

Document Version

Final published version

Licence

CC BY

Citation (APA)

Riggs, A. T., Meyer, L. S., O'Reilly-Kime, M., Armstrong, T., Kender, K., Osipova, E., Tran, A. T., Taylor, J., Turtle, G. L., & More Authors (2026). Queer Zineographies: Materializing Tactics for Resisting AI and Data Systems. In C. C. Yen, J.-J. Lee, E. Y.-L. Do, C. Zheng, D. Yoo, & T. Tang (Eds.), *DIS 2026 - Proceedings of the 2026 ACM Designing Interactive Systems Conference* (pp. 1574-1592). Association for Computing Machinery (ACM).
<https://doi.org/10.1145/3800645.3812834>

Important note

To cite this publication, please use the final published version (if applicable).
Please check the document version above.

Copyright

In case the licence states "Dutch Copyright Act (Article 25fa)", this publication was made available Green Open Access via the TU Delft Institutional Repository pursuant to Dutch Copyright Act (Article 25fa, the Taverne amendment). This provision does not affect copyright ownership.
Unless copyright is transferred by contract or statute, it remains with the copyright holder.

Sharing and reuse

Other than for strictly personal use, it is not permitted to download, forward or distribute the text or part of it, without the consent of the author(s) and/or copyright holder(s), unless the work is under an open content license such as Creative Commons.

Takedown policy

Please contact us and provide details if you believe this document breaches copyrights.
We will remove access to the work immediately and investigate your claim.

Alexandra Teixeira Riggs*

Georgia Institute of Technology
Atlanta, GA, USA
ariggs8@gatech.edu

Louie Søs Meyer*

IT University of Copenhagen
Copenhagen, Denmark
lomm@itu.dk

Molly O'Reilly-Kime*

Lancaster University
Lancaster, United Kingdom
m.oreilly-kime@lancaster.ac.uk

Tommaso Armstrong*

University of Technology Sydney
Sydney, Australia
tommaso.armstrong@alumni.uts.edu.au

Kay Kender*

TU Wien || Crip Collective
Vienna, Austria
silvia-kay.kender@tuwien.ac.at

Ekat Osipova*

TU Wien || Crip Collective
Vienna, Austria
ekaterina.osipova@tuwien.ac.at

Anh-Ton Tran*

Georgia Institute of Technology
Atlanta, GA, USA
anhton@gmail.com

Jordan Taylor*

Carnegie Mellon University
Pittsburgh, PA, USA
jordant@andrew.cmu.edu

Annabel Rothschild*

Bard College
Annandale-on-Hudson, NY, USA
arothschild@bard.edu

Imke Grabe*

IT University of Copenhagen
Copenhagen, Denmark
imgr@itu.dk

Irene Kaklopoulou*

Umeå University
Umeå, Sweden
eirini.kaklopoulou@umu.se

Caitlin Lustig*

University of Washington
Seattle, WA, USA
celustig@uw.edu

Sonja Rattay*

Interdisciplinary Transformation University
Linz, Austria
sonja.rattay@it-u.at

Liza Shkirando*

Independent Artist
Malmö, Sweden
lizashkirando@gmail.com

Fe Simeoni*

Free University of Bozen-
Bolzano and Eurac Research
Bozen-Bolzano
fsimeoni@unibz.it

Grace Turtle*

Delft University of Technology
Delft, Netherlands
g.l.turtle@tudelft.nl

Ann Light*

University of Sussex and
Malmö University
Falmer, East Sussex, UK
Ann.Light@sussex.ac.uk

Carl DiSalvo*

Georgia Institute of Technology
Atlanta, GA, USA
cdisalvo@gatech.edu

Oliver L. Haimson*

University of Michigan
Ann Arbor, MI, USA
haimson@umich.edu

Queer Zineographies

Materializing Tactics for Resisting AI & Data Systems

Authors Keywords

Queering, Queer HCI, Zineography, Zines, Data, AI Systems, Algorithmic Systems, Machine Learning

CSS Concepts

Human-centered computing – Interaction design; HCI theory; concepts and models.

Abstract

As AI and data systems often falter when encountering queer identities and knowledge, reinforcing existing oppressions, queer people have resisted such systems and their normalizing tendencies. This pictorial explores tactics of queering AI through a collaborative zine-making project (i.e. zineography) that challenges generative AI and data systems. We share how we workshoped and materialized queering tactics in zine spreads; analyzed these spreads according to materials, content, and tone; and visualized our analysis as thematic collages. We contribute: (1) tangible characteristics of queering AI and data systems (i.e. materials, tones, and aesthetics); and (2) design opportunities for using zineographies as a radical method for building and collectively sharing knowledge about a marginalized community, including recommendations for enacting queer zineographies. By materializing queering tactics through zine-making, we invite embodied, action-oriented critiques that question dominant techno-solutionist movements and trace queer possibilities outside of their normalizing narratives.



This work is licensed under a Creative Commons Attribution International 4.0 License.

DIS '26 June 13--17, 2026, Singapore, Singapore

© 2026 Copyright is held by the owner/author(s).

ACM ISBN 979-8-4007-2563-0/2026/06

<https://doi.org/10.1145/3800645.3812834>



Introduction

Situating our Workshop

As consumer-facing generative AI and corresponding datafication practices proliferate, critiques of such projects have arisen to push back against their normalizing effects. For instance, scholars have long decried the presumed “objectivity” of categories embedded in sociotechnical systems that harm those who fall outside of conventional categories [22, 23, 43, 47, 92]. Such categories now underlie and perpetuate harms across training data in generative AI, whether through bias against darker skin tones in facial recognition software [28], bias against non-binary and transgender people in gender recognition and classification technologies [81, 121], or anti-LGBTQ+ bias largely within generative AI [57, 104, 123, 138]. As these technologies and their accompanying biases further encroach into our everyday lives, we highlight the importance and urgency of attending to situated and contextual aspects of data [61], as well as how we design with data and generative AI [85], and resist normalizing discourses in doing so.

There is a growing collective of Queer HCI scholars concerned with the effects of biases against marginalized identities [133]. We draw from this body of work, as well as from Light's foundational work on queering HCI [89], which leverages Queer Theory to resist dominant sociotechnical discourses. Queering in HCI is a form of creative rebellion that subverts or destabilizes the status quo, particularly in disrupting or breaking down binary or essentializing categories [29–31]. As a collective, we researchers—10 organizers and 10 attendees, all of whom are authors—came together in a workshop to envision a set of tactics for queering

HCI, with particular focus on generative AI and data systems, that we then materialized in a participatory collaged zine. Doing so, we sought to destabilize the looming narratives of datafication, algorithmic decision-making, and the latest instantiations of generative AI through dialectical engagement and collaborative zineography [73, 74], embracing a plurality of perspectives in the process [56]. In this pictorial, we discuss how zineography can be used as a method to materialize queering tactics, which point to tangible strategies for resisting normalizing tendencies in generative AI and data systems. With our zine-making and subsequent visual analysis of zine pages, we found that these practices of queering drew out material, tonal, and aesthetic forms that embodied otherwise abstract, theoretical concepts. Further, zineography served as a radical way to evade essentializing categorizations and algorithmic interpretations that characterize generative AI. Creating physical pages in messy, collaged assortments emphasized necessarily human practices that sharply contrasted generative AI's decontextualized amalgamations. Further, our efforts prioritized a plurality of queering perspectives that spoke to situated and contextual data sources, while building consensus among Queer HCI and Design researchers on collective modes of resistance.

With this pictorial, we contribute: (1) opportunities for using **queer zineographies** to materialize tangible characteristics (i.e. materials, tones, and aesthetics) of queering to challenge AI and data systems; and (2) opportunities for using queer zineographies as a research method in HCI, towards building and sharing collective knowledge about technological resistance from marginalized perspectives. Our efforts also join DIY publishing and grassroots activist movements that invite participation from a variety of standpoints and speak to alternative forms of publishing that build community knowledge. We therefore encourage readers to print out this pictorial as a zine (see Appendix) and distribute it widely, towards troubling top-down aspects of publishing systems alongside resistance to generative AI.



Background

Queering HCI, Queering AI

With four Special Interest Groups (SIGs) [21, 45, 46, 133] and a growing number of works [139], Queer HCI as an interest area generally comprises two main research branches: one focusing on the experiences of LGBTQ+¹ people [20, 41, 65, 66, 71, 105, 121, 128, 132, 136, 139, 145], and another (still under-researched) branch incorporating queer theory in the study of technology and design [45, 89, 133, 139]. Of course, research on LGBTQ+ communities and involving queer theories are not mutually exclusive. A small, but growing, community of Queer HCI research sits at the intersection of these two discourses [71, 115, 117, 138]. Situating our work in the queer theory branch of Queer HCI, and following Light's definition, we approach "queering" something as "treat[ing] it obliquely, [crossing] it, [going] in an adverse or opposite direction. It has movement and flex in it. Queering is problematizing apparently structural and foundational relationships with critical intent, and it may involve mischief and clowning as much as serious critique." [89, p. 432]. As such, queerness refuses a fixed definition, but rather emanates through action [87]. Practices of queering may encompass forms of critiquing, subverting, troubling, breaking, obscuring or disengaging [52, 69, 89]. For instance, Queer HCI scholars have leveraged their own lived experiences to critique technologies that are inherently anti-queer [132], explore alternative design approaches rooted in queer joy [108], or engage with their "stuckness," as imposed by Western hegemony in academic culture [109]. With regard to technology design, Li calls for stronger attention to forms of queer use [87], drawing from Ahmed [6] to contextualize appropriation and misuse of tools as generative practices of defying norms. Others engage in practices of troubling and un/making [72, 86, 115, 116, 137], refusal [15, 16, 60], absurdism [126], humor and mockery [79, 80]. In contrast to essentializing research paradigms, which emphasize the fixedness and predetermination of identities, queering constantly spills out and meshes with other identities and experiences in unique ways [18, 91, 100, 118, 119]. This obliqueness [89] of queer HCI is exemplified by works engaging and intersecting with theories of racialization [42, 55, 106], crip theory [8, 77, 114, 148], and feminist theory [12, 13, 47, 48, 51].

Queering approaches to AI and data systems focus on both critiquing and deconstructing the technology's harms that exacerbate the vulnerability of already marginalized groups [17, 44, 62, 84, 103], as well as exploring queer engagements with AI, such as through artistic or autoethnographic reflections [11, 78, 83, 141, 142]. This ranges from explorations of queer theory as a lens to create more inclusive AI systems [44, 90, 134] to directly tackling the systemic issues inherent in research and design on AI technologies [64]. Moreover, some works critically interrogate the binary nature of many AI systems by queering design principles, while keeping the fundamental tensions between queerness and classification systems apparent [53, 127]. Others explore artistic queering practices and strategies of overcoming AI's normative limitations [78, 138], while Cole et al. explicitly appropriate AI's failures as a means of subversion and poetic ambiguity [37].

