

QUEER LEGACY

Honoring History and Identities through Art and Culture



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The material is part of the project *Invisible Histories* that benefits from 489,592 RON, representing the contribution of Iceland, Liechtenstein, and Norway through the EEA and Norwegian Grants.

WHO WE ARE

We are a LGBTQIA+ organization from Timișoara. We focus our activities and events around three pillars: **education, arts and culture, and community.**

We curate, host, and actively produce **cultural and artistic** performances, events and activities that bring the LGBTQIA+ community and their stories closer to the citizens of Timișoara and to the community itself.

We create **educational** programs for non-LGBTQIA+ people on topics such as safe spaces, inclusion, allyship.

We host **community events** (educational, social, art), and offer services for the local and regional community.

We listen to and see queer stories in their diversity. We know that art, culture, and education can be bridges of communication and understanding between our community and our allies, and that they help to educate (us) and understand (ourselves).



KATJA LEE ELIAD
Mother is dead, for ever and ever, 2004

INTRODUCTION

In the always-unfolding acts of talking about history, the best narrators are those who have actually lived it. This is especially true when delving into the complex history of the LGBTQIA+ community both on a global scale and within the context in Romania.

The global LGBTQIA+ community's history is one of remarkable resilience and transformation. As we focus on the LGBTQIA+ community in Romania, a similar narrative of resilience and transformation emerges, however with its unique nuances. Across history, marginalised groups, including the LGBTQIA+ community, have faced shared challenges of oppression and limited self-determination. What distinguishes their stories is the intricate interplay of socio-political, cultural, and economic forces.

Within these pages we have outlined our events from 2023. We have transformed archives, stories, books, paintings and labels into a comprehensive cultural and artistic programme meant to bring the queer and also the local community closer to an unspoken history.



ART AND CULTURE? —————

Art and culture serve as powerful tools for the expression of queer stories, functioning as amplifiers of marginalized voices and narratives. These mediums not only shed light on societal caricatures but also act as mirrors, revealing our true selves and fostering vulnerability.

Through art and culture, we find answers to unspoken questions, gain insights into unfamiliar concepts and emotions, ultimately bridging gaps and bringing people closer through shared understanding.

In the context of TM2023 (Timișoara European Capital of Culture), the significance of art and culture in expressing queer narratives becomes even more pronounced. This dynamic city, with its rich history and diverse community, provides a unique context for the unrestricted expression of diverse identities. The intertwining of artistic freedom and cultural exchange in Timișoara acted as a catalyst for fostering open dialogue and breaking down societal barriers.



THE SCORPION SNUFFBOX - A VISUAL JOURNEY INTO A QUEER NOVEL

The curated journey through the ideas of the novel *The Scorpion (Der Skorpion)*, published in the interwar period by German writer Anna Elisabet Weirauch (1887–1970), offers a subjective exploration, inspired in part by the technique of objective chance, into a “lesbian” universe of other times and places, expanded and updated on multiple planes with modern-day nuances. Objective chance is evoked by the surrealists of the ‘20s and the ‘30s as a creative technique based on the seemingly random encounter with an external cause whose emotional impact is so strong that it generates a burning passion. In this exhibition, the passion for *The Scorpion*, the first bildungsroman in the history of literature to follow the coming of age of a cisgender lesbian in 1920s Berlin, was cultivated by the friendship with lesbian activists Suzette Robichon and Traude Bührmann. Starting from this novel, which becomes a point of departure in formulating a broader perspective on the image of the lesbian, the research developed informally, dialogically, becoming an activist approach that

navigates among absent or little-known narratives in our cultural space.

The writer Anna Elisabet Weirauch was born in Galați, where she spends the first years of her life. After losing her father, in 1891, she emigrates to Berlin. She lives in Germany for the rest of her life. After studying music and acting in high school, Weirauch begins her creative work as a member of the Max Reinhardt theater troupe in Berlin, where she plays various roles, including staging her own plays. Through theater, she discovers her passion for writing. In the mid-20s, the artist starts a lesbian family with Helena Geisenhainer, with whom she lives until death. The novel *The Scorpion (Der Skorpion)* was published in German in 3 volumes, in 1919, 1921 and 1931, and later republished in more editions. The narrative follows the coming of age of the main character, Mette, in relation to society, intimacy, female masculinity and lesbian identity.



