

**QUEENSLAND
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KURILPA

make a scene

**FASHIONING QUEER IDENTITY
AND CLUB CULTURE IN THE 90S**



**LARGE
PRINT
BOOK**



**QUEENSLAND
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**Queensland
Government**

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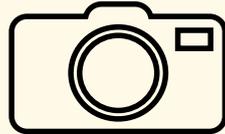


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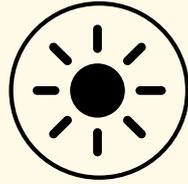
Photography

Photography is permitted for personal use.
No flash, tripods or selfie sticks please.



Share your stories using

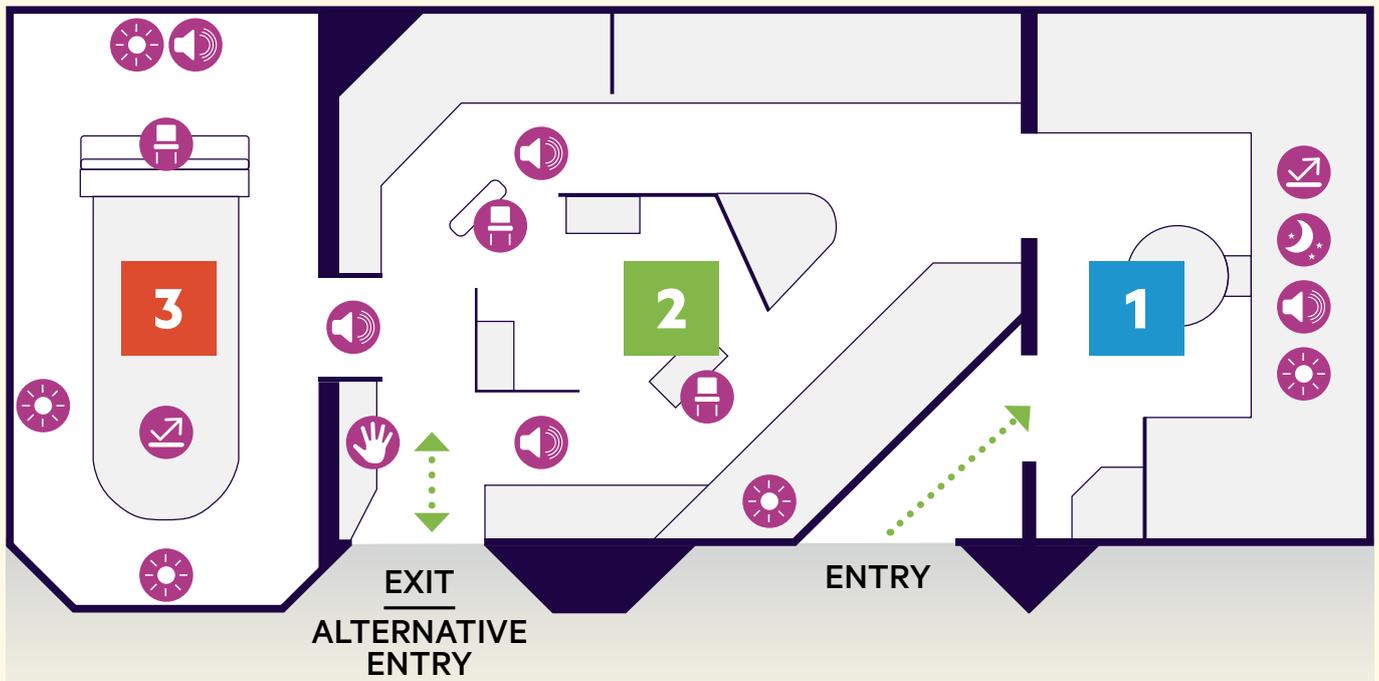
#MakeAScene #QMkurilpa @qldmuseum



Low lighting alert

Uncontrolled light conditions can cause irreparable damage to museum collections.

Make a Scene has some low-light areas in the exhibition, to preserve these objects for future generations.



Introduction

This exhibition explores LGBTQ+ histories and experiences.

Some stories and artwork include experiences of stigma and marginalisation, themes of sexuality, drug use, discrimination, the AIDS epidemic, and its personal and political impact. Please note some content may be emotionally challenging.

We encourage visitors to engage with care and reflection. Support resources are available in the exhibition or from the Cloak Room. Parents and carers should decide if it's suitable for younger visitors.

There are three main 'spaces' to the *Make a Scene* exhibition. We'll guide you through each section to make the most of your visit.

Entrance

This community-led exhibition is informed by the lived experience of LGBTQ+ Queenslanders in the early to mid 1990s. These are our voices, our stories and our lives. Our history is Queensland history.

Make a Scene is a space of safety and inclusion – everyone with an open heart and mind is welcome on our dancefloor. Pay Bambi your cover charge and she will check your dress code. Love and respect never go out of style!

This exhibition supported by the Queensland Human Rights Commission.



Front wall posters

Pride Ball, McWhirter's building, Fortitude Valley, c. 1992,
Collection of State Library of Queensland

Adrenalin dance party, The Site nightclub, Fortitude Valley,
1994, Collection of Angelina Martinez

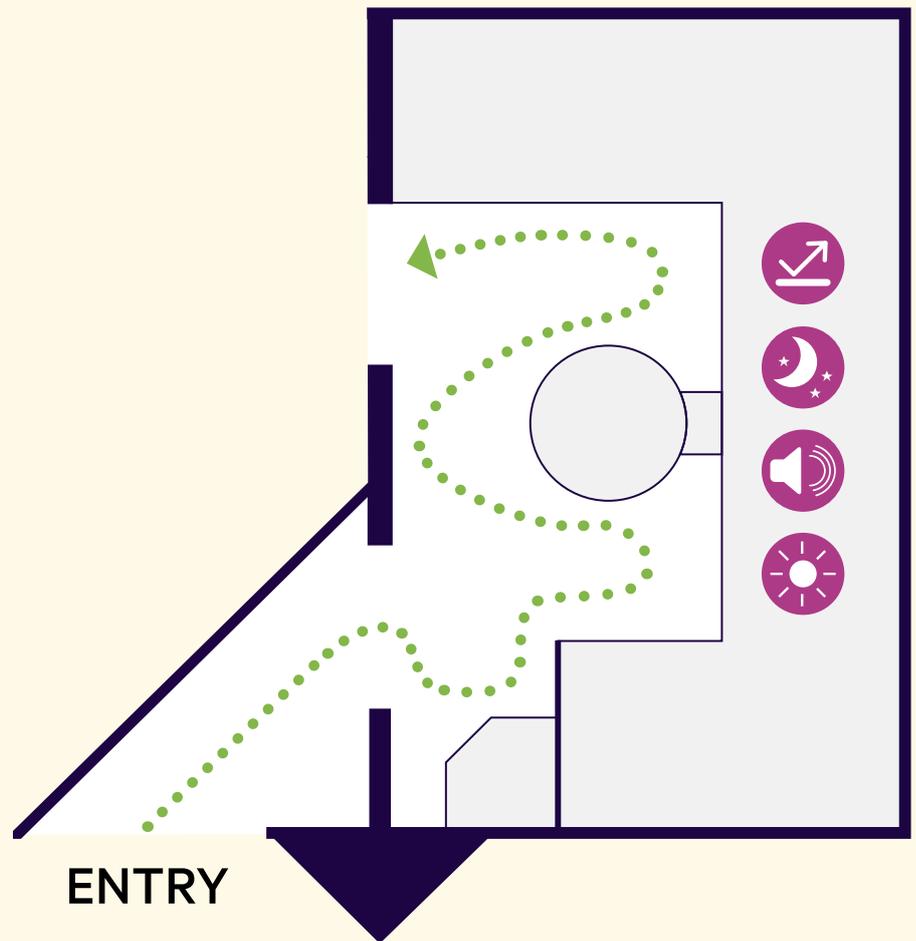
Flares 'House of Trash' club night, Metropolis tavern,
Myer Centre, 1992 Collection of Angelina Martinez

Industry Dance Company, Options nightclub, Spring Hill,
1993, Collection of AQuA

32nd Annual Queen's Birthday Arts Ball, The Site
nightclub, 1993, Collection of Australian Queer Archives

Androgyny club night at Options nightclub, 1994,
Collection of AQuA

Space 1



Allow your senses to adjust...

The space recreates the feel of a '90s dance floor, with music, lighting effects and reflective surfaces. An alternative entry is available if you prefer to skip this experience.

Low lighting is also used throughout to protect textile and paper objects. Please take care on reflective floors.

Make a Scene

As the 1990s dawned, the winds of change were blowing. After years of protest and activism, the feeling that came with the decriminalisation of homosexuality gave us breathing space, and a renewed optimism for a safer and kinder world.

We left the regions and the suburbs to find our authentic selves on the dancefloors in Brisbane's inner city. The new sounds of house, techno and trance were our soundtrack. Beyond just hedonism, and much-needed escape, our nightclubs were places of safety, belonging and community. Dancing was our culture. We danced because we had to. We danced to ease the pain. We danced to remind ourselves we were still alive, and to mourn those gone too soon. We danced to tell the world we wouldn't quit fighting for equality and acceptance, and we didn't.

We shook off the uniforms of the conservative mainstream, and the dress codes adopted by our elders to 'pass'. Individuality was in. The clothes we wore represented and expressed our identity, our sexuality, our desires. Our fashion choices also helped us find our tribe – where we belonged in the scene. We dressed up to stand out, and fit in.

The dancefloors, the music, the fashion, and our expressions of self were more than moments in time; they were acts of pride, resilience and love.

Welcome to the scene.

Queering fashion

Clothing, and its intimate connection to our bodies, is imbued with meaning and the history of our lived experiences.

Clothing can express identity in powerful and multifaceted ways, reflecting both our individual choices and broader sociocultural, economic and political influences.

Queer clothing or style can indicate sexuality and gender difference and be used as a means of signalling and attraction. It can also be used as a sign of resistance or subversiveness. Dressing ‘visibly queer’ in Brisbane in the 1990s was an act of defiance. Coming out of a decade marked by the AIDS crisis and anti-gay legislation, fashion became a means of asserting our presence, community and pride.

Make a Scene showcases clothing worn by young LGBTQ+ people and their allies in the early 1990s. The changing political, cultural and economic forces of this era – and the intersection with dance party and rave culture – saw a range

of styles and dress codes adopted by those who wanted to express their points of difference and non-conformity. These styles were a highly visible counterpoint to the conservative clothing of mainstream society.

The club culture of the era, combined with fashion's cyclical nature, sparked a revival of 1960s and '70s-inspired silhouettes. A distinct sense of glamour and extravagance permeated the scene. *Make a Scene* highlights two independent Brisbane fashion labels – Hairy Dog and Glamourpussy – that embody this spirit.

However, individuality was the defining trait across queer and club communities. Fashion choices were as diverse as the people wearing them, so we feature a variety of dress codes from across our community. While not exhaustive, they offer a glimpse into how we were dressing up and where we were going out during this dynamic time.

We are one, we are many!

While the LGBTQ+ community is usually described as a singular group of people, we are also a series of communities. The LGBTQ+ acronym stands for Lesbian, Gay, Bisexual, Transgender and Queer. Since the 1990s, it became a more

inclusive alternative to earlier terms like 'gay community' or 'gay and lesbian'. The acronym has evolved to reflect the growing recognition of diverse sexual and gender identities in our society.

Lesbian refers to women who are romantically or sexually attracted to other women. First used in the late nineteenth century, the term has roots in the Greek island of Lesbos, home to the ancient poet Sappho, who wrote about love between women.

Gay originally meant joyful, but by the late twentieth century, it became widely used to describe men attracted to other men. Over time, it also came to encompass all same-sex attracted people, though it is still most commonly used for gay men.

