



LESBIAN PRIDE



Archeion

JOURNAL OF QUEER ARCHIVES
STONEWALL NATIONAL MUSEUM & ARCHIVES

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August 2021

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(Back) 'Lesbian Pride' graphic featured on June 1973 cover of *Lavendar Woman*.

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Off Our Backs: Lesbian Feminist Periodicals 1956-2000

Looking at feminism through the lens of lesbian feminist periodicals, we are quick to realize the ebb and flow of an often-divided socio-political movement progressing back and forth again and again and again. Pushed down, pushed back. The exhibition *Off Our Backs* was dually inspired by the publication of the same name, which ran from 1976 until 2005, and *On Our Backs* (1985-2001). The publications included do not necessarily read linearly and were multi-purpose in their design to serve their communities. Publications as early as *The Ladder* (1956-1970) reveal a desire and commitment to form communities and to normalize lesbian culture in a heterosexual-dominant society.¹ Publications grew to include poetry, art, and critical essays that encouraged action, empowered sexuality, and confronted stereotypes. Moreover, issues were widely distributed in hopes of reaching anyone who felt alone.

Guest curated by Meaghan Kent, the periodicals included in the exhibition were organized by the following thematic concerns: Forming Communities; Politics; and Identifying Oppression and Sexual Autonomy.

Forming Communities

The ability to form and nurture communities that provided individuals with a sense of belonging was an essential tool for groups trying to foster unity. In periodicals, art and poetry merged with storytelling to communicate the authentic lived experience and explored its imagined possibilities, which nurtured connection and a new vision of the future. *The Ladder* and *Sisters* were produced by the Daughters of Bilitis, a lesbian and civil rights organization formed in San Francisco in 1955. Their publications resembled a playbill or choir pamphlet – a design that was easy to distribute and pickup discretely, protecting members with anonymity.

As lesbians found each other, organizations often created smaller groups to address specific challenges women faced. *Broomstick* was created in Berkeley in 1978 to encourage art production and activism by lesbian women over 40. The artistic community – long identified as an area that pushed social norms – combined images of artwork with text and poetry in publications such as *Chrysalis* and *Heresies*. *Chrysalis* was created

◀ Cover from serial *On Our Backs*, Fall 1986.

by Kirsten Grimstad and Susan Rennie, who previously edited *The New Woman's Survival Catalog* and *The New Woman's Survival Sourcebook*. The scope of the publication was multidisciplinary; it included the groundbreaking feminist theorists Audre Lorde (the magazine's poetry editor), Adrienne Rich, Robin Morgan (editor of *Ms.* from 1990-1993), art critics Lucy Lippard and Arlene Raven, and artists Judy Chicago and Ana Mendieta, amongst others. The magazine intertwined poetry, essays, and art while simultaneously covering critical issues from feminist theory, religion, lesbian and transgender identity, to unique expressions of quotidian queer life in a patriarchal system.

Through personal storytelling that illustrated problems with prejudicial legislature, these authors enabled readers to identify their own struggles with living in a heterosexual-dominant society. *Lavender Woman*, a newspaper-sized periodical based in Chicago, ran from 1971 to 1976 with a focus on community, politics, and culture. In the June 1973 issue, Rebecca Hunter addresses a key feminist phrase – "The Personal is Political" – specifically in context to lesbianism. Hunter argues, "As long as lesbianism is not all right, it is not considered private by those who have the power to put an end to our freedom, liberty, justice, pursuit of happiness and/or whatever else we have

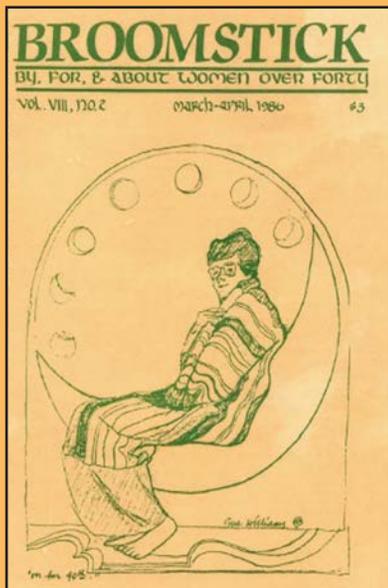
found that makes us glad inside. I am sure that once it is all right, lesbianism will be able to be private."²

