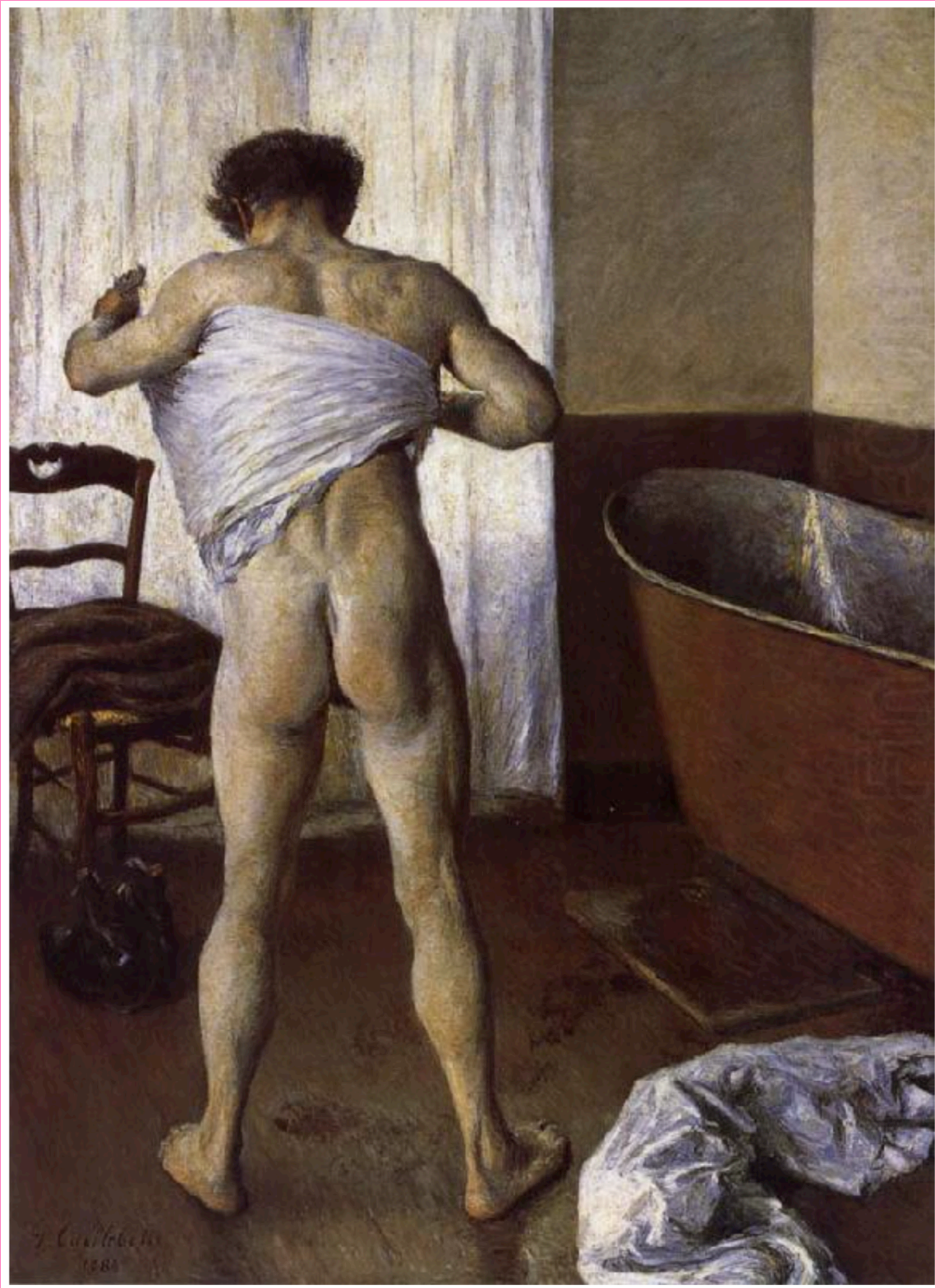


QUEER NOOKS





Gustave Caillebotte, *Homme au Bain*, 1884.



Christophe Honoré, stills from *Homme au Bain*, 2010.



Jakub Ceglaz, stills from *Fifth Heterotopia*, 2016.