Bisexual describes people attracted to more than one gender. The term gained popularity in the twentieth century as sexual fluidity became more acknowledged.

Transgender refers to individuals whose gender identity differs from the sex they were assigned at birth. The term emerged in the 1970s and gained broader visibility during the 1990s and 2000s.

Queer, once a slur, has been reclaimed by many as an inclusive, non-specific identity. It also serves as an umbrella term for all non-heteronormative identities. In the 1990s, Q also stood for ‘questioning’.

The plus sign (+) also encompasses:

- I for **Intersex**, an umbrella term for people born with physical, hormonal or genetic features that differ from typical male or female biological expectations
- **Asexual**: People who experience little to no sexual attraction or
- **Aromantic**: People who experience little to no romantic attraction.
- **Agender**: People who do not identify with any gender.
- A can also stand for **Allies** – our cisgender and heterosexual friends, families and community members who support our equal rights and freedom of expression!
- **Brotherboy** and **sistergirl** are terms used by some Aboriginal and Torres Strait Islander people in Australia to describe gender identities within their communities. Brotherboys are individuals who are assigned female at birth but have a male identity and take on traditional male

roles. Sistergirls are individuals who are assigned male at birth but have a female identity and take on traditional female roles. These terms are culturally significant and reflect both gender diversity and Indigenous identity.

Throughout the exhibition we have used LGBTQ+ to reflect 1990s terminology. Individual people's pronouns are those they identified with at the time.

Tim Gruchy

Gruchy's extensive career spans the exploration and composition of immersive and interactive multimedia through installation, music and performance, redefining its role and challenging delineations between cultural sectors. He has exhibited multimedia works, photography, video, music and performance since the early 1980s on five continents as well as larger expressions in public art arenas. His work has been experienced in institutions, festivals, public spaces and museum collections.

He is part of techno band Vision Four 5 and was a member of the groundbreaking RAT (Recreational Arts Team) in Sydney.

Gruchy has held professorial roles at the University of South Australia, and was Art Director and Distinguished Professor with the Digital Art Department, Shanghai Academy of Fine Arts (2018–2021).

His research spans interactivity, the human computer interface, performative interactives, having established dedicated labs at QUT in Brisbane and SAFA in Shanghai.

Gruchy is represented by Mais Wright Gallery, Sydney.

Artist statement

I was involved in exploring music, visual arts and fashion culture from an early age. So as dance club and party culture took a quantum leap in the eighties I was well positioned to ride the wave of change.

I grew up through the oppressive Bjelke era, with a healthy punk attitude imbued in the seventies closely followed by a DaDaesque seduction into the alternative art scene.

This left me with a complete disregard for the conventions of art practice and the cultural contexts for where one sought expression. To my mind clubs and parties were just as valid a platform for artistic exploration and expression as galleries and museums, not that I limited myself from them either, especially the ARIs (Artist Run Initiatives) of the day.

I can still recall animated discussions with curators who thought otherwise. I was also inspired and intrigued by liquid light shows in the early seventies.

Combined with a very early interest in electronic music it is easy to look back now and see how my practice evolved sympathetically with the changes happening in technology and dance music culture.

At this time video projection was still a specialised underpowered reality, cheap video production tools were only just starting to become available and desktop computing (as it was known then) was only just becoming possible.

Thus 35mm slides were a real practical option. I developed a suite of techniques through the eighties. Handpainting, photographic, graphic arts cameras, photocopiers and gradually early computers. The Commodore Amiga specifically, and of course combinations of all of the above.

This grew into a small business where I hired slide projectors into nightclubs up and down the entire east coast rotating slide trays monthly. As video projection became a more accessible option with the invention of LCD projectors over the cumbersome prior CRT models and live mixing video for parties that often went for 12 hours demanded more content, I initially integrated much of my slide work into the video.

My work seen in this exhibition is of that time and reflects this history. These endeavours went on to have me become part of RAT (The Recreational Arts Team) where we put on what were some of the biggest parties happening globally in the late eighties.

In many ways my becoming an embedded part of the band Vision Four 5 was the other peak of this era of my ongoing creative practice. It was a heady fun time to be sure.

Nightclub

Harvey Graham Evening gown, c. 1970–1975, Lurex, rayon lining, Queensland Museum Collection, H42625

Glamourpussy, **Ecclesiast sequin vest**, 1989, Sequin, lamé, polyester, glass bead fringe, Collection of Chrissy Feld

Chrissy Feld, **Men's shorts** (reproduction), 2025, Gold stretch lamé

Glamourpussy, **Ecclesiast sequin jacket**, 1989, Sequin, lamé, glass bead fringe, Collection of Tim Gruchy

Chrissy Feld, **Men's shorts** (reproduction), 2025, Red stretch lamé

Glamourpussy, **Ecclesiast fringed top**, 1989, Silk, polyester, glass bead fringe, Collection of Chrissy Feld

Glamourpussy, **Ecclesiast sequin skirt**, 1989, Sequin, lamé, polyester, Collection of Kenn Bushby

Hairy Dog, **Hotpants**, 1993, Nylon, polyester, elastane, lamé, Queensland Museum Collection, H42592

Hairy Dog, **Hotpants**, c. 1991–1993, Cotton corduroy, Queensland Museum Collection, H42590

Glamourpussy, **Mesh singlet**, c. 1989–1997, Polyester,
Collection of Tim Gruchy

Hairy Dog, **Hotpants** 1993 ,Polyester elastane, Queensland
Museum Collection, H42590

Glamourpussy, **Cropped faux fur jacket**, c. 1989–1997, Faux
fur, rayon lining

Glamourpussy, **Sequined Sheath Dress**, 1990, Sequin,
polyester, Collection of Chrissy Feld

Glamourpussy, **Fully Feathered Bolero**, 1990, Feathers,
polyester

Glamourpussy, **Scarlet Sheath Dress**, c. 1989–1997, Stretch
velvet, Collection of Chrissy Feld

Glamourpussy, **Mesh tank with silver hardware**, c. 1989–1997,
Polyester mesh, cotton ribbing, leather, metal Collection of
Kenn Bushby

Glamourpussy, **Pants**, 2025, Denim

Glamourpussy, **Ecclesiast top and pants**, 1989 Polyester,
glass bead fringe, Collection of Chrissy Feld

Hairy Dog, **Peignoir**, c. 1989–1993, Polyester netting

Hairy Dog, **Bra**, c. 1989–1993, Leather, polyester lining

Glamourpussy, **Mirrorball Dress**, c. 1989–1991, Acrylic, metal,
Collection of Chrissy Feld

Glamourpussy, **Mirrorball Dress**, c. 1989–1991, Acrylic, metal,
Collection of Kenn Bushby

A social scene

In the 1990s we were busy studying, working, having families, playing sport – living life, despite the many challenges created by the prejudices of mainstream society.

It was a particularly social era, and it was not uncommon for us to go out several nights a week. Before mobile phones and internet, this was a way of catching up with friends and find out what was happening around town, a chance to meet a partner, or just be in a safe space where you could be yourself. And living through the dark times of HIV/AIDS, having your friends and community was everything.

And finally, after the decriminalisation of homosexuality in 1991, we went out because we could – without fear of the clubs being raided or being arrested for who we were. There was a strong and palpable sense of freedom and change in the air.

The clubs were pumping most nights of the week, and every few weeks there was a dance party to go to. Life wasn't perfect, but the feeling of community lifted us up. It was exciting – and we felt a part of something. It was our scene.

Glamourpussy, **Miniskirt and vest**, c. 1989–1997, Cotton, polyester, Collection of Chrissy Feld

Glamourpussy, **Sequin bomber**, 1990, Cotton, sequins, polyester, cotton ribbing

Glamourpussy necklace, c. 1989–1991, Collaboration with Tom Burless, Metal, Collection of Kenn Bushby

Glamourpussy, **Pants** 2025, Denim

Hairy Dog, **Top**, c. 1990–1991 Cotton terry cloth, cotton, vinyl, Queensland Museum Collection, H42576

Hairy Dog, **Pants**, c. 1990–1991, Cotton drill, lamé, Queensland Museum Collection, H42577

Hairy Dog, **Jailbird Sex Kitten shirt and pants**, 1991, Cotton jersey Queensland Museum Collection, H42575

Hairy Dog, **Suit with bra**, c. 1990–1993, Corduroy, nylon, Collection of Esther Allan

Glamourpussy, **Long sleeved shirt**, c. 1989–1997, Polyester elastane, Collection of Kenn Bushby

Glamourpussy, **Pants**, 2025, Denim

Glamourpussy, **Faux zebra fur suit**, 1996, Faux fur, polyester, Collection of Chrissy Feld

Glamourpussy, **Hugbunny**, 1990, Spandex, polyester, faux fur, Collection of Chrissy Feld

Glamourpussy, **Halter babydoll dress**, c. 1996, Silk, polyester, Collection of Chrissy Feld

Glamourpussy, **Fully Feathered Bolero**, 1990, Feathers, polyester, Collection of Miss Murphy

Glamourpussy, **Hot pants**, c. 1989–1997, Tinsel fur, polyester, Collection of Kenn Bushby

Hairy Dog, **Quilted jacket**, 1991, Polyester satin, polyester wadding, elastic, Queensland Museum Collection, H42580

Hairy Dog, **Tutu**, 1991, Nylon net, polyester satin, sequin, Queensland Museum Collection, H42579

Glamourpussy, **Bustle suit**, c. 1989–1997, Dutchess satin, silk organza, Collection of Chrissy Feld

Glamourpussy, **Bubble choker**, 1990, Sheridan Kennedy for Glamourpussy, Acrylic, brass, silver leaf, Collection of Chrissy Feld

Glamourpussy, **Hologram jacket**, 1994, Metallic lamé, Collection of Tim Gruchy

Chrissy Feld, **Men's shorts** (reproduction), 2025, Cotton spandex

Hairy Dog, **Space romper**, 1994, Metallic lamé Private collection

Hairy Dog, **Space romper**, 1994, Lamé, polyester, Queensland Museum Collection, H42593

Stephen Callaghan

Stephen has been in the Brisbane entertainment industry for more than 40 years. Working around-the-clock shifts from 1980–85 for television station QTQ 9, he gained qualifications and technical skills as a broadcast television engineer, including on-air visual and audio.

In 1985, Stephen discovered club/dance music and Brisbane's underground scene and was instantly captivated. Working in music retail for a few years helped him pay the bills while concurrently pursuing a early days of the (then new) rave culture and residencies at The Terminus, and Zuloos Bar at The Hacienda. He also worked part-time as a technician/stage manager at the Redcliffe Entertainment Centre.

Stephen joined the team at The Beat Nite Club in 1990 under the alias MC Control, where he helmed the member-only Rocket Club on Fridays and 1000% Party on Saturdays. Trading seven nights a week, The Beat – formerly a late-night-only venue named the Cockatoo Club – soon became an all-night Brisbane institution, known around the world as a safe place to party until dawn.

The residency at The Beat allowed him the opportunity to record an audio tape on one of the many nights he played

there. First Bass mixtape was released as MC Control in 1994 and is now a collector's item.

Stephen has also been a mainstay on the DJ lineup for rave parties at The Roxy, the RNA Showgrounds and Brisbane Convention Centre. Party shout-outs include Adrenalin, Techno Circus, Blackout, Sleaze Ball and Fantazia. Stephen continues to play at parties, functions and conventions across south-east Queensland and northern New South Wales.