Politics

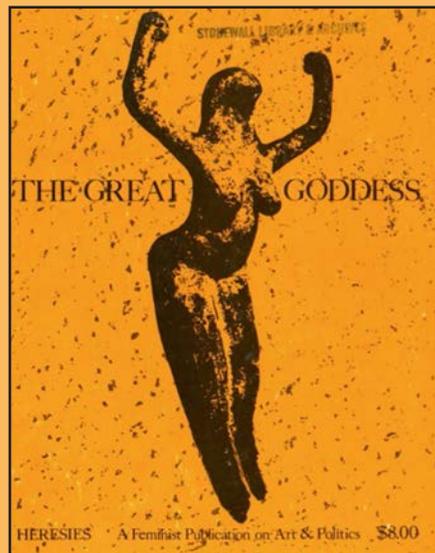
A significant element of these periodicals was their mission to provide the essential journalism for women that was lacking in popular news journals. Articles discussed birth control, abortion, the Equal Rights Amendment, discrimination in the workforce, gay marriage, and other important issues that directly impacted LGBTQ lives. *Off Our Backs* maintained a progressive focus on reproductive rights; they analyzed the side effects of the pill and IUDs as early as 1970.³ As we now

know that many of these forms of birth control had devastating consequences on the women who used them, we can look back and see that such articles were among the first to address critical health issues affecting all women, regardless of identity, and they were early to fight the spread of dangerous misinformation.

Another strategy used to establish a foundation for lesbian culture was to source, examine, and critique lesbian history. Contributing critics looked for lesbian references primarily in Western literature – such as *The Well of Loneliness* and *The Unlit Lamp* by Radclyffe Hall, *The Feminine Mystique* by Betty Friedan, and the works of Virginia



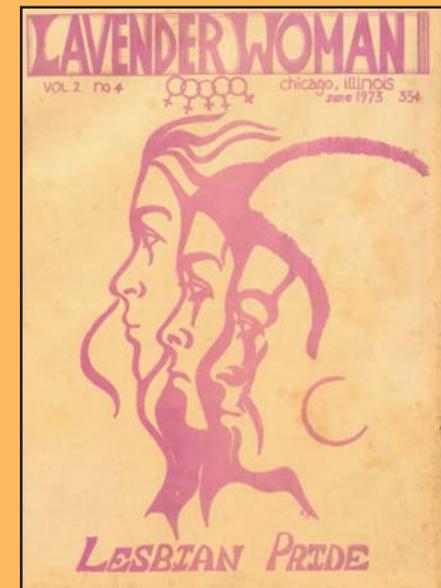
▲ Cover from serial *Broomstick*, March-April 1986.



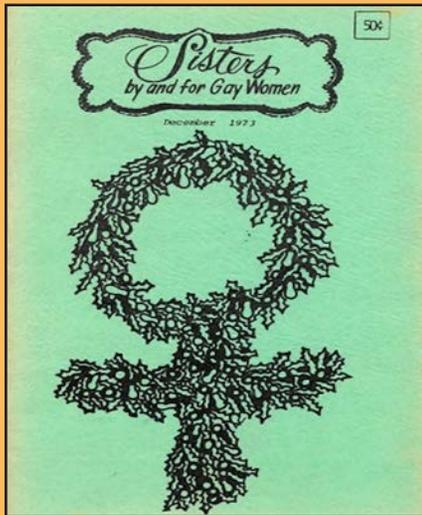
▲ Cover from serial *Heresies: A Feminist Publication on Art & Politics*, 1978.



▲ Cover from serial *Chrysalis*, 1977.



▲ Cover from serial *Lavender Woman*, June 1973.



◀ Cover from serial *Sisters*, December 1973.

straight feminism movement, but they did not notice similar faults within their own organizations. The movement – as a whole – disengaged minorities, fueling the desire among lesbians from diverse backgrounds to create alternative communities.

Identifying Oppression and Sexual Autonomy

One of the most significant developments in feminist awareness from this era was sexual expression. First, feminists identified and spoke out against oppression, then they evolved into promoting sexual autonomy and normalizing a woman's right to seek pleasure. Contributors not only identified the everyday use of abusive language, but, on occasion, leaned into the slander, therefore reclaiming and exalting the words meant for their oppression. *The Furies*, a publication whose name was historically linked to crones or witches, reclaimed their name as an emblem of empowered women seeking justice. In *Lesbian Ethics*, Susan Strega discusses the role of incest within lesbianism

and how the word “covers up, erases, obscures what was done to me, what was done to so many lesbians I know. It means only this: ‘Incest, n. Sexual intercourse between persons so closely related that they are forbidden to marry’ (Webster’s). This word lies. Every time a lesbian speaks this word, she lies. This word protects men and protects the patriarchy.”⁵

