

Don't be gay : J.D.s (1985-1991)
curated by Hugo Bausch Belbachir

Giselle's Books, Marseille

16 December 2022 – 14 February 2023

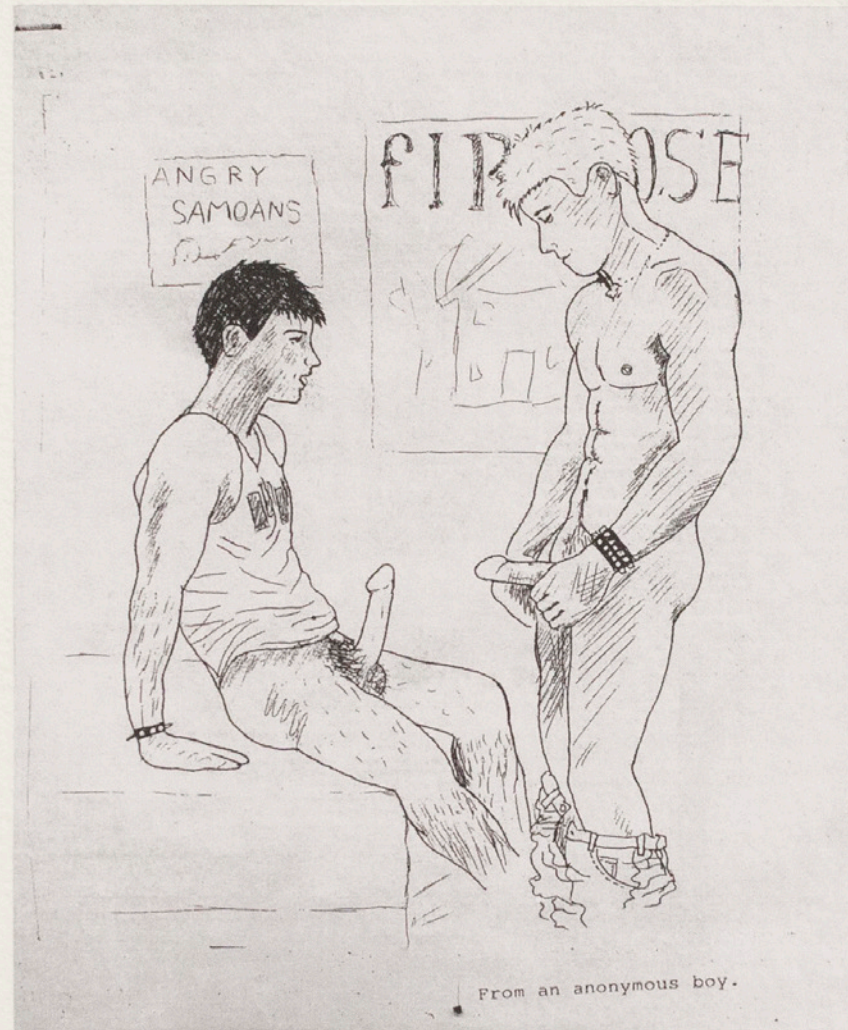


Exhibition View: *Don't be gay : J.D.s (1985-1991)*, Giselle's Books, Marseille.
Photo: Giselle's Books, 2022



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Selected excerpts from J.D.'s issues 1-8 (1985-1991).
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s.t.j.d. juke box



s.j.d. jukebox

parade

OWER 19 (At the beach at) TOWER 19

The Chiefs

4 o'clock in the morning

I can't sleep

I would get a mood-tan

and watch the sex action at the beach



Dieter Bachnick

Dennis Cooper

INTRODUCING HORROR HOSPITAL

Frank and Doug, two high school students, arrived at the Undo Club in North Hollywood. By day a post-No Wave clothing and shoe store, at night it was the hippest rock club. They squeezed in, finding a place to stand near the stage. An overweight girl in torn clothes sauntered up to the microphone. "Welcome to the world-ignored Undo Club! Darby Crash will be on soon!" she bellowed, "but first... Here they are, from Reseda, Horror Hospital!"