In the mix

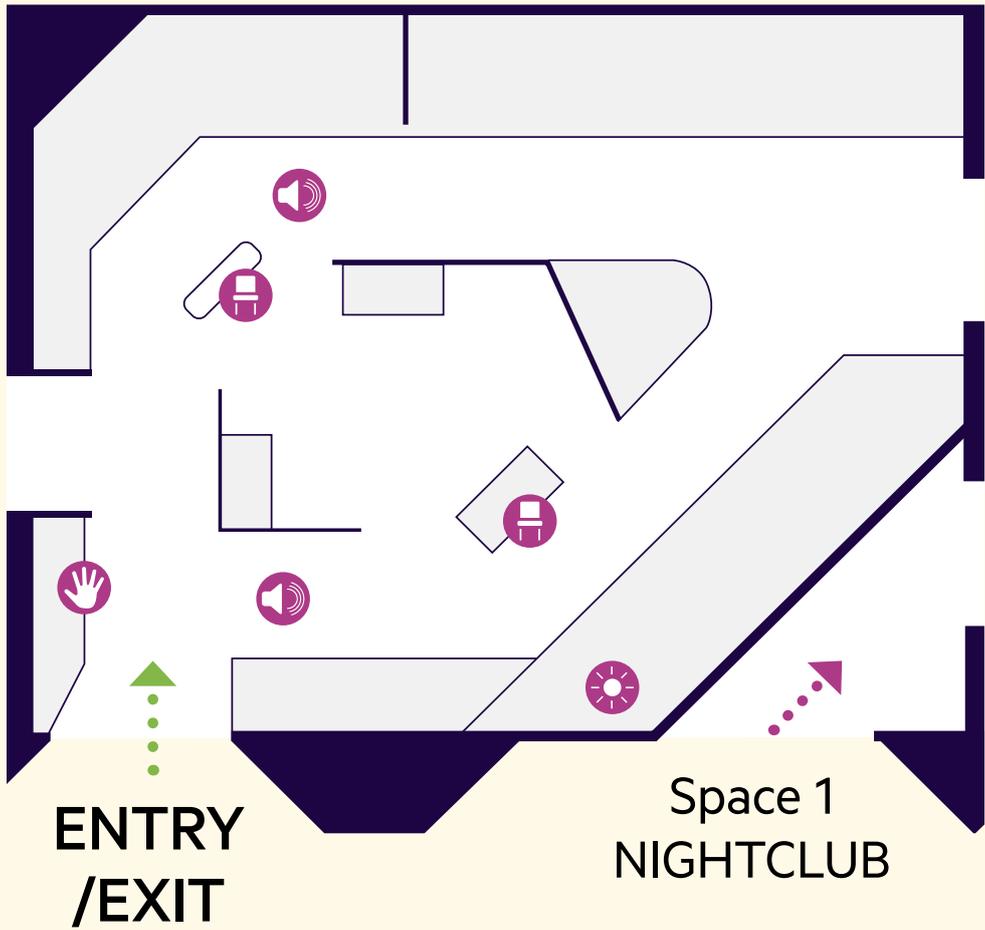
Specially commissioned for *Make a Scene*, the soundtrack in this room was mixed by MC Control on vinyl and recorded live in August 2025. It includes the following uplifting, underground tracks of the early 1990s (in alphabetical order):

- Angel K – *Do You Dare* 1992
- Bump – *House Stompin'* 1994
- Bump – *I'm Rushing* 1992
- Cybermaster – *Bellisimo* 1993
- Deee-Lite – *Pussycat Meow* 1992
- Disscode – *I Want You Boy* 1994
- Fluke – *Electric Guitar* 1993
- Fluke – *Groovy Feeling* 1993

- Gipsy – *I Trance You* 1992
- Harmania – *Son of God* 1993
- Hed Boys – *Boys and Girls* 1994
- Hyper Go Go – *High* 1992
- Joey Negro – *Enter Your Fantasy* 1992
- Liberation – *Liberation* 1992
- M.A.S.I. – *Apache* 1991
- Mother – *All Funked Up* 1993
- Oxy – *The Feeling* 1992
- N-Joi – *Anthem* 1991
- Pan Position – *Elephant Paw* 1993
- Movin' Melodies – *P.A.R.T.Y.* 1994
- Ramp – *Rok the Discotek* 1994
- Reefa – *Inner Fantasy* 1993
- Rhythm Inc. – *Benga* 1993
- S.S.R. – *Hippodrome* 1992
- Visionmasters feat Kylie – *Gotta Keep on Pumping It* 1991
- Willy the Sax – *Willy the Sax* 1993
- Xpansions – *Elevation* 1990

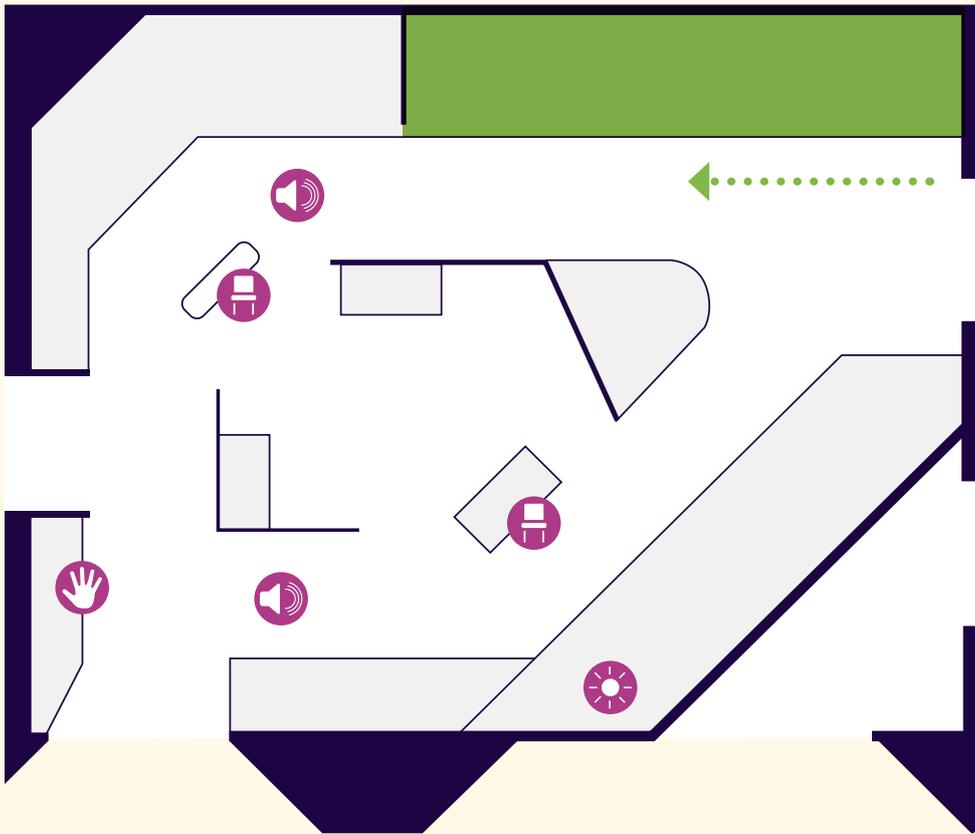
You can also listen to it on Soundcloud.





Space 2

There are two entries to *Make a Scene*. One entry is through the Nightclub (Space 1), and the alternative entry is into Space 2 as shown above.



Glamourpussy

Kenn Bushby

Kenn Bushby is a designer, stylist and costumer. He studied Visual Art and Performing Art at the Darling Downs Institute of Advanced Education (later University of Southern Queensland) in the late 1970s.

He spent the 1980s in a chaotic divide between Brisbane, Sydney and Melbourne before moving to Tokyo later in

the decade. There he worked as Tokyo Collection Stylist for Ritzuko Shirahama and as Paris Collection Accessory Designer for Kansai Yamamoto.

Kenn returned to Brisbane in 1989 and co-founded Glamourpussy with Chrissy Feld. After four collections – designing, styling and directing shows – he returned to Tokyo where he lived for most of the 1990s.

Never returning to the business of fashion, Kenn spent the intervening years working with costume teams for film, musical theatre, opera, ballet and as costume designer for drag icon Vanessa Wagner.

In 2023 he retrained in floristry and currently operates a studio practice from his home in Melbourne.

Make a Scene celebrates Kenn's design aesthetic at Glamourpussy (1989–1991) and projects with collaborators including Gil Douglas for 78 Tourette, Tom Burless, Lindy Stokes, Jane Grigg for Swell, and Georgia Strachen for designer Masakazu Sakai.

At a time when dance parties were a destination, Kenn Bushby kicked special-occasion dressing out of the closet – with glamour, wit and a middle finger to convention.

Chrissy Feld

Born in New Zealand and based in Brisbane since the mid-1980s, Chrissy Feld is a fashion designer, artist and creative force whose work has significantly shaped Brisbane's cultural and fashion landscape. Chrissy studied fashion design at Coorparoo TAFE College in the 1980s, graduating as a finalist in the RAQ Fashion Awards. Straight out of college she took the bold step of leasing a large building on Brunswick Street in Fortitude Valley, which became a home for pioneering artist-run initiatives – a safe space for artists (including those working in experimental multimedia), textile designers and performers. It later evolved into what is now the Judith Wright Arts Centre.

Rejecting Brisbane's local fashion mainstream, Chrissy disrupted the status quo with an unapologetic and subversive aesthetic, co-founding the labels Antibodi and later Bell Tower, first with John Boundy and later with Melinda Stokes. Operating out of the Brunswick Street studio, Bell Tower embraced an avant-garde aesthetic, frequently featuring hand-screen-printed textiles and innovative experimental art pieces. Artists including Tim Gruchy, Simon Reptile, Michael Eather, Mark Ross, Fleur MacDonald, Joe Furlonger and Ian Smith were part of the creative ecosystem connected to the label.

In 1989, Chrissy partnered with Kenn Bushby to launch the now iconic high-fashion label Glamourpussy. Chrissy served not only as co-designer but also as head of sales and marketing, demonstrating her business acumen alongside her creative flair. Chrissy's manifesto for the label was:

“You don't need an occasion to wear Glamourpussy – the clothes create the occasion.”

Following a successful decade with the label, Chrissy transitioned into the film industry alongside her partner and future husband, production designer Jon Dowding. Their first collaboration, *Paperback Hero* (1999), shot in remote Queensland, marked the beginning of this new chapter. Chrissy has since established herself as a highly regarded set decorator, contributing to both large-scale international productions and acclaimed Australian films.

Kris Davies

Kristopher Davies is a highly experienced designer and pattern maker. Having designed under his own name, and across different aspects of the fashion industry, he joined Glamourpussy in 1994.

Divine inspiration

Fashion parades were a key part of the dance party scene in late 1980s and early 1990s Brisbane. A close-knit network of progressive fashion retailers, nightclubs, party promoters and hair salons collaborated to create high-energy events where fashion and music intersected. These parades showcased cutting-edge collections to stylish partygoers, boosting retail sales and driving ticket purchases for future events. It was in this vibrant environment that Glamourpussy was born.

Chrissy Feld, having recently folded the label Bell Tower (a collaboration with Melinda Stokes), was approached by club promoter Peter Brown, who also owned boutique The Mask, to debut a new clothing range at a summer fashion parade at Transformers, a popular CBD nightclub. Kenn Bushby, having just returned from working with influential Japanese designer Kansai Yamamoto, became Chrissy's creative partner in this new venture. Securing studio space in Dunstan House, Elizabeth Street, they emerged four weeks later with a provocative new name and the first clothing range for Glamourpussy.

The debut of the Ecclesiast collection on 19 September 1989 caused an immediate sensation. Drawing on both Chrissy and Kenn's previous experiences in theatre costuming, their

designs fused theatrical flair with clubwear edge, featuring sequined miniskirts, organza palazzo pants, and embellished vests and jackets. The collection subversively featured ecclesiastical appliqué and trim, purchased from Pellegrini's religious supplies shop in Upper Edward Street. Bushby humorously called the look "Pope John Paul meets *I Dream of Jeannie*."

