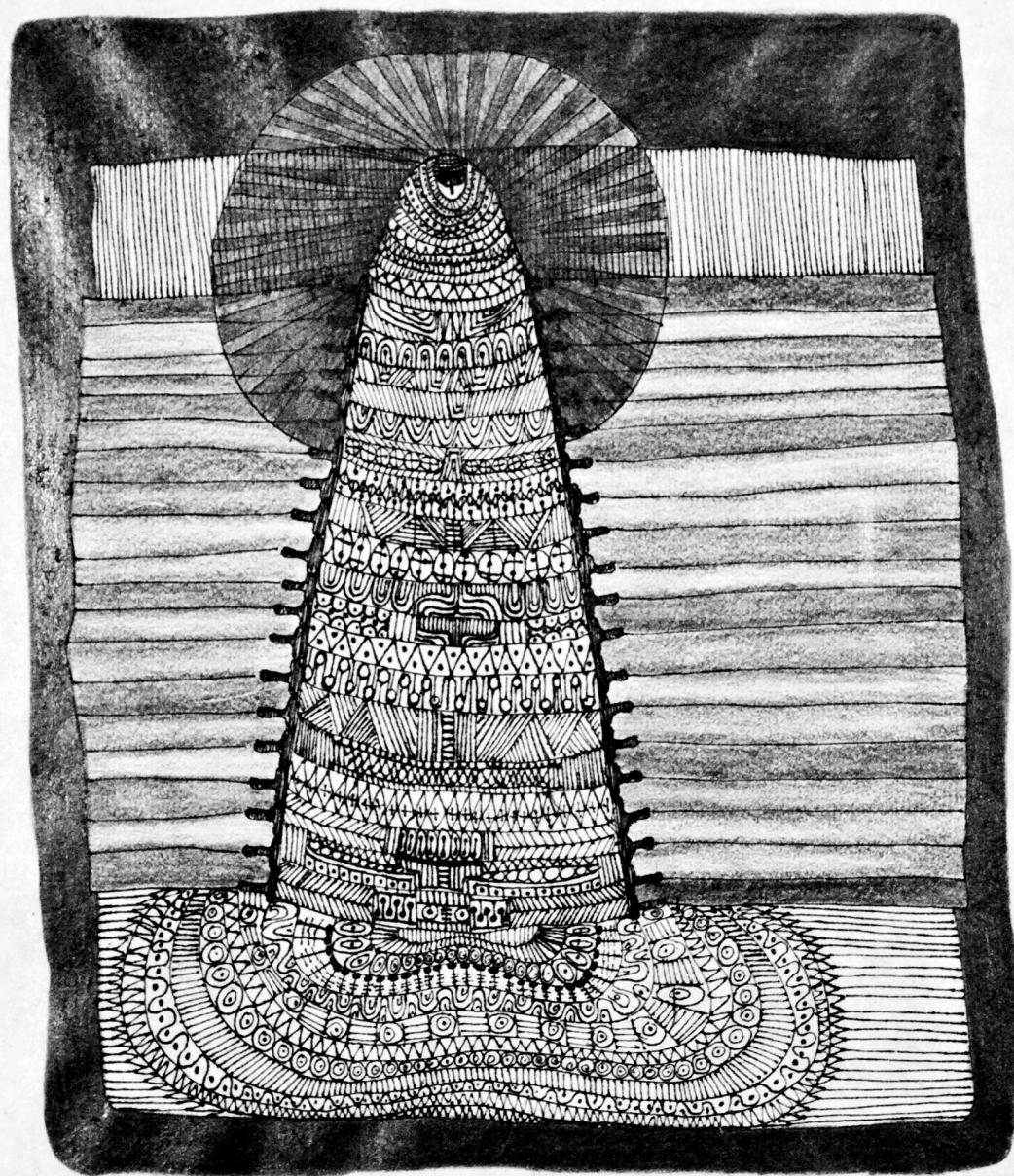


Coordinadora Universitaria de Disidencia Sexual (CUDS), *Andrés Bello más bella que nunca* [Andrés Bello more beautiful than ever], Intervention on the public monument of the jurist and legislator Andrés Bello, founder and rector of University of Chile (1842–1865) and co-writer of the Civil Code. Santiago de Chile, May 30, 2008