Embracing feminine sexuality was visual, literal, and profound. Feminist art became provocative and sometimes performative, often using the body, as seen in Tee Corrine’s work. Corinne’s “Isis and Madonna” connected the physical body with nature; something normally hidden suddenly becomes celebrated.⁶ Sexuality, systematically repressed in most women, became recognized and unapologetic. From 1984 to 1991, Susie Bright co-founded and edited *On Our Backs*, the first women-made magazine about sex that presented itself as “entertainment for the adventurous lesbian.” Here, she began her sex-advice column – “Susie Sexpert.” Many lesbian magazines helped to normalize sexuality through these open conversations.⁷

In 1997, feminists continued to bring attention to the inequalities inherent in our patriarchal society when Adrienne Rich became the first person to refuse the National

Medal of Arts. Rich wrote, “‘We the people—still an excellent phrase,’ said the prize-winning playwright Lorraine Hansberry in 1962, well aware who had been excluded, yet believing the phrase might someday come to embrace us all. And I had for years been feeling both personal and public grief, fear, hunger, and the need to render this, my time, in the language of my art.”⁸

—

1. “The Purpose of the Daughters of Bilitis,” *The Ladder* 1, no. 5 (February 1957): 1.

2. Rebecca Hunter, “The Personal is Political,” *Lavender Woman*, (June 1973): 5.

3. Regina Sigal, “Politics of the pill,” *Off Our Backs* 1, no. 1, (February 1970): 3.

4. Esther Newton, “The Mythic Mannish Lesbian: Radclyffe Hall and the New Woman,” vol. 9, no. 4, (Summer 1984): 557-575.

5. Susan Strega, “Breaking the Ties That Bind: Healing as a Political Process,” *Lesbian Ethics* 4, no. 3.

6. Corinne, Tee, “Isis & Madonna,” vol. 3, no. 2, (Fall 1986): 22-23.

7. *On Our Backs*, 1985-2001.

8. Adrienne Rich, “Why I Refused the National Medal for the Arts,” *The Los Angeles Times*, (August 3, 1997).

Off Our Backs: Lesbian Feminist Periodicals 1956-2000 went on view at SNMA on February 12, 2021.

A Gaze Toward A Future

The June 1966 cover of *The Ladder: A Lesbian Review* depicts the late Ernestine Eckstein in profile. The photograph tightly frames Ms. Ernestine's bust, a collared shirt peeking out beneath a heavier coat. Ms. Ernestine's short hair is lightly straightened and a bobby pin holds her coif out of her face. Her closed mouth smile does not convey an exorbitantly gleeful expression, but a cool confidence is easily discernible. Her eyes, even turned away from the camera's direct gaze, contain a steady peace. How many of us have imagined the scene just beyond this photograph's frame? In my mind, I have pictured a quiet street with little traffic or Ms. Ernestine's intrigue at the bustling of a city block in the early afternoon. Somewhere, there is an archivist who knows the true answer to this inquiry.

Yet, beyond this, what I imagine most is Ms. Ernestine peering into a future with a knowing optimism. That her presence as a Black lesbian woman would make so much possible for so many in her wake – Black, lesbian, gay, queer, gender expansive, trans, and non-binary kin – is a testament to her profound and phenomenal foresight. Foresight: sometimes, you want to mistrust it. Other times, it is too strong to ignore. I wish I had the opportunity to ask Ms. Ernestine how she learned to listen to herself. How she learned to believe in a world that is yet to come. How she believed enough so that when I look at this photograph of her, I believe in this world too.

Jessica Lynne is a writer, critic, and founding co-editor of ARTS.BLACK.



▲ Cover from serial *The Ladder: A Lesbian Review*, June 1966. Featuring photograph of Ernestine Eckstein.

Help Wanted: Shaman Black Lesbian Archivist

The Center for Lesbian Information Technology (C.L.I.T.) is seeking stories of Black lesbian lives for the archive. After notice of a theft in print materials in 1996 from an out-of-town researcher, priority for Black lesbian images, periodicals, ephemera, and pics of ex-girlfriends will be collected and placed online so that they can never be stolen again. C.L.I.T. is seeking a lesbian of color, visibly of color, with wide hands & an open heart who is skilled at delivering land acknowledgements and can engage community with her use of poetry, but who can also complete full sentences. She efficiently communicates to all communities within the lesbian diaspora/landscape/network, but, most importantly, she must be non-threatening to white people and straight people. Her job is to make all Black lesbian material openly accessible to the public (wide open!) to glimpse their deepest secrets.

Qualifications:

- 3 PhDs - PhD in Archival Studies; PhD in Lesbianism; PhD in Selective Memory.
- Demonstrated ability to curate exhibitions online or in-person at music festivals, or separatist communities and chosen-family barbecues.
- Minimum of one million followers (of friends and ex-girlfriends) on Instagram, Twitter, TikTok, and Facebook.
- A personal brand C.L.I.T. can promote as their own inclusion and diversity initiative.
- She must be lesbian married, but also polyamorous and single to attract other lesbians to the work.