1. lesbian, gay, bisexual, trans, queer people and those belonging to other orientations, genders, and identities

Zine-Making in Design & HCI

Zine-making has seen a resurgence in Design and HCI contexts, drawing from rich histories of feminist and punk DIY publishing [50], which lowered barriers to entry for creators and served as powerful conduits for marginalized communities to share knowledge and resources. Many threads of zine-making originate from counter-cultural communities and movements, while having a decidedly anti-establishment aim. Duncombe writes, "in zines, everyday odd-balls were speaking plainly about themselves and our society with an honest sincerity, a revealing intimacy, and a healthy 'fuck you' to sanctioned authority" [50, p.7]. In queer communities particularly, zines serve as powerful tools of expression and resource sharing about LGBTQ+ life in environments where this information is otherwise scarce [99], as well as tactics of institutional critique [9]. This form of material critique, starting from advocacy and marginalized communities, has carried into Design and HCI spaces. For instance, zineography has been introduced as a Research through Design (RtD) method, to support collaborative sensemaking for communities in unequal contexts [73, 74]. Participatory zine-making has also been used for speculatively designing trans futures [82], sharing information about feminist reproductive technologies [33], and crafting everyday resistance through lightweight design [58]. Zines have also been used in combination with other forms of ephemera, such as buttons and pins, to tangibly explore queer identities and oral histories [115]. Lastly, zines have served as an alternative research output at DIS, countering institutional practices of academic publishing, in the form of a zine library [1]. In this pictorial, we explore zines and zine-making in several ways: we discuss our participatory zine-making activities (i.e. zineographies) within our workshop setting, analyze the visual and tangible materials of our finished zine spreads to connect tactics of zine-making to queer theory, and contextualize zine-making itself as a form of queering in Design and HCI. Additionally, this pictorial itself can be printed out and distributed as a zine, which we include instructions for in our Appendix.



Workshop Activities

We facilitated a workshop [140] at DIS 2024, with the aim of developing a collection of tactics for queering data and AI systems. For the workshop, we gathered 20 HCI researchers who study queer people, draw on queer theory, and/or identify as queer scholars. The group consisted of 10 organizers and 10 attendees, all of whom are co-authors of this pictorial. Hereafter, we describe everyone as workshop participants. The workshop was structured around three main activities, namely, individual presentations, collective mapping, and zine-making. In the following, we present each of the activities and how they, in combination, informed various queering tactics.

Presenting and Mapping Queering Tactics

A key challenge of situating our workshop was collecting position papers, the format of which “straightened” our intent to collect examples of queering tactics [138]. These submissions were meant to be based on our personal experiences, ongoing research, or existing technologies, literature, or artworks, many of which did not fit within a written format. To address this, rather than typical written position papers, our call for attendees invited participants “to take license to queer this format.”² Likely as a result, these submissions resembled digital collages and zine spreads, and several participants indicated their prior familiarity with zine-making through these submissions.

The first workshop activity included participant presentations, which spoke to individual tactics of queering that were later visualized in zine spreads. These queering tactics spanned multiple topics, including existing zine-making, archives [7, 112, 113], dating [10], fashion [63], artistic projects [3, 125], tarot [93, 94, 101] and healthcare. Several tactics focused on queering existing technologies such as social media platforms [10, 107], LLMs, and visual computing systems [63, 141, 142]; whereas others emphasized alternative data practices [64, 127] and technologies that have been made by and for queer people [67, 68]. Following the individual presentations, we facilitated a collective mapping activity to explore the intersections between our queering examples. We mapped onto poster paper; printed slides from the individual presentations; and provided post-its, pens, and stickers, among other supplies. In groups of five, we discussed the individual presentations, while mapping out shared queering tactics. This resulted in four maps that, in combination, outlined a preliminary glossary of tactics, as visualized to the right. We ended by sharing maps between groups, inviting everyone to identify tactics to explore further in the final zine-making activity.

A Preliminary Glossary of Queering Tactics

Obfuscation

Intentionally making digital content unintelligible, ambiguous and/or misleading for AI-systems that depend on collecting personal information.

Poisoning

Disrupting the harmful processes and outputs of AI systems by poisoning data and infrastructure of these technologies.

Misuse

Making unintended use of AI-systems, for instance by reversing the algorithmic gaze towards people in power.

Glitching

Using the probabilistic properties of Machine Learning models to glitch the output of AI systems.

Non-use

Resisting AI technologies altogether by refusing to use them, arguing that existing AI will not allow us to dismantle the inequalities that are (re)produced by these systems.

Un/Making

Critically unmaking and collaboratively (re)making data structures and AI-systems to support the needs and joy of queer people.

Breaking / Crossing Binaries

Using multiplicity and change as grounding principles to represent queer lives and identities.

Crippling

Drawing from Disability Studies to express intersectional perspectives, speaking to both queer and disabled identities.

Taking up Space

Asserting presence and claiming visibility in AI-systems that appropriate, marginalize, or erase queer lives.

2. <https://sites.gatech.edu/making-trouble-dis/>

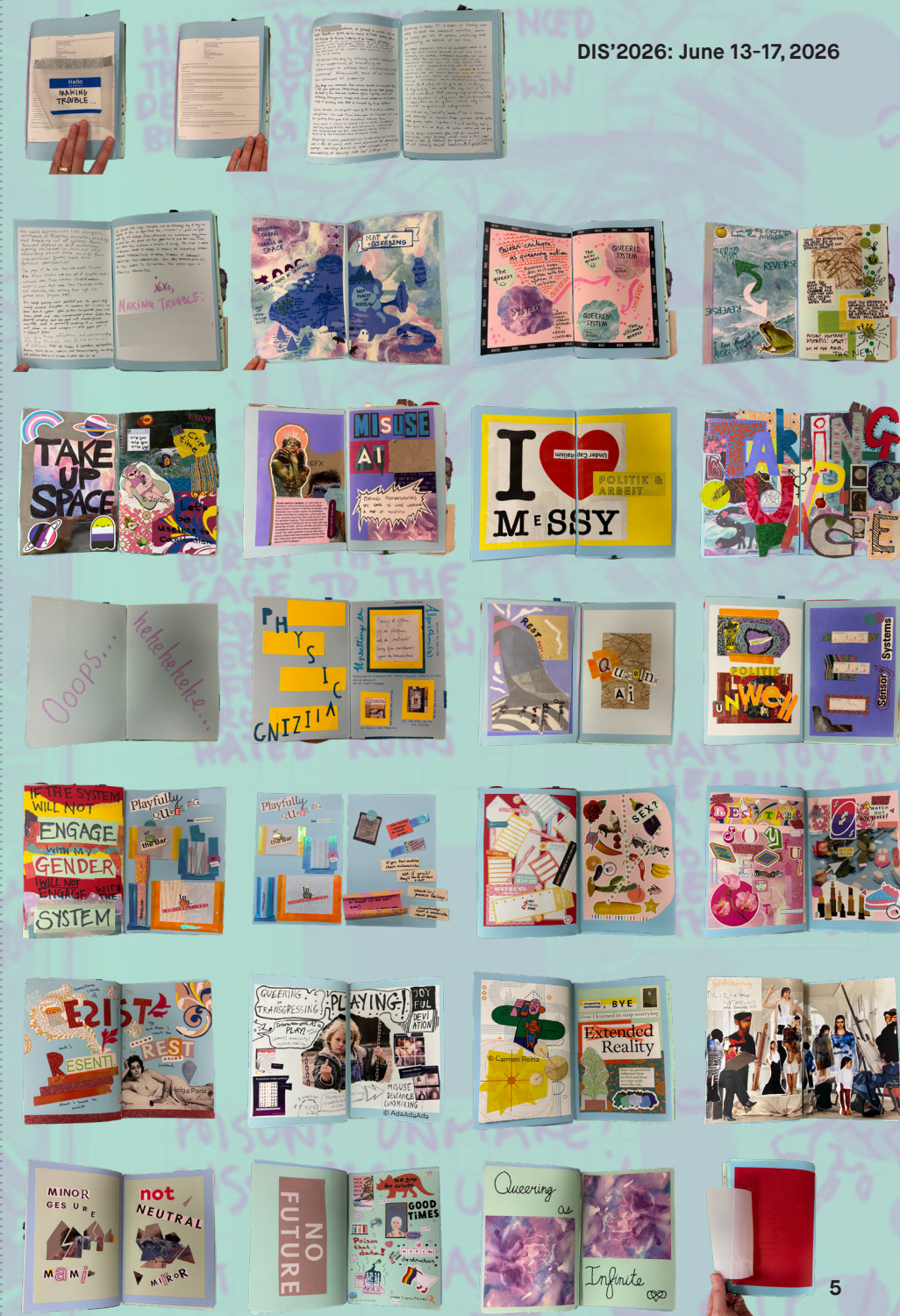
Materializing Tactics through Zine Spreads

After the individual presentations and the collective mapping, we proceeded to make a zine of our tactics for queering data and AI. With inspiration from zineographies as a community-based design practice [74], we invited everyone to craft a two-page spread either focusing on one or several queering tactics from our glossary. The curation of the content was open-ended, which resulted in some tactics being represented several times in different ways. We provided a wide selection of physical materials for the zine making process. This included papers in multiple colors, patterns, opacities and textures, stickers, magazines, gluesticks, scissors, tapes, as well as multicolored pens and markers. During the workshop, we also printed motifs found online to supplement the visuals from the magazines. In combination, these materials supported expression of different visual aesthetics, which play a significant role in zineography [74].

The zine-making process was the longest of all the workshop activities. We intentionally planned this to allow for slow and thoughtful engagement with the content as a meta-layered way to oppose the proclaimed efficiency of AI systems. Inspired by Fox et al. [58], we aimed to facilitate a process of crafting resistance with the zine, a process of critical making [110] that allowed us to further reflect on the tactics. In addition to materializing the queering tactics through spreads, two of the workshop participants spent their time writing an introduction, which was incorporated into the zine in a handwritten format, inscribed by every participant one paragraph at a time. As a critical experiment, we prompted ChatGPT to write a similar introduction for the zine. The contrast of the two texts was stark, both in terms of content, aesthetics and quality. That is, the “straightness” of the AI-generated output, bland in both content and appearance, black and white and mundanely formatted, was markedly different from the queerness of our human-generated introduction discussing our experiences and conclusions, handwritten in twenty unique forms of handwriting. As a final provocation, we attached the ChatGPT-generated text to the last page of the zine as a testament to the difference between engaging with artificially generated content against material that has been crafted by a queer HCI research community. By the end of the workshop, we had crafted twenty six spreads for the zine, which we glued together into its final form. The high density of spreads created a bulky zine, with several materials extending beyond the borders of the inner paper. In that sense, it became a zine that takes up space even before it is opened, mirroring one of the queering tactics that is highlighted in the content. We then shared our zine through the DIS 2024 zine library [1]. To the right, we showcase each spread separately to provide an overview of the content and visual aesthetics.



DIS'2026: June 13-17, 2026



Analyzing our Zine Spreads

Annotating Materials and Concepts

After the workshop, we digitized the zine by photographing each of the spreads. As illustrated below, we placed the spreads side by side in a Figma file, where we collaboratively analyzed the content. The aim of the analysis was to get an overview of the queering tactics that had been crafted through the zine, and furthermore to explore the way these tactics had been conveyed. As shown in the full spreads, the visual components were a substantial part of the zine, and to scope out how Queer HCI researchers are materially representing queering tactics, our analysis focused on both visual elements and textual details. We used the process of Reflexive Thematic Analysis (RTA) [25, 26] to guide our work, drawing from visual research methods in the design process [95], and applied colored post-its to systematize the codes. The first round of coding focused on:

- **Tangible materials** that have been used [blue post-its]
- **Content**, or what is being said through text [purple post-its]
- **Tone**, or how it is being said (slang, tone, metaphors) [coral post-its]

Our next step was to examine the codes, and discuss interpretations and potential patterns, which we annotated as initial themes with pink colored post-its. We particularly noticed humor and sarcasm, as well as an abundance of colors, non-linear shapes, and glossy surfaces as recurring patterns in the visual aesthetics. Following the RTA process, we revisited the codes in relation to the initial themes and collaboratively defined titles and descriptions for

each theme. As illustrated below, we made small clusters of visual details from the spreads, to support the descriptions of the themes, finding inspiration in the work of Vasconcelos et al. [144] to use “annotation to re-describe a making process.” In the final phase of our analysis, we defined four themes, that we present in the following pages.