Install Reniform App from the App Store / Google Play and scan the image on the poster to see the animations and learn more about the project / sound in RO.



The exhibition *The scorpion snuffbox - a visual journey into a queer novel* revisits this history in a queer-surrealist dialogue with contemporary art that places the queer experience in a historical continuum. The documentary section includes fragments of history preserved in the collection of the lesbian archive Spinnboden in Berlin. These documents are an introduction into the lesbian universe of Weimar Germany, an era of liberalization that transformed the city into a true queer capital, a period quickly cut by the rise of national-socialism and the start of the Second World War.

First recorded in 1866, the term “lesbian” was not used in the interwar period, the current meanings being formulated by identity politics derived from the LGBT rights movement. While sexology in the first half of the past century uses the term “male homosexuality”, literature written by women prefers the word “friends”, in both Romanian and German. The notion of friendship, defined as “an affective and cooperative relationship between human beings that is characterized by sympathy, respect, mutual affinity”, is the basis of any type of relationship on the spectrum of lesbianism. Our exhibition imagines lesbian culture from the perspective of friendship – a friendship that opposes heteronormative constructions of femininity, refusing to place women in a permanent competition for male

attention. Solidarity, care, love, passion or sexual relations between “women” are understood as radical gestures that disrupt the patriarchal order.

The curatorial installation uses a political understanding of the term “lesbian”, challenging both the hegemony of cisheteronormativity and the simplification of identities. In *Living a Feminist Life* (2017), theorist Sara Ahmed states that “identifying as a lesbian means moving towards women, which, given the system we live in, involves an active and perpetual distancing from men. “Through contemporary art, the anti-essentialist approach inspired by the novel introduces the visitor to a utopian space that gives voice to non-normative, lesbian, trans, nonbinary, feminine, feminist, queer subjectivities. The curatorial gesture of the symbolic exclusion of the “man” from the territory of the lesbian imagination is a refusal of the male gaze. Thus, the exhibition leaves room for subjectivities most often fetishized to assert their authenticity and their own aesthetics.

The Scorpion Trilogy was published at the beginning of the past century, at a time of maximum effervescence of homoerotic culture, in the context of the liberalization of censorship, in an environment marked by the research and activism of sexologist Magnus Hirschfeld (1868-1935), founder of the Institute of Sexology (Institut für Sexualwissenschaft) in Berlin. As early as the end of the 19th century, people in Germany campaigned for the removal of paragraph 175, which criminalized homosexuality, from the German Criminal Code, in tandem with intensive research in the field of sexology. After the revolution of November 1918, although deeply affected by poverty, hunger, labor strikes and the trauma of war, interwar Berlin stood out with its unprecedented intellectual, artistic and social freedom. In 1914, Magnus Hirschfeld published his groundbreaking work, *The Homosexuality of Man and Woman (Die Homosexualität des Mannes und des Weibes)*. Subsequently, a significant number of educational conferences, film screenings and other programs were organized within his institute. Thus, the hegemony of heteronormativity is occasionally disrupted by research such as that carried out by the Institute of Sexology in Berlin or, on a smaller scale, by artistic and literary creations such as the novel *The Scorpion*.

Although homosexual acts were illegal in the ‘20s and the number of arrests and acts of violence against erotic gestures considered immoral was very high, Berlin tolerated or even allowed a greater amount of “proto queer” culture than other places. Therefore, *The Scorpion* appeared in a city where lesbianism had begun to become somewhat visible. For example, the first lesbian magazine in the world, published in the German capital between 1924 and 1933 and entitled *Die Freundin – Das Ideale Freundschaftsblatt (The Girlfriend – The Ideal Diary of Friendship)* was distributed in one million copies. In this context, the novel was well received, enjoying a favorable reception in the press and a subsequent republication. There are no known echoes of this in the Romanian press. However, love between women was not a completely foreign subject even in interwar Romania. Less scandalous than male homosexuality, lesboerotic literature written by women appears in the work of writers such as Hortensia Papadat Bengescu (*Ciclul Halippilor*) or Henriette Yvonne Stahl (*Între noapte și zi*). However, interwar literary narratives of love between women are notable for the absence of a happy ending. Could the literary ideal of the love story - “once upon a time... and they lived happily ever after” - be unimaginable for a lesbian family?