To sparse applause, several slender teenagers stepped from behind a side curtain and hooked in instruments. One went to a microphone, running a hand through his spew of blue hair, roughing it further. He stared out at the audience for a couple of seconds. "Oh, hi," he finally yawned. They launched the first number. Frank pulled his Super 8

I did like most of the Tab drawings, but they were just pukey. All right.

Bone appetite!

Selected excerpts from J.D.'s issues 1-8 (1985-1991).
Photo: Giselle's Books, 2022



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Fac-simile anthologies of J.D.'s, issues 1-8 (1985-1991).
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Here, for the very first time, Tracie Thomas TELLS YOU what it's like to be HER—and you'll have to admit that being Tracie Thomas is pretty special. Unlike what most of you think, it hasn't always been easy for Tracie. She's had problems just like yours with her weight, her hair, her makeup, being self-conscious around girls, having fits of depression, feeling unpopular, liking girls when she couldn't date, and the usual ups and downs of trying to grow up. What may be different about you and Tracie is that she's solved most of those problems and now wants to share her success secrets with you. She's learned what it takes to be successful and popular and so can YOU!

Here are just a few features of Tracie's fabulous book:

GIRL TO GIRL BY TRACIE THOMAS

of today's top group
a.s.f.

POPULARITY

Parties: Learning to never stop.
Boys: How to get rid of them.
Personality: Don't be a girly-girl.
Parents: How to avoid having them

BEAUTY

Skin Care: How to pick the right tattoo and keep it looking new
Nails: Nails that you can play guitar with
Hair Styles: Is a mohawk right for you?
Fashion: Chains, boots, wristbands, spikes—what's legal

PLUS . . . Pages and pages of photographs of Tracie and how she's grown from a chubby little girl into a beautiful young woman—**DON'T WAIT A DAY—SEND FOR THIS BOOK RIGHT NOW!**

Great! Please send me _____ copies of GIRL to GIRL by Tracie Thomas. I'm enclosing \$1.25 for each copy. I want plus \$26 for postage and handling. (Outside U.S.A. add \$1.75 in international money order.)
Name _____
Address _____
City _____
State _____ Zip _____
Send to: GIRL to GIRL
Drawer 1
Hollywood, Calif.

GIRL TO GIRL BY TRACIE THOMAS





before him on the table.

shocking

Washed my eyes.
New York, N.Y.

to the left. I smelled something burning. I ran into the kitchenette to find the hot plate on fire. I had forgotten to turn it off and where the electric cord was worn (the landlord had given me an old piece of shit hot plate) it had somehow caught on fire. I threw the pail of water that was still on the stove onto the fire and completely flooded the area. Then I got back into the bathtub...

..... "A nice guitar in my mouth"



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Exhibition View: *Don't be gay : J.D.s (1985-1991)*, Giselle's Books, Marseille.
Video: *I Know What It's Like To Be Dead* by Bruce LaBruce and Candy Parker, 1989. Video Courtesy of Bruce LaBruce.
Photo: Giselle's Books, 2022