Creating Collages: Visualizing Material and Conceptual Themes

Visual components play a significant role in how messages are conveyed through zines [74]. During the workshop, we found that visualizing the queering tactics added an additional dimension of meaning to the tactics themselves, one that we consider worth analyzing and sharing. We use collages as a means of analyzing and disseminating visual patterns and fragments of the zine. Additionally, we chose to use collage as a form of visual analysis, following prior work that situates collage as a method of inquiry in participatory action research [32] that foregrounds marginalized knowledge and creates a strong platform for social justice [149]. With these collages, we link tangible materials and stylistic choices in zine pages with conceptual themes that cut across each of the spreads. By collaging, we also add another meta layer to our analysis. From collaged zine pages, we add a collaged analysis, where we tangibly share our conceptual connections through visual materials. In the following pages, we share thematic collages that bridge material and conceptual connections throughout each of the zine spreads that speak to multiple, tangible ways of subverting AI and data systems. While our workshop identified and materialized queering tactics in zine spreads (shown on page 4), our analysis and subsequent visual collages highlight higher level thematic connections across the zine spreads, weaving materials, tone, and aesthetics into how queering manifests. In what follows, we describe and illustrate each of our visual and conceptual themes through collage pages that materialize our analysis.

Tangible materials used in zine spreads

Content, or what's being said in the zine

Tone, or how it is being said in the zine

Higher level themes that developed into visual, analytical collages

Collage Pages

Mirror, Mirror: Communicating Resistance and Identity in Reflective, Shiny Surfaces

Here, we cluster shiny, reflective materials such as glitter, foil, and plastic, which can reflect light and even mirror people engaging with the zine. These materials suggest the desire to move away from static, matte qualities of paper, towards materials that echo, glare, and reflect identities back by visualizing the self, and signal queer aesthetics such as glitter and luminescent materials [2, 122]. Highlighting these materials points to tactics of obfuscating, where content is distorted and made illegible in reflection—evoking how individual pieces of content are distorted by AI and data systems in amalgamation, then sometimes reappear in unrecognizable ways. Further, by reflecting, the material choices suggest a cheeky subversion of AI data distortions: in reflecting the self via mirror-like materials, zine-makers poke fun at how AI and data systems merely reflect a statistical average of input data. Lastly, glitter, glitz, and reflection in materials indicate acts of flippant resistance—using materials associated with queer identities, specifically drag, to push back against the smooth and minimalistic aesthetics of GenAI tools and their platforms, recalling how drag aesthetics and humor have been used in other instances (e.g., in the “RuPublicans” project, where Republican lawmakers in the United States are re-imagined in drag) to subvert these tools [143].

DIS'2026: June 13-17, 2026

at
the Bar

Algorithmic
Upsetting the
platform.
Taking it offline,
off the platform,
into the "real world"
(away from surveillance)
(against the techosystem)

Frames and text crafted with
glitter and reflective paper

PHYSIC

GNIZIIL

take breaks
remember
to drink
water

Shaping letters, arrows,
and map features with
gleaming material

Reflection of a person
photographing the spread

not
NEUTRAL

U
P
H
O
R
I
A

TRANS

RESENTI.

REV

©FX

"Queer data is a tension. On one hand, it freezes in time and space particular ideas about what it means to identify as lesbian, gay, bisexual, trans and/or queer. It establishes these meanings as categories, which are fed into counting machines and used as the basis for decision-making. This construction and deployment of categories are at odds with the queering of data, which critically questions the

K. (2022). Queer data.

MIROR

1580

MINES OF MISUSE

LAST

REV

Layered and Obscure: Troubling Content with Layers of Obfuscation and Illegibility

Building on the obscuring properties of reflective materials, we also collaged together many instances of physical obscuring through layering, crumpling or curling paper up, and crossing out to make text illegible. In these instances, zine-makers used a layer of vellum, or translucent paper, to cover paper or text beneath, thus rendering it hidden or mysterious, more difficult to read, or necessitating interaction (e.g. peeling paper up). In other instances, zine-makers crossed words out, wrote with similar colors, or used varying forms of handwriting or drawing to paint over images. By making text or images illegible through layering and crossing out, zine-makers evoked the process of poisoning, or making content and expressions illegible to the training processes of machine learning models. These tactics recall coded symbolism used in the queer community, such as flagging [14], that are illegible to others but recognized by LGBTQ+ communities [97, 115]. In these acts, queer people are known to each other and covertly resist the status quo, but remain obscured to the general public to prioritize safety. These acts of queer resistance are demonstrated in our zine pages through layers or material indications (e.g. placing paper inside of handmade pockets) that invite the reader to interact, while remaining obscured to an unknowing observer. Further, in interacting with these layers, readers are encouraged to carefully peel up vellum to read underneath or gingerly unfurl pages within pockets. These layered interactions compel readers to slow down the process of reading; instead, interacting with materials alternatively and carefully to resist the breakneck pace of GenAI's data consumption, data retrieval, and workplace norms.

EXPERIENCED
JOY OF
ROYING YOUR OWN
ING CHAINS?

HAVE YOU
BURNT THE
CAGE TO THE
GROUND AND
SEEN THE NEW
LIFE SPRING
FROM THE
HATED RUINS

Layers of paper that invite the reader to explore hidden messages underneath the surface

HAVE YOU OFFERED
HELPING HAND
A WORD IN SERI
FOR THAT STILL
BE DESTROYED
THOSE STILL

Layers of different types of paper, drawings, and text

In
CONVERSATIONS

TRAVELING

at
the Bar

IN
talks

Pockets holding small objects that can be explored inside and outside of the zine

HERE THERE BE CRIPPING

CAPE OF
INTER
SECTION
ALITY

OVER GROWN
RUINS OF
WRESTING
AWAY
POWER

BEACH OF
LOOPHOLES &

TI DE
LA ND
OF NSCENDI
BINARIES

FIELDS OF
QUEER
LABOUR

you
dese
we
re
ST 8

A Multi-directional Library: Shifting Directions and Traversing a Plurality of Text

Within the zine pages, we found many instances of arrows, letters, and marks positioned diagonally, in reverse, crossed, or otherwise askew. Words were sometimes written or pasted upside-down, backwards, or at odd angles, resulting in a disorienting, and often flip-pant, effect. This tangible manifestation of disorientation spoke to a queer phenomenological approach, of disorienting one's perspective, or "throwing [something] up from normative ground" [5], which designers have also taken up to express embodied discomfort and unease [19]. In our zines, the tangible disorientation of text evokes this unease, placing text askew to express discomfort with the status quo, with the "straightening" practices of AI systems [138]. Additionally, the shifting directions of arrows suggests a move towards interrupting, reversing, or reorienting the endless forward progress of such systems [130], towards alternative pathways or directions. Think of the confusion and disorientation that ensues after an Uno player plays a "Reverse" card, causing the direction of play to circle backwards; the arrows in our zine collages act similarly. These collaged spreads suggest that, in queering AI and data systems, there may be inverse or inverted approaches that resist GenAI's inevitability [4] by charting alternative directions.

Under Capitalism

MINOR
GES U R E

DIS'2026: June 13-17, 2026

POLITIK &
ARBEIT

Words are expressed
across different axes,
often following
non-linear, queer, lines

TO DO:

- Crip Joy
- Crip Joy
- Crip Joy

Glitching
 $Z_i = Z_i + \alpha \text{ noise}$
 $\sim N(\mu=0, \sigma=1)$
with Bernoulli (0.5)

JOY
FUL
DEVI
ATION

Handwritten letters show a
wide variety in style and size

UNWELL

Arrows and cross-outs
express going against the
grain, changing directions, or
disorienting normative logics

QUEERING!

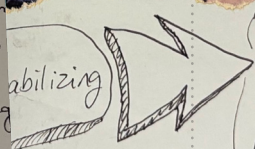
©AdaAdaAda

MISUSE
DEVIANCE
(UN)MAKING

Extended
Reality



WATCH
OUT
HOT STUFF!



More is More: Expansiveness, Excess, and Taking Up Space

Excess is a way to push back against systems that would otherwise leave queer people diminished, erased, or misrepresented. Sifting through our spreads, we saw letters or cut-outs jumping off of the page, excessively filling up the space, crowding each other, and brimming with a plurality of patterns, textures, and images. This excess and expansiveness evokes a queer presence that is impossible to ignore or erase. Further, excess as a tactic suggests a clogging of AI systems with content, or “pesky data” [27] to poison models such that they produce errors or fail to function [4]. Further, the plurality of textures, letters, images, and styles suggests not just a uniform force of excess, but an excess that celebrates difference and multiplicity in the face of consolidation. Several of our spreads feature the phrase, “Taking Up Space,” and several more use planetary imagery to cheekily nod to space as a concept. We read these as conceptual yet tangible moves towards taking up physical spaces that LGBTQ+ people have historically been barred from, and rallying against the diminishing of LGBTQ+ identities in digital and algorithmically mediated spaces. Taking up space could even nod to the idea of physical obstruction or destruction as a tactic, evoking histories of Luddism [116], and calling attention to the physical demands and environmental effects of generative systems.

Maximizing colors and materials

Capitalizing letters, magnifying letters, emphasizing words

Going to the edges of the pages and beyond!

More is More: Expansiveness, Excess, and Taking Up Space

Excess is a way to push back against systems that would otherwise leave queer people diminished, erased, or misrepresented. Sifting through our spreads, we saw letters or cut-outs jumping off of the page, excessively filling up the space, crowding each other, and brimming with a plurality of patterns, textures, and images. This excess and expansiveness evokes a queer presence that is impossible to ignore or erase. Further, excess as a tactic suggests a clogging of AI systems with content, or “pesky data” [27] to poison models such that they produce errors or fail to function [4]. Further, the plurality of textures, letters, images, and styles suggests not just a uniform force of excess, but an excess that celebrates difference and multiplicity in the face of consolidation. Several of our spreads feature the phrase, “Taking Up Space,” and several more use planetary imagery to cheekily nod to space as a concept. We read these as conceptual yet tangible moves towards taking up physical spaces that LGBTQ+ people have historically been barred from, and rallying against the diminishing of LGBTQ+ identities in digital and algorithmically mediated spaces. Taking up space could even nod to the idea of physical obstruction or destruction as a tactic, evoking histories of Luddism [116], and calling attention to the physical demands and environmental effects of generative systems.

IF THE SYSTEM WILL NOT ENGAGE WITH MY GENDER I WILL NOT ENGAGE WITH THE SYSTEM

TAKE UP SPACE

TO DO:
crip joy
crip joy
crip joy

Maximizing colors and materials

Going to the edges of the pages and beyond!

Capitalizing letters, magnifying letters, emphasizing words

INFINITE

More is More: Expansiveness, Excess, and Taking Up Space

Excess is a way to push back against systems that would otherwise leave queer people diminished, erased, or misrepresented. Sifting through our spreads, we saw letters or cut-outs jumping off of the page, excessively filling up the space, crowding each other, and brimming with a plurality of patterns, textures, and images. This excess and expansiveness evokes a queer presence that is impossible to ignore or erase. Further, excess as a tactic suggests a clogging of AI systems with content, or “pesky data” [27] to poison models such that they produce errors or fail to function [4]. Further, the plurality of textures, letters, images, and styles suggests not just a uniform force of excess, but an excess that celebrates difference and multiplicity in the face of consolidation. Several of our spreads feature the phrase, “Taking Up Space,” and several more use planetary imagery to cheekily nod to space as a concept. We read these as conceptual yet tangible moves towards taking up physical spaces that LGBTQ+ people have historically been barred from, and rallying against the diminishing of LGBTQ+ identities in digital and algorithmically mediated spaces. Taking up space could even nod to the idea of physical obstruction or destruction as a tactic, evoking histories of Luddism [116], and calling attention to the physical demands and environmental effects of generative systems.