With a bold palette of red, gold and cream and body-conscious silhouettes, the line reflected Chrissy's aim to provide something for those "bored with fashion mediocrity – playful but beautifully designed outfits." The fashion press took notice. 3D World, a dance music street publication, praised the range for its glam-laden appeal and dancefloor readiness. In a year in which Madonna's Like a Prayer was the #1 single in Australia, the new design duo had tapped into not only a mood but a gap in the market for sexy and modern clothing.

As Liam Revell, a model for the Ecclesiast range and assistant for the label, recalls: "It finally felt like we had real fashion in Brisbane!"

above

Glamourpussy advertisement featuring the Ecclesiast collection 1989

- Model Lee Sheppard
- Photograph by Andrew Campbell
- Archive of Kenn Bushby

Glamourpussy

Ecclesiast babydoll dress 1989

- Silk chiffon, sequins, polyester trim
- Collection of Chrissy Feld

Glamourpussy

Ecclesiast vest 1989

- Silk chiffon, cotton, polyester, glass bead fringe
- Collection of Chrissy Feld

Ecclesiast palazzo pants 1989

- Silk chiffon, cotton, polyester, polyester trim
- Collection of Kenn Bushby

opposite from left

Ecclesiast collection promotional shoot 1989

- Photograph by Tony Falloon
- Archive of Kenn Bushby

Ecclesiast fashion parade 1989

- Photograph by Tony Falloon
- Archive of Kenn Bushby

Showcase 1

Glamourpussy parade soundtrack on cassette 1989

Design sketch of Ecclesiast top and palazzo pants 1989

Ecclesiast collection parade sketch 1989

The Mask Summer Parade ticket 1989

Glamourpussy postcard 1989

Photograph by Tony Falloon

Ecclesiast fashion show 1989

Shoes dry on the windowsill ahead of Ecclesiast fashion parade 1989

Kenn Bushby and Chrissy Feld post-Ecclesiast collection debut at Dunstan House 1989

Glamourpussy swing tag 1989

Photograph by Tony Falloon

'Club's opening dazzles', newspaper clipping 1989

Glamourpussy studio opening flyer 1989

Glamourpussy press release 1989

Archive of Kenn Bushby

Freedom 90

As the 1990s began, a renewed spirit of freedom and optimism echoed the ideals of the 1960s. Alongside this cultural shift came a revival of past fashion trends. Shorts and micro shorts – dubbed ‘hotpants’ in 1970 by fashion industry trade journal *Women’s Wear Daily* – were one garment that shared in this sixties revival, worn by nineties pop culture icons such as Kylie Minogue, Madonna, and Lady Miss Kier, from US dance music group Deee-Lite.

Hotpants were especially popular among gay men, particularly those who fit the prevailing ideal – white, muscular and hairless. Beyond their practicality in sweaty dance venues, the shorts were a symbol of sex appeal and self-expression. Wearing them was also a quiet form of resistance: a celebration of the male body at a time when it had been stigmatised, especially during the HIV/AIDS crisis of the ‘80s and ‘90s.

Dancing in hotpants became a powerful act of pride and liberation. As Dr Wendell Rosevear OAM recalled:

“When I was able to go out and dance in my hotpants ... I felt an enormous sense of freedom and joy – free to be myself without judgment.”

For many, it was a way to reclaim joy and bodily autonomy in defiance of societal shame.

Glamourpussy embraced and celebrated this culture. Ahead of major gay dance parties in Brisbane and events like Sydney's Mardi Gras, the label sold men's shorts by the dozen, releasing new designs each season.

“The (gay) community was essential to Glamourpussy,” said co-founder Chrissy Feld. “They understood what our clothes were designed for – the dance parties, the scene, the spaces where we all came together.”

Kenn Bushby added that designs like the sheer, metallic Lycra Thugbunny captured Glamourpussy's menswear ethos: “sexy, minimal and playful.”

above

Glamourpussy Thugbunny 1990

- Photograph by Tony Falloon
- Archive of Kenn Bushby

Glamourpussy Quilted shorts c. 1992–1997

- Lurex, polyester wadding
- Collection of Chrissy Feld

Star necklace c. 1989–1991

- Collaboration with Tom Burless
- Acrylic, metal, resin
- Collection of Kenn Bushby

Glamourpussy Thugbunny 1990

- Polyester knit
- Collection of Kenn Bushby

opposite (from left)

Glamourpussy fashion parade at Flesh: Festival of Fantasy dance party, Festival Hall 1989

- Photograph by Tony Falloon
- Archive of Kenn Bushby

Glamourpussy Thugbunny 1990

- Photograph by Tony Falloon
- Archive of Chrissy Feld

Showcase 2

Glamourpussy perspex star rings 1990

Glamourpussy production schedule 1990

Glamourpussy studio photo 1990

***Flesh: Festival of Fantasy* flyer 1989**

***Flesh: Festival of Fantasy* parade photo 1989**

Photograph by Tony Falloon

Archive of Kenn Bushby

Famous faces

Fashion in the 1990s was characterised by individuality and experimentation. Recreating the looks of figures from popular culture was part of this experimental approach to fashion. As it continues to do today, the power of celebrity offered aspirational possibilities – dressing like people we admire fosters feelings of identification and sameness.

With a growing number of famous faces seen wearing Glamourpussy creations, the label's sexy and provocative attitude resonated with many young people, including young gay men and lesbians.

Glamourpussy's national popularity spread quickly. From their first stockist, The Mask in Brisbane, the label expanded to high-end boutiques across Australia, including Black Vanity, Cash Palace and Luomo in Sydney, and FDC shop, Rich and Bettina Liano in Melbourne. The label won the national Cointreau Mode Wild Ice Australian Fashion Award in its first year.

Recognition at home came more slowly. Glamourpussy were finalists in the 1990 RAQ Fashion Design Awards, hosted by the Retail Association of Queensland, but lost out when their

Mirrorball Dress was passed over in favour of a kitchen apron. Despite the snub, designer Kenn Bushby wasn't surprised:

“Perhaps our work at Glamourpussy was outside the terms of reference for the RAQ. We were independent designers and not particularly interested in what was selling in the Queen Street Mall.”

Chrissy Feld added: “Queensland’s mainstream, old conservative fashion guard ignored us, we were irrelevant – we did not lunch with them. Actually we didn’t notice them or need them to be honest.”

Their reputation grew through media coverage in street press like Scene Magazine, quickly reaching high-fashion publications such as *Australian Vogue*, *Cleo*, *Mode*, *Studio Collections* and *Stiletto*, as well as gay magazines *Campaign* and *DNA*.

Then came Australian *Elle*. Wearing the label’s signature feather bolero jacket and sequinned mini sheath dress, Linda Evangelista, one of the world’s most famous supermodels, appeared on the cover of one of the most prestigious fashion magazines. This was a remarkable achievement for the label, barely a year old.

Other celebrity fans included singer Margaret Urlich, who wore the label in several pop videos and magazine shoots, INXS lead singer Michael Hutchence, Chrissy Amphlett of the Divinyls, UK popstar Betty Boo, and the cast of *E Street*, Australia's coolest early 1990s soap.

above

Linda Evangelista wears Glamourpussy on the cover of *Elle*, 1990; Private collection

Glamourpussy Mini sheath dress 1990; Sequin, polyester

Glamourpussy Fully Feathered Bolero 1990; Feathers, polyester, Collection of Chrissy Feld

Glamourpussy Sleeveless jacket 1990; Cotton drill, Collection of Angelina Martinez

Glamourpussy Hooded cape 1990; Wool, polyester, faux fur, Collection of Chrissy Feld

opposite (from top left)

Glamourpussy editorial in Elle Magazine, 1990

Margaret Urlich wears Glamourpussy mirror ball top on cover of *On the Street 1990*; Archive of Kenn Bushby

Margaret Urlich in Glamourpussy sleeveless jacket in film clip for Number One (Remember When We Danced All Night) 1990; Footage from VEVO

Margaret Urlich in Glamourpussy swing coat, Morgans Hotel, Sydney 1990; Footage from archive of Tim Gruchy

Showcase 3

Glamourpussy jeans hardware 1990

***Fully Feathered Bolero* design sketch 1990**

***Boa Constrictor* design sketch 1990**

Cruella Dress design sketch 1990

Jeans design sketch 1990

Glamourpussy swing tags c. 1990

Glamourpussy parade photo c. 1990

Archive of Kenn Bushby

Radiata Tiara 1991

Sheridan Kennedy for Glamourpussy

Palladium plated brass

Collection of Chrissy Feld

TDK Cassette advertisement featuring Glamourpussy

c. 1990; Archive of Chrissy Feld

We are family

For LGBTQ+ communities and creative and artistic communities – or indeed anyone who went against the status quo – life was difficult under the oppressive and conservative government of the time. The number of people who fled the state during his premiership has been well documented. However, those who chose to stay in Queensland continued to nurture a supportive community with a vibrant and flourishing counterculture.

Kenn Bushby and Chrissy Feld were part of this dynamic and close-knit scene throughout the mid to late 1980s. Glamourpussy gave them a platform to collaborate with other creatives building their practice in Brisbane. Jewellers like Tom Burless and Sheridan Kennedy worked on Glamourpussy projects, while multimedia artist Tim Gruchy created lightscapes for parades and parties.

Choreographer Gil Douglas and photographers Andrew Campbell and Tony Falloon also contributed to the label's visual world. Model Lee Sheppard starred in their first ad campaign, and a strong sense of family formed around the label.

“Chrissy was very good at ‘collecting people’ and bringing them into the excitement,” recalled Kennedy. “They were wild and fun times.”

Performance artists added another layer of glamour and camp. Make-up artist and bon vivant Lance Leopard, a personality on the Brisbane and Sydney LGBTQ+ scenes, embodied Glamourpussy’s mix of sophistication and frivolity. Known from his days in Brisbane band The Megamen and as a columnist for *Sydney Star Observer*, Lance was not only a make-up artist for the label but also brought theatrical flair, performing at Glamourpussy events.

His frequent collaborator, Adrian Barker – aka ‘Kylie’ – was a celebrity impersonator who dazzled crowds in Glamourpussy outfits. Nicknamed ‘Lookey Likey’ for his striking resemblance to the pop star, Adrian became a sought-after act at clubs across Brisbane and Sydney.

Their performances, especially at nights like Fag Bar, infused Glamourpussy with camp energy and theatricality, enhancing the label’s reputation as cool, subversive, and deeply connected to Brisbane’s underground fashion and club culture.

above

Fag Bar poster c. 1990; Archive of Kenn Bushby

Glamourpussy Ruffle front shirt c. 1989–1997; Polyester, cotton, polyester organza Collection of Chrissy Feld

Glamourpussy Pants c. 1989–1997; Polyester brushed twill Collection of Chrissy Feld

Glamourpussy Boa Constrictor 1990; Velvet, feathers, polyester Collection of Chrissy Feld

opposite (from left)

Adrian Barker aka 'Kylie' performing in Glamourpussy fashion parade c. 1992; Footage from archive of Tim Gruchy

Lance Leopard in Glamourpussy jacket, Nevada Studios, Sydney 1994; Photograph by Peter Elfes

Showcase 4

Glamourpussy sales brochure c. 1992–1994

‘GP’ swing tag and business card c. 1992

SOHO Wednesdays flyer c. 1995

Ruffle top and skirt featured in promotional photo c. 1992

Chrissy Feld models the *Hugbunny* contact print c. 1990

Design sketch of a corset c. 1992

‘Riotous and rampant’ newspaper clipping c.1992

Archive of Chrissy Feld

Fashioning femininity

The 1990s were marked by cultural reinvention, especially for women navigating shifting political and social landscapes. A new wave of feminism led by Generation X (individuals born between 1965 and 1980) tackled issues of diversity and identity, building on earlier feminist movements. Riot Grrrl, a punk-driven subculture, created space for women to challenge oppression through music, zines and DIY fashion. While some Generation X embraced mainstream trends, there was a strong push against traditional gender norms.