A female character of the famous French writer Colette said, referring to Paris in the '30s: "Two women who decided to live together, alone, are never safe. Everything is allowed for them, except peace." (*Le pur et l'impure*, 1932).

The novel *The Scorpion* and the biography of writer Anna Elisabet Weirauch offer an example that, without denying the specific violence experienced by lesbians, leaves room for healing, for survival, for life. In the exhibit *The scorpion snuffbox - a visual journey into a queer novel*, the lesbian is represented both in intimate instances about the body and sexuality, starting from pathologization towards liberation, healing, love, desire, revolt, anger, mourning, and in relation to specific current issues shared with other women's struggles against racism, antisemitism, or for legalizing of sex work. Friendship between women, whether it takes the form of intimate relationships or remains an affective alliance without sexual implications, is understood as an alliance, a "sisterhood", a solidarity that disrupts the proper functioning of the patriarchal order.

Text by Valetina Iancu

A collaborative curatorial project based on research by Iulia Dondorici and Valentina Iancu; coordinator Elena Radu.



MIMI CIORA
We sell flowers in the dark, 2021

themes within the exhibition

magical nature

sexuality

lesbian family

relationship with mother

pathlogy

the idyllic space

feminine identity

gender and sexuality

lesbian sexuality

feminine masculinity

affection

care

transgender femininity



DIANA MATILDA CRİŞAN
One Love Feeds The Fire - about grief, 2022

artists

Maria **Balea**

Traude **Bührmann**

Mimi **Ciora**

Diana Matilda **Crișan**

Ramona **Dima & Simona Dumitriu**

Georgiana **Dobre & Kjersti Vetterstad**

Katja Lee **Eliad**

Yishay **Garbasz**

Daniela **Groza**

Tirdad **Hashemi & Soufia Erfanian**

Mia Imani **Harrison**

Alexandra **Ivanciu**

Anastasia **Manole**

Hortensia Mi **Kafchin**

Marta **Mattioli**

Ștefania **Meșteriu**

Marta **Orlando**

Ileana **Pașcalău**

Elvisey **Pisică**

Iulia **Pordea**

Orka

Clémentine **Roy**

Sophie **Utikal**



ORKA

a. *A heart has no shape*, 2023

b. *Un nou început*, 2023

c. *The Master*, 2023

visit the exhibition in digital format

You can view the exhibition in digital format by accessing the QR code in the bottom right corner here.

We wanted to make more than just an exhibition out of The Scorpion Snuffbox (Tabachera cu Scorpion). We wanted it to be a hub over the weeks it was open, where people interested in lesbian culture and art could get to know artists/activists through their art and discussions with Suzette Robichon and Traude Bührmann, and through the screening of the film Orlando My Political Biography, a movie that would encourage questions, answers and self-exploration.

The digital version of the exhibition is how we want to continue bringing queer culture and art into the awareness of as many people as possible.



*SOPHIE UTIKAL
Need to Touch, 2020*



MARTA ORLANDO
Perfect Body With Bad Tattoos (series),
 2021-2022

ELVISEY PISICĂ
Cele 23 de porunci, 2023



ȘTEFANIA MEȘTERIUC
 a. *To all the times we played a part, 2022*
 b. *Another love song, 2022*
 c. *It's not inside me to forget, 2022*



DIANA MATILDA CRIȘAN
Melusine, 2021



YISHAY GARBASZ
Untitled Vagina, 2022

TRANSLUCID

transLucid is a performance that explores significant aspects of the lives of transgender individuals in Romania, with a focus on the multiple transformations they have experienced. It serves as an extensive historical archive, spanning from the early surgeries to the legislative system, public debates, and other painful forms of discrimination against transgender individuals.

transLucid employs subjective narratives that center around representative moments in the history of the transgender community. Knowing our history is liberating, pulling us out of the invisibility perpetuated by penal codes, abusive policies, and media tainted by conservative ideologies. Claiming, knowing, speaking, staging, dancing, using our queer bodies to represent it, mourning it, and changing it—knowing our history is liberating.