Maximizing colors and materials

Capitalizing letters, magnifying letters, emphasizing words

Going to the edges of the pages and beyond!

ENJOY THE

DIS'2026: June 13-17, 2026

IF THE SYSTEM WILL NOT ENGAGE WITH MY GENDER I WILL NOT ENGAGE WITH THE SYSTEM

TAKE UP SPACE

PLAYING

TO DO: crip joy crip joy crip joy

©ZorZor

Infinite

More is More: Expansiveness, Excess, and Taking Up Space

Excess is a way to push back against systems that would otherwise leave queer people diminished, erased, or misrepresented. Sifting through our spreads, we saw letters or cut-outs jumping off of the page, excessively filling up the space, crowding each other, and brimming with a plurality of patterns, textures, and images. This excess and expansiveness evokes a queer presence that is impossible to ignore or erase. Further, excess as a tactic suggests a clogging of AI systems with content, or “pesky data” [27] to poison models such that they produce errors or fail to function [4]. Further, the plurality of textures, letters, images, and styles suggests not just a uniform force of excess, but an excess that celebrates difference and multiplicity in the face of consolidation. Several of our spreads feature the phrase, “Taking Up Space,” and several more use planetary imagery to cheekily nod to space as a concept. We read these as conceptual yet tangible moves towards taking up physical spaces that LGBTQ+ people have historically been barred from, and rallying against the diminishing of LGBTQ+ identities in digital and algorithmically mediated spaces. Taking up space could even nod to the idea of physical obstruction or destruction as a tactic, evoking histories of Luddism [116], and calling attention to the physical demands and environmental effects of generative systems.

Maximizing colors and materials

Capitalizing letters, magnifying letters, emphasizing words

Going to the edges of the pages and beyond!

ENJOY THE

DIS'2026: June 13-17, 2026

IF THE SYSTEM WILL NOT ENGAGE WITH MY GENDER I WILL NOT ENGAGE WITH THE SYSTEM

TAKE UP SPACE

PLAYING

TO DO: crip joy crip joy crip joy

©ZorZor

Infinite

More is More: Expansiveness, Excess, and Taking Up Space

Excess is a way to push back against systems that would otherwise leave queer people diminished, erased, or misrepresented. Sifting through our spreads, we saw letters or cut-outs jumping off of the page, excessively filling up the space, crowding each other, and brimming with a plurality of patterns, textures, and images. This excess and expansiveness evokes a queer presence that is impossible to ignore or erase. Further, excess as a tactic suggests a clogging of AI systems with content, or “pesky data” [27] to poison models such that they produce errors or fail to function [4]. Further, the plurality of textures, letters, images, and styles suggests not just a uniform force of excess, but an excess that celebrates difference and multiplicity in the face of consolidation. Several of our spreads feature the phrase, “Taking Up Space,” and several more use planetary imagery to cheekily nod to space as a concept. We read these as conceptual yet tangible moves towards taking up physical spaces that LGBTQ+ people have historically been barred from, and rallying against the diminishing of LGBTQ+ identities in digital and algorithmically mediated spaces. Taking up space could even nod to the idea of physical obstruction or destruction as a tactic, evoking histories of Luddism [116], and calling attention to the physical demands and environmental effects of generative systems.

Maximizing colors and materials

Capitalizing letters, magnifying letters, emphasizing words

Going to the edges of the pages and beyond!

ENJOY THE

DIS'2026: June 13-17, 2026

IF THE SYSTEM WILL NOT ENGAGE WITH MY GENDER I WILL NOT ENGAGE WITH THE SYSTEM

TAKE UP SPACE

PLAYING

TO DO: crip joy crip joy crip joy

©ZorZor

Infinite

More is More: Expansiveness, Excess, and Taking Up Space

Excess is a way to push back against systems that would otherwise leave queer people diminished, erased, or misrepresented. Sifting through our spreads, we saw letters or cut-outs jumping off of the page, excessively filling up the space, crowding each other, and brimming with a plurality of patterns, textures, and images. This excess and expansiveness evokes a queer presence that is impossible to ignore or erase. Further, excess as a tactic suggests a clogging of AI systems with content, or “pesky data” [27] to poison models such that they produce errors or fail to function [4]. Further, the plurality of textures, letters, images, and styles suggests not just a uniform force of excess, but an excess that celebrates difference and multiplicity in the face of consolidation. Several of our spreads feature the phrase, “Taking Up Space,” and several more use planetary imagery to cheekily nod to space as a concept. We read these as conceptual yet tangible moves towards taking up physical spaces that LGBTQ+ people have historically been barred from, and rallying against the diminishing of LGBTQ+ identities in digital and algorithmically mediated spaces. Taking up space could even nod to the idea of physical obstruction or destruction as a tactic, evoking histories of Luddism [116], and calling attention to the physical demands and environmental effects of generative systems.

Maximizing colors and materials

Capitalizing letters, magnifying letters, emphasizing words

Going to the edges of the pages and beyond!

ENJOY THE

DIS'2026: June 13-17, 2026

IF THE SYSTEM WILL NOT ENGAGE WITH MY GENDER I WILL NOT ENGAGE WITH THE SYSTEM

TAKE UP SPACE

PLAYING

TO DO: crip joy crip joy crip joy

©ZorZor

Infinite

Discussion

We discuss the material, aesthetic, and tonal characteristics of queering within our zine spreads, and we situate queer zineographies as a method for material and collective practices of queering AI and data systems, including concrete recommendations for doing so.

Queering HCI through Zine-Making

Parodying. In our zine spreads, we communicate queerness through a range of approaches, yet humor emerges as a throughline, recalling queer traditions of playful disruption, subversion, and ambiguity. The colorful, loud, and abundant material aesthetics embrace pastiche and excess, echoing how Sontag characterizes Camp: a queer sensibility that is deliberately exaggerated, anti-serious, and playful [131]. The writing style is also snarky: readers are addressed casually in tones ranging from flirty to flippant, and zine-makers mock censorship by taping over text with vegetable stickers or glitter tape. For marginalized speakers, humor and parody can act as tools to disrupt norms, invite identification and connection [24, 111], and enable safety by avoiding confrontation [76, 98]. In queer theory, the queer subject is often cast as the “fool,” who “says what no one else dares to, not with the intention of making others laugh (although that may be the response), but because it is the obvious thing to say” [75], reflecting the absurdity of normative constructs while inviting people to conceive of alternate possibilities [ibid]. As academics, we are well-positioned (in our positions of relative protection) to use humor to reveal uncomfortable truths [36] to upward or lateral targets. Humor can help create informal information infrastructures [54], acting as a pedagogical tool while avoiding moralistic posturing [76], and in marginalized contexts, contributing to community healing [24]. Humorous acts via glitching, poisoning, and misuse are important ways for queer people to actively destabilize norms and dominant technologies, structures, and hierarchies [147]. As such, we see a vital connection between the practical approaches of queering tactics we present through this work and the tone, materials and aesthetics through which we conveyed them in the zine.

Obfuscating. We conducted, materialized and analyzed this research in cumulative layers. We scaffolded the workshop activities to add complexity to our collective understanding of queering tactics. We then physically created layers in our zine spreads with interactive pockets, hidden messages, and multifaceted collages that encouraged readers to engage beyond the surface of the page. With these layered spreads, we manifested the tactic of obfuscation: to make content that is coded for the queer community yet made unintelligible, ambiguous or misleading to AI systems.

We continued our layered approach with our thematic analysis and collages from the zine spreads. Building on Vasconcelos et al.'s framing of annotations as a design material [144], we used the collages as layered reflections [59] to annotate and rearrange the zine content. This layering revealed interrelated aspects of the queering tactics, namely the writing style, a plurality of materials, and aesthetic ways of challenging data and AI systems. With iteratively layering and obfuscation in the zine and our analytical collages, we continue the ongoing dialogue of how to resist AI systems by becoming un-useful to data collection processes

[27] while reasserting queer language and content within normative data categories and systems [123].

Disorienting. Queer people interact in unique ways with place and space, whether considering if and how to take up space, navigating queer online places, or making new spatial worlds visible [146]. In the HCI literature, “space” is used to describe the physical aspects of an environment, while place focuses on how social understandings and behaviors frame an environment [49]. Places emerge over time as social interactions occur, and so “place can’t be designed, only designed for” [49]. As we are interested in the social meanings of physical and digital contexts, we acknowledge “place,” to signify “a queer time and place” [70], but we tactically use the term “space” to echo our parodic aim, referring to the planetary stickers and galaxy paper that humorously signify both “place” and “space” in our zine spreads.

Our zine spreads communicate spatially, showing maps as visually depicting queering tactics, and envisioning how one takes up or orients oneself to space [5]. Positioning letters and text askew, through rotation and reorientation, similarly refuses to align with preconceived norms and directions. In particular, these visuals evoke Ahmed’s disorientation, where grounds for what is considered “normal” are destabilized to generate alternative possibilities [5, 19]. Many spreads engage with queering physical space, whether through literally filling up the page (e.g., drawing and collaging letters to spell out “taking up space”) or using planetary imagery as clever references. Harmful actors often restrict space for queer and trans people [120], and our queer zineographies show the importance of resisting such restrictions and taking up space anyway, echoing Light’s call for queering as a space-making exercise using whatever means available [89]. By making zines collaboratively, we also physically took up space, pointing to alternative, participatory, and spatial strategies for building collective resistance to dominant technologies.

Zines for Materializing Queer and Critical Theories in Design and HCI. We made zines to mobilize queering, using a variety of materials, layering techniques, lettering, and positioning. Our themes, from analyzing these tactics, join and deepen existing critical strategies: parody and humor can question and poke fun at systems while exposing and mirroring their absurdities [75]; disorienting place and space evoke unease and discomfort with the status quo [19, 89]; taking up space reclaims physical and digital spaces within which Othered identities have been erased; and obfuscation and layering align with tactics of refusal or data poisoning in Critical AI work [4, 34, 60]. Making zines with physical materials involved our bodies and relations between them in space, joining work that foregrounds embodied critiques that start from queer perspectives [78, 96, 127, 142]. Additionally, identifying material ways of queering served as action-oriented critiques, adding to the toolbox of critical strategies for questioning dominant techno-solutionist narratives.

Building on Hay et al.’s work, we situate queer zineographies as deliberately plural ways of materializing critical theories, particularly queering, in HCI [74]. Doing so, we situate queer theory amid other critical theories that trouble, interrupt, misuse, or refuse hegemonic discourses about technology. For instance, queer/crip theory troubles normative assumptions of how bodies ought to be (e.g. heteronormative, compulsorily able-bodied) [35, 88, 100, 118, 119, 124, 135]; Critical Race Theory (CRT) and Afro-pessimism question technosolutionism

and anti-Blackness embedded in HCI and Design [42, 106]; and Design Justice takes an intersectional approach [40] to challenge and resist the matrix of domination [38] that reifies structural inequity [39]. We see queering Design and HCI not as a silo for LGBTQ+ identities but as deeply entangled with these critical, intersectional forces that propose radical ways of challenging and existing otherwise in relation to dominant technologies like AI. We therefore use queer zineographies as a call for expanding embodied, material engagements with critical theory in Design and HCI, towards sense-making through queer theory as relational, critical practice.

