

# QUEER SOUTHEAST ASIA

## A LITERARY JOURNAL OF TRANSGRESSIVE ART

This journal aims to give a platform  
to creative works engendered in  
differently reimagining Southeast Asia.

### EDITORS

B.B.P. Hosmillo  
Cyril Wong  
Hendri Yulius  
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Pang Khee Teik





## Editorial Statement

This on-line literary journal comes out in a time of continuous and emerging efforts of fighting for LGBTIQ rights in Southeast Asia and after the groundbreaking legalization of same-sex marriage in the US that has effected more resounding trivialized and dogmatized modes of speaking about homosexuality in the region, often climaxing to a decentered view of homosexuality, i.e. away from same-sex desire. While it is true that this "homosexual turn" is generative in ways that provide chances for homosexuals to claim their identity no matter how constrained, the vigilance in the region to persecute homosexuals is still, and shamelessly apparent. Moreover, this spirited undertaking is geared up to queer Southeast Asia, which means to deploy determined resistance against normalized regimes of power that roguishly transform defiant or non-conformist behaviors into manipulatable characterological types misleadingly collectivized and pathologized as "gay lifestyle."

Our duty is to strongly oppose all forms of violence against people whose lives are coercively identified outside institutionalized habits of heteronormative behavior in the region and beyond since oppression is not natural anywhere. *We cannot afford to witness our own death everyday.* Our oppositional alliance can't excuse the multitude of acutely dark realities that wrongly renames our body, joy, and gentleness to shoo us away from public, political, and creative life. *We may have been socially disabled by bigoted manifestations of privilege, but we are not useless.* Our goal is to unsettle the remoteness of Southeast Asian nations, homes, families, communities, and places of work LGBTIQ people cannot belong to. There are many ways to live with dignity, but being bludgeoned in the margins often compels us to master insurmountable dangers. *We refuse to be slaves of dictatorial, mediocre, and impossible templates of life.* Our efforts mean to challenge and remodel specifically Southeast Asian literary canons into which reductive, brutalist, and phallogocentric fantasies of gender and sexuality are abstracted. We are committed in meticulously gathering, performing, and celebrating literary and visual works of high artistic merit by LGBTIQ artists, with or without representations of LGBTIQ, especially since language is comfortably seized by "an abusive man who can write only his name, who can see only his own image." *We cannot let this abusive man speak what only our voices can indissolubly say.*

It is through a concerted faith in creative writing and art that we want to nurture the ways in which LGBTIQ and other people, who want to live away from fear and intimidation, re-imagine everything particularly the essential aspects of life that are often designated to displace sexual difference. As sexual citizens and economic producers in/of Southeast Asia, it is viable and inevitable to occupy livable places in



the name of equality, to be able to share them with the weak, and to participate in grounded initiatives in eliminating vulnerability, alienation, poverty, and corrupt thinking. We do not pretend that engaging with Southeast Asia means thinking of a monolithic or non-discombobulating region. As definitions of sexuality are historically and procedurally informed by national and ethnic cultures, the possibility of discovering differential, overwhelmingly plural, and untranslatable modalities of sexual identity is in our awareness and expectation. This existential thickness of Southeast Asia is an enriching problem that requires us to constantly make sense of ourselves as inhabitants of the region always in flux of transformation.

## GENERAL SUBMISSION GUIDELINES

▼Identity of the author/visual artist will not be policed. If they think they belong to the journal, they are welcome to submit.

▼Submit once during a reading period.

▼They should not include any identifying mark in the manuscript as it will be read blindly. Once accepted for publication, the editors will ask for their photograph, biographical statement, and email address.

▼Manuscripts should have Times New Roman or Arial font types, 12 font size, and one-inch margin on all sides.

▼Manuscripts originally written in a Southeast Asian language are most welcome. It is a requirement, however, for them to be accompanied by an English translation.

▼Visual work should be in jpeg format.

▼Send their works to [queersoutheastasia@gmail.com](mailto:queersoutheastasia@gmail.com). Important: manuscripts should be a solo file attachment (.doc or .docx ONLY).

▼Author/visual artist should use this subject line:

*Name-Genre-Southeast Asian Country of Citizenship/Place of Residence*



(Note: Author/visual artist holding Southeast Asian citizenship, residing anywhere in the world, is welcome to submit. Author/visual artist residing anywhere in Southeast Asia without Southeast Asian citizenship is still welcome to submit. Author/visual artist neither holding Southeast Asian citizenship nor residing anywhere in Southeast Asia but has written or done creative work influenced by, for example, a visit in the region or another creative work produced in the region may submit under one condition: they must provide a statement of work in the body of the email message. The statement must clarify [1] how Southeast Asia played a role in the coming to being of the work and [2] how the work will contribute to the cause of the journal.)

▼Simultaneous submission is allowed, but the journal must be informed if the work is accepted for publication elsewhere.

▼Once accepted, the journal editors will work closely with the author/visual artist towards publication.

▼Rights revert back to the author/visual artist upon publication. Please mention the journal if the published work will be used in the future.

