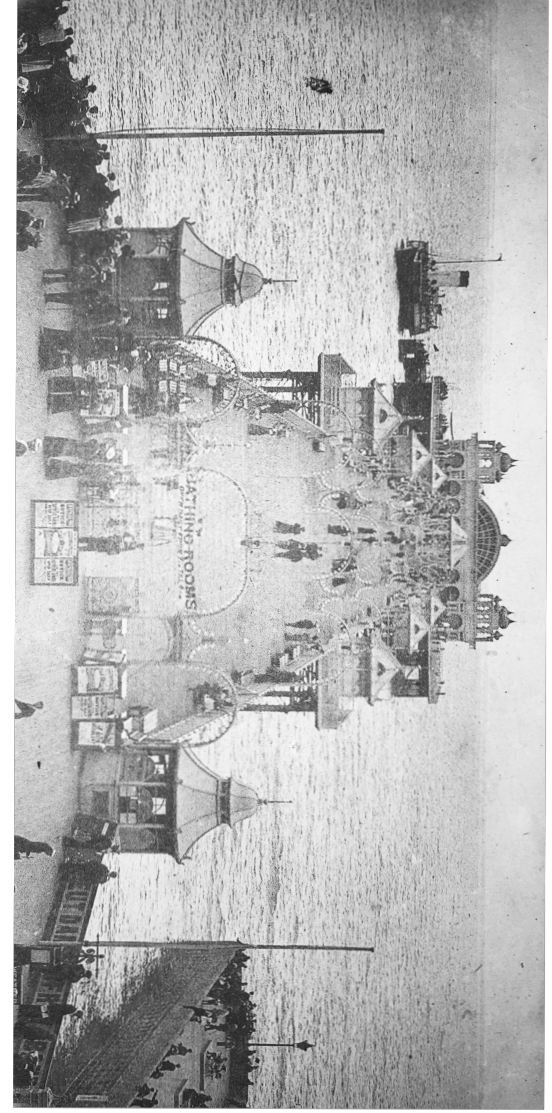


- ▽ It means changing how we think about our community's place in the history of Brighton, and in the museum itself...
- ♥ It means we've done our best to keep our community involved - through workshops, donations, loans, or our regular check-ins with the members of the Brighton LGBTQI+ History Club!



The answer is: of course you can! LGBTQI+ people have existed throughout history, and it would be absurd to look at a photograph of this many people, and assume that all of them are straight and cisgender. That's the point of this exhibition, and why we're using the iconic pier as a metaphor for Brighton's wider history. We're putting LGBTQI+ people at the front and centre of Brighton's history - just where we've always been!

You might have heard that *Queer The Pier* is a community-curated exhibition - but what does that actually mean?

- ★ It means that, from brainstorming and post-its, to putting up the displays and opening the gallery, *Queer The Pier* has been almost entirely put together by local LGBTQI+ volunteers. (We call ourselves volunqueers!)

How we queered our pier



A zine by Adrian S. Devaney

What next?

In the words of volunqueer Janet Jones: **“We’re not done!”**

For *Queer The Pier*, that means we'll be running a program of events such as workshops, talks, and film screenings, to bring our community into the museum and change how we use the space. It also means there'll be opportunities to add your voice to the exhibition - for example, if you fill out one of our response cards, you could be featured in one of our zines!

For Brighton, that means doing more research into our city's rich LGBTQI+ history - this is just the tip of the iceberg!

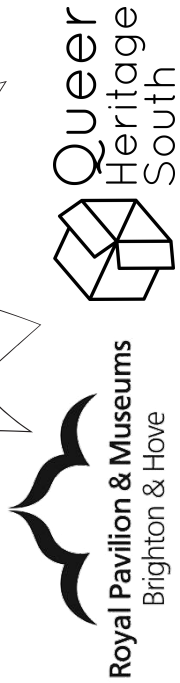
For community curating, that means this has been an experiment - a first step in changing how museums & historians decide which stories are told, and how we tell them. We've had successes and struggles, all of which will help the next community curated project at Brighton Museum & Art Gallery do an even better job that we did!

And for you, we hope that means a kind of call to action - **GET RESEARCHING! GET PHOTOGRAPHING! GET ARCHIVING! GET FILMING! GET TALKING!**
And most importantly: **GET CURATING!**

Why the pier?

Take a look at an old photo of the pier, like this one from the museum collection. Can you spot any LGBTQI+ people in this photo?

I'm a take-away zine, which means you're free to take me with you when you leave the gallery - most of our zines are a lot more rare though, and need to stay on the shelves so other visitors can read them too!



The ghosts of histories lost:

Many of our community's stories have been destroyed, lost, or never written down in the first place. How can we honour the histories we don't know?

PICTURING THE PAST:

To counteract the erasure of LGBTIQ+ people of colour in Brighton's history, we commissioned photographer Shonay Shote to create a poignant series of images celebrating our local QTIPOC community and their importance to our city's history.



Photograph by Shonay Shote, 2019.

Building a queerer pier:

Once the research was done, our volunteers worked tirelessly to bring it to life, hand-building an automaton, a zoetrope, a puppet and a marble maze to bring the energy and excitement of the pier into the museum!

ACCESSING THE PAST:

How can museums be more accessible to the disabled members of our community?

> *Our audio tour*, which was created in response to the exhibition, by volunteers from the local Queer Heritage Youth Programme.

> *The bench*:

Our bench, salvaged and restored by our team, is dedicated to Daisy and Violet Hilton, conjoined twins, with the Meyers, with whom they lived and who managed them. Photograph, c. 1927.

Credit: Wellcome Collection.



Original image source: Daisy and Violet

Hilton, conjoined twins, with the Meyers,

with whom they lived and who managed them.

Photograph, c. 1927.

Credit: Wellcome Collection.

Nothing about us, without us:

What happens when other people tell our histories for us? How can we reclaim our community's voices from a history which systematically silenced them?

TELLING FORTUNES, TELLING TRUTHS:

This Victorian automaton once sat on the pier, and dispensed pre-written fortune cards for small change. It perpetuated a stereotype of Roma culture through the stylisation of the machine's human figure and the misspelling of 'Gipsy' with an 'i', not a 'y'. Through a museum workshop headed by acclaimed Roma artist Delaine Le Bas, LGBTIQ+ Roma, Gypsy and Traveller people created responses to this offensive object. As a result of this, Le Bas produced vibrant, positive fortune cards, which the repaired machine now dispenses, to counter negative images of a marginalised people. - Lisa Hinkins



PERSONAL ARCHIVES:

Many of our most intimate objects come from archives built up by LGBTIQ+ people within their own homes. Free from censure and repression, these archives remind us that LGBTIQ+ history is a history of people - of lives, of homes, of losses, and of loves. Think about your own home - what have you archived?

HISTORY IN CONTEXT:

Whilst researching in the archives at The Keep, one of our team came across calling cards, produced in the 90s to advertise the work of LGBTIQ+ sex workers. To unpack these artifacts, we ran a workshop with current LGBTIQ+ sex workers, who collaborated on the text panels that sit alongside these cards, and chose to include some current resources for sex workers in the display.



Excerpts from a flyer created by the English Collective of Prostitutes.