Fashion became a powerful tool for feminist expression. Corsets, once symbols of restriction, were reimagined by designers like Vivienne Westwood and Jean Paul Gaultier as outerwear – bold, empowering and subversive. This trend blurred the lines, bringing lingerie into focus and embracing femininity on new terms.

After Kenn Bushby left Glamourpussy in 1991, Chrissy Feld rebranded with the slogan “Get Real!”, designed with graphic artist Malcolm Enright. Inspired by trips to Paris and New York – where she picked up a book on corsetry – Chrissy embraced a one-off collaboration with Suzette Waters, resulting in a corset-focused collection that also included matador pants, sheer slip dresses and ruffled bras.

“Suzette and I were good friends, and we both loved corsetry,” Chrissy recalls. “We ate and drank corsets for weeks!” The bold designs caught the attention of prestigious Japanese department store Daimaru, which stocked the line in its Melbourne location.

In 1994, Chrissy commenced a new long-term partnership with pattern-making expert Kristopher Davies, who offered a fresh approach to technique, fit and cut. Corsets would continue to be a signature look within the Glamourpussy canon and the new duo expanded on this kind of reclaimed femininity with ruffled bustles and crinolines. Women’s suits allowed the Glamourpussy attitude to be on show in the workplace as well as on the dancefloor.

In 1996, Glamourpussy became the first Queensland label invited to show at the inaugural Australian Fashion Week – an impressive feat for a completely independent and Queensland-made brand.

above

Glamourpussy promotional photo c. 1992; Archive of Chrissy Feld

Glamourpussy Bustle suit c. 1989–1997; Polyester viscose; Collection of Sandra Gilham

Glamourpussy Corset 1996; Spandex, cotton, polyester, boning; Collection of Chrissy Feld

Glamourpussy Corset 1996; Power mesh, polyester, boning; Collection of Chrissy Feld

opposite (from left)

Chrissy Feld (front, in red) and Kristopher Davies (rear, in pink) with parade models and friends c. 1995; Photograph by Mick Richards

Glamourpussy promotional photo c. 1992; Archive of Chrissy Feld

Love parade

From the beginning, Glamourpussy captured the spirit of Brisbane's club culture through parades held at dance parties and nightclubs. These events were crucial to the label's identity and success.

The first parades, as Kenn Bushby recalls, were imagined by him and choreographer Gil Douglas, with music recorded on cassette tape:

“Glamourpussy shows were sexy, provocative and fun. Our models were a diverse group of fabulous boys and girls, who were for the most part unpaid, but loved what we were doing and got to be part of the excitement of the time.”

As the brand grew, the parades also became more sophisticated with higher production values thanks to the ongoing support of collaborators like Andrew Best, Kim Dawson, Ben Parkinson and Dallys Models. For Chrissy Feld:

“The parades became a part of us – they were essential for our brand and marketing strategy. Not just for visibility but for the energy it created around the band.”

The pinnacle of this spectacle and energy was a collection launch presented by Chrissy and Kristopher in 1996.

Chrissy orchestrated a “take-over” of Grand Orbit, a swanky riverside restaurant, club and bar on Eagle Street. With acclaimed film designer (and Chrissy’s soon-to-be husband) Jon Dowding on board, the show featured models, including Sydney drag legend Lady Bump, arriving by speedboat to perform on a stage cantilevered over the river.

Culminating in an explosion of feathers and glitter, the event drew a crowd of 2,000, with another 2,000 reportedly turned away. The evening typified the kind of excessive, exciting glamour that people loved about the Glamourpussy label.

Following this high point, both Chrissy and Kris moved in new directions – Chrissy into film and TV design with Jon, and Kris into bespoke fashion. Glamourpussy quietly folded in 1997.

But the label’s impact endures. Chrissy reflects: “GP was not just about fashion, it was about attitude, identity and the spaces we carved out for people to be themselves. That is what I hope the brand will be remembered for.”

above

Glamourpussy show reel created by Tim Gruchy; Archive of Tim Gruchy

Glamourpussy parade at *Flesh: Festival of Fantasy* dance party, Festival Hall 1989; Archive of Kenn Bushby

Glamourpussy Sequin sheath dress 1990; Sequins, polyester; Collection of Chrissy Feld

Glamourpussy Lace men's sleeveless shirt c. 1989–1997; Polyester lace; Collection of Chrissy Feld

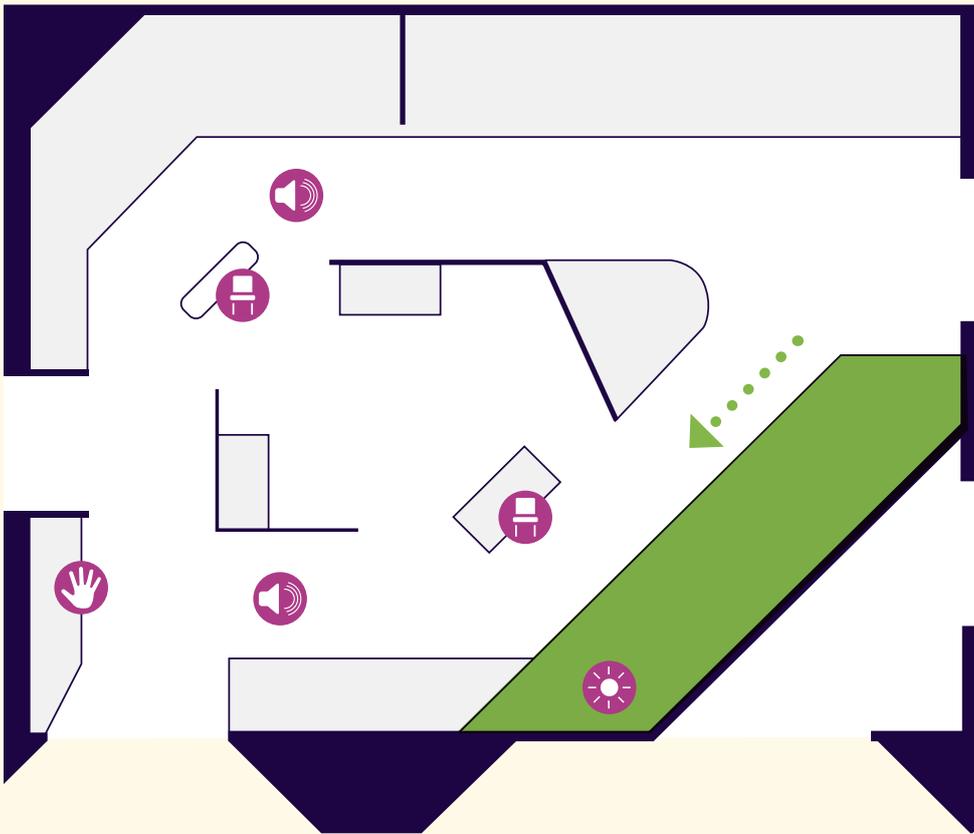
opposite (from left)

Kenn and cast take a bow at the Glamourpussy show at *Flesh: Festival of Fantasy* dance party Festival Hall 1989; Archive of Kenn Bushby

Glamourpussy fashion parade at Grand Orbit 1996; Photograph by Mick Richards

Models arrive by speedboat, Grand Orbit 1996; Photograph by Mick Richards

**Chrissy and Kristopher wind up the Grand Orbit show
with their signature feather and glitter explosion 1996;**
Photograph by Mick Richards



Hairy Dog

Mark Wilson

Mark Wilson was born in Maryborough in 1974. He was taught by his grandmother to sew around age 5 and was designing clothes by 10. Mark moved to Brisbane in 1989 at age 15 where he attended Cavendish Road State High School.

His art teacher noted: “Mark displays a high degree of creative ability when expressing visual ideas ... and is highly

imaginative in approach to the medium.” This was a skill he would draw on as he broke into the Brisbane fashion scene.

Mark completed work experience at Glamourpussy in 1989 before becoming an employee, assisting in design and manufacturing sample garments. At this time he also tutored as a part of several youth art initiatives from 1990–92.

Mark launched his Hairy Dog label on 17 July 1990 with a cocktail event at Galerie Brutal. By 1991, he had a workroom in Fortitude Valley and hosted regular fashion shows at local venues to sell his ‘ready to wear’ garments, which in turn funded his exhibitions and the more artistic, less functional garments. Hairy Dog was sold in Sydney, Melbourne and Brisbane and had a stockist in London.

Mark passed away at the age of 19 when he still had several projects in development, including a new fashion label and a perfume. A posthumous exhibition of his work, *Frocks and Trash*, was held at Bartleme Galleries in Elizabeth Arcade in June 1994.

A Bowery baby

Life was especially tough for young LGBTQ+ and creative people in rural Queensland during the 1980s and 1990s. Isolated and lacking community or support services, many lived cautiously, fearing bullying, violence or social exclusion. Magazines, films and TV provided a glimpse into broader, more accepting worlds.

To escape stifling environments, many moved to Brisbane or interstate, often settling in share houses in suburbs like New Farm, Paddington, Kangaroo Point and West End – places where they could find community and belonging.

Mark Wilson, raised in Maryborough, discovered his creative spark early, sewing and designing clothes from age 10. At 15, he moved to Brisbane independently to attend a special arts program and embraced fashion and the club scene with fierce dedication. Living in a share house on Vulture Street, Mark immersed himself in a world of creativity and self-expression.

Magazines like *i-D*, which celebrated fashion, music and youth culture, were vital sources of inspiration. They revealed the kind of life Mark longed for – one far from the conservatism of a small regional centre. In a 1991 *Courier Mail* interview, he said: “When I was bored, I would dress up and make clothes.”

A key influence on Mark's fashion was Leigh Bowery, a flamboyant Australian performance artist active in London's fashion and club scenes. Mark recreated Bowery's iconic looks and became a standout figure in Brisbane's underground nightlife scene – many people recall meeting him in his 'angel wings'. He was even featured in the June 1989 issue of *i-D*, photographed at the magazine's World Tour Orbital Dance Party in Brisbane in one of his Bowery looks.

But for Mark, Bowery was just the beginning. With bold self-awareness and a sharp sense of humour, he was ready to express his own unique vision of fashion to the world.

above

Mark models his angel costume c. 1986;

Archive of Esther Allan

Mark Wilson Military jacket c. 1986–1989;

Polyester twill, lamé, safety pins, bobby pins;

Queensland Museum Collection H42574

Mark Wilson Angel costume c. 1986; Cotton, polyester wadding; Queensland Museum Collection H42573

opposite (from left)

Mark at the sewing machine c. 1989–1993;

Mark Wilson Archive, Queensland Museum Collection

Mark features in *i-D* magazine social pages 1989;

Private collection

Mark models his angel military jacket c. 1986;

Archive of Esther Allan

Showcase 1

Various fashion sketches by Mark Wilson c. 1989–1993;
Queensland Museum Collection H42598, H42600

Hairy Dog swing tags c. 1990–1993; Mark Wilson Archive,
Queensland Museum Collection

Sewing pattern for gimp mask c. 1993; Collection of
Esther Allan

Mark at the sewing machine c. 1989–1993

Model wears Hairy Dog bag on head c. 1990–1993

Model wears Hairy Dog c. 1993; Mark Wilson Archive,
Queensland Museum Collection

Club Kids

The global rise of house, techno and trance music in the late 1980s and early 1990s sparked a vibrant youth culture centred around clubs and dance parties. Fashion became a key form of self-expression, with young people dressing to stand out.

In New York, the Club Kids – nightclub promoters and performers – gained notoriety for their outrageous style, gender fluidity and embrace of queer identity. Inspired by predecessors like London’s Blitz Kids (which included Leigh Bowery), they appeared on talk shows and influenced pop culture, with bands like Deee-Lite and drag performer RuPaul emerging from their scene.