Duties:

- Categorize queer identities, revisionist history making, lesbian narrative formation, and the fashioning of the lesbian past into a digestible future.
- Identify source material of Black lesbians who have been lesbians across time and space.

- Recreate the narratives of Ernestine Eckstein, Lorraine Hansberry, Mabel Hampton, Ruth Ellis, Georgia Brooks, Audre Lorde, and other Black lesbians via indigenous spiritual connection practices, finding their voices from the grave, and conducting oral histories.
- Rebuild C.L.I.T. archive and repository:
 - Purchase a new house in a lesbian community, make it into a dyke bar on the first floor and an archival facility on the second floor.
 - Catalogue, organize, accession, and create preservation management plans.
- Curate an interactive online exhibition in which the oral histories actually talk to and with each other across platforms. Choose one object for each Black lesbian that will represent all Black lesbians.
- Produce annual festivals with performance artists commissioned to sing to their lesbian ancestors.

Compensation:

If pay is necessary, a stipend will be offered at some point. Grant support will be needed . . . oh yes, grant-seeking, grant-writing, and crowdfunding experience required.

To apply:

View online exhibition titled, *Off Our Backs*, which pulls from the Stonewall National Museum and Archives. In a vlog, answer the following:

1. Who is Ernestine Eckstein and Marcie Gallo?
2. Do Black lesbians struggle for recognition in the narrative of queer history? Or in institutional archives?
3. Who are the Salsa Soul Sisters?
4. Is the digital exhibit (not) a kind of fiction? performance? caricature? future? of the archive?
5. Where, when, what was the Jemima Collective? Ache Journal? Azalea Journal? And of course, who?

Include vlog, diversity statement, CV, and fifteen letters of recommendation from your ancestors only to #uckthis@clit.org.

Shawn(ta) Smith-Cruz is a volunteer archivist at the Lesbian Herstory Archives and an associate dean for Teaching, Learning, and Engagement at NYU University Libraries.



Opened near the corner of Second Avenue and Sixth Street in September 1980, The Saint was the brainchild of Bruce Mailman – owner of the St. Mark's Baths, a successful gay bathhouse that had already been established in the East Village for three years.

The structure, built in 1926 as a Yiddish theatre, later became the Fillmore East – a home to nearly every late sixties/early seventies rock and roll performer, including Jimi Hendrix, Van Morrison,

Frank Zappa, the Grateful Dead, Allman Brothers, and many others. By 1971, after only three years in operation, the Fillmore East closed and the property was all but abandoned. However, after noticing the vacancy and considering the financial success and personal enjoyment that his bathhouse brought him, Mailman, along with his business partner and architectural designer Charles Terrell, pulled together a group of investors and purchased the Fillmore property.

◀ Detail from May 1983 poster by The Saint, illustrated by Mark America, promoting a fundraiser for the Gay Men's Health Crisis (GMHC).

For The Saint – set to open just four years after NYC’s famed Studio 54 – Mailman wanted three things: unparalleled lighting and music, private club exclusivity, and a heavy emphasis on gay male sex. He believed that gay male society – as he understood it – deserved a safe, respectable, clean, sex-positive establishment where men could step out of the dark corners they had haunted for so many years.

Mailman’s vision was so prescient that New York gays bought all 2,500 private annual memberships available before the club’s opening night. The Saint featured an elevated five-thousand-square-foot dance floor under a domed ceiling, sporting more than five hundred speakers. Shirtless, buff, mostly white men moved to the latest dance music spun by the hottest celebrity DJs. A lighting apparatus with more than a thousand lighting instruments

rose from the center of the dance floor and created myriad effects that ranged from a nighttime sky to a morning sunrise. In the beginning, The Saint did not serve alcohol, except for small cans of Rolling Rock beer. Only a few women were allowed to be charter members. As many as four-thousand people could have attended The Saint on a given night. Regulars included everyone from Keith Haring, Andy Warhol, to Leonard Bernstein. Illegal