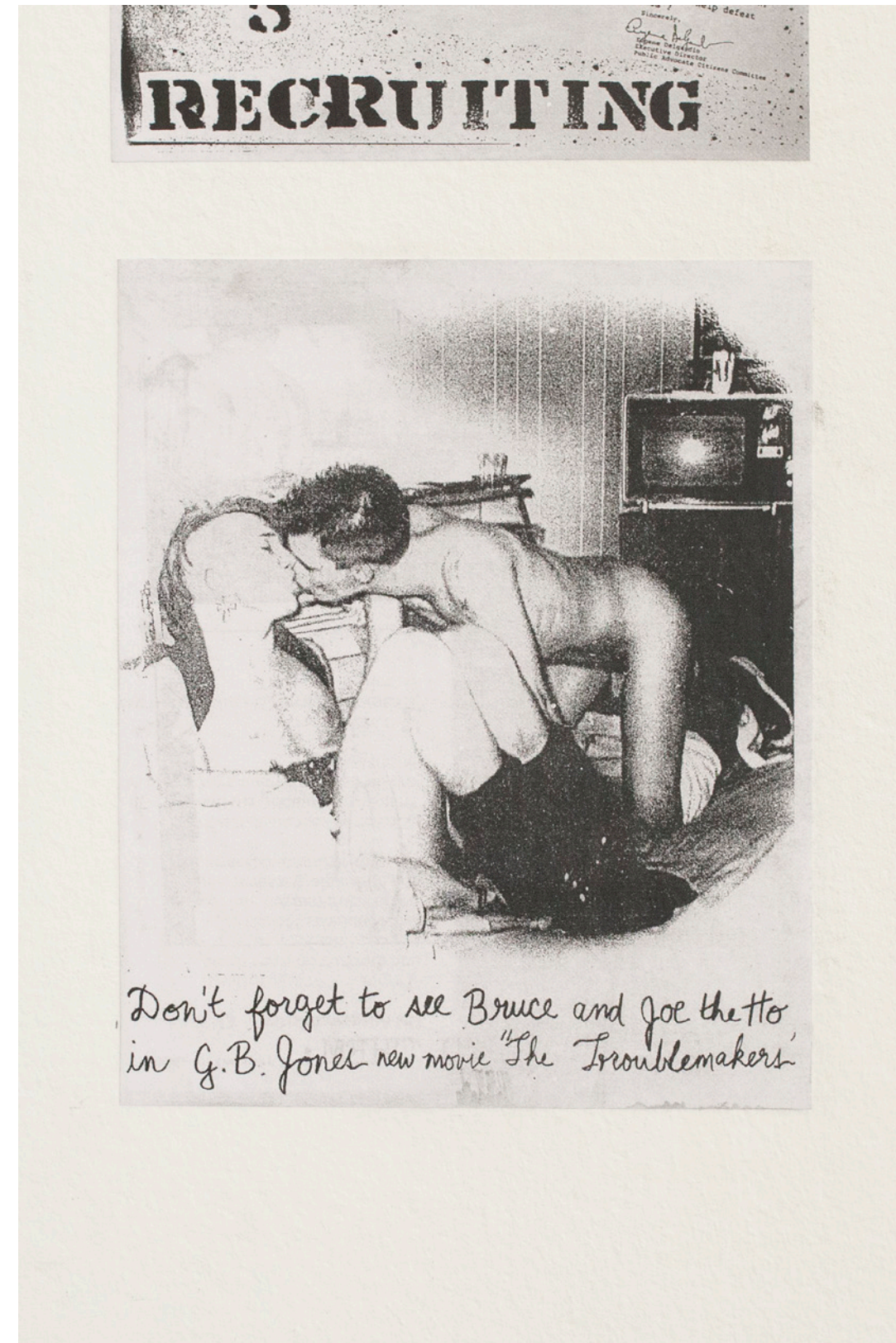
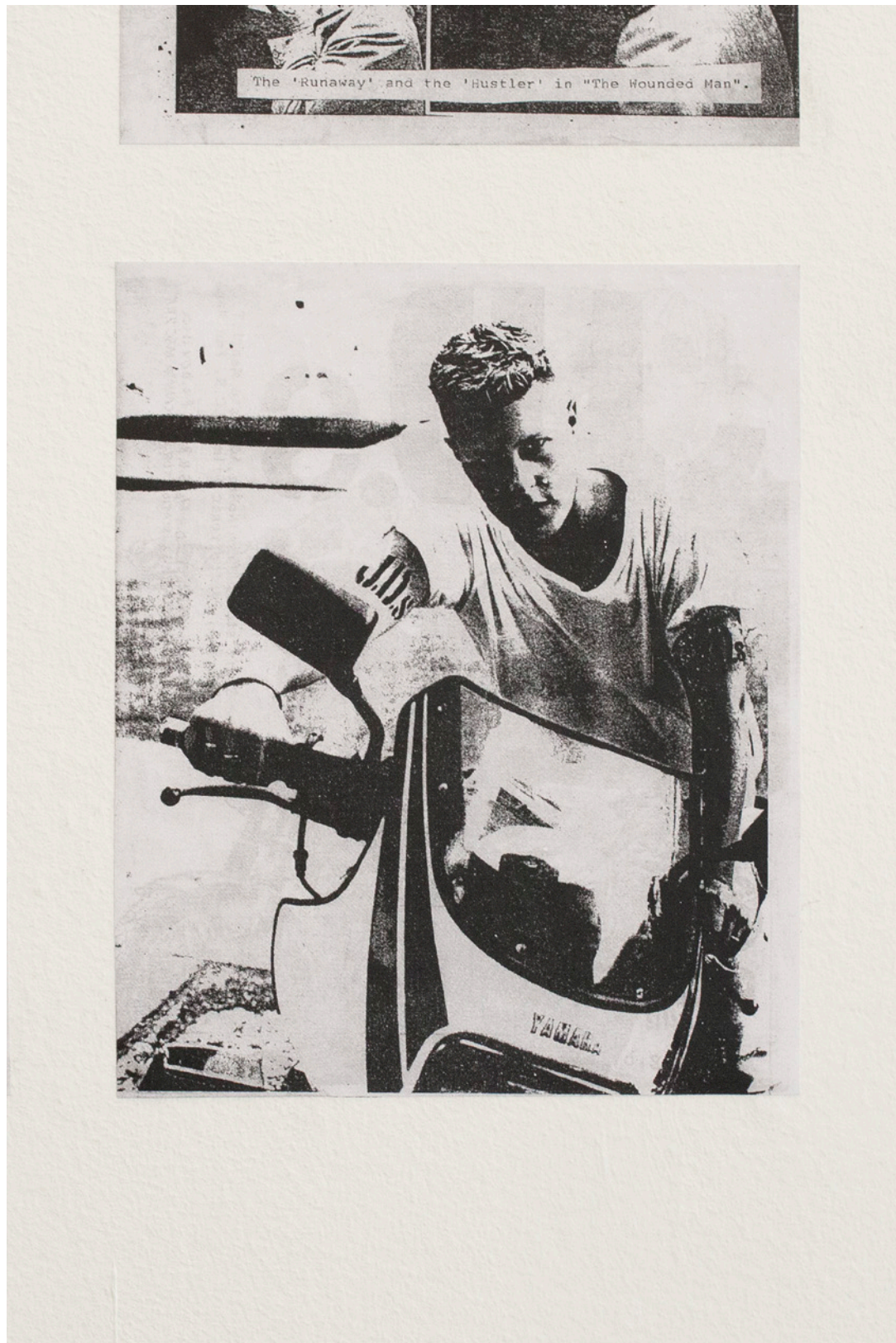
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Video: *Bruce and Pepper Wayne Gacy's Home Movies* by Bruce LaBruce and Candy Parker, 1988. Video courtesy of Bruce LaBruce.

