activity in space and time” (6). It becomes a process of expansion in itself, a re-definition of perceptions and conceptions of a queer postcolonial spectrum. The notion of “queerness” converses with and questions gay positivism; this process of working through stagnations of positionality and re-working the process itself, however, still faces the constant risk of holding up a privileged place of class, nation, and race. In bringing the postcolonial into a queer temporality, we are called to displace the historical alibis, as Gayatri Spivak argues, “to imagine a planetarity” (81), a constellation of becomings. Like queerness itself, the "museo travesti" is a never-ending orbit of open spatiality allowing for multiple temporalities, bodies, and wavelengths.

![Image of high heels]

*Fig. 6 – Giuseppe Campuzano, La Carlita, 2004.*

Fly next door to the “plumaria” salon where queers have wings despite the normative precepts and rules at their toes. *Fig. 6* shows a piece by Campuzano himself entitled, “La Carlita.” This everyday art came from his own collection and provides a Benjuminian look at an old and worn pair of silver high heels, a historical linkage that ignites imaginaries. As he muses in the book about the ‘lived’ moment she steps out onto the pavement in her platforms and “ZZ Top Legs,” he folds issues of labor, criminality,
and class into the “museo travesti.” He connects these issues throughout the exhibit, especially in the “archives” at the end of the catalog. This area contains all the newspaper accounts and primary sources of Peruvian consciousness and media portrayal of the travesti. The articles range from scandalizing travesti exposés of street life, hyped up stories of being different, to the violence inflicted on transvestites over the last several decades. They all provide evidence, but more than that they point to the ways the nation-state grooms and interpellates a normative sexuality. Jacqui M. Alexander notes, “imperial intent hinges on the establishment of heterosexual relations of rule” (198).

Many of the news clippings cover the deliberate murders of at least forty transvestites by right wing groups in Lima “known as ‘mata cabros’ or ‘kill faggots’” in the early 1990s. During the same time, the leftist revolutionary group, MRTA (Tupac Amaru Revolutionary Movement), used this platform for legitimizing their beliefs that lesbians and gays were “products of bourgeois decadence” and their visibility or efforts at activism were a threat to the revolutionary cause. Ironically, in the context of Campuzano piece above and genealogical work of the “museo travesti,” Túpac Amaru II is well known as the indigenous Incan leader who fought to drive the Spanish colonizers out in the sixteenth century. Javier Sotomayor’s prints (fig. 7) plaster a colonial rendition of Tupac Amaru the second, as played out by the MRTA and another ‘hypocritical’ revolutionary movement in Uruguay called the Tupamaros, and re-dress him as pop culture icons in a satirical act of resistance and revolt.
Located on the coast, Lima, as I often heard critiqued, has spent much colonial and postcolonial years operating in a vacuum from the Andean spaces that take up most of Peruvian state. This is another challenge taken up by the “museo travesti” to confront the ways in which indigenous populations in Perú are set against the metropole of Lima. There are over 43 languages in Perú and tourism to the Andes is the grand product. Between 1980 – 2000, a period known as Manchay Tiempo (time of fear), there were a couple revolutionary movements (lead by educated limeños) that spoke to prevalent oppressions and took up residency, fervor, and manpower in the Andean regions. Many in Lima were unaware of the genocidal actions of the Peruvian military within multiple Andean regions during that time period, which included the fighting that went on between them and these revolutionary groups as well as later “terrorist” campaigns by the Fujimori dictatorship. These national and regional struggles seem to be working outside “queer” notions while bringing them in at the same time. In looking at these tensions I want to bring in Gayatri Gopinath’s work with “regionalisms.” Redefining an essentially transnational and transregional term of globalization, Gopinath seeks to identify alternate
narratives in a regional framework, as opposed to national ones. She argues, “regionality can be a useful concept through which to explore the particularities of gender and sexual logics in spaces that exist in a tangential relation to the nation, but that are simultaneously and irreducibly marked by complex national and global processes” (343). Is “queer” a category, or is it a means of working out Western categories and formations? The regionalisms that don’t fold neatly, the expressions of queer regionalisms have existed for centuries, as Campuzano stresses in this exhibition. Here, we find “queer” means of belonging and the travesti moving through the “coreografia” space of the museum.

Campuzano turns to current regional Andean festivals (fig. 8) that usually occur during harvest time. Particularly in fiestas related to the cosmos, these cross-dressing gestures of being and circuits of regionalisms themselves redefine “queer” belonging.