Creating our history is even more liberating. **transLucid** envisions a future where we write our own narratives and build the world we want and need. It transforms into the stage where transgender individuals manifest their history through performance.

In a historic moment at the UNITER Gala 2023 held in Timișoara, “transLucid” received the prestigious British Council Award for its groundbreaking exploration of transgender peoples’ life in Romania. This marks the first time UNITER has recognized a play addressing LGBTQIA+ issues, particularly those of transgender individuals in Romania. “transLucid” uncovers hidden historical aspects, sheds light on transformations in an unprepared medical system, and critiques the media’s pejorative portrayal of transgender lives. The play’s unique blend of humor and subjective narratives, with an 86% transgender cast - with non-trans cast playin only non-trans characters - demonstrates its commitment to authenticity. This accolade not only recognizes the play’s local impact but also emphasizes its role in promoting global understanding and inclusivity for the LGBTQIA+ community.

Project Team: ADAM/Ada Mușat, Andrei Dinu, Andy Andreea, Arhanghela, Aron Madon, Dragoș Petrișor, Evelyn Homeghiu, Mihaela Michailov, Patrick Brăila, Paula Dunker, Raj/Ramya, Renate Dinu

Music: Admina, Alex Bălă, Borusiade, Chlorys, Sofia Zadar, Teo Retegan



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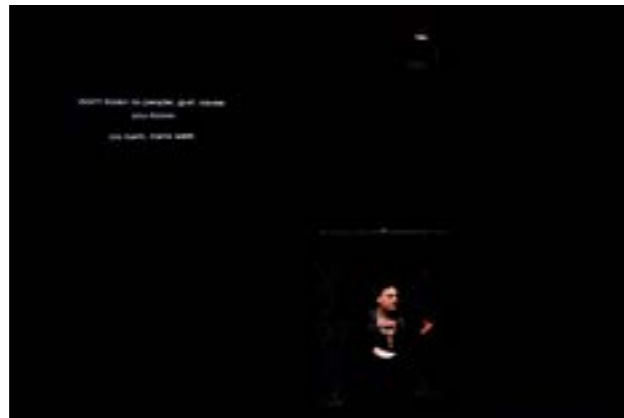


Trans history is little known in Romania. Before 89... as if we didn't even exist, nothing is really known. We know about article 200 which criminalized same-sex relationships and we have stories from that time, but we don't know much about the trans community.

After 89 they started mentioning us too, but always in a pejorative manner. We were being demonized in the press or called on shows to be laughed at or victimized. It took a long time for things to change and we fought a lot to get where we are now.