Photo: Giselle's Books, 2022



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There is this image of Sid Vicious and Niels Stevenson that I keep on my desk. It's my favorite moment in J.D.s, and I printed a facsimile of it to display in my room. It's a photograph of the Sex Pistols bassist and their manager in bed, possibly naked, so that it says 'All punks are gay' next to it. Niels had worked with the Sex Pistols in the late 1970s before becoming the manager of Siouxsie & The Banshees until the early 1980s. The photo was taken at the same time, in 1976, at Linda's house, who had an apartment in the St. James Hotel in London, but who was also called Dominatrix and was a lesbian prostitute where Sid and Niels used to meet at night. The same year The Sex Pistols - a group of white, cis, heterosexual men - invented punk music at a concert at the Marquee, also in London.

This is a questionable version. The punk context had in fact already existed for 400 years and had in fact been declared dead, in 1972, in a long criticism of Alice Cooper. Contemporary, this 1976 version at the Marquee rather proved the ease of Western musical movements to inscribe themselves in a system of appropriation, uncertain and constantly contradictory, in front of the histories they were erasing. Punk had already been black, queer, and self-proclaimed - silently - as the marker of a millennium against oppression. It has long referred to a sex worker, an elementary or fake music performance, a delinquent, or a passive homosexual youth (in *Simon the Old King*, a 17th century folk tune, 'punk' means 'whore').

In a text that Bruce LaBruce let me read, he tells of being punched in the face by an Englishman wearing a Mohawk when he was accompanied by a sissy-core friend group in early 1980. Five years later J.D.s (for Juvenile Delinquents) was co-founded in Toronto by Bruce LaBruce and G.B. Jones. It was constituted in autonomy by artists, sex workers, authors and anonymous people close to the local punk movements, and was the first printed production of a persistent movement: homocore. If it is quickly rethought for the term queercore and initiates itself as a space of radical exploitation of queer iconography and pornographic literature, it will have allowed a forgotten generation - already half decimated by the AIDS epidemic - to constitute a political-structural critique on its own limits. J.D.s was a revenge.

Until 1991 J.D.s produced tapes, compiled lists of queer punk bands, relayed concerts and organized film screenings, the first ones by G.B. Jones and Bruce LaBruce (at the time film students at York University in Toronto), and others, many of them pornographic. There is also a manifesto, *Don't be gay (or, how I learned to stop worrying and fuck punk up the ass)*, published in 1989 in the punk music magazine Maximum Rock N' Roll and from which the exhibition borrows its title. Written following a questionnaire published in the sixth issue of the magazine, G.B. Jones

and Bruce LaBruce address, point by point, the structural shortcomings of the punk movement with regard to the gay question. For if this same movement took precisely support on a lively homosexual identity, it had also separated itself from it simultaneously. Before designating a group of whores and delinquents, 'punk' had its etymological origin in the same roots as 'faggot', and it was no coincidence that the intention of the first punks was to destabilize conceptions of gender and sex on stage, on album covers and in their television interviews. If J.D.s cites these first characters as real fluid identities (The Sex Pistols, Patti Smith, Dee Dee Ramone, Nervous Gender, Catholic Discipline, X-Ray Spex) he also accuses them of having monopolized the codes according to the trends, constituting the superfluous character then imposed on queer cultures. The Velvet Underground, Patti Smith or The Stooges were finally punks-as-in-genre, too close to institutional situations of the time (in a close context, in 1976, 'Sexual transgression n°5; Prostitution' of the COUM transmissions was funded by the British Arts Council).

Before them, there were especially Little Richard - that John Waters qualified as the first punk - MC5, Bad Brains and Pure Hell, then Fifth Column and Vaginal Davis. To reinterpret the queer languages within the punk musical cultures was then to be the means to form a reflection on its history until its contemporary condition, through the elaboration of a questioning on the condition of the queer persons, but also of the women, lesbians or not, whose role was primordial within the movements of emancipation of this time. Wanting then to form a space of inclusive counter-culture to all these queer identities, and in disobedience to other LGBTQ+ movements of the time in what they invented of homonormative and anti-queer punk cultures, J.D.s established (by divisions; fags and dykes) to not cease to repeat what had to be explained on the punk movement; that it had from now on to assume the history of it; the delinquency and the exile of the homosexual bodies.

Exhibition text written by Hugo Bausch Belbachir

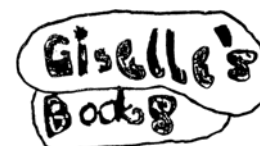
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Hugo Bausch Belbachir is a curator based in Paris. He is the founder of TNT (Paris) and works at Fitzpatrick Gallery (Paris) where he directs an exhibition program around the moving image.

Based in Marseille, Giselle's Books is a collection of artists' books and writings as well as an exhibition program that focuses on edited and archived formats through publication. The publications of Giselle's Books's library are put into circulation through a loan catalog and presentations dedicated to highlighting discrete corners of what is commonly referred as the art publishing scene.

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