The Club Kid aesthetic was theatrical, colourful, playful and often DIY, blending fantasy with a childlike whimsy. Aligned with this creative fashion wave, Brisbane-based Mark Wilson launched his label Hairy Dog in June 1990. Mark described his label as “wearable art,” using unusual materials and vivid colours to transform the ugly or unexpected into “comical beauty.”

Mark deliberately rejected mainstream fashion trends, choosing instead to work with unconventional – or what he

described as “tacky” – fabrics. “I like to be resourceful,” he explained, prioritising individuality over fashion norms.

Hairy Dog quickly found a home at Blonde Venus, a progressive boutique in Brisbane’s Elizabeth Arcade, run by Thea Basiliou. The shop catered to a growing crowd of clubgoers and ravers eager to wear something bold and original on the dancefloor.

“Mark’s clothing was so different from everything else,” Thea recalled. As dance parties grew more fashion-focused, Hairy Dog met the demand for unique, statement-making outfits. While the media often labelled the label “bizarre” or “innovative,” it resonated deeply with Brisbane’s emerging Club Kid and LGBTQ+ communities, who sought to express themselves beyond the traditional gay and lesbian aesthetics of the 1980s.

above

Hairy Dog parade performance cast c. 1990–1993;
Archive of Esther Allan

Hairy Dog Vest 1993; Vinyl, polyester, polyester wadding,
synthetic hair

Tights 1991; Cotton jersey, vinyl trim

Shoulder bag 1991; Vinyl, cotton; Queensland Museum
Collection H42588, H42581, H42596

Hairy Dog Suit c. 1990–1993; Wool, faux fur, lamé;
Private collection

opposite (from left)

Hairy Dog parade at Metropolis nightclub c. 1992–1993;
Mark Wilson Archive, Queensland Museum Collection

Models wear Hairy Dog c. 1993; Mark Wilson Archive,
Queensland Museum Collection

Showcase 2

Hairy Dog Gogo Boots c. 1990; Collection of Esther Allan

Hairy Dog platform shoes c. 1990; Collection of Esther Allan

Star applique c. 1990; Queensland Museum Collection
H42598

Two unfinished pockets c. 1990; Queensland Museum
Collection H42598

**Hairy Dog shoes on display at the *Frocks and Trash*
retrospective** 1994; Mark Wilson Archive, Queensland
Museum Collection

A '90s way of being and belonging

“Mark hated any kind of human labelling and facilitated an environment in which ... boundary pushing was okay ... sexual orientation, experimentation and the breaking down of any other boundaries that came to mind. Mark’s world made room for almost any sort of expression that did not cause harm to others. People were free to find themselves – their own identity and voice.”

— Esther Allan, childhood friend and housemate

In the 1990s, the term “queer” was reclaimed by LGBTQ+ communities as a defiant alternative to fixed identities like “gay” or “lesbian.” At the same time, queer theory emerged to challenge fixed views of sexuality and gender. Fashion became a physical, expressive language through which people explored and communicated identity beyond societal norms. The era embraced androgyny, fluidity and bold self-expression.

These ideas shaped Mark’s work with his gender-neutral label Hairy Dog. Though the terminology for queer expression was still evolving, his designs promoted freedom and individuality. Hairy Dog wasn’t just clothing – it was wearable liberation.

For Dean Munday, wearing Hairy Dog offered this freedom beyond expressing sexual preference:

“I met Mark in 1989 and stayed with him and mutual friend Esther Allan in the weeks before I went to London in 1992. Soon after landing there, I was able to get Hairy Dog stocked at Portobello’s Souled Out boutique and have held onto this garment – an any-gender dress – from this time. I’ve only worn it once, at my one trip to Mardi Gras, in ’95. I loved how the dress made me feel – sexy and somehow liberated, in a way that was totally unexpected given I’d been an out queer person for years by then.”

Milo Mondegreen shares the same sense of empowerment from wearing Hairy Dog:

“I modelled for Mark in a few of his fashion parades. I thought the ‘saddlebag’ hips dress was a clever piece of design. I gave it to a straight female friend ... who returned it after her family thought it was ‘too out there’. I ended up wearing it myself to quite a few club nights and dance parties, so it was good to get it back!”

above

Model wears Hairy Dog c. 1991;

Archive of Esther Allan

Hairy Dog Star dress c. 1990–1993;

Cotton, nylon net, vinyl; Collection of Milo Mondegreen

Hairy Dog Denim dress c. 1993;

Cotton, faux fur; Collection of Dean Munday

opposite (from left)

Milo and Adrienne in New Farm 1993;

Archive of Milo Mondegreen

Dean Munday wears Hairy Dog c. 1996;

Archive of Dean Munday

Model Rose wears Hairy Dog c. 1991;

Archive of Esther Allan

Shifting scenes

In early 1990s Brisbane, the LGBTQ+ and creative scenes were tightly connected. Artist-run initiatives thrived, clubs were packed, and boundaries between art, fashion, performance and party culture were fluid. Unlike in other cities, creatives in Brisbane moved easily between these worlds, fostering collaboration and experimentation.

Fashion and art were central to the dance party scene. Events routinely included fashion parades, while artists also helped shape the atmosphere. Club nights like Fag Bar focused on cabaret, while Boulder Lodge, run by Joseph O’Conner and Craig Ball in Fortitude Valley, spotlighted experimental art and performance.

A key hub was Galerie Brutal at 21 Gipps Street, Fortitude Valley – an old gambling den turned gallery and party space opened by David Stafford and Rebekah Fogarty in 1989. When Mark Wilson moved into an artist studio there in 1990, the building buzzed with energy, attracting other young artists who often lived and worked onsite. In 1991, it became Isnt Studios under Rod Bunter and Christine Ploetz, continuing as a creative nucleus.

Being part of this environment, where he worked long hours and six days a week, allowed Mark to expand his practice

beyond fashion. A talented painter, he collaborated with artists like Luke Roberts (aka Pope Alice), who recalled Mark designing a ‘post-Elvis jacket of faux fur details and lamé’ for a performance at the Institute of Modern Art.

Mark also designed costumes for *The Hunger Artist* by Franz Kafka, commissioned by Boulder Productions and staged at the University of Queensland’s Cement Box Theatre. Creating outfits in Hairy Dog’s distinctive style for a 15-person cast was a major task. Producer Craig Ball said:

I met Mark at a party at Isnt Studios. Mark brought his heart, raw talent, a quiet strength, and his trademark playfulness to this magic collaborative creative work. His costume designs are still as fearless, fresh and alive today as they were when first created in the winter months of 1993.

Showcase 3

Woman 1 fashion sketch from *The Hunger Artist* 1993;
Collection of Esther Allan

Woman 2 fashion sketch from *The Hunger Artist* 1993;
Collection of Esther Allan

McDonald's uniform fashion sketch 1991; Queensland
Museum Collection H42601

Flyer for *Frocks and Trash* 1994; Mark Wilson Archive,
Queensland Museum Collection

Program for *Frocks and Trash* 1994; Mark Wilson Archive,
Queensland Museum Collection

Flyer for *Hairy dog doo* 1994; Mark Wilson Archive,
Queensland Museum Collection

Model wears Hairy Dog c. 1993; Collection of Esther Allan

above

Isnt Studios c. 1992; Archive of Esther Allan

Hairy Dog Raffia jacket 1992; Cotton, nylon, polyester

Raffia skirt 1992; Cotton, nylon, lamé Queensland Museum Collection H42584, H42585

Raffia bra 1992; Cotton, nylon, polyester Collection of Esther Allan

Hairy Dog Tartan vest c. 1990–1993; Corduroy, faux fur

Shirt c. 1990–1993

Tartan shorts c. 1990–1993; Corduroy Collection of Milo Mondegreen

opposite from left

Craig Ball and Michael Hibbard in Mark Wilson designed costumes for *The Hunger Artist* 1993; Archive of Michael Hibbard

Models wear Hairy Dog 1992; Archive of Esther Allan

A legacy

Fashion and politics have long been intertwined, with clothing serving as both self-expression and a powerful political tool. Mark Wilson understood this instinctively. His designs often carried subtle, provocative messages. Whether critiquing corporate greed, as evidenced by his McDonald's-inspired outfit, or exposing the prudishness of heteronormative society, Mark used fashion to challenge norms. His social consciousness and playfulness were central to Hairy Dog's appeal.

'Mark's fashion was often sublimely ridiculous,' said close friend Nadine Eckert, 'with a pure unadulterated joy and at times an absurdity that challenged everyday norms and brought with it a sense of freedom and possibilities to the wearer.'

Tragically, Mark passed away in December 1993 at just 19. Shocking to Brisbane's queer and cultural scene at the time, his passing has been speculated on in the intervening decades. However, it is not widely known that his passing was ruled as death by misadventure by the Queensland Coroners Court in 1994.

Tributes flowed for Mark for his life and talent cut short, including a retrospective exhibition at Bartelme Galleries in Elizabeth Arcade, and a party and evening in his honour at the newly opened live music venue The Zoo in Ann Street.

Mark's influence lives on through a dynamic community of friends, supporters and customers that is intact to this day. Hairy Dog garments are still cherished as pieces of wearable art. His legacy is preserved in his archive donated to Queensland Museum by his mother, Jean Wilson, with the support of lifelong friends Esther Allan and Nadine Eckert in 1994.

Many who knew him believed Mark was destined for an international career in fashion – perhaps even working with Vivienne Westwood. Rachel Gavarotto, now a professional textile cutter, was a close friend of Mark's and one of the few people to work for him at various times on Hairy Dog. She imagines an alternative pathway:

Fashion is a tough game. Mark had more than one talent, and I think he would have leant into his visual art and painting. He always would have made clothes – that was him – but he had the soul of an artist.

right

Mark wears stars and stripes shirt c. 1990–1993;
Archive of Christine Ploetz

above

Hairy Dog McDonald's Uniform 1991; Corduroy, acrylic felt;
Queensland Museum Collection H42578.1-2

Hairy Dog Jeans jacket 1993; Cotton, faux fur; Collection of
Nadine Eckert

Hairy Dog Stars and stripes shirt c. 1990–1993; Cotton
jersey; Collection of Craig Boreham

**Mark stands with his designs in the window of stockist
Hyaena** c. 1991–1993; Archive of Christine Ploetz

Mark models the McDonald's shirt and pants 1991;
Mark Wilson Archive, Queensland Museum Collection

A creative life

In the early 1990s, economic realities meant that fashion designers like Kenn Bushby and Mark Wilson often held multiple jobs to make ends meet. As Bushby recalls: “I made no money at Glamourpussy, but like a lot of creatives at the time, it was really about the excitement and the love of it.”

During his time as Glamourpussy’s co-founder, Kenn led a busy creative life. He also worked as art director and costume designer for the performance group 78 Tourette (later Dance Camp), co-produced the club night Swell with DJ Jane Grigg, and directed the groundbreaking Masakazü parade – a showcase of Japanese fashion – at the Queensland Art Gallery alongside Georgia Strachan and Tim Gruchy.

Continuing to do styling work during the period, regular income came from facilitating community art workshops with Hands on Art, Access Arts, and the then-called Queensland Spastic Welfare League. Given the close-knit nature of Brisbane’s creative scene, Kenn and Mark Wilson worked together a number of times – Mark did work experience at Glamourpussy to gain an understanding of the manufacturing process of a fashion label, as well as assisting Kenn on a Dance Camp performance season at Belvoir Street Theatre in Sydney.

Mark, still a teenager, juggled high school commitments during the life of his label while also delivering regular workshops for Hands on Art and Access Arts and investing this income straight back into Hairy Dog. Their day planners from the time reflect an intensely creative and demanding period – filled with projects, collaborations, workshops and the occasional social night out – capturing the energy and resilience behind Brisbane’s 1990s fashion underground.