Photography from the transLucid national premiere in Timișoara, 17th of May 2023



Photographs from the transLucid national premiere in Timișoara, 17th of May 2023



Photographs from the transLucid national premiere in Timișoara, 17th of May 2023

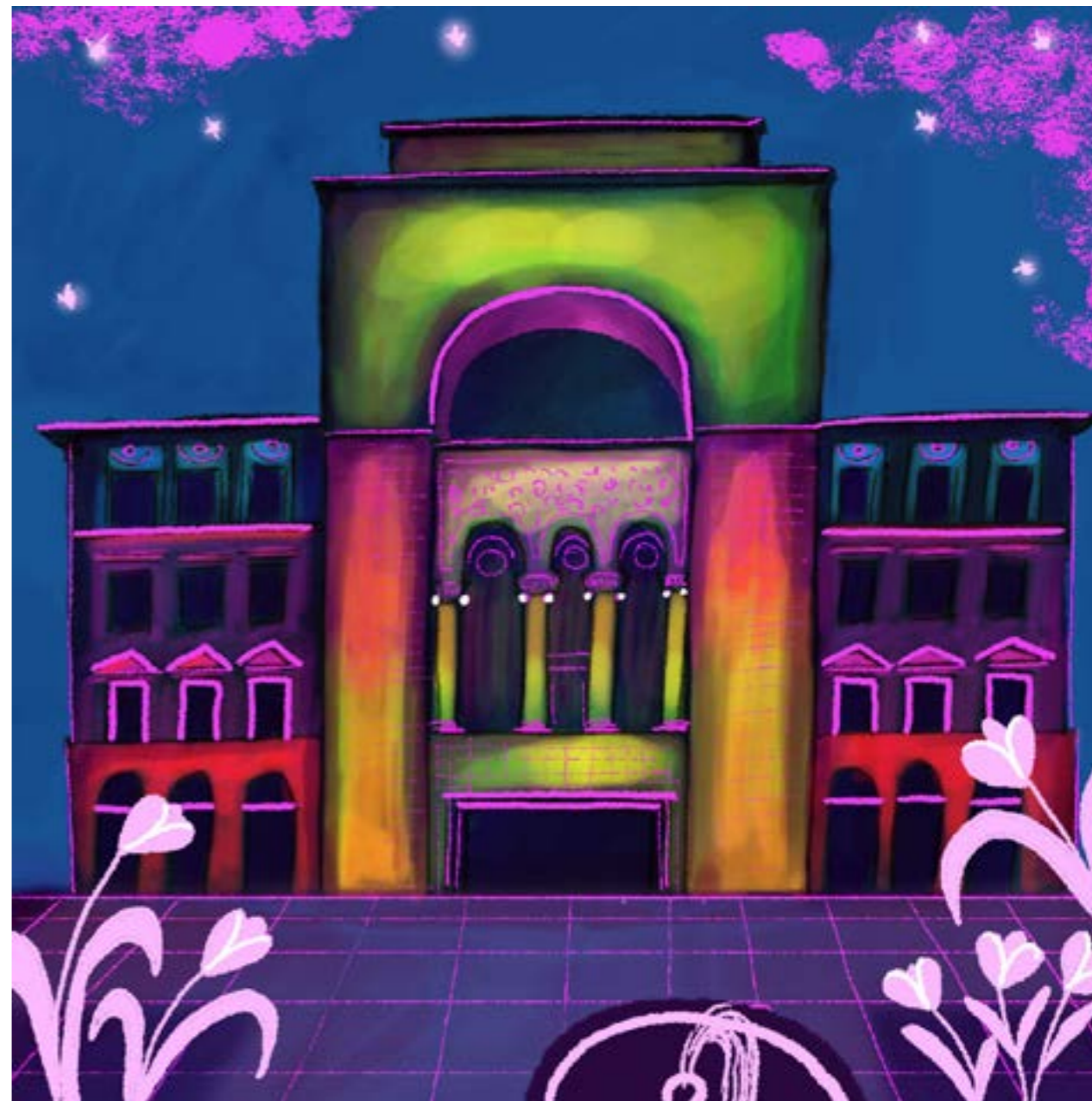
LIBERTY?

“In a country where tens of thousands of LGBTQIA+ individuals are forced to leave in favor of other European states where their rights are respected, they can establish families and their marital status is recognized, Identity.Education, a non-governmental organization in Timișoara that promotes LGBTQIA+ community rights, brings forth an ambitious production into the public space, symbolically titled “Liberty?”. **A fusion of various artistic mediums in the form of a docu-concert video-mapped onto the Palace of Culture in Timișoara**, created based on a concept by Andre Rădulescu, founder of Identity.Education, and co-directed by Eugen Jebeleanu, Yann Verburgh, Bogdan Balla, and Ovidiu Zimcea, “Liberty?” presents a comprehensive picture of the LGBTQIA+ history in Romania through numerous archival materials and contributions from the community, accompanied by a symphonic composition specially created for this occasion by composer Conor Mitchell.