▼Unfortunately, the author/visual artist will not receive any monetary payment, but the journal editors will stand behind their art.

#### *\*POETRY*

// Submit 3-5 original and unpublished poems of all kinds.

// Poetry manuscript should not exceed 15 single-spaced pages.

#### *\*PROSE*

// Submit 1-2 pieces of original and unpublished creative non-fiction or short story.

// Prose manuscript should not exceed 25 double-spaced pages.

#### *\*VISUAL ART*

//Submit 4-10 pieces.

//Attach a one-page artist statement.



## Editors



**B.B.P. Hosmillo** is the founding co-editor of *Queer Southeast Asia: A Literary Journal of Transgressive Art* and a guest poetry editor at *Cha: An Asian Literary Journal*. Anthologized in *Bettering American Poetry* (2016), he is the author of two forthcoming books, *The Essential Ruin* and *Breed Me: a sentence without a subject*, the latter of which will be released in summer 2016 by AJAR Press with Vietnamese translation by Hanoi-based poets Nhã Thuyên and Kaitlin Rees.

His writing has appeared or is forthcoming in *Borderlands: Texas Poetry Review*, *The Margins (Asian American Writers' Workshop)*, *Palaver Journal*, *SAND: Berlin's English Literary Journal*, and *minor literature[s]*, among others. He received research fellowships/scholarships from The Japan Foundation, Asia Research Institute at the National University of Singapore, and the Republic of Indonesia.

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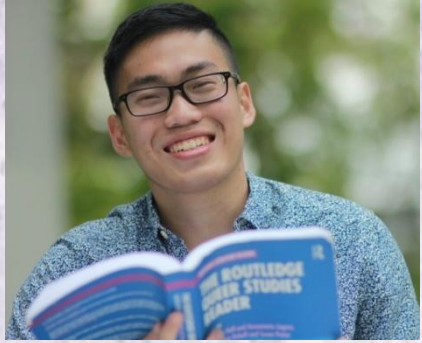


**Cyril Wong** has been called a confessional poet, according to *The Oxford Companion to Modern Poetry*, based on his "anxiety over the fragility of human connection and a relentless self-querying." He is the Singapore Literature Prize-winning author of poetry collections such as *Unmarked Treasure*, *Tilting Our Plates to Catch the Light*, *The Dictator's Eyebrow*, *After You*, and *The Lover's Inventory*. He has also published *Ten Things*

*My Father Never Taught Me and Other Stories* and a novel, *The Last Lesson of Mrs de Souza*. Cyril has served as a mentor under the Creative Arts Programme and the Mentor Access Project, as well as judge for the Golden Point Awards in Singapore. A past recipient of the National Arts Council's Young Artist Award for Literature, he completed his doctoral degree in English Literature at the National University of Singapore.

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**Hendri Yulius** is the author of *Coming Out* (2015), as well as a lecturer and researcher in gender and sexuality studies in Indonesia. His articles on LGBT issues have been published in *The Jakarta Post*, *The Huffington Post*, *TEMPO Magazine*, *TEMPO Newspaper*, *Indonesian Women's Journal*, *Rappler*, and *The Magdalene*. Hendri obtained his master's degree in Public Policy at the National University of Singapore.

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**J. Pilapil Jacobo** teaches literature, theory and criticism, and cultural studies in the Departments of English and Filipino at the School of Humanities of the Ateneo de Manila University, and is an active member of the Young Critics Circle, a fellowship of scholars of contemporary cinema based at the University of the Philippines. She holds the A.B.-M.A. (2002-2003) in Filipino Literature from the Ateneo de Manila University

and the Ph.D. in Comparative Literature from the State University of New York, through a Fulbright Scholarship (2011). Her published scholarly work is keen on inhabiting the cusp between tropology, particularly the rule and resistance of metaphor, and tropicity, argued as a rubric of time. She is currently preparing a critical edition of Fruto del Prado's Bicol Translation (1867) of Modesto de Castro's *Urbana at Feliza* (1864), to be published by the vanguard press of the Ateneo de Naga University. Jacobo writes poetry in two languages of the Philippines.

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**Pang Khee Teik** is a Malaysian arts consultant, activist, curator, organiser, photographer, and writer. In 2008, together with fellow activists and artists, he co-founded sexuality rights festival *Seksualiti Merdeka* in Malaysia. It was banned by the police in 2011. He remains active in speaking on LGBT issues as well as mentoring Malaysian LGBTs to organise. Presently Pang is the



director of popular art bazaar Art for Grabs in Malaysia. He was formerly the arts programme director of The Annexe Gallery and the editor of arts website *Kakiseni.com*. His photographs have been exhibited in Malaysia, Singapore, Jakarta, Paris, Tokyo, and Istanbul. In 2010, he received the Cross Cultural Champion of the Arts Award at the Boh Cameronian Arts Awards, Kuala Lumpur. Under the Chevening Scholarship, Pang graduated in 2013 with an MA in Gender, Sexuality & Culture from Birkbeck, University of London.

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