

Editorial

The first part of the current issue, "Flashbacks and Flashforwards: Epidemics and Social Change," includes materials collected and edited by Rafał Majka and Justyna Struzik. A detailed introduction to this thematic part may be found on pages 4-11. In the non-thematic part which follows we have been able to showcase the outstanding work of three individual authors – Tyna Fritschy from Switzerland, İlkan Can İpekçi from Turkey, and Nils Clausson from Canada. We also want to draw readers' attention to two ground-breaking group projects: a Spanish online museum of queer art and a series of highly creative educational films directed by the German queer theorist Antke Antek Engel.

Tyna Fritschy's article "Undisciplined Zones of Knowledge" engages in a critical way with the disciplining and domesticating effects of academic knowledge production – effects that do not spare queer theory. Exploring historical examples and epistemic fields or modes of undisciplined knowledge, the author fosters feminist, anticapitalist, and decolonizing perspectives in and on queer theory. Concluding with a vote for radical care, Fritschy enacts the undisciplining move in her own text through experimental, essayistic writing as well as caringly and carefully intertwining voices that inspire her thinking.

In his theoretically-informed interview-based study "The Lived Experiences of Queer* Teachers in İstanbul, Turkey, within the Scope of Institutionalized Heteronormativity and Neoliberal School Policies" anthropologist İlkan Can İpekçi looks at the ways in which queer teachers respond to the Turkish state's and school authorities' enforcement of normative masculinity and heterosexuality. He discusses many forms of state-sanctioned homophobia as well as the emotional labor performed by the queer teachers, who need to either constantly monitor their own behavior, conforming to employers' expectations, or leave the teaching profession. While all the interviewees live in the capital, their experience is shown to be strongly inflected by class: even though material and social capital does not protect the men from homophobia, it does mitigate their sense of isolation by giving them access to more liberal neighborhoods and safe spaces.

In "'Dynamite Scrupously Packed': A Reevaluation of Henry Blake Fuller's *Bertram Cope's Year*," Nils Clausson revisits the 1919 novel to argue that it has been unfairly overlooked by critics harbouring anachronistic expectations about what a gay novel should be. Clausson argues that while Fuller's perspective was not informed by the post-Stonewall concept of coming out, he portrayed a relationship between two men in an affirmative manner and celebrated the subversive potential of homoerotic desire by relying on the tradition of dramatic comedy.

The (non-peer-reviewed) article by Ricard Huerta, showcases the Museari project, an online museum seeking to promote LGBTQ art and to overcome stereotypes and taboos. The paper is a case study showing the possibilities that virtual exhibitions offer to teachers interested in preparing online lessons on tolerance, inclusion, and diversity – especially in the times of the COVID-19 pandemic.

In his review of three educational shorts created by Antke Antek Engel *et al.*, Tomasz Basiuk comments on how the project's playful character helps achieve its ambitious goal of presenting key concepts in queer theory without resorting to oversimplification. Engel (who is member of the *InterAlia* editorial board) does not shy away from exploring tensions and contradictions within the field of queer theory to suggest that queer is a matter of "pleasure in complexity, confusion and contact in conflict."

Finally, Mateusz Marecki reviews a one-actor play, *Wyznania* (Confessions), which premiered in Słupsk in 2020. (Słupsk is a northern Polish city which once elected the openly gay politician Robert Biedroń as its mayor; he served from 2014 until 2018). Directed by Stanisław Otto Miedziewski, Grzegorz Piekarski plays the part of a homosexual Roman Catholic priest who reassesses his faith in a would-be sermon indicting bishops for homophobia and hypocrisy. The stage set suggests both a house of worship and a gay sauna, and the actor's body is simultaneously sexualized and presented as a sacrificial offering, or perhaps a body that has been resurrected. Marecki discusses this performance in the context of other theatrical and cinematic work on related themes coming from Poland, as well as some well-publicized instances of coming out by former Roman Catholic Polish priests.