Antihegemonic in expression, yet claiming their own Peruvian nationalism (as Campuzano does) the travesti appears in crucial roles during the fiestas. In the Fiesta de Compadres below, the travesti leads a gang through various areas of region dancing and playing pranks on residents, like stealing little things or misplacing them. The photos included in the "museo travesti" speak to the temporalities that Roderick Ferguson talks about and “the ways in which normativity attempts to close off [these] prior critical and sexual universes” (193). The men dress as women in deer antlers and the women dress as men and throw a symbolic boy dolls into the mountain. These festivals in Campuzano’s "museo travesti" demonstrate the small liberties and practices of revolt against coloniality.
Fig. 8 – Fiesta de Compadres, Santiago Apóstol Comunidad de Santa María, Huachocolpa District, Tayacaja Province, Huancavelica Region, 2001. Photo: Harold Hernández.

Many of the festivals create and incorporate a myriad of máscaras (masks) that allow for endless identities and gender play. The masks exhibited in fig. 9 have been used for centuries and parody the features of the colonizers. According to Campuzano they pass on the postcolonial queer temporality and highlight colonial logics of class and race. They exist as a collective idea, a satirical freezing of memory and function. They also perform a parodic reversal of Homi Bhabha’s notion of mimicry linking to the postcolonial. Mimicry works like a partial process of normalization, much like normalization of sexuality in the postcolonial nation-state, but with mimicry there is, ironically, a constructed ambivalence that “must continually produce its slippage, its excess” (122) to work as a mode of inscription and marginality all at once. The colonizer becomes a “partial presence” that does not conceal its ambivalent aims behind a mask, but at the same time produces a “subject of difference that is almost the same, but not quite.” These festival masks perform this “partial presence” and echo the hierarchies generating from Lima (the metropole) that are based not only on sex and gender, but also race and class. And here we have the “mestizaje” (mixed race) room—frequently
overlooked. In relation to the *travesti* Campuzano remarks on the diversity of race that the Spaniards themselves managed to produce and construct strategies of surveillance over their bodies. In an interview he points to his idea about the ‘chaotic’ body, used like ‘travesti,’ which is “an indigenous body or other non-Spaniard body brought to the republic from Africa and China interpreted as ‘chaotic’ through the process of colonization. Similar to Bhabha’s notion of mimicry, this ‘chaotic’ body becomes “a mestizo/travesti body struggling between complement and opposition. These two realities within us are the struggles and richness of we Peruvians.” The illustrations in this section of the “museo travesti” link these migrations with alternate identities in Perú.

![Fig. 9 – Artesanos Huancainos, Máscaras para Chonguinada y Tunantada, 2004-2006.](image)

Piecing together the genealogical fragments into an epic textuality, we come to the “epopeya” section of the museum along the queer horizon. Campuzano’s concept of the ‘chaotic’ body is reflected in the intersections and topological grid landscape: a generative body of art, infinite queer *travesti* bodies, archival body of knowledge, the postcolonial landscape. This palimpsest grid performs a shift in dismantling the power fulcrums through the collective queer *travesti* relations. If Foucault, in the “Truth and
Power” interview finds that “sex is located at the point of intersection of the discipline of the body and the control of the population” (67), then the space and time of the “museo travesti” moves that hinge off its centered position.

Finally, we arrive, continuously perhaps, to the last room, “revolucion.” Rather than a space of normalization and clinical stagnation, this is a space of futurity that exhibits its own space of belonging. Belonging is something Giorgio Agamben addresses in relation to the idea of ‘bare life’—a body that is included but excluded at the same time (22). As with postcoloniality, belonging is correlative to notions of both the example and the exception. However, in the process of normalization, the example of what does not belong can never be included, due to its ineffectual normalization, and the exceptions to the rule are suspended in a space of non-belonging as well. Can we imagine some form of belonging that manages to lie outside the space of normalized exclusion from the inside by some break into a supplementary space of belonging? Perhaps it is an anteriority that works like the “museo travesti” in redrawing the frontiers from the bottom up. As Homi Bhabha argues, this “supplementary strategy suggests that adding ‘to’ need not ‘add up’ but may disturb the calculation” (222). This is not a temporary exhibit nor is it summing up a teleological totality, the travesti archives are meant to live on. The last photo in the exhibit for now is the image we started with, “La Virgen de Las Guacas” on the shore (Fig. I). In Perú, Campuzano relayed a story about the day this photo was taken. A man and woman spotted his capped Virgen figure on the rocks from afar. They excitedly and curiously began to approach him, but when they realized she was a he, they quickly departed, afraid to stand on the shore and face the horizon with “La Virgen de Las Guacas.”
Works Cited