Showcase 4

Mark Wilson diary 1993; Collection of Esther Allen

Original Hairy Dog swing tag c. 1990–1993

Party invite to Evelyn Hartogh from Mark Wilson 1989

Reference letter from Kenn Bushby 1990

Letter of support from Hyaena boutique owner

Dawn Gibson c. 1993

Mark Wilson with friends and Hairy Dog models c. 1990–1993; Queensland Museum, Mark Wilson Archive

Salt of the Earth collection by Melinda Stokes, styled by Kenn Bushby 1990; Photograph by Lehan Ramsay

78 Tourette article excerpt, *Campaign* magazine c. 1990

Drag performer Vanessa Wagner, costumes by Kenn Bushby c. 1999

78 Tourette studio photograph c. 1989

78 Tourette Guns n' Roses dance shorts 2025; Cotton; Recreated by Kenn Bushby

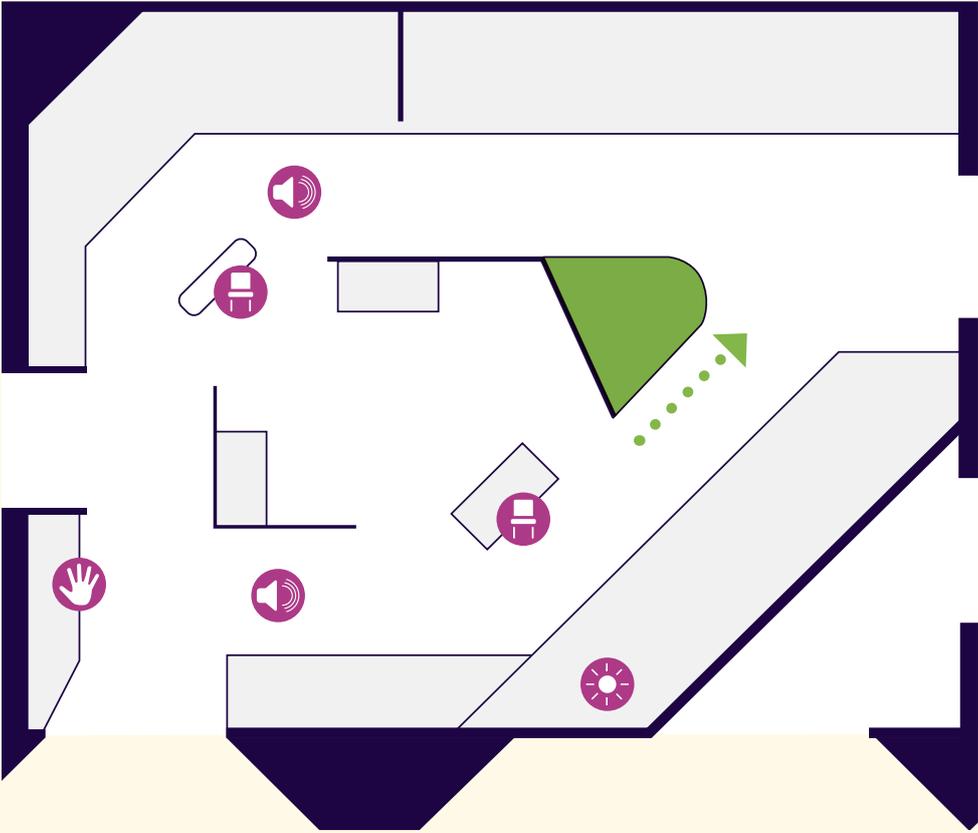
Kenn Bushby business card c. 1997

Kenn Bushby in Masakazü promotional t-shirt c. 1990

Masakazü poster (reproduction) c. 1990

Swell club flyer styled and designed by Kenn Bushby c. 1989; Archive of Kenn Bushby

Kenn Bushby day planner 1989; Collection of Kenn Bushby



Muses

The disruptive beauty of Bowery

Born in Melbourne, Leigh Bowery (1961–1994) was a boundary-pushing performance artist, fashion designer and nightclub impresario, whose radical self-expression and avant-garde creations left an indelible mark on London's 1980s and '90s art and nightlife scenes. Moving to London in 1980, he immersed himself in the city's vibrant underground culture and quickly became known for his elaborate, often surreal costumes and performances that blurred the lines between fashion, theatre and art.

In 1985, Bowery co-founded Taboo in Leicester Square, a legendary nightclub that became a haven for London's avant-garde and queer communities, attracting icons like Boy George, Grace Jones and David Bowie. Bowery's performances, featuring creative costumes and makeup, challenged societal norms and redefined the limits of self-expression.

Although for a short time he produced clothing for sale, Bowery's designs were more about self-expression and pushing boundaries than mass production or commercial success. He saw fashion as a powerful vehicle for performance and art, using it to challenge conventions and provoke reactions.

Bowery was an inspiration to many young artists, including Mark Wilson and his label Hairy Dog, and his legacy endures through his influence on contemporary art and culture. His work continues to inspire artists and performers who defy conventions and embrace individuality.

above

Portrait of Australian performance artist, club promoter, actor, aspiring pop star, model and fashion designer Leigh Bowery photographed in the late 1980s.

Photograph Avalon/Mark Baker.

Inspirations for individuality

Before the arrival of the internet, magazines were our window into the world. *The Face*, *i-D* and *Interview* were our bibles, bringing the latest street clothes, music and culture from the UK and the US. The clothes featured in these magazines were just one of the ways we discovered inspiration for what to wear out. The emergence of Australian LGBTQ+ magazines like *Campaign*, *Lesbians on the Loose*, and *Outrage* made us feel more connected to each other and told us that our culture and stories were also of value.

Pop culture was profoundly influential in the absence of visible LGBTQ+ role models. Through their music videos, artists like Madonna, Kylie Minogue, and Deee-Lite all shaped our ideas about self-expression, influencing our wardrobe choices as well as inspiring our embrace of the club and dance music culture that connected us.

When singer k.d. lang found her spotlight in the early '90s, she inspired in us a renewed embrace of androgyny and a bold sartorial sensibility within the evolving fashion landscape. The performance artist Leigh Bowery also emerged as a hero to our generation, allowing us to think in bold new ways about our bodies, gender, and the way that clothing can infinitely reshape and remake identity.

We were also each other's inspirations, and every night out was a parade of possibility. Anon, Blonde Venus, Chi Chi Deluxe, Hyaena, and The Mask were among the handful of retailers selling the fashion we craved. But for those who couldn't afford to buy new, shops such as Betty Britches and Paddy's Markets were goldmines of vintage garments—'op shop' clothes were a popular look on the scene—and an economic way to never repeat an outfit.

Whatever the source of inspiration, we got fashion, and we needed it.

I'd like to put you in a trance...

Released in 1992 alongside her album *Erotica*, Madonna's book *Sex* was a cultural phenomenon pushing the boundaries of sexuality, celebrity and artistic expression. Featuring provocative photographs by Steven Meisel and text written under Madonna's alter ego 'Dita', the book explored themes of voyeurism, BDSM and sexual freedom, explicitly highlighting same-sex practices and relationships and bringing new visibility to queer life to heteronormative society.

The book triggered immense controversy, condemned by critics and conservatives as pornographic and exploitative. Others hailed it as a bold feminist statement that challenged societal taboos and empowered people of all genders to embrace their sexuality without shame. This resonated deeply with the LGBTQ+ community, whose sexuality and bodies had been stigmatised amid the ongoing HIV/AIDS crisis and widespread prejudice.

Sex sold out its initial printing of over 150,000 copies on its first day and remains a collector's item. Its unfiltered approach profoundly influenced subsequent generations of artists and celebrities, fostering a more open dialogue about sex and identity in mainstream media. In retrospect,

Sex stands as a landmark in the ongoing conversation about sexual expression and censorship, solidifying Madonna's lasting impact on queer culture, fashion and contemporary identity.

above

Madonna – Sex book (1992). Japanese first edition. Original foil envelope and accompanying CD of Erotica album, also with foil envelope. Private collection.

Becoming Kylie

By May 1990, Kylie Minogue was already a global pop sensation and household name thanks to a string of hits and the television series *Neighbours*. However, the release of her single *Better the Devil You Know* marked a critical milestone in her career.

While not only a sonic departure from her earlier pure pop sound, it was the accompanying music video, directed by Paul Goldman and showcasing a confident, sexually-aware Minogue, that sparked considerable controversy. Filmed in her hometown of Melbourne, the video marked the first opportunity 21-year-old Kylie had to exercise control over her own image and wardrobe, authentically representing the woman she was becoming and wanted to be.

Embracing the dancefloor fashion of the era, Kylie, in collaboration with stylist Nicole Bonython, chose this pair of silver lamé hotpants and beaded bra top by Australian designer Ian McMaugh. The custom trench coat was dreamt up by Bonython just before the shoot, who laughingly recalls, “I went to the equivalent of Bunnings, whatever it was back then, and bought plastic tablecloth material, took it to this dressmaker and said, I need a trench coat made out of this.

She was like, what?!” Styled with a resin necklace by Dinosaur Designs, the look was instantly iconic.

It was around this time that Kylie’s status as gay icon began to crystallise. Her evolving fashion choices throughout the early ’90s – embracing vintage, street style and European designers like Azzedine Alaïa and John Galliano – positioned her as an avatar of queer expression.

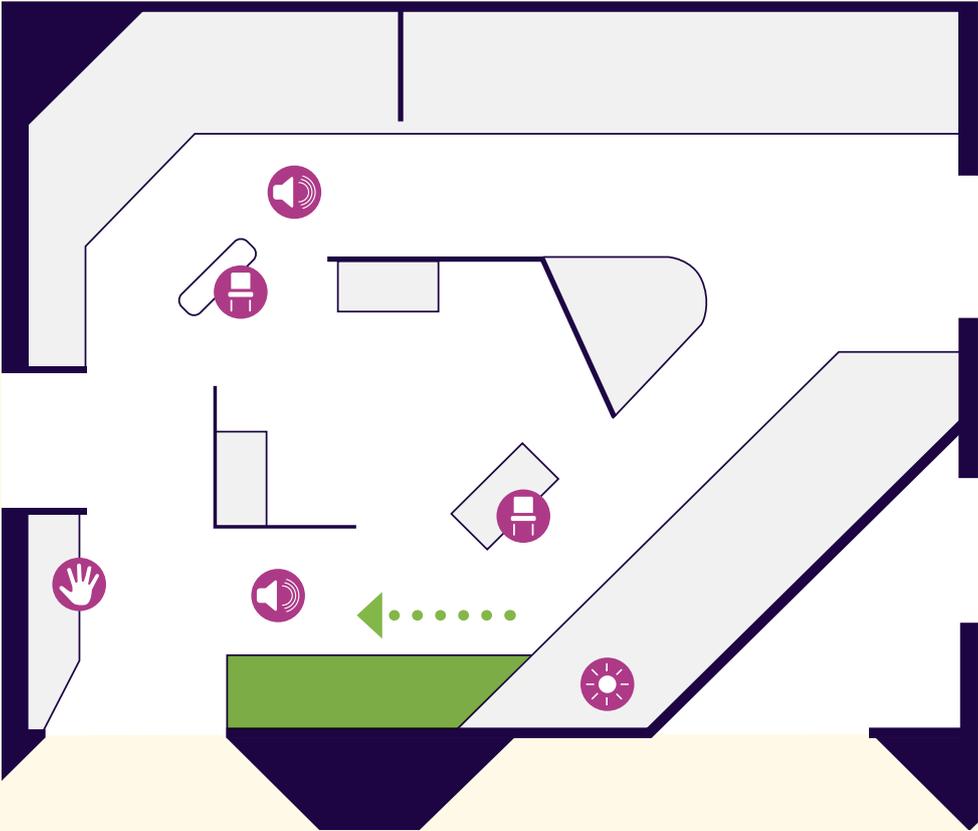
She inspired and mirrored many LGBTQ+ people’s own transformation in their use of fashion and clothing to express their identity. Designer Kenn Bushby declared, “Kylie was definitely a muse. I imagined her wearing a lot of the pieces I designed for Glamourpussy.” Thanks to her enduring career and unflagging support of LGBTQ+ communities, Kylie remains a queer icon and beloved figure in pop culture.

above

Kylie Minogue – Bra, hotpants and coat from *Better the Devil You Know* video clip (1990). Lycra, sequins, seed beads, lamé, PVC. Kylie Minogue Collection, Arts Centre Melbourne.

opposite

Kylie Minogue images from *Better the Devil You Know* video clip. Copyright Kaydeebie Pty Ltd.