Andre Rădulescu’s desire to speak to young people, especially those who are non-LGBT, about the recent history of the LGBTQIA+ community has taken shape in recent years. This followed their creation of a short documentary that

showcased the places and venues of the LGBTQIA+ community in Timișoara, from the past to the present. Based on the reactions and feedback received, Andre observed that many young people within the community are unfamiliar with their history and discover it simultaneously with non-LGBT individuals. Consequently, they reevaluated their priorities and decided to create events that address this topic, revealing how much has changed, but also highlighting the continuing needs and rights that are still lacking.

“We say we gained our freedom from communism in 1989, but at the same time, we, the queer community, were not legally free until 2001, with the decriminalization of homosexuality. And yet, even now, in many places in the country, we cannot be ourselves – holding hands with whomever we choose, asserting our identity – because we encounter discrimination and even attacks.”



Install Reniform App from the App Store / Google Play and scan the image on the poster to see the animations and learn more about the project / sound in RO.



It is one of the reasons why Andre believes that, in addition to participating in Pride marches and protests, it is imperative to have large-scale, outdoor events in public spaces dedicated to the community:

“Public spaces belong to us as well, and it’s time not to be afraid to occupy them.”

The desire and inspiration to make a significant leap in this direction came after witnessing the queer spectacle “MASS,” created by Conor Mitchell two years ago. So, in a very short time, they managed to gather a team of people passionate about the project and driven by the same urgency to make the stories of the community known in a production of considerable scale.

The event took place in the context of Timișoara being the European Capital of Culture in 2023. This is a significant context, as pointed out by Andre, *“emphasizing community events and collaborations, with support from the administration in terms of infrastructure and as financial resources for an LGBTQIA+ organization with limited, project-based funding to put together such an ambitious production.”*

The public funding support for the project, in addition to local and national grants, is another crucial aspect: *“Public funds*

come from our contributions as well. We are equal citizens contributing to this financial system and mechanism, so it is natural for there to be events that resonate with us and represent us,” explains Andre.

And director Eugen Jebeleanu, one of the most involved members of the LGBTQIA+ community in advancing queer visibility through his theater and film projects, supports the significance of such a project in the public space, especially in a deliberately chosen location: *“Revolution Square, where in ‘89 the Revolution began from the balcony of the National Opera of the Romanian Theatre, located either facing or in direct reflection with the Cathedral of Timișoara, a symbolic place in this city where the cry for ‘Freedom’ was heard.”*

Despite the ongoing lack of full state support for such projects in Romania, the director believes that **“art and cultural projects, in general, make the new generation a bit more connected to the concerns of our times, which helps queer individuals feel less alone, find refuge, have a sense of belonging to a community, feel a bit freer, and be able to embrace their own identity.”**

In researching the subject, Jebeleanu discovered many stories he was not familiar with, but what pleasantly surprised him were the courageous voices that fought for the rights of the LGBTQIA+ community over time. He found artists who tried to bring visibility to the subject, individuals who managed to make small-scale changes that contributed to the integration of people from the community into society.

“I particularly liked a response from a lesbian in a TV interview in the 2000s, where she said: ‘I wish we had the right to indifference.’ This struck me because it seems like the first step towards achieving equality – the right to indifference.”

Due to the objective perspective he has on the LGBTQIA+ history in Romania, which he has closely experienced in the last decade, coming from a country with *“completely different social contexts where the queer community had different rights and fewer constraints,”* Jebeleanu decided to involve his life partner, Yann Verburch, a playwright, director, and actor, in the project. For Yann, “Liberty?” is one of the most relevant projects he has been involved in, providing an opportunity to change his perception of the need for community: *“‘Liberty?’ is one of those projects that allows us to create this dialogue with the entire Romanian*

society, a dialogue that is still too little present in a Romania where the rights of LGBTQIA+ individuals are practically nonexistent and a non-subject in the eyes of the general public.” Born in France in the ‘80s, Verburch confesses that he lived in a country where he considered his freedoms as a gay man to be a given.

[...]