Erotohistoriography does not write the lost object into the present so much as encounter it already in the present, by treating the present itself as hybrid. And it uses the body as a tool to effect, figure, or perform that encounter. Erotohistoriography admits that contact with historical materials can be precipitated by particular bodily dispositions, and that these connections may elicit bodily responses, even pleasurable ones, that are themselves a form of understanding. It sees the body as a method, and historical consciousness as something intimately involved with corporeal sensations.

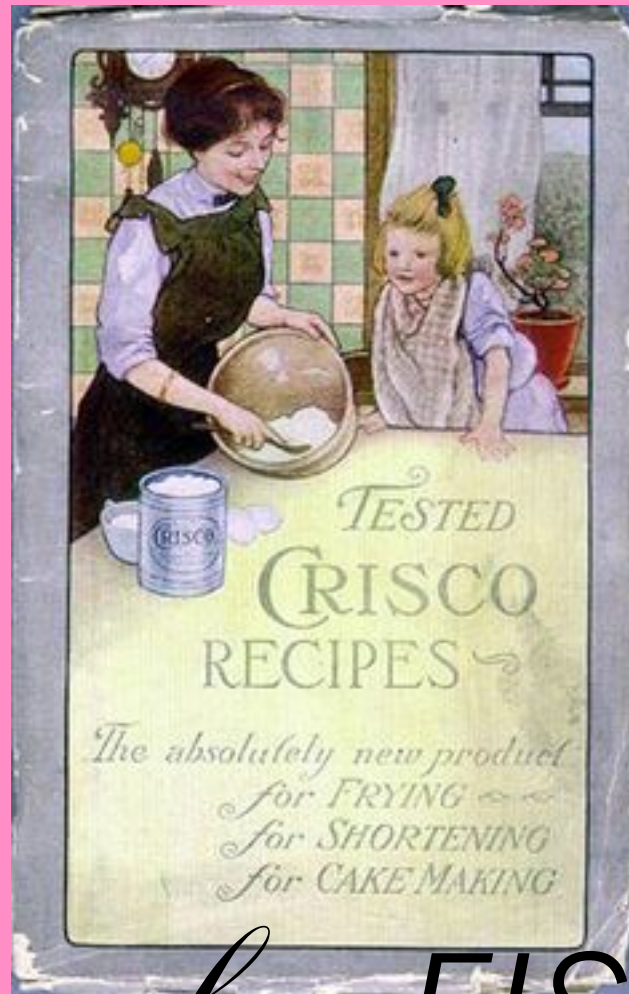
Elizabeth Freeman, *Time Binds – Queer Temporalities, Queer Histories*, 2010

Our domestic life and the law of our Homes do not resemble your Homes. We love each other without love. They do not have the sacramental character. Faggots are the great immoralists.

Jean Genet, *Our Lady of the Flowers*, 1943



Lovett/Codagnone, *After Eight*, C-print, 1997.