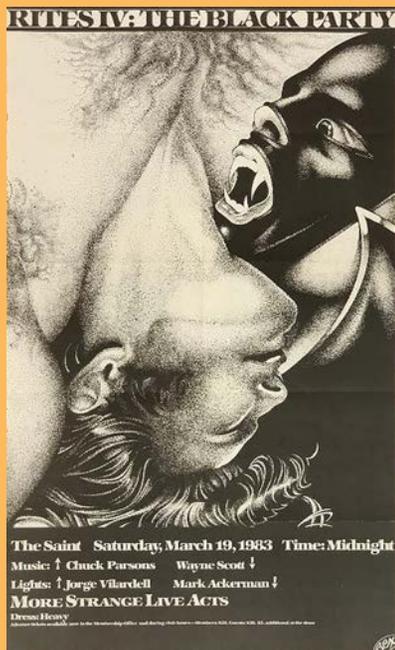
drugs were readily consumed throughout the facility. Sexual interchanges were frequently made in the balcony. As part of Mailman’s business model, patrons could easily walk the few blocks to his bathhouse on St. Mark’s Place after spending several hours at The Saint. At the time, gay male sex was considered by some to be at the vanguard of sexual freedom. Relying on the building’s past as a performance venue, many talented



▲ (Top Left): Cover of invitation to a party at The Saint; (Right): Interior of invitation; (Bottom Left): Embroidered patch sent to members.



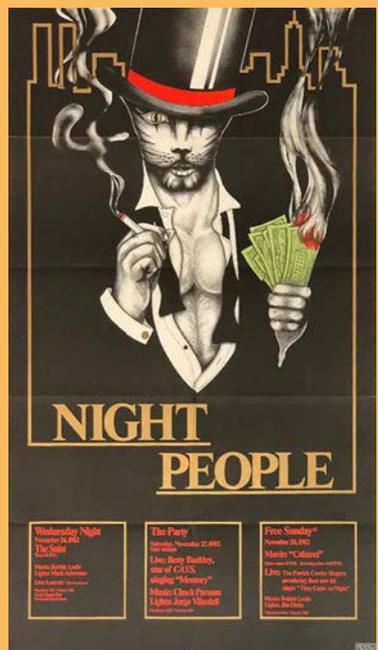
▲ Poster for "The White Party," 1984, including images from Robert Mapplethorpe's series "White Gauze."



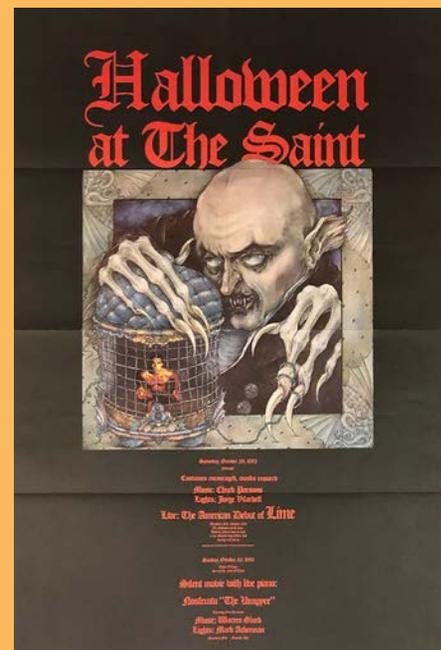
▲ Poster for "Rites IV: The Black Party" 1983, with illustration by legendary gay male erotica artist Rex.



▲ Poster for "Rites III: The Black Party," 1982, by artist Scott Façon. Poster included a needle and thread to accompany illustrations for DIY circumcisions.



▲ Poster for various Saint parties, including one where Betty Buckley, who originated the role of Grizabella in the 1982 production of *Cats*, sang.



▲ Poster for a 1983 Halloween party at The Saint announcing the American debut of Lime, a Canadian disco band.

entertainers (including Betty Buckley, Eartha Kit, Grace Jones, Gloria Gaynor, Debby Harry, and Patty LuPone) performed at The Saint. The club showed films and offered themed nights, like “Black Parties” and kink-themed erotic events, where a young Robert Mapplethorpe was enlisted as the in-house photographer. Mailman and his staff regularly kept in touch with their members by commissioning, displaying, and distributing overtly sexual posters. In addition to Mapplethorpe, other artists included Mark America, Rex, and Scott Façon.

By 1982, the effects of AIDS transmission between gay men were unavoidable. The disease began to take a toll on The Saint's members. While some men were likely infected prior to The Saint's opening, for a brief period, AIDS was known colloquially in New York City as “Saint's Disease.”

By 1983, The Saint hosted a fundraiser for the newly formed Gay Men's Health Crisis. It is said that so many members died in the early eighties that more than seven hundred membership renewal applications were returned in one year as undeliverable by the US Post Office.

Change came quickly to The Saint. By the mid-eighties, the establishment shied away from the S&M erotic fare it had become known for and embraced a more “preppy” vibe instead. AIDS-awareness brought noticeable differences in people's behavior, such as Black Party performers only performing safe-sex acts on stage. Attempting to increase revenue, membership costs were lowered, the club opened year-round, and women and straight patrons were admitted. Nonetheless, by 1988 The Saint had its final party.