The interview Jebeleanu referred to above is just a small part of the impressive archive provided by the Accept Association and activist Florin Buhuceanu, founder of the Museum of Queer History and Culture in Romania. *“The rather precarious state of queer archives in our country has been a real challenge. In the future, I really want to contribute to their digitization and indexing to ensure that the memory of the LGBTQIA+ community reaches as many generations as possible from now on,”* says Diana Dragomir, describing the complex documentation process.

“I tried to map the significant events for the Romanian queer community over the past 30 years by following press discourses from the ‘90s, safe spaces for the LGBTQIA+ community in major cities, artistic performances, and other historical moments,” Diana explains.

[...]

What effects does the “Liberty?” team hope the project will have on the Romanian audience regarding the history and heritage of the LGBTQIA+ community? Eugen Jebeleanu and Yann Verburgh, for instance, hope that the project will be seen by as wide an audience as possible, sparking dialogues and debates. They wish for spectators to gain a bit more empathy and understanding about what happens to an individual from the LGBTQIA+ community when they discover they are part of it.

“I would like people in the square, perhaps people who do not feel directly targeted by this subject, to be able to listen to these stories without judgment and (...) to understand, in fact, that we still have to fight for equality, for rights, and that only together can we do this, whether we are part of the community or not,” expresses Jebeleanu.”

A project by Yann Verburgh, Bogdan Balla, Eugen Jebeleanu, and Ovidiu Zimcea.

*Based on a concept by Andre Rădulescu.
Documentation: Diana Dragomir
Composer: Conor Mitchell*

With contributions and archival materials courtesy to: Amnesty International, Accept, Asociația Ark, MozaiQ, Pride Romania, RiseOUT, ECPI, H Brașov, Museum of Queer History and Culture, Brynjar Bandlien and Manuel Pelmus, Adrian Oncu and Sorin Oncu, Florin Buhuceanu.

The text is part of the article written by Irina Munteanu in Glamour Romania, the autumn/winter 2023/2024 issue.



Photograph from Liberty? on the 14th of October 2023, at Victory Square



Photograph from Liberty? on the 14th of October 2023, at Victory Square



Photograph from Liberty? on the 14th of October 2023, at Victory Square



Photograph from Liberty? on the 14th of October 2023, at Victory Square



Photograph from Liberty? on the 14th of October 2023, at Victory Square

QUEER LOVE: MUSEUM OF QUEER HISTORY AND CULTURE

The right to personal and family life, to privacy and love, is the foundation of solidarity that led to the boycott of the anti-LGBTI constitutional referendum in 2018 and the case of the 21 families defending themselves against Romania at the European Court of Human Rights. Until 2001, our bodies were classified as crimes. Our families are still outside the law.

Considered to be dangerous, immoral, scandalous, we are denied legal protection and social recognition. A rhetoric of moral panic was activated against us: same-sex love would threaten other families, Romania's destiny and its cultural and religious homogeneity. All families should be the same, our emotions, needs, hopes can at most be tolerated if they are not expressed "publicly". We shouldn't be seen or heard.

Art gives us a chance to be ourselves and imagine who we can be. It brings to the surface forgotten or screened projections, loves and intimacies from history and the present. Recruiting deities, peasants and proletarians, artists who question or defy the norm. It's about those who have to occupy the public space in order not to be ignored and stigmatized. It's about us and our families living in a hostile society.



Photograph from Queer Love: Museum of Queer History and Culture exhibition, October 2023, at The Timisoara Project Centre exhibiton space



Photograph from Queer Love: Museum of Queer History and Culture exhibition, October 2023, at The Timisoara Project Centre exhibiton space



Photograph from Queer Love: Museum of Queer History and Culture exhibition, October 2023, at The Timisoara Project Centre exhibiton space

OTHER EVENTS WE HAVE ORGANIZED/HOSTED in 2023

political dance floors

The Political Dance Floors Workshop is an introduction to dance styles that have influenced the queer community.

The first workshop was led by Waana represented an introduction to Waacking and Vogue, two dance styles that emerged within the heart of the African-American and Latinx diaspora queer communities in the USA, between 1960 and 1970, in LA and NY, respectively.