OUR PATRIARCAL Lady
NUESTRA SRA. DEL PATRIARCADO

Mónica Mayer, *Nuestra señora cuyos ojos se están abriendo*,
1978, Graphite and ink on paper, 15 1/2 x 15 in. (39.4 x
38.1 cm.), Martín Antonio Mayer Lucido Collection
Photo: Antonio Juárez



OUR LADY OF THE OPENING EYES
NUESTRA SRA. CUYOS OJOS SE ESTÁN ABRIENDO

Mónica Mayer, *Nuestra señora del patriarcado*, 1978,
Graphite and ink on paper, 15 1/2 x 15 in, (39.4 x 38.1cm),
Martín Antonio Mayer Lucido Collection
Photo: Antonio Juárez



Sergio Zevallos (Grupo Chaclacayo) in collaboration with Frido Martin, *Rosa Cordis*, 1986, Fine art print on Hahnemühle paper, 50 x 37 cm, Courtesy Sergio Zevallos



Sergio Zavallos, Series *Estampas*, 1982, collage,
21.5 x 33.3 cm



NUESTRA PATRONA DE LA CANTERA

Nuestra Patrona de la Cantera

Concept and direction: Falco, Production: Italia Vaca, Fernanda, Sukía, Leidy, Estrella, Lily, Michael, Yolanda, Samatha, Jessy, Lore, Cris, Travelina, Estefy, Nena, Rosy, Gaby, Zuli and Falco, Painting: David Santillán, Produced in the context of VI Encuentro Internacional de Arte Urbano *al zur-ich*, Quito, 2008

This image shows a full-page view of a notebook or sketchbook cover. The background is white with a light gray dot grid pattern. A solid purple vertical stripe runs down the center of the page. At the top left corner, the word "NOTES" is printed in a bold, black, sans-serif font.

Giuseppe Campuzano

A transvestite philosopher. In 2004, created *Museo Travesti del Perú*, a bodily counter-narrative to make-up voids and de-makeup boundaries. Parasitising the museums of contemporary art of São Paulo, Santiago de Chile and Barcelona, and the Reina Sofia, Madrid; universities of Lima, Brighton, São Paulo, Rio de Janeiro, Bogotá, México D. F. and Quito. Working the streets. Spawning libraries with *Museo Travesti del Perú* (2008); *Chamanes, danzantes, putas y misses: el travestismo obscuro de la memoria* (ramona, 2010); *Veiled Genealogy for a Transfuture* (*The Future Lasts Forever*, Carlos Motta and Runo Lagormasino, eds., 2011) and *El Tercer Sexo en el Cuarto Poder* (*¿Y qué si la democracia ocurre?*, Miguel A. López and Eliana Otta eds. 2012). Campuzano is recipient of the Foundation for Arts Initiatives grant in 2013.

Miguel A. López

(Lima, 1983) is a writer, artist and researcher. He is an active member, since its foundation in 2007, of the *Southern Conceptualisms Network*. He has published his writing in periodicals such as *Afterall*, *ramona*, *Manifesta Journal*, *Tercer Texto* and *The Exhibitionist*, among others, on topics including queer politics, art and protest, 20th century Peruvian art, reactivation of critical memory, and the processes of historicising Latin American art of the 1960s–1980s. He is co-author of *Post-Il-lusions. New visions. Critical Art in Lima 1980–2006* (Lima, 2006), and *¿Y qué si la democracia ocurre?* (Lima, 2012). His recent co-curated exhibitions include: *Losing the Human Form. A seismic image of the 1980s in Latin America*, Museo Nacional Centro de Arte Reina Sofia, Madrid, 2012–2013 (with Southern Conceptualisms Network); *Subversive Practices. Art under Conditions of Political Repression. 60s–80s/South America/Europe*, Württembergischer Kunstverein, Stuttgart, 2009 among others. During 2012–2013 he is invited curator at Lugar a Dudas, an independent art space in Cali, Colombia.

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visible workbooks

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visible – when art leaves its own field and becomes visible as part of something else

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