Mailman died of AIDS in 1994. He was fifty-five years old. Two years later the structure was demolished (although the façade still exists) and was replaced by a residential housing tower. The Saint mystique still exists today.

The Saint was on view at SNMA from February 26 to April 30, 2021.

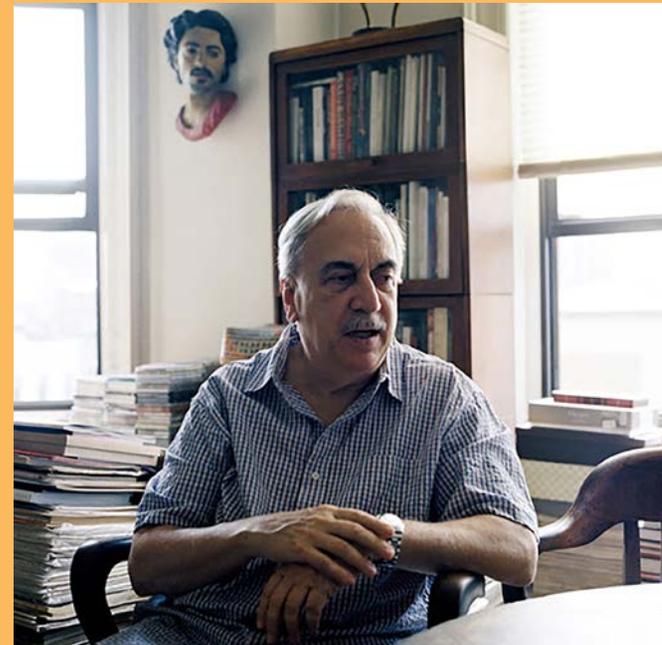
Disco as *Worship* and Celebration

Disco has always been a music of darkness and light, of heartbreak and true romance, of “Bad Luck” and “Love Is the Message.” Whatever pressures had built up during the week found release on the dance floor of The Saint, the Paradise Garage, Limelight, and countless other clubs all over the world. Trivialized as the music of mindless escape, disco at its best was about transcendence, inspiring the dancer to go deeper into the sort of ecstatic, profound emotion a churning dance floor can both feed off and generate. This was especially true for gay men, whose liberation (not yet taken for granted) and the sense of community it inspired found its fullest expression in the clubs. The Saint crowd saw some bleak times before the club closed in 1988, but

disco wasn't just a sound, it was an experience, and sharing it with a room full of (potential) friends and lovers was cathartic. Grief could be channeled into a kind of communal exultation: a cry, a sigh, a shout; nothing held back. For many of us, disco was the new gospel. The Saint heightened that experience with an extraordinary light show, but the unlit space that enveloped the dance floor (I remember it as a high, church-like dome, with the original theater balconies all around) was what defined the club, making it mysterious and sexy. For some, a night at The Saint was a religious experience, but even if your idea of a higher being was simply a brilliant DJ, the club was always a site of worship and celebration.

Vince Aletti is a critic and curator living in New York. He was the art editor and photography critic at the *Village Voice* for nearly 20 years before 2005 and a photography critic at *The New Yorker* from 2005 to 2016. His weekly columns for *Record World* were collected in *The Disco Files 1973-78*, reissued in 2019.

▲ Peter Hujar's photograph of Vince Aletti. © 1987 The Peter Hujar Archive LLC; Courtesy Pace Gallery, New York and Frankekel Gallery, San Francisco.



▲ Vince Aletti for Art F City, 2013. Photograph by Matthew Leifheit, courtesy of the artist.



Cruising the Virtual Party: An Interview with Club Quarantine

Club Quarantine, Club Q for short, arose in direct response to the Covid-19 pandemic and sought to digitally bridge the global queer community during a moment of intense isolation. Founded by a group of Toronto-based queer creatives, the hours long DJ sets and underground dance parties, hosted seven days a week on Zoom at one point, became a place for BIPOC, queer, trans, and gender non-conforming communities to connect and seek joy and pleasure amidst a moment of compounded grief and loss. *Archeion* had the opportunity to interview Club Q in relationship to queer nightlife, accessibility, moving through joy and grief during a global pandemic, and more.

All images are courtesy of Club Quarantine.

Andy Johnson (*Archeion*): Can you explain briefly what Club Q is?

Ceréna Sierra (*Club Q*): Club Quarantine is the original queer Zoom party. We only existed URL (online), and now we're looking into the IRL (in real life) and making sure that our IRL always maintains the URL. That's something that just can't go away. It's a way for people all around the world to connect and also for our disabled queer community to continue to have access. We also think about the queer people living in places where it's unsafe to be queer. We've had people tuning in from countries where it's illegal and they message us and say "Oh

my God, thank you so much for this. I can't believe this."