The second workshop on bellydancing was conducted by The Darvish, a non-binary, self-taught dancer from Syria, who also organizes cultural events and parties with performances.



drag district

Drag District explored different styles and visions, while the drag performers delved into intimate territories and reclaimed pieces of a complex and oppressive history, yet one united by competition, brilliance, grotesque, and glam.



baba karam

Baba Karam is a 50-minute participatory performance and an euphoric dance party inspired by the Iranian dance of the same name.

Inspired by Iranian home parties, “mehmooni,” and the movements that amateur dancers from around the world have sent to the Ful artistic group, the group pays tribute to the potential of dance to change and enable the existence of forbidden desires and identities.

The Ful artistic group is composed of Nasim Aghili, Malin Holgersson, Rani Nair, and Hanne Lindberg.

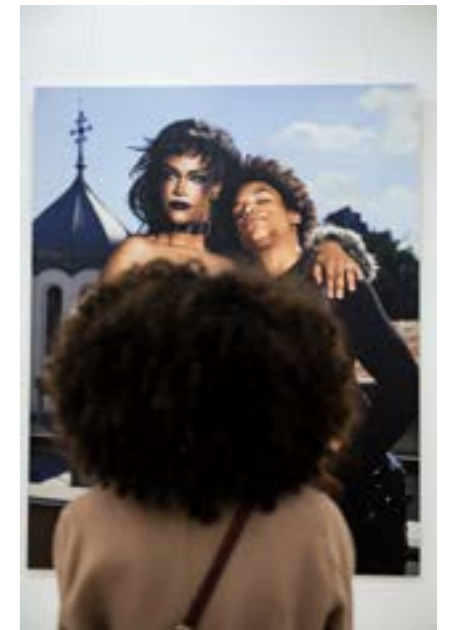
Performers: Parwin Hoseinia, Rani Nair, Jafar the Superstar and Rasool (George Chamoun)



kings&queens

The project *Kings & Queens (K&Q)* is an internationally acclaimed series of photographs that depict an artist alongside their significant other: themselves. Each image showcases the same person both in and outside of their beloved persona. Their self is lovingly exposed through self-juxtaposition and is constructed using highly precise photomontage techniques. The result is an intimate representation of the subject embracing themselves with affection or being embraced by their own identity.

The K&Q project challenges binary and heteronormative concepts by visualizing the multifaceted nature of each subject, aiming to illustrate the complex and layered self. The images confront gender stereotypes and tell stories about self-love and identity.



how do we translate gender?

The translation of gender represents a topic as new and contemporary in translation theories as it is old in translation practice. Gender and its translation involve numerous aspects and questions that translators grapple with, including but not limited to: the challenge of inclusive writing and new concepts of gender fluidity and especially non-binary, forming the basis of these contemporary feminist, queer, and gender theories.

The workshop we proposed aimed to be a space for reflection on issues and questions related to the translation of gender in a broad sense. It also included hands-on work with texts, starting from examples of translations (published or unpublished) proposed by the organizers and participants. Professional translators from all languages and genres of texts participated, accompanied by a brief biography and a proposal for two texts they would like to discuss during the workshop.



spații aparte

Spații Aparte (Distinct Spaces) is an activist book written by Alex Zorilă, a Romanian lesbian activist, that blends the past with the present of the lesbian, bisexual, pansexual, asexual and trans women community in Romania.

Motivated by a profound lack of information and visibility, the author engaged in researching materials, interviewed Romanian queer individuals, and crafted the book through a process of rediscovery, reflection, and newfound understanding.

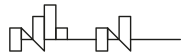
The book was created with the support of Identity.Education.





The material is part of the project *Invisible Histories* that benefits from 489,592 RON, representing the contribution of Iceland, Liechtenstein, and Norway through the EEA and Norwegian Grants.

Iceland
Liechtenstein Norway
Norway grants grants



+iE identity.
education

contact@identity.education
[@identity.education](https://www.identity.education)

*The picture on the cover
was taken at the Pride
March TM 2023.*