Towards Queer Zineographies: Collective, Material Practices of Resisting AI and Data Systems

Queer Zineographies as Strategies for Building Coalitional Resistance. In our zineographies, we started from personal, queer perspectives, similar to prior works in Queer HCI [83, 132, 142]. These perspectives motivated our activities, as we each created a unique spread, but pointed to collective understandings upon gluing our zine pages together. Zine-making both prompted individual reflection and expression of queering, while serving as a conduit for coalition building around strategies for resisting AI and data systems. Our work both physically and conceptually illustrates this duality, where individual unease and discomfort with the status quo can lead to collective action. Additionally, building collective resistance through zineographies shifts power from traditional modes of academic publishing towards community knowledge sharing. Zines have roots in institutional critique, resource sharing among marginalized communities, and advocacy [50], all of which we illustrate materially and conceptually. Zines created through our research process can be distributed as complete works: adding ours to the DIS 2024 zine library [1] allowed attendees to engage with the project without the need for formal publication. Following traditions of self-publication in queer studies [102, 129] that counteract institutional resistance to queer research [108], zine-making ensures that knowledge is accessible and fosters a relationship that is mutual rather than extractive. We advocate for these strategies through the original zine itself, our collaged analysis in this pictorial, and the ability to print this pictorial and fold it into a zine (see Appendix). Printing and distributing this pictorial as a zine further energizes the translation of conceptual queering tactics into tangible, collective modes of resistance towards AI and data systems. As such, we encourage **you**, the reader of this pictorial, to print out, fold, and distribute this as a zine, not only within academic communities, but within queer communities largely, shifting academic information back to the roots of DIY publishing.

Recommendations for Doing Queer Zineographies. Beyond materializing critical theories and building collective resistance, queer zineographies can be an important research method for DIS, HCI, and queer researchers more broadly. That is, when research involves the intersection of marginalized identities and oppressive technological systems, zine creation can be a critical mechanism for sense-making, where researchers can understand and build tactics of resistance through collaborative and material engagements. Based on our research, including our analysis of the tone, aesthetics, and materials used in our zine-making, we provide the following recommendations for enacting queer zineographies, building on Hay et al.'s foundational work [73, 74]: First, provide a wide range of visually exciting materials

to work with. This will enable the queering tactics we observed, such as mirroring, layering, shifting direction, and taking up space. Materials can be found at creative re-use stores, secondhand stores, art stores, office supply stores, and/or online. Second, ground zine-making in situated, lived experiences by inviting participants to share and discuss their own examples of resistance to dominant technological systems. Lastly, encourage tactics that make use of parody, obfuscation, and disorientation to both communicate identity and playfully disrupt the status quo. While these recommendations are meant to be guidelines, we encourage researchers not to overly direct the zine-making process, allowing for moments of reflection, failure, and ongoing dialogue.

Limitations

Participants of this workshop were HCI researchers who study queer people, use queer theory, and/or identify as queer scholars. Given our community-based focus, one potential limitation of our work is our involvement of only HCI community members. We therefore look to future research, involving queer zineographies with queer communities outside of HCI and academia. Additionally, we primarily analyzed visual elements of our zines for this pictorial, following collage as a mode of inquiry [32, 149]. We chose this analytical approach because participants did not provide formal spoken or written reflections during the workshop, instead using their zine spreads as forms of expression. Additionally, our collective mapping and discussion activities were brief, serving as initial steps towards framing tactics of queering for subsequent zine-making. As such, we note this as a potential limitation of our work, and we point to future opportunities for adding detail in the form of expanded collective mapping, as well as written or spoken participant reflections alongside zines.

Conclusion

In this pictorial, we discussed how we used queer zineographies, drawing from Hay et al. [73, 74] to materialize tactics for queering, resisting the proclaimed efficiency of data and AI systems. From our collaged analysis [32, 149], we found that the practices of making zines materialized queering tactics, drawing out latent tones and aesthetics to make abstract and conceptual ideas visible. Importantly, zineographies evade and are not replicable by generative AI. Practices of zine-making are messy, physical, and necessarily human, wherein the material processes of design and collaboration are integral to the output. While generative AI creates an amalgamation from existing works, pulling sources together without engaging with them individually, our zine collages foreground patchwork perspectives that highlight individual voices while layering towards plural and collective outcomes. By making zines together, we built coalition among Queer HCI and Design Researchers, mobilizing towards tangible forms of resistance to AI and data systems (e.g., returning to physical and community-embedded forms of publishing). With this pictorial, we therefore contribute recommendations for using queer zineographies to materialize queering tactics, or tangible characteristics of queering (i.e. materials, tones, and aesthetics) for challenging AI and Data systems; and concrete recommendations for using queer zineographies for building collective resistance. Doing so, we engage with storied traditions of DIY publishing, inviting participation from our communities, both queer and academic, towards material advocacy and resistance to technologies that erase and exclude us.

Acknowledgements

This work is generously supported by the National Science Foundation Grant #1951818 DataWorks: Building Smart Community Capacity. We would also like to thank Katta Spiel, Heidi Biggs, Sylvia Janicki, Megan Freeman, and Jordan Wirfs-Brock for their early involvement, feedback, and support of this work.

References

- [1] 2024. Zine Library Archive – DIS2024. <https://dis.acm.org/2024/zine-archive/>
- [2] Alejandro T. Acierito. 2023. And Then Suddenly, It Was Simply Everywhere: Glitter, Visibility, and the Queer Research Percussion Group Zine Collection. *Resonance: The Journal of Sound and Culture* 4, 2 (June 2023), 210–219. <https://doi.org/10.1525/res.2023.4.2.210>
- [3] Ada Ada Ada. 2021. *in transitu*. <https://ada-ada-ada.art/projects/in-transitu>.
- [4] William Agnew, Kevin R McKee, I Gabriel, J Kay, W Isaac, AS Bergman, S El-Sayed, and S Mohamed. 2023. Technologies of resistance to AI. *Equity and Access in Algorithms, Mechanisms, and Optimization* (2023), 13 pages.
- [5] Sara Ahmed. 2006. *Queer phenomenology: orientations, objects, others*. Duke University Press, Durham. OCLC: ocm68192277.
- [6] Sara Ahmed. 2019. *What's the use?: On the uses of use*. Duke University Press.
- [7] Christoffer Koch Andersen. 2024. Encoding Trans Archival Memory: Critical Reflections on Archiving Digital Trans Resistance. *Rejoinder* (2024).
- [8] Robin Angelini, Sabrina Burtscher, Felix Fussenegger, Kay Kender, Katta Spiel, Franz Steinbrecher, and Oliver Suchanek. 2023. Criptopias: Speculative Stories Exploring Worlds Worth Wanting. In *Extended Abstracts of the 2023 CHI Conference on Human Factors in Computing Systems* (Hamburg, Germany,) (CHI EA '23). Association for Computing Machinery, New York, NY, USA, Article 412, 10 pages. <https://doi.org/10.1145/3544549.3582743>
- [9] Anna Anthropy. 2012. *Rise of the videogame zinesters: how freaks, normals, amateurs, artists, dreamers, dropouts, queers, housewives, and people like you are taking back an art form* (seven stories press first edition ed.). Seven Stories Press, New York.
- [10] Tommaso Armstrong, Tuck Wah Leong, Simon Buckingham Shum, and Elise Van Den Hoven. 2024. “This is the kind of experience I want to have”: Supporting the experiences of queer young men on social platforms through design. In *Proceedings of the 2024 ACM Designing Interactive Systems Conference*. 1681–1700.
- [11] Saúl Baeza Argüello, Ron Wakkary, Kristina Andersen, and Oscar Tomico. 2021. Exploring the Potential of Apple Face ID as a Drag, Queer and Trans Technology Design Tool. In *Designing Interactive Systems Conference 2021*. ACM, Virtual Event USA, 1654–1667. <https://doi.org/10.1145/3461778.3461999>
- [12] Shaowen Bardzell. 2010. Feminist HCI: taking stock and outlining an agenda for design. In *Proceedings of the SIGCHI conference on human factors in computing systems*. 1301–1310.

- [13] Shaowen Bardzell and Jeffrey Bardzell. 2011. Towards a feminist HCI methodology: social science, feminism, and HCI. In *Proceedings of the SIGCHI conference on human factors in computing systems*. 675–684.
- [14] Evelyn Bauer. 2023. What Is The Hanky Code? The History Behind Gay Flagging. <https://www.them.us/story/what-is-the-hanky-code-gay-flagging> Section: tags.
- [15] Eric PS Baumer, Morgan G Ames, Jed R Brubaker, Jenna Burrell, and Paul Dourish. 2014. Refusing, limiting, departing: why we should study technology non-use. In *CHI'14 Extended Abstracts on Human Factors in Computing Systems*. 65–68.
- [16] Eric PS Baumer and Jed R Brubaker. 2017. Post-userism. In *Proceedings of the 2017 CHI Conference on Human Factors in Computing Systems*. 6291–6303.
- [17] Emily M. Bender, Timnit Gebu, Angelina McMillan-Major, and Shmargaret Shmitchell. 2021. On the Dangers of Stochastic Parrots: Can Language Models Be Too Big?. In *Proceedings of the 2021 ACM Conference on Fairness, Accountability, and Transparency (FAccT '21)*. Association for Computing Machinery, New York, NY, USA, 610–623. <https://doi.org/10.1145/3442188.3445922>
- [18] Marquis Bey. 2017. The Trans*-Ness of Blackness, the Blackness of Trans*-Ness. *TSQ: Transgender Studies Quarterly* 4, 2 (May 2017), 275–295. <https://doi.org/10.1215/23289252-3815069>
- [19] Heidi Biggs and Shaowen Bardzell. 2024. Thrown from Normative Ground: Exploring the Potential of Disorientation as a Critical Methodological Strategy in HCI. In *Proceedings of the CHI Conference on Human Factors in Computing Systems*. ACM, Honolulu HI USA, 1–11. <https://doi.org/10.1145/3613904.3642724>
- [20] Jeremy Birnholtz, Colin Fitzpatrick, Mark Handel, and Jed R Brubaker. 2014. Identity, identification and identifiability: The language of self-presentation on a location-based mobile dating app. In *Proceedings of the 16th international conference on Human-computer interaction with mobile devices & services*. 3–12.
- [21] Rose Bohrer, Shano Liang, Michelle V Cormier, Takao Fujii, Phoebe O. Toups Dugas, Rua Mae Williams, Amy J Ko, Katie Seaborn, and Oliver L. Haimson. 2025. Transnational lgbTq+ SIG. In *Proceedings of the Extended Abstracts of the CHI Conference on Human Factors in Computing Systems (CHI EA '25)*. Association for Computing Machinery, New York, NY, USA, Article 864, 5 pages. <https://doi.org/10.1145/3706599.3716287>
- [22] Geoffrey C Bowker and Susan Leigh Star. 2000. *Sorting things out: Classification and its consequences*. MIT press.
- [23] danah boyd and Kate Crawford. 2012. Critical questions for big data: Provocations for a cultural, technological, and scholarly phenomenon. *Information, communication & society* 15, 5 (2012), 662–679.
- [24] Marty Branagan. 2020. Activism and the power of humour. *Australian Journal of Communication* 34, 1 (Dec. 2020), 41–54. <https://doi.org/10.3316/ielapa.200708019> Publisher: University of Queensland - School of English Media Studies and Art History.
- [25] Virginia Braun and Victoria Clarke. 2006. Using thematic analysis in psychology. *Qualitative research in psychology* 3, 2 (2006), 77–101.
- [26] Virginia Braun and Victoria Clarke. 2019. Reflecting on reflexive thematic analysis. *Qualitative research in sport, exercise and health* 11, 4 (2019), 589–597.

