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  *Interdisciplinary/Multimedia Open-Call:   
 Articles, Essays, and Creative Works* Issue One: Possibilities of Queer Aesthetic(s)

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**Launching:**  February 15th 2021

**Deadline:**  May 15th at 11:59pm PST

Queerness is that thing that lets us feel that this world is not enough, that indeed something is missing. Often we can glimpse the worlds proposed and promised by queerness in the realm of the aesthetic. The aesthetic, especially the queer aesthetic, frequently contains blueprints and schemata of a forward-dawning futurity. Both the ornamental and the quotidian can contain a map of the utopia that is queerness.   
 - Jose Esteban Muñoz Cruising Utopia

*Queer Aesthetics* is the first interdisciplinary, free-access, and multimedia arts journal for artists, academics, designers, creatives, and cultural producers. For our seminal issue, we’re exploring the radical possibilities of queer aesthetics. To imagine these possibilities, we must first consider what queer aesthetic(s) *are* and what queer aesthetics can *do*.

Queer aesthetics are the various styles, concepts, and practices created by and for queer-identified, marginalized, or otherwise “non-normative” artists, scholars, and creators. Similarly, we can consider queer aesthetics as a framework which insists upon the queering of collective philosophical, institutional and societal standards of beauty and taste. Queer aesthetic styles resist normative structures in the arts and are influenced by their markers of difference. These “markers” are politicized identificatory categories that resist the normative by challenging arts structures rooted in heteronormativity, patriarchy, whiteness, colonialism, citizenship, able-bodiedness, classicism, elitism, and other limiting, collective standards. In so being, the “queerness” of queer aesthetics is not always defined by sexual desire or gender non-conformity but by any situational rejections from the mainstream.

Queer aesthetics are subjective in that they are regional, cultural, gendered, raced, classed, sexed, abled, and otherwise variant on intersectionality within our individual identities. To investigate these queer intersections across disciplines, mediums, and practices is to move towards a queer arts horizon– one which moves towards equitable representation in the arts while disidentifying from those artistic structures, values and practices which do not serve us.   
 ***For our first issue, QA asks:***

What are the possibilities of queer aesthetic(s)?

How can queer aesthetics orient marginalized artists and creatives towards futurity?

What does a future oriented towards queer aesthetics look like?

What does a queer aesthetic look like?

What makes a queer aesthetic queer?

How are these aesthetics shaped by our individual/collective experiences and our intersectional identities?

How can queer aesthetics and queer interdisciplinary media studies orient towards equitable representations and social change in the arts and academia?

We pose these questions acknowledging that they are open-ended in their breadth and scope and highly relative. We call upon authors, artists, designers, educators, activists, creatives and academics to share space and investigate these possibilities. In so doing, we aim to unpack the flexibility of queer aesthetic(s) and collectively elaborate upon its generative framework and usages. Creators working within and between the following disciplines\* in a research and/or creative capacity are encouraged to submit their work for the Fall Issue, attending to the theme (Possibilities of Queer Aesthetic(s)) or the questions indicated above.

* Ethnic/Cultural Studies
* Disability Studies
* Queer Studies
* Sexuality Studies
* Pornography Studies
* Visual Culture Studies
* Museum Studies
* Race and Resistance Studies
* Curation/Curatorial Practice\*
* Art
* Dance
* Theatre
* Creative Writing

 - scripts, plays,   
 fiction, speeches,  
 personal essays,   
 etc.)

* Poetry
* Film/Cinema
* Music

        \*Each discipline includes   
 the subfields of History,   
 Practice, Theory, and   
 Criticism.