AJ: What do you see as Club Q's role in pushing the possibilities of queer culture, nightlife, and community? How mindful is Club Q of their demographic?

CS: Right now, we're in this reality where a lot of queer spaces are closed and are closing. The pandemic was a nail in the coffin. We don't have any spaces for ourselves. Actual safe spaces. When we went into lock down, and it was just a bunch of queers online, we were like, what are we doing to do? How can we stay connected? Initially we used

Instagram, but at the time you couldn't have more than six people on Instagram video chat. Someone mentioned Zoom, but we didn't really know what it was entirely. Nonetheless, we hopped onto Zoom, coopted it, and turned it into a party and a rave.

Our demographic is very important to us. We make sure that when we're creating our lineup that we center BIPOC artists. There's been so many trans artists to come through our space. So many different kinds of queer people from all around the world have come to the space to be put

onto the stage and share these incredible sets with whoever's watching all around the world. My favorite part is that we get to visit so many cities around the world, collaborate with different queer collectives, amplify what they do, and expose them to new audiences from across the globe.

AJ: This interview is a response to the exhibition *The Saint* which has some unexpected ties. *The Saint*, the nightclub, closed its doors in the late 80s because of the toll that AIDS had taken on its clientele. How do you feel Club Q, in a similar vein, is in

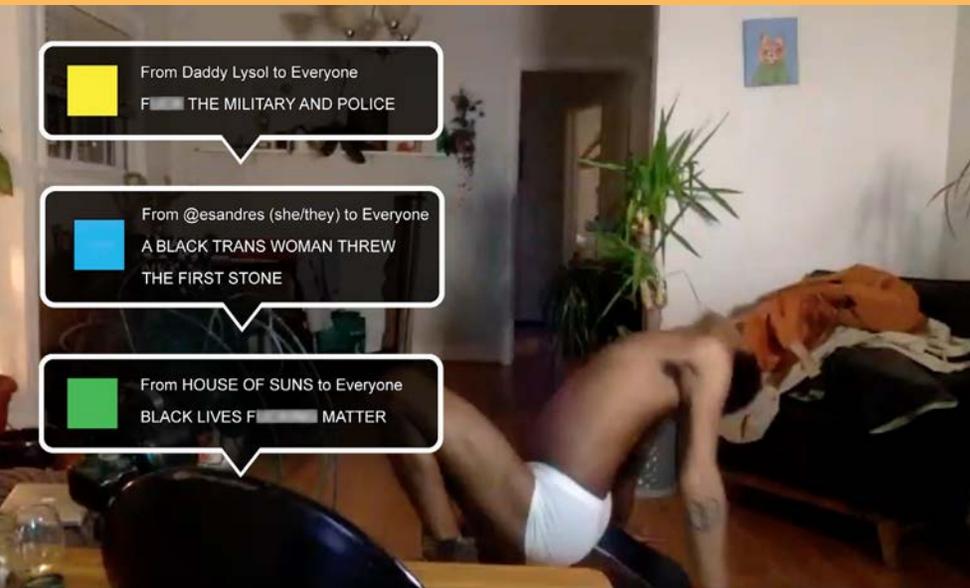


response to a pandemic and also radically envisioning new ways of being, existing, communing, and connecting?

CS: There are often pop-up events, spaces, and venues that host queer-centered events and it is often in direct response to the

lack of permanent spaces available to us. But more than physical spaces, we've always been finding our space online. That's why we live online. The digital age of cruising is a direct response to the shame around sex that is rooted in our communities. You can't do it in your home, you can't do it out

"Queerness allows us to operate and envision ourselves outside of an oppressive framework, and as such, Club Q envisions how we can use the tools available to flip the system."



in the open. Moving online into a digital space opened up so many doors, but it also has its flaws – for example not everyone has access to an internet connection, or a safe internet connection. When you walk down the street and you see another queer person, you can acknowledge them, but then you also don't want to acknowledge each other, and you can sense that both of us have our guard up. How can we move towards a space of allowing that guard to come down? Queerness allows us to operate and envision ourselves outside of an oppressive framework, and as such, Club Q envisions how we can use the tools available to flip the system.

AJ: While Club Q's impetus was rather situational, how do you envision its longevity, particularly since we've seen such incredible traction and desire for spaces that exist outside of our current frameworks?

CS: We're making this transition into the IRL, which is very exciting. We are a non-profit, we accept

donations, and securing funding has always been a challenge, which isn't surprising. When you refuse to play the game of rainbow capitalism and bend to the will of these enormous corporations, they are less interested in funding your mission. We are radically queer, and that comes with critiques of capitalism and its role in our collective oppression. For us it has always been about, and will continue to be about, uplifting and giving a platform to queer and trans artists, musicians, creators, and more. We have to continue to interrogate for ourselves how as an entity we can do more. What is our plan in this? How can we continue to do great work and also find ourselves in the revolution? How can our space matter? I think our role in the revolution is to create a safe space for our community to come through and let loose, have fun, and see and experience other people just like them. It's also a celebration of queerness and nonconformity. Club Q focuses on the creation of queer culture, the preservation of our art, and our culture.

Club Quarantine is a digital Zoom party and LGBTQ+ community platform founded in March 2020 in response to Covid-19 measures. What started as a video call between four friends became a global not-for-profit project. Each party hosts a variety of performers including DJs, drag performers, and pole artists.



Dispatches

Dispatches reflect notable moments and achievements within LGBTQ culture around the globe. With each issue, we feature important milestones in our collective story.

- ▶ *Queer Communion*, edited by art historians Amelia Jones and Andy Campbell, explores the career of performance artist Ron Athey. Refusing the linear narrative of art historical discourse, the book pays homage to the intensities of each mode of Athey's four-decade-long performance practice. In addition, *Queer Communion: Ron Athey* is currently on view at the Institute of Contemporary Art, Los Angeles through September 5, 2021.
- ▶ Queercircle, a London-based LGBTQ organization working at the intersections of arts, culture, and social action, is preparing to open a new gallery, library, and project space in North Greenwich, London. As the organization continues to fundraise, the space hopes to provide a holistic environment that supports the health and wellbeing of LGBTQ communities. As more and more queer-centered urban spaces close their doors, organizations such as Queercircle are critical in sustaining community and connection.
- ▶ Trans healthcare, and particularly trans youth health, has risen to national awareness as 17 states have signed on to an amicus brief that would limit access to life saving medical care for trans youth. While more and more bills surface within Republican-controlled legislatures and states, the battles are playing out in court with only recently a federal judge blocking an Arkansas bill that would ban healthcare and treatments for trans youth.
- ▶ The 2021 Tokyo Summer Olympic games were the most outwardly queer games in history with at least 163 openly LGBTQ athletes competing, according to Outsports. The current number of queer athletes attending outpaces all other Summer Games combined. Female-identifying queer athletes outpaced male-identifying athletes by an 8-to-1 margin. The exponential growth in LGBTQ athletes perhaps denotes changing global attitudes towards queer people and communities.

S'Wall News

S'Wall News highlights important updates, news, and achievements from within Stonewall National Museum & Archives.

- ▶ SNMA continues as a resource for researchers and writers interested in a comprehensive archive of LGBTQ materials. Recent visitors have included PhD and faculty members from William & Mary College, Rutgers University, Tufts University, Pratt, Columbia University, Florida Atlantic University, and University of Florida.
- ▶ In June, SNMA began its new three year (2021-2024) strategic plan focusing on strengthening programs, creating greater financial stability, increasing diversity and inclusion in our holdings, and expanding our audience.
- ▶ Our staff has grown recently with the addition of Samantha Niederman as Collections Specialist, Paola Sierra as Digital Engagement Manager, and Bex Mui as LGBTQ Conference Director.
- ▶ Outreach expands as we continue to send traveling exhibitions and LGBTQ library starter kits to educational and resource centers throughout the US.
- ▶ The Board of Directors has expanded with the addition of four new members: James E. Doan, Ph.D., Professor of Literature and Humanities in the Department of Humanities and Politics at Nova Southeastern University; Raquel M. Matas, Associate Dean for Administration and Counsel to the Dean at the University of Miami School of Law; Dr. Frankie E. Mendez, Chief Television Director for Lynn University; and Don Oravec, Executive Director of the Writer's Trust of Canada (retired) and current President of the Board of Directors of the Carol Shields Prize for Fiction.

Support

SNMA receives support from the following institutions and donors like you.



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stonewall national museum & archives

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Board of Directors

Jacki Bennett, Chair; John Tanzella, Vice-Chair; Alan Beck, Treasurer; Gary Carlin, Secretary; Diana K. Bruce, Julio Capo, Jr., James Doan, Ronald Herron, Maria Lescano, Raquel Matas, Frankie, Mendez, Don Oravec, Damian Pardo, and Alan Uphold. **Emeritus:** Gary E. Bitner, Fred Brugal, Robert Delehanty. **Honorary:** Klayton Fennell, Kenneth Tewel. **Ex Officio:** Mark Neil Silber.

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