- [27] Lauren E Bridges. 2021. Digital failure: Unbecoming the “good” data subject through entropic, fugitive, and queer data. *Big Data & Society* 8, 1 (Jan. 2021), 2053951720977882. <https://doi.org/10.1177/2053951720977882>
- [28] Joy Buolamwini and Timnit Gebru. 2018. Gender shades: Intersectional accuracy disparities in commercial gender classification. In *Conference on fairness, accountability and transparency*. PMLR, 77–91.
- [29] Judith Butler. 1988. Performative acts and gender constitution: An essay in phenomenology and feminist theory. *Theatre journal* 40, 4 (1988), 519–531.
- [30] Judith Butler. 2002. *Gender trouble*. routledge.
- [31] Judith Butler. 2011. *Gender trouble: Feminism and the subversion of identity*. routledge.
- [32] Lynn Butler-Kisber. 2010. Collage Inquiry. In *Qualitative Inquiry: Thematic, Narrative and Arts-Informed Perspectives*. SAGE Publications, Inc., 102–122. <https://doi.org/10.4135/9781526435408>
- [33] Nadia Campo Woytuk, Joo Young Park, Lara Reime, Marie Louise Juul Søndergaard, Deepika Yadav, Vasiliki Tsaknaki, Sarah Homewood, and Mafalda Gamboa. 2024. A Zine for Feminist Design of Reproductive Technologies. In *Adjunct Proceedings of the 2024 Nordic Conference on Human-Computer Interaction*. ACM, Uppsala Sweden, 1–1. <https://doi.org/10.1145/3677045.3685497>
- [34] Marika Cifor, Patricia Garcia, T.L. Cowan, Jasmine Rault, Tonia Sutherland, Anita Chan, Jennifer Rode, A.L. Hoffmann, Niloufar Salehi, and Lisa Nakamura. *Feminist Data Manifest-No*. 2019. <https://www.manifestno.com/>
- [35] Eli Clare. 2015. *Exile and Pride*. Duke University Press.
- [36] Stewart Clegg, Miguel Pina e Cunha, Arménio Rego, and Marco Berti. 2022. Speaking truth to power: The academic as jester stimulating management learning. *Management Learning* 53, 3 (July 2022), 547–565. <https://doi.org/10.1177/13505076211038080> Publisher: SAGE Publications Ltd.
- [37] Adam Cole, Gregor Petrikovič, and Mick Grierson. 2025. Me vs. You: Wrestling with AI's Limits Through Queer Experimental Filmmaking. In *Proceedings of the 2025 Conference on Creativity and Cognition (C&C '25)*. Association for Computing Machinery, New York, NY, USA, 836–841. <https://doi.org/10.1145/3698061.3726936>
- [38] Patricia Hill Collins. 1990. *Black feminist thought: Knowledge, consciousness, and the politics of empowerment*. routledge.
- [39] Sasha Costanza-Chock. 2018. Design justice: Towards an intersectional feminist framework for design theory and practice. *Proceedings of the Design Research Society* (2018).
- [40] Kimberle Crenshaw. 1990. Mapping the margins: Intersectionality, identity politics, and violence against women of color. *Stan. L. Rev.* 43 (1990), 1241.
- [41] Yichao Cui, Naomi Yamashita, Mingjie Liu, and Yi-Chieh Lee. 2022. “So Close, yet So Far”: Exploring Sexual-minority Women’s Relationship-building via Online Dating in China. In *Proceedings of the 2022 CHI Conference on Human Factors in Computing Systems*. 1–15.
- [42] Jay Cunningham, Gabrielle Benabdallah, Daniela Rosner, and Alex Taylor. 2023. On the grounds of solutionism: Ontologies of blackness and HCI. *ACM Transactions on Computer-Human Interaction* 30, 2 (2023), 1–17.
- [43] Craig Dalton and Jim Thatcher. 2014. What Does A Critical Data Studies Look Like, And Why Do We Care? *Society + Space* (May 2014). [https://www.societyandspace.org/articles/](https://www.societyandspace.org/articles/what-does-a-critical-data-studies-look-like-and-why-do-we-care)
- what-does-a-critical-data-studies-look-like-and-why-do-we-care
- [44] Karin Danielsson, Andrea Aler Tubella, Evelina Liliequist, and Coppélie Cocq. 2023. Queer Eye on AI: Binary Systems versus Fluid Identities. In *Handbook of Critical Studies of Artificial Intelligence*, Simon Lindgren (Ed.). Edward Elgar Publishing, Chapter Handbook of Critical Studies of Artificial Intelligence, 595–606.
- [45] Michael Ann DeVito, Caitlin Lustig, Ellen Simpson, Kimberley Allison, Tya Chuanromanee, Katta Spiel, Amy Ko, Jennifer Rode, Brianna Dym, Michael Muller, et al. 2021. Queer in HCI: Strengthening the Community of LGBTQIA+ Researchers and Research. In *Extended Abstracts of the 2021 CHI Conference on Human Factors in Computing Systems*. 1–3.
- [46] Michael A DeVito, Ashley Marie Walker, Caitlin Lustig, Amy J Ko, Katta Spiel, Alex A Ahmed, Kimberley Allison, Morgan Scheuerman, Briana Dym, Jed R Brubaker, et al. 2020. Queer in HCI: supporting LGBTQIA+ researchers and research across domains. In *Extended Abstracts of the 2020 CHI Conference on Human Factors in Computing Systems*. 1–4.
- [47] Catherine D’ignazio and Lauren F Klein. 2020. *Data feminism*. MIT press.
- [48] Jill P Dimond, Michaelanne Dye, Daphne LaRose, and Amy S Bruckman. 2013. Hollaback! The role of storytelling online in a social movement organization. In *Proceedings of the 2013 conference on Computer supported cooperative work*. 477–490.
- [49] Paul Dourish. 2001. *Where the Action Is: The Foundations of Embodied Interaction*. MIT Press, Cambridge, MA, USA.
- [50] Stephen Duncombe. 2008. *Notes from underground: zines and the politics of alternative culture*. Microcosm Publishing, Bloomington (Ind.).
- [51] Catherine D’Ignazio and Lauren F Klein. 2016. Feminist data visualization. Workshop on Visualization for the Digital Humanities (VIS4DH), Baltimore. IEEE.
- [52] Lee Edelman. 2020. *No future: Queer theory and the death drive*. Duke University Press.
- [53] Lina Eklund and Jon Back. 2025. The GenderCrusher: Exploring Queer Critique of Facial Recognition Algorithms. In *Adjunct Proceedings of the Sixth Decennial Aarhus Conference: Computing X Crisis (AAR Adjunct '25)*. Association for Computing Machinery, New York, NY, USA, 1–4. <https://doi.org/10.1145/3737609.3747102>
- [54] Hillary Anger Elfenbein and Daniel W. Elfenbein. 2025. Jesters at Work: Humor Builds Informal Informational Infrastructure. In *Social Science Research Network*. <https://doi.org/10.2139/ssrn.5395175>
- [55] Sheena Erete, Yolanda A. Rankin, and Jakita O. Thomas. 2021. I Can’t Breathe: Reflections from Black Women in CSCW and HCI. *Proc. ACM Hum.-Comput. Interact.* 4, CSCW3 (Jan. 2021), 234:1–234:23. <https://doi.org/10.1145/3432933>
- [56] Arturo Escobar. 2018. *Designs for the pluriverse: Radical interdependence, autonomy, and the making of worlds*. Duke University Press.
- [57] Virginia K. Felkner, Ho-Chun Herbert Chang, Eugene Jang, and Jonathan May. 2024. Wino-Queer: A Community-in-the-Loop Benchmark for Anti-LGBTQ+ Bias in Large Language Models. <https://doi.org/10.48550/arXiv.2306.15087> [cs].
- [58] Sarah E. Fox, Samantha Shorey, Franchesca Spektor, and Daniela K. Rosner. 2020. Crafting Everyday Resistance through Lightweight Design. In *Proceedings of the 2020 ACM Designing Interactive Systems Conference (DIS '20)*. Association for Computing Machinery, New York, NY, USA, 101–113. <https://doi.org/10.1145/3357236.3395571>
- [59] Mafalda Gamboa, Sara Ljungblad, and Miriam Sturdee. 2023. Conversational composites:

- A method for illustration layering. In *Proceedings of the Seventeenth International Conference on Tangible, Embedded, and Embodied Interaction*. 1-13.
- [60] Patricia Garcia, Tonia Sutherland, Niloufar Salehi, Marika Cifor, and Anubha Singh. 2022. No! Re-imagining Data Practices Through the Lens of Critical Refusal. *Proceedings of the ACM on Human-Computer Interaction* 6, CSCW2 (2022), 1-20.
- [61] Lisa Gitelman. 2013. *Raw data is an oxymoron*. MIT press.
- [62] Trystan S. Goetze. 2024. AI Art Is Theft: Labour, Extraction, and Exploitation: Or, On the Dangers of Stochastic Pollocks. In *The 2024 ACM Conference on Fairness, Accountability, and Transparency (FAccT '24)*. Association for Computing Machinery, New York, NY, USA, 186-196. <https://doi.org/10.1145/3630106.3658898>
- [63] Imke Grabe, Jichen Zhu, and Manex Agirrezabal. 2022. Fashion style generation: evolutionary search with gaussian mixture models in the latent space. In *International conference on computational intelligence in music, sound, art and design (Part of EvoStar)*. Springer, 84-100.
- [64] Kevin Guyan. 2022. *Queer data*. Bloomsbury Publishing.
- [65] Oliver L Haimson, Jed R Brubaker, Lynn Dombrowski, and Gillian R Hayes. 2015. Disclosure, stress, and support during gender transition on Facebook. In *Proceedings of the 18th ACM conference on computer supported cooperative work & social computing*. 1176-1190.
- [66] Oliver L Haimson, Jed R Brubaker, and Gillian R Hayes. 2014. DDFSeeks same: sexual health-related language in online personal ads for men who have sex with men. In *Proceedings of the SIGCHI Conference on Human Factors in Computing Systems*. 1615-1624.
- [67] Oliver L Haimson, Dyke Gorrell, Denny L Starks, and Zu Weinger. 2020. Designing trans technology: Defining challenges and envisioning community-centered solutions. In *Proceedings of the 2020 CHI Conference on Human Factors in Computing Systems*. 1-13.
- [68] Oliver L. Haimson, Kai Nham, Hibby Thach, and Aloe DeGuia. 2023. How Transgender People and Communities Were Involved in Trans Technology Design Processes. In *Proceedings of the 2023 CHI Conference on Human Factors in Computing Systems*. ACM, Hamburg Germany, 1-16. <https://doi.org/10.1145/3544548.3580972>
- [69] Jack Halberstam. 2011. *The Queer Art of Failure*. Duke University Press.
- [70] J. Jack Halberstam. 2005. In *a Queer Time and Place*. NYU Press. <https://nyupress.org/9780814735855/in-a-queer-time-and-place>
- [71] Jean Hardy and Silvia Lindtner. 2017. Constructing a desiring user: Discourse, rurality, and design in location-based social networks. In *Proceedings of the 2017 ACM Conference on Computer Supported Cooperative Work and Social Computing*. 13-25.
- [72] Sabine Harrer, Simon Nielsen, and Patrick Jarnfelt. 2019. Of Mice and Pants: Queering the Conventional Gamer Mouse for Cooperative Play. In *Extended Abstracts of the 2019 CHI Conference on Human Factors in Computing Systems*. 1-11.
- [73] Kiersten Hay. 2022. Zineography: Exploring the Participatory Design Process of Collaborative Zine Making. In *Proceedings of the Participatory Design Conference 2022 - Volume 2*. ACM, Newcastle upon Tyne United Kingdom, 313-316. <https://doi.org/10.1145/3537797.3537866>
- [74] Kiersten Hay, Abigail C Durrant, Shema Tariq, Lynne Coventry, and Helen Anderson. 2024. Zineography: A Community-Based Research-through-Design Method of Zine Making for Unequal Contexts. In *Nordic Conference on Human-Computer Interaction*. ACM, Uppsala Sweden, 1-17. <https://doi.org/10.1145/3679318.3685390>
- [75] Al Head. 2012. The queer fool. *Sexualities* 15, 1 (Jan. 2012), 3-10. <https://doi.org/10.1177/1363460711432092> Publisher: SAGE Publications Ltd.
- [76] Seán Henry, Audrey Bryan, and Aoife Neary. 2023. 'Laughing ourselves out of the closet': comedy as a queer pedagogical form. *Ethics and Education* 18, 1 (Jan. 2023), 151-166. <https://doi.org/10.1080/17449642.2023.2188744>
- [77] Sylvia Janicki, Alexandra Teixeira Riggs, Noura Howell, Anne Sullivan, and Abigale Stangl. 2024. Queering/Cripping Technologies of Productivity. In *Extended Abstracts of the CHI Conference on Human Factors in Computing Systems* (Honolulu, HI, USA) (CHI EA '24). Association for Computing Machinery, New York, NY, USA, Article 563, 12 pages. <https://doi.org/10.1145/3613905.3644067>
- [78] Danuta Jędrusiak. 2024. Queering AI as a Speculative Practice: An Analysis of the Artistic Explorations of New Paradigms for Developing Inclusive AI. In *Proceedings of the 35th ACM Conference on Hypertext and Social Media (HT'24)*. Association for Computing Machinery, New York, NY, USA, 17-22. <https://doi.org/10.1145/3648188.3675157>
- [79] Kay Kender and Ekaterina Osipova. 2025. Evil Autistic Master Plan For Academia: HCI Edition. In *Proceedings of the Extended Abstracts of the CHI Conference on Human Factors in Computing Systems (CHI EA '25)*. Association for Computing Machinery, New York, NY, USA, Article 630, 8 pages. <https://doi.org/10.1145/3706599.3716226>
- [80] Kay Kender and Katta Spiel. 2022. FaceSavr™: Designing Technologies with Allistic Adults to Battle Emotion Echolalia. In *Extended Abstracts of the 2022 CHI Conference on Human Factors in Computing Systems (New Orleans, LA, USA) (CHI EA '22)*. Association for Computing Machinery, New York, NY, USA, Article 14, 8 pages. <https://doi.org/10.1145/3491101.3516383>
- [81] Os Keyes. 2018. The misgendering machines: Trans/HCI implications of automatic gender recognition. *Proceedings of the ACM on human-computer interaction* 2, CSCW (2018), 1-22.
- [82] F. Ria Khan, Kat Brewster, Aloe DeGuia, Denny Starks, Malaya Manacop, Samuel Mayworm, and Tawanna Dillahunt. 2025. Cataloging Augmented, Ambivalent Transgender Futures: Designing Inclusive AR Technologies for Trans Communities Through Speculative, Participatory Zine-Making. *Proceedings of the ACM Conference on Human Factors in Computing Systems* (Feb. 2025). <https://doi.org/10.7302/25211> Publisher: University of Michigan.
- [83] Brian Kinnee, Daniela K Rosner, and Audrey Desjardins. 2022. Sonic Technologies of a Queer Breakup. In *Designing Interactive Systems Conference*. 1377-1393.
- [84] Hao-Ping (Hank) Lee, Yu-Ju Yang, Thomas Serban Von Davier, Jodi Forlizzi, and Sauvik Das. 2024. Deepfakes, Phrenology, Surveillance, and More! A Taxonomy of AI Privacy Risks. In *Proceedings of the CHI Conference on Human Factors in Computing Systems (CHI '24)*. Association for Computing Machinery, New York, NY, USA, 1-19. <https://doi.org/10.1145/3613904.3642116>
- [85] Matthew L Lee-Smith, Jesse Josua Benjamin, Audrey Desjardins, Mathias Funk, William Odom, Doenja Oogjes, Young-Woo Park, James Pierce, Pedro Sanches, and Vasiliki Tsaknaki. 2023. Data as a material for design: alternative narratives, divergent pathways, and future directions. In *Extended Abstracts of the 2023 CHI Conference on Human Factors in Computing Systems*. 1-5.

- [86] Giacomo Lepri, Andrew McPherson, and John Bowers. 2020. Useless, not worthless: Absurd making as critical practice. In *Proceedings of the 2020 ACM Designing Interactive Systems Conference*. 1887–1899.
- [87] Jingyi Li. 2024. Toward Appropriating Tools for Queer Use. In *Proceedings of the Halfway to the Future Symposium (HtF '24)*. Association for Computing Machinery, New York, NY, USA, 1–4. <https://doi.org/10.1145/3686169.3686186>
- [88] Kristy Liddiard. 2018. *The Intimate Lives of Disabled People*. Routledge.
- [89] Ann Light. 2011. HCI as heterodoxy: Technologies of identity and the queering of interaction with computers. *Interacting with computers* 23, 5 (2011), 430–438.
- [90] Evelina Liliequist, Andrea Aler Tubella, Karin Danielsson, and Copp  e Cocq. 2023. Beyond the Binary — Queering AI for an Inclusive Future. *Interactions* 30, 3 (May 2023), 31–33. <https://doi.org/10.1145/3590141>
- [91] Audre Lorde. 2019. *Sister Outsider*. Penguin Random House, London.
- [92] Yanni Alexander Loukissas. 2019. *All data are local: Thinking critically in a data-driven society*. MIT Press.
- [93] Caitlin Lustig and Daniela Rosner. 2022. From explainability to ineffability? ML tarot and the possibility of inspiring design. In *Proceedings of the 2022 ACM Designing Interactive Systems Conference*. 123–136.
- [94] Caitlin Lustig and Hong-An Wu. 2022. Tarot as a technology of care. *Interactions* 29, 4 (2022), 24–29.
- [95] Eric Margolis, Luc Pauwels, and Prasad Boradkar. 2011. Visual Research Methods in the Design Process. In *The SAGE Handbook of Visual Research Methods*. SAGE Publications Ltd, 150–168. <https://doi.org/10.4135/9781446268278>
- [96] Ana Marinkovi  . 2025. Feminist Data as Resistance: Algorithmic Bias and Bodily Autonomy in Contemporary Media Art. *AM Journal of Art and Media Studies* 38 (Oct. 2025). <https://doi.org/10.25038/am.v0i28.639>
- [97] Alice E Marwick and Danah Boyd. 2014. Networked privacy: How teenagers negotiate context in social media. *New Media & Society* 16, 7 (Nov. 2014), 1051–1067. <https://doi.org/10.1177/1461444814543995>
- [98] Cris Mayo. 2010. Incongruity and Provisional Safety: Thinking Through Humor. *Studies in Philosophy and Education* 29, 6 (Nov. 2010), 509–521. <https://doi.org/10.1007/s11217-010-9195-6>
- [99] Cait McKinney. 2020. *Information activism: a queer history of lesbian media technologies*. Duke University Press, Durham.
- [100] Robert McRuer. 2006. *Crip Theory: Cultural Signs of Queerness and Disability*. New York University Press.
- [101] Rebecca Michelson, Caitlin Lustig, Daniela Rosner, Josephine Hoy, and Dorothy R Santos. 2024. Worlding with tarot: Design, divination, and the technological imagination. In *Proceedings of the 2024 ACM Designing Interactive Systems Conference*. 638–652.
- [102] Milo Miller and Chris Wilde. 2026. *Queer Zine Archive Project*.
- [103] Denis Newman-Griffis, Jessica Sage Rauchberg, Rahaf Alharbi, Louise Hickman, and Harry Hochheiser. 2023. Definition Drives Design: Disability Models and Mechanisms of Bias in AI Technologies. *First Monday* (Feb. 2023). <https://doi.org/10.5210/fm.v28i1.12903>
- [104] Gabriele Nino and Francesca Alessandra Lisi. 2024. Exploring the Question of Bias in AI through a Gender Performative Approach. *Sexuality and Gender Studies Journal* 2, 2 (Nov. 2024), 14–31. <https://doi.org/10.33422/sgsj.v2i2.735> Number: 2.
- [105] Fayika Farhat Nova, Michael Ann DeVito, Pratyasha Saha, Kazi Shohanur Rashid, Shashwata Roy Turzo, Sadia Afrin, and Shion Guha. 2021. “Facebook Promotes More Harassment” Social Media Ecosystem, Skill and Marginalized Hijra Identity in Bangladesh. *Proceedings of the ACM on Human-Computer Interaction* 5, CSCW1 (2021), 1–35.
- [106] Ihudiya Finda Ogbonnaya-Ogburu, Angela DR Smith, Alexandra To, and Kentaro Toyama. 2020. Critical race theory for HCI. In *Proceedings of the 2020 CHI conference on human factors in computing systems*. 1–16.
- [107] Molly O'Reilly-Kime. 2023. Building and Restructuring Social Media Platforms for Non-Binary Users: Pilot Survey of Non-Binary Social Media Users. In *Proceedings of the European Conference on Cognitive Ergonomics 2023*. 1–3.
- [108] Molly O'Reilly-Kime, Yifan Feng, Francesca Cipelli, Ekaterina Osipova, Kay Kender, Madeleine Steeds, Sarah Clinch, Elisa Rubegni, and Jennifer Rode. 2025. Finding Our Joy: Queer Perspectives on HCI Research. In *Proceedings of the Extended Abstracts of the CHI Conference on Human Factors in Computing Systems (CHI EA '25)*. Association for Computing Machinery, New York, NY, USA, 1–10. <https://doi.org/10.1145/3706599.3716221>
- [109] Seora Park, Tilar A DeVine, and Austin L. Toombs. 2025. Stuck in Translation: Reflexive Practice in Queer HCI Research from Non-Western Perspectives. In *Proceedings of the Extended Abstracts of the CHI Conference on Human Factors in Computing Systems (CHI EA '25)*. Association for Computing Machinery, New York, NY, USA, 1–9. <https://doi.org/10.1145/3706599.3716236>
- [110] Matt Ratto. 2011. Critical making: Conceptual and material studies in technology and social life. *The information society* 27, 4 (2011), 252–260.
- [111] Jennifer Reed. 2011. Sexual Outlaws: Queer in a Funny Way. *Women's Studies* 40, 6 (Sept. 2011), 762–777. <https://doi.org/10.1080/00497878.2011.585590>
- [112] Alexandra Teixeira Riggs, Rachel Donley, Terra Mae Gasque, Noura Howell, and Anne Sullivan. 2024. Red [Redacted] Theatre: Queering Puzzle-Based Tangible Interaction Design. In *Proceedings of the 2024 ACM Designing Interactive Systems Conference*. 509–524.
- [113] Alexandra Teixeira Riggs, Sylvia Janicki, Noura Howell, and Anne Sullivan. 2024. Designing an archive of feelings: Queering tangible interaction with button portraits. In *Proceedings of the 2024 CHI Conference on Human Factors in Computing Systems*. 1–17.
- [114] Alexandra Teixeira Riggs, Sylvia Janicki, Tim Moesgen, Noura Howell, and Karen Anne Cochrane. 2025. Queer/Crip Body Mapping: Expressing Dynamic Bodily Experiences with Data. In *Proceedings of the 2025 ACM Designing Interactive Systems Conference (DIS '25)*. Association for Computing Machinery, New York, NY, USA, 2884–2900. <https://doi.org/10.1145/3715336.3735438>
- [115] Alexandra Teixeira Riggs, Matthew Mosher, Anne Sullivan, and Noura Howell. 2025. Queer Archival Un/Making as Tangible Information Activism. In *Proceedings of the 2025 ACM Designing Interactive Systems Conference*. ACM, Madeira Portugal, 1483–1501. <https://doi.org/10.1145/3715336.3735816>
- [116] Samar Sabie, Robert Soden, Steven Jackson, and Tapan Parikh. 2023. Unmaking as Emancipation: Lessons and Reflections from Luddism. In *Proceedings of the 2023 CHI Conference on Human Factors in Computing Systems*. 1–15.

- [117] Princess Sampson, Ro Encarnacion, and Danaë Metaxa. 2023. Representation, self-determination, and refusal: Queer people's experiences with targeted advertising. In *Proceedings of the 2023 ACM Conference on Fairness, Accountability, and Transparency*. 1711–1722.
- [118] Carrie Sandahl. 2003. Queering the Crip or Crippling the Queer?: Intersections of Queer and Crip Identities in Solo Autobiographical Performance. *GLQ: A Journal of Lesbian and Gay Studies* 9, 1-2 (2003). <https://doi.org/10.1215/10642684-9-1-2-25>
- [119] Sami Schalk. 2013. Coming to Claim Crip: Disidentification with/in Disability Studies. *Disability Studies Quarterly* 2 (2013). <https://doi.org/10.18061/dsq.v33i2.3705>
- [120] Morgan Klaus Scheuerman, Stacy M. Branham, and Foad Hamidi. 2018. Safe Spaces and Safe Places: Unpacking Technology-Mediated Experiences of Safety and Harm with Transgender People. *Proc. ACM Hum.-Comput. Interact.* 2, CSCW (Nov. 2018), 155:1–155:27. <https://doi.org/10.1145/3274424>
- [121] Morgan Klaus Scheuerman, Jacob M Paul, and Jed R Brubaker. 2019. How computers see gender: An evaluation of gender classification in commercial facial analysis services. *Proceedings of the ACM on Human-Computer Interaction* 3, CSCW (2019), 1–33.
- [122] N. Seymour. 2022. *Glitter*. Bloomsbury Publishing. <https://books.google.com/books?id=kOdfEAAQBAJ>
- [123] Nishant Shah. 2023. I spy, with my little AI: How queer bodies are made dirty for digital technologies to claim cleanness. In *Queer Reflections on AI*. Routledge, London, UK. Num Pages: 16.
- [124] Margrit Shildrick. 2004. *Embodying the Monster: Encounters with the Vulnerable Self*. Sage, London.
- [125] Liza Shkirando. 2024. *Through the Black Box*. <https://www.shkirando.com/projects/black-box>
- [126] Miguel Sicart and Irina Shklovski. 2020. 'Pataphysical Software: (Ridiculous) Technological Solutions for Imaginary Problems. In *Proceedings of the 2020 ACM Designing Interactive Systems Conference*. 1859–1871.
- [127] Fe Simeoni, María Menéndez-Blanco, Rupesh Vyas, and Antonella De Angeli. 2024. Querying the Quantification of the Queer: Data-Driven Visualisations of the Gender Spectrum. In *Proceedings of the 2024 ACM Designing Interactive Systems Conference (DIS '24)*. Association for Computing Machinery, New York, NY, USA, 3243–3256. <https://doi.org/10.1145/3643834.3660695>
- [128] Ellen Simpson and Bryan Semaán. 2021. For You, or For" You"? Everyday LGBTQ+ Encounters with TikTok. *Proceedings of the ACM on human-computer interaction* 4, CSCW3 (2021), 1–34.
- [129] Jonathan Snyder. 2020. Making Oppositional Means: The Illustrated Zine Literature of Queer Activist Groups in Spain, 1970s to the Present. *Bulletin of Spanish Visual Studies* 4, 2 (2020), 305 – 325. <https://doi.org/10.1080/24741604.2020.1825160>.
- [130] Robert Soden, David Ribes, Seyram Avle, and Will Sutherland. 2021. Time for Historicism in CSCW: An Invitation. *Proceedings of the ACM on Human-Computer Interaction* 5, CSCW2 (Oct. 2021), 1–18. <https://doi.org/10.1145/3479603>
- [131] Susan Sontag. 1964. *Notes on camp*. Penguin UK
- [132] Katta Spiel. 2021. "Why are they all obsessed with Gender?"—(Non) binary Navigations through Technological Infrastructures. In *Designing Interactive Systems Conference 2021*.

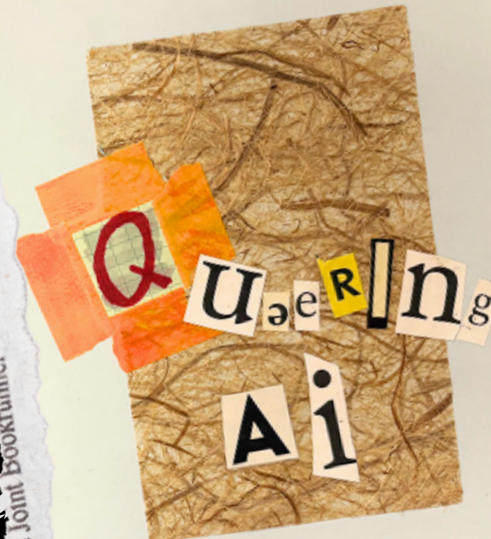
478–494.

- [133] Katta Spiel, Os Keyes, Ashley Marie Walker, Michael A DeVito, Jeremy Birnholtz, Emeline Brulé, Ann Light, Pinar Barlas, Jean Hardy, Alex Ahmed, et al. 2019. Queer (ing) HCI: Moving forward in theory and practice. In *Extended Abstracts of the 2019 CHI Conference on Human Factors in Computing Systems*. 1–4.
- [134] Yolande Strengers, Lizhen Qu, Qionkai Xu, and Jarrod Knibbe. 2020. Adhering, Steering, and Queering: Treatment of Gender in Natural Language Generation. In *Proceedings of the 2020 CHI Conference on Human Factors in Computing Systems (CHI '20)*. Association for Computing Machinery, New York, NY, USA, 1–14. <https://doi.org/10.1145/3313831.3376315>
- [135] Susan Stryker. 2006. My Words to Victor Frankenstein above the Village of Chamounix: Performing Transgender Rage. In *The Transgender Studies Reader*, Susan Stryker and Stephen Whittle (Eds.). Routledge, 244–256.
- [136] Jordan Taylor and Amy Bruckman. 2024. Mitigating Epistemic Injustice: The Online Construction of a Bisexual Culture. *ACM Transactions on Computer-Human Interaction* (2024).
- [137] Jordan Taylor, Wesley Hanwen Deng, Kenneth Holstein, Sarah Fox, and Haiyi Zhu. 2024. Carefully Unmaking the "Marginalized User": A Diffractive Analysis of a Gay Online Community. *ACM Transactions on Computer-Human Interaction* 31, 6 (2024), 1–30.
- [138] Jordan Taylor, Joel Mire, Franchesca Spektor, Alicia DeVrio, Maarten Sap, Haiyi Zhu, and Sarah E Fox. 2025. Un-Straightening Generative AI: How Queer Artists Surface and Challenge Model Normativity. In *Proceedings of the 2025 ACM Conference on Fairness, Accountability, and Transparency (FACT '25)*. Association for Computing Machinery, New York, NY, USA, 951–963. <https://doi.org/10.1145/3715275.3732061>
- [139] Jordan Taylor, Ellen Simpson, Anh-Ton Tran, Jed Brubaker, Sarah Fox, and Haiyi Zhu. 2024. Cruising Queer HCI on the DL: A Literature Review of LGBTQ+ People in HCI. *arXiv preprint arXiv:2402.07864* (2024).
- [140] Anh-Ton Tran, Annabel Rothschild, Louie Søs Meyer, Brian Kinnee, Jordan Taylor, Kay Kender, Ekat Osipova, Ann Light, Oliver Haimson, and Carl DiSalvo. 2024. Making Trouble: Techniques for Queering AI and Data Systems. <https://makingtroubledis.cargo.site>
- [141] Grace Turtle. 2022. Mutant in the mirror: Queer becomings with AI. In *DRS2022: Bilbao*. Design Research Society, Bilbao, Spain, 12 pages. <https://dl.designresearchsociety.org/drs-conference-papers/drs2022/researchpapers/298>
- [142] Grace Leonora Turtle, Roy Bendor, Elisa Giaccardi, and Blazej Kotowski. 2024. Queering AI: Undoing the Self in the Algorithmic Borderlands. <https://doi.org/10.48550/ARX-IV.2410.03713> Version Number: 1.
- [143] Jay Valle. 2023. Meet the 'RuPublicans': GOP lawmakers are reimagined as AI-generated drag queens. *NBC News* (April 2023). <https://www.nbcnews.com/nbc-out/out-pop-culture/meet-rupublicans-gop-lawmakers-are-reimagined-ai-generated-drag-queens-rcna79136>
- [144] Elvia Vasconcelos, Kristina Andersen, Bruna Goveia da Rocha, and Troy Nachtigall. 2025. A language of one's own: annotations and layering as design material. In *Proceedings of the 2025 ACM Designing Interactive Systems Conference*. 2283–2298.
- [145] Ashley Marie Walker and Michael A DeVito. 2020. "More gay/fits in better": Intracommunity Power Dynamics and Harms in Online LGBTQ+ Spaces. In *Proceedings of the 2020 CHI*

Conference on Human Factors in Computing Systems. 1–15.

- [146] Ash Watson, Emma Kirby, Brendan Churchill, Brady Robards, and Lucas LaRochelle. 2023. What matters in the queer archive? Technologies of memory and Queering the Map. *The Sociological Review* (Sept. 2023), 00380261231199861. <https://doi.org/10.1177/00380261231199861> Publisher: SAGE Publications Ltd.
- [147] Simon Weaver and Raúl Alberto Mora. 2016. Introduction: Tricksters, humour and activism. *International Journal of Cultural Studies* 19, 5 (Sept. 2016), 479–485. <https://doi.org/10.1177/1367877915595302> Publisher: SAGE Publications Ltd.
- [148] Rua M. Williams, Kathryn Ringland, Amelia Gibson, Mahender Mandala, Arne Maibaum, and Tiago Guerreiro. 2021. Articulations toward a Crip HCI. *Interactions* 28, 3 (April 2021), 28–37. <https://doi.org/10.1145/34584>
- [149] Felice Yuen. 2016. Collage: An Arts-Based Method for Analysis, Representation, and Social Justice. *Journal of Leisure Research* 48, 4 (Sept. 2016), 338–346. <https://doi.org/10.18666/JLR-2016-V48-14-6922> eprint: <https://doi.org/10.18666/JLR-2016-V48-14-6922>.

DIS'2026: June 13–17, 2026



Appendix A: Assembling the Pictorial as a Zine

In Supplementary Materials, we have included a re-ordered version of our pictorial that can be easily printed and folded as a zine by following this three-step guide. The document is entitled: [queer-zineographies-print.pdf](#)

1

Download the printable zine from Supplementary Materials, open it in a PDF viewer, and **Click File > Print (Ctrl+P)**.

In print settings, turn on **double-sided printing**, using the default setting. If possible, we recommend setting the printer to fill the entire page to minimize the white margin. But fear not, the zine will also look great if this setting is not available to you!

2

The next step is to **fold** the zine.

The printable zine document is designed to be printed such that the innermost page of the zine is on top of the stack when you take the pages from the printer.

We recommend that you start folding the pages one at the time and wrap them around each other from the innermost page outwards.

3

The final step is to **staple** or **thread** the binding of the zine. This step can easily be skipped if you find it unnecessary.

You can use a threaded needle or a stapler to bind the zine together from the innermost page to the zine spine of the front and back page.