Streetwear – Denim and Rave

Queering an Aussie icon

The humble Bonds raglan t-shirt took on a new fashionability amid the economic downturn of the 1990s (described by then Australian Treasurer Paul Keating as “the recession we had to have”). Although the Australian brand had been making inexpensive clothes for more than 75 years, these utilitarian garments were generally associated with manual labour and shearing, its simple singlet sometimes called a Jackie Howe after the legendary sheep shearer.

For many young gay men and lesbians, a Bonds t-shirt or singlet, often worn with a pair of denim jeans, became a distinctively queer dress code. Available in white, black, navy, blue and grey, these affordable, gender-neutral and simply designed garments were also body conscious and sexy. They were also the perfect canvas for political or playful slogans and motifs.

DJ Les Smith recalls a Sunday afternoon at the Hacienda Hotel on Brunswick Street and “the huge queue of men waiting to get in, all basically in their white Bonds singlets and faded Levi’s 501s.” This popularity with the queer community was reflected in sales. In 1993 the *Australian Financial Review* reported a 12% increase in Bonds sales, attributed to the brand’s growing appeal to “youth” markets.

Bonds symbolised a kind of everyday masculinity or androgyny that some queer people adopted, subverted or celebrated. In a time when queer representation in advertising was limited or coded, the simplicity of a Bonds tee could take on new meaning in queer spaces – from dance clubs to street protests – where clothing was used to express identity, resistance and pride.

above

Bonds T-shirt, Cotton, cotton nylon.

Levi's Jeans c. 1990s, Cotton denim. Private collection.

Bonds singlet, Cotton.

Sports bra, Nylon, spandex.

Levi's Jeans c. 1990s, Cotton denim. Private collection.

opposite

Singlet wearers on the scene. Photographs from *Brother Sister* newspaper social pages 1993.

I'm raving

Nineties streetwear in Australia mirrored the energy of the underground dance scene, blending influences from the UK rave scene and the burgeoning hip-hop scene in the US. As the underground rave and dance party culture grew, the fashion that accompanied it became a visual rebellion against mainstream norms.

Oversized silhouettes, stripes, smiley face motifs and psychedelic prints were all indicative of this “unisex” look. Baggy pants became a dancefloor staple thanks to brands like Kepper and Cross Colours. Bucket and other Dr Seuss-style hats, along with desert boots, trainers and other sports shoes, were also a part of this emerging style. These looks worn to clubs throughout Fortitude Valley were a direct contrast to the strictly enforced “smart casual” dress code of CBD venues.

Melbourne-based labels like Funk Essentials (1992–94) and Mooks (founded 1994) also tapped into this vibrant subculture, fusing it with elements of surf and skate style. US labels such as Mossimo were also prized. Fashion was practical, designed for long nights on the dancefloor as much as for how it looked.

The baggy jeans and oversized t-shirts were not universally popular, with some gay men not a fan of the dress code. Stephen Callaghan, resident DJ at The Beat nightclub, agrees:

It wasn't a look for everyone. For a lot of guys, it was too covered up – or not body conscious enough. But for some of us, these new looks were awesome – and how we wanted to dress in the 1990s ... leaving the 80s looks behind.

above

Mossimo long sleeve t-shirt 1992, Cotton.

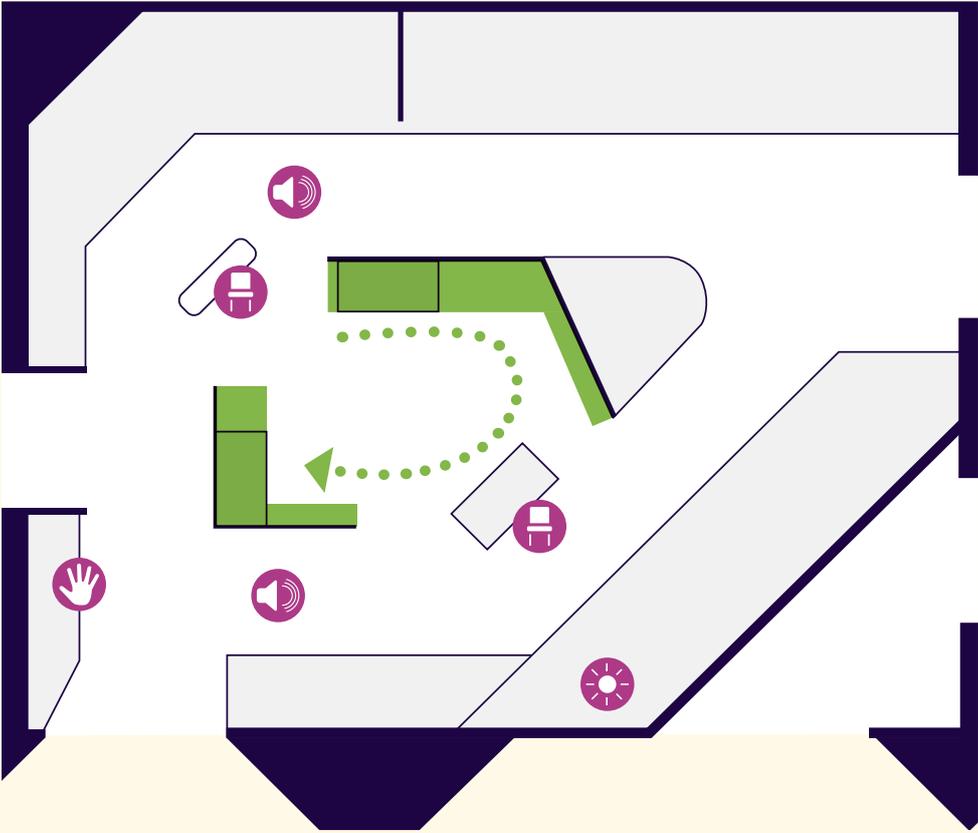
Kepper Jeans 1993, Cotton. Private collection.

Funk Essentials T-shirt c. 1992–1994, Cotton.

Sand skirt c. 1990s, Cotton. Private collection.

opposite

Stephen Callaghan aka MC Control DJing at The Beat in a typically oversized rave t-shirt c. 1992. Archive of Stephen Callaghan.



Protest and law reform

The path of protest

Queensland in 1971–1978 was a hotbed of hatred and intolerance towards gays and lesbians. Government policy included aggressive policing of gay venues, surveillance of members of gay and lesbian groups by Special Branch and violent suppression of demonstrations.

Anna Cameron (Emma Evans, Juliana Burgesen-Bednareck)
Member, CAMP Queensland

Decriminalisation of homosexual acts between consenting male adults was achieved in Queensland in 1990, after decades of campaigning and activism by LGBTQ+ community members and their allies. Prior to this time, LGBTQ+ Queenslanders had lived with decades of marginalisation and often brutal oppression, risking their careers, loss of friends and family relationships, and even imprisonment, just for living as their true selves.

CAMP Queensland, a local branch of the Campaign Against Moral Persecution, was the foundation of LGBTQ+ rights activism in Queensland. CAMP Queensland was established in March 1971 with support from the Humanist Society, and in May that year CAMP opened clubrooms in Brisbane.

CAMP Queensland and Campus CAMP, which formed at University of Queensland in 1973, provided LGBTQ+ community members a safe space to socialise, a phone support line, and empowered a public voice calling for acceptance and law reform.

The Bjelke-Petersen government's political weaponisation of homophobia escalated following the onset of the AIDS crisis in the early 1980s. By 1989, the Fitzgerald Inquiry had uncovered corruption in the Queensland Police Force and among some elected government representatives. Fitzgerald's report recommended that laws concerning certain criminalised activities, including sexual acts between consenting adults, "should reflect social need, not moral repugnance."

When a new Labor government swept to power in the 1989 state election, many in the LGBTQ+ community hoped that decriminalisation of homosexual acts between consenting male adults was within reach. However, decriminalisation might not have been won without hard work by members of a new organisation.

Founded in Cairns in 1988, with a Brisbane branch established early the following year, the new Queensland Association for Gay Law Reform (QAGLR, later known as the Queensland

Association for Gay and Lesbian Rights) breathed new life into the campaign for decriminalisation.

The final path to decriminalisation included referral of the issue to the Criminal Justice Commission, more than 2,000 responses to the commission's report, and hearings and a report by the Parliamentary Criminal Justice Committee (PCJC), before proposed legislation was finally considered by the Cabinet, government MPs and parliament. Throughout, QAGLR and LGBTQ+ community members mobilised, participating in rallies and marches, collecting petition signatures, and lobbying MPs and ministers.

Decriminalisation finally passed Queensland's parliament in the early hours of 29 November 1990, and became law in January 1991. Despite the PCJC recommending an equal age of consent of sixteen regardless of gender or sexuality, the government's bill adopted eighteen as the age of consent for some sexual activities. The bill also incorporated a preamble asserting that parliament "neither condones nor condemns the acts which cease to be criminal because of this legislation."

Finding our Pride

While the activism to improve our legal rights was necessary, the Brisbane Pride Collective was born out of the need to enact broader public change for LGBTQ+ rights and freedoms – a “hearts and minds” campaign to encourage societal change and acceptance for LGBTQ+ people.

– Rodney Goodbun, founding member,
Brisbane Pride Collective

Pride movements globally have their origins in the Stonewall uprising. On 28 June 1969, patrons at the Stonewall Inn, an LGBTQ+ venue in New York City, fought back against the latest police raid in an uprising that lasted several nights. The ongoing response from LGBTQ+ activists took a more visible form of activism than earlier gay and lesbian organising in the United States. Annual Pride marches commemorating Stonewall have emerged in the decades since, in cities and towns globally.

Queensland’s earliest known public pride event was held in King George Square in 1973 by Campus CAMP. A Pride Week was also held in 1981 including an art exhibition, a film festival, discussion evenings, revues, and concluding with the “Stonewall Dance”. These (and other) pre-decriminalisation

pride events took place in a political and social environment still hostile towards LGBTQ+ people.

Taking place in June 1990, prior to decriminalisation later that year, the first Brisbane Pride Festival celebrated lesbian and gay cultures and allowed the LGBTQ+ community to claim public spaces and challenge homophobia and heterosexual privilege.

It was organised by the Brisbane Lesbian and Gay Pride Collective, whose founding members included Angela Bailey, Geoff Barrie, Susi Blackwell, Vashti Bland, Jeff Cheverton, Carolyn Davies, Rodney Goodbun, Melissa McAdam, Fiona McKean, Julie Mudge, Paul Rollo, Edwina Shaw, Gavin Waller and Shayne Wilde among the many who became part of the movement. The collective had a diverse membership across age, ethnicity, sexuality and gender identity.

In addition to social and cultural programming, the Pride Festival 1990 included a (now traditional) rally, march and fair, providing a platform for community members to continue to pressure the new Goss government to decriminalise homosexual acts between consenting male adults. The fair was held in Musgrave Park in South Brisbane, long a site of community gatherings, and a place of great spiritual, social and cultural importance to First Nations people.

In 1993, the Pride march was “led by First Nations lesbians and gay men who first addressed the crowd at the rally at Albert Park”, reported Queensland Pride. The march across the river to Musgrave Park took on a “celebratory” feel, with music, floats, balloons, costumes and a five-minute “dance-in” on the Victoria Bridge.