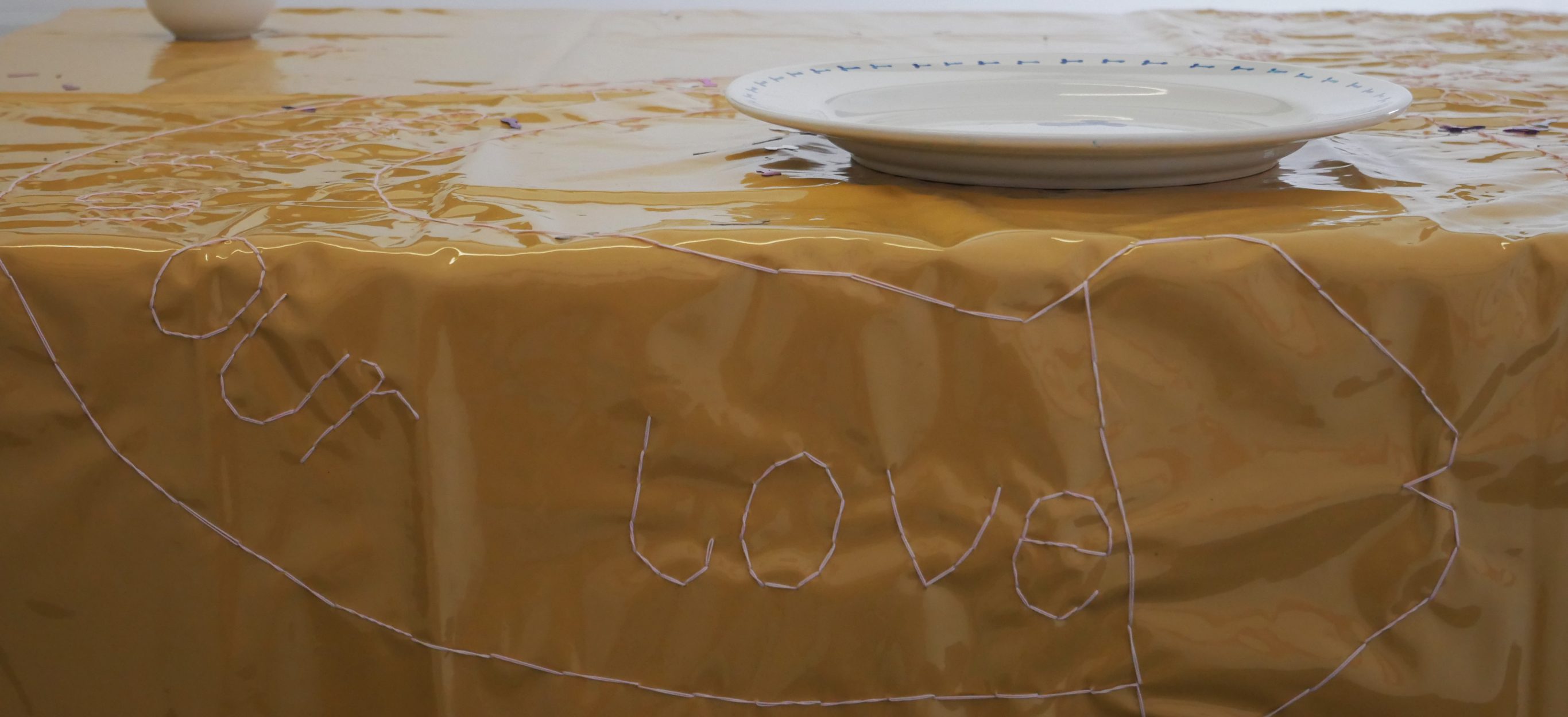


for **FISTING**

*Fisting is an **art** that involves seducing one of the jumpiest and tightest muscles in the body. The Catacombs was designed to help the butthole to **open up**, relax, and feel good. The space was set to minimise any distractions from the quest for deep penetration and other extreme bodily pleasures. (...) At the Catacombs, a person could experience a hand in the butt or the exquisite agonies of S/M in total, absolute comfort.*

Vast quantities of Crisco were essential to Catacombs experience. Crisco was a lube of choice. Nothing ever removed the pervasive layer of Crisco that coated every surface. (...) Crisco greased the asshole. It greased whole bodies. It greased the walls. It greased the way for smooth and easy contact.

Gayle S. Rubin, "The Catacombs: A Temple of the Butthole"





From a Deleuzoguattarian perspective we can see just how paradoxical glory hole sex can be in light of the question: is glory hole sex public or private? Is it communal?

Glory hole sex is an example of those sex acts that Michael Warner suggests are "public in some ways, but still intensely private in others" (The Trouble with Normal, 173). The adult video and bookstore is not a completely public space because it limits access from underage individuals. However, it is not necessarily private because there is rarely a cover charge or an orientation process for patrons (both of which are typical for private swing clubs), and aside from underage persons, adult video and bookstores do not discriminate otherwise. These video stores remain open to the public and anyone may freely frequent them as long as they are of age.



Each of those darkroom spatialities (...) work off the collapse of the past and the future into an immediate intensity that draws together, and indeed swallows up, subject, object, anything in between or in its path; swallowed all up into a black-hole *cogito*, a black-hole *cogito* dot of a “being-there”, right here, right now.



He goes toward these new regions where the connections are always partial and nonpersonal, the conjunctions nomadic and polyvocal, the disjunctions included, where homosexuality and heterosexuality cannot be distinguished any longer: the world of transverse communications, where the finally conquered nonhuman sex mingles with the flowers, a new earth where desire functions according to its molecular elements and flows.

Deleuze, Gilles and Félix Guattari. *Anti-Oedipus: Capitalism and Schizophrenia*, 1996