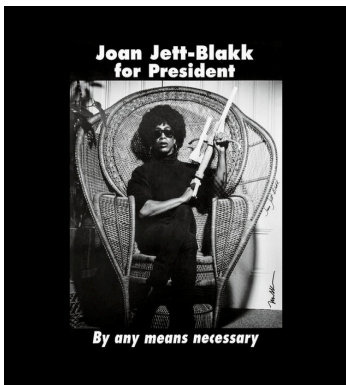
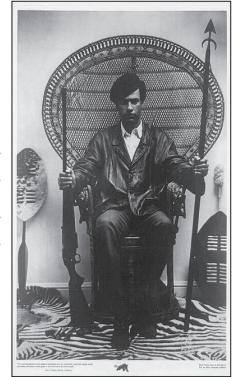


Protest Art (Continued)



Joan Jett Blakk is a drag queen and political activist from Detroit who ran for president in 1992. She announced her candidacy at the Democratic National Convention at Madison Square Garden by famously asking, "If a bad actor can be elected president, why not a good drag queen?" (referring to Ronald Reagan). The poster, designed by Kevin Michael Lyons and photographed by Marc Geller, was inspired by the iconic 1968 image of Huey Newton, co-founder of the Black Panthers. The text "By any means necessary" in Blakk's poster, references the Black Panthers slogan "Freedom by any means necessary."



Many artists who create protest art are also seen as activists themselves. For some it is the act of protest that motivates their work. In recent years, queer Latinx visual artist and lifelong Chicagoan, Monica Trinidad, has created zines, digital graphics, mixed media posters, and other visual art augmenting her grassroots organizing work. She is a co-founder of Brown and Proud Press and For the People Artists Collective as well as being a member of Justseeds Artists Cooperative. She was also the co-host of *The Lit Review* Podcast (I recommend the episode, "Queen (In) Justice with Joey Mogul"). As noted on the podcast website: "Her creative practice invites individuals to reimagine a better and more just world, centered around experimentation, interdependence, abundance over scarcity, process over product, and following leadership from directly-impacted communities." In August 2020, Trinidad collaborated with Grae Rosa on a design for the letter "C" in a Black Trans Lives Matter street mural in the Andersonville neighborhood of Chicago. Their letter commemorated the Stonewall Riots, reminding viewers that the first Pride was a trans-led riot against the violence the police were inflicting on the LGBTQI+ community.



Protest art has also embraced social media and has caused local graffiti and street art to spread across the globe. Even the tools to make art have become more accessible, with digital art apps and software. Regardless of it being found on a poster, mural, video, or social media, protest art will always be a universally powerful tool for provoking dialogue and debate beyond the mainstream methods of communication.

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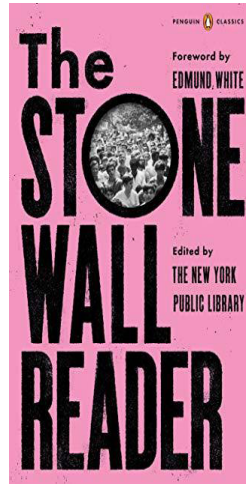
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- RAINBOW READING ROOM -

with Edwin Roman

“Because of the Stonewall uprising, people saw homosexuals no longer as criminals or sinners or mentally ill, but as something like members of a minority group. It was an oceanic change in thinking.”

- Edmund White



“In order to understand this era, we have to understand that the history of sexuality and gender does not follow an even and upward march of progress toward freedom. Throughout history there have been cycles of freedom and repression.”

- Jason Baumann

THE STONEWALL READER

Foreword by EDMUND WHITE Introduction by JASON BAUMANN

Published to coincide with the fiftieth anniversary of the Stonewall riots, *The Stonewall Reader* is an anthology recounting the fight for LGBTQ rights and the activists who spearheaded it. Taken from the New York Public Library's archives, it is a collection of witness accounts, diaries, periodic literature, as well as articles from LGBTQ magazines and newspapers. The anthology details the five years leading up to Stonewall (Before Stonewall), the year of Stonewall (During Stonewall), and the five years after Stonewall (After Stonewall) and spotlights activists such as Sylvia Rivera, co-founder of Street Transvestites Action Revolutionaries (STAR), as well as forgotten figures such as Ernestine Eckstein, one of the few out, African American, lesbian activists in the 1960s. Detailed below are my favorite passages from each of the eras detailed in this amazing book.

BEFORE STONEWALL

From *Zami: A New Spelling of My Name* by Audre Lorde

I remember how being young and Black and gay and lonely felt. A lot of it was fine, feeling I had the truth and the light and the key, but a lot of it was purely hell.

There were no mothers, no sisters, no heroes. We had to do it alone, like our sister Amazons, the riders on the loneliest outposts of the kingdom of Dahomey. We, young and Black and fine and gay, sweated out our first heartbreaks with no school or office chums to share that confidence over lunch hour.

DURING STONEWALL

From *City Boy* by Edmund White

Then there was the raid, the whimper heard round the world, the fall of our gay Bastille. On June 28, 1969, the bar was raided, and for the first time gays resisted. The Bureau of Alcohol, Tobacco, and Firearms staged the raid, since they'd discovered the liquor bottles in the bar were bootlegged and that the local police precinct was in cahoots with the Mafia owners. As the patrons and workers were being led out of the bar and pushed into a paddy wagon, the angry crowd that had gathered outside began to boo. Then some of the queens inside the van began to fight back—and a few escaped. The crowd was energized by the violence.

Up till that moment we had all thought that homosexuality was a medical term. Suddenly we saw that we could be a minority group—with rights, a culture, an agenda. June 28, 1969, was a big date in gay history.

AFTER STONEWALL

From *The Lord Is My Shepherd and He Knows I'm Gay* by Reverend Troy D. Perry

We were the last in this smoothly run parade. I rode in an open convertible. Behind me came the congregation singing “Onward Christian Soldiers.” We were gay, and we were proud. We had come out of our closets and into the streets. We were applauded—I think it was for our courage, and a kind of recognition for what we were doing in the religious community. It was a moving experience. I meditated because I had some misgivings about what lay immediately ahead.

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MISSION

The LGBTQI+ Resource Room at Bronx Community College works to foster an inclusive, safe, and welcoming environment for students, faculty, and staff of all sexual orientations, gender identities, and gender expressions. The LGBTQI+ Resource Room aims to sustain visibility and a sense of community by providing education, programming, and support services on campus.

In the News...

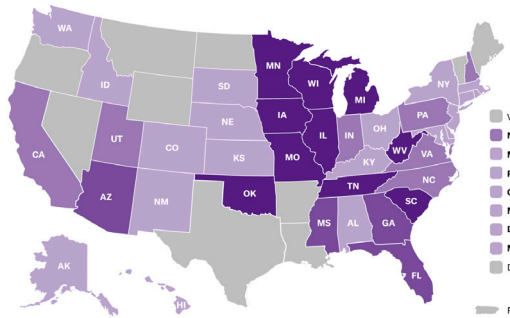
HUMAN RIGHTS WATCH

The ACLU and Anti-LGBTQ bills

The ACLU is tracking 398 Anti-LGBTQ bills in the United States including Senate Bill S4496 here in New York State that “protects women’s sports from unfair competition.”

Read more about all of the ACLU’s efforts at:

<https://www.aclu.org/legislative-attacks-on-lgbtq-rights-2026>



Black Americans are disproportionately criminalized for living with HIV.

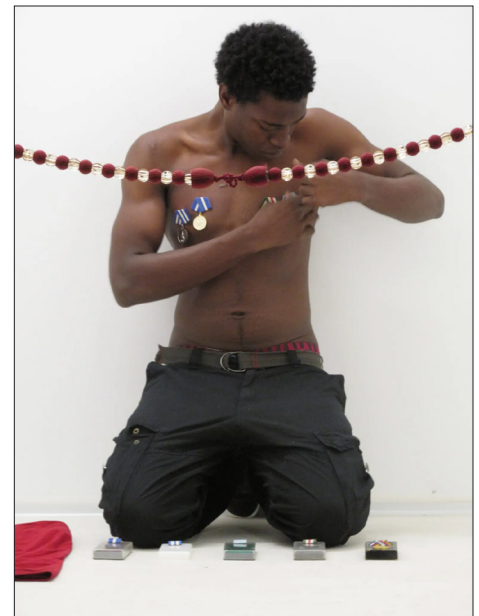
The Advocate reported that Black Americans are disproportionately criminalized for living with HIV through heightened surveillance, arrest, and conviction.

Read more at: <https://www.advocate.com/health/black-american-hiv-rates-criminalization>

THE ARTS

Get to Know Artist Carlos Martiel

Carlos Martiel was born in Havana in 1989. He graduated in 2009 from the National Academy of Fine Arts San Alejandro in Havana. Between 2008 and 2010, he studied in the Cátedra Arte de Conducta, directed by the artist Tania Bruguera. Martiel’s works have been included in the 11th Lanzarote Biennial, Spain; Biennial of the Americas, USA; 14th Cuenca Biennial, Ecuador; and he has had performances at The Leslie-Lohman Museum of Art, New York; He lives and works in New York. His works are in public and private collections such as the Solomon R. Guggenheim Museum, New York; The Pérez Art Museum Miami (PAMM); and Museu de Arte do Rio, Rio de Janeiro. Notably, Martiel’s first solo exhibition in a New York City was at museum El Museo del Barrio where he was also the inaugural recipient of the Maestro Dobel Latinx Art Prize.



Martiel’s “Hijo Prodigio,” 2010, a video documentation of performance at House Witch, Liverpool, England.

The LGBTQI+ Resource Room is located on the ancestral homeland of the Lenape people. We honor them and acknowledge their displacement, dispossession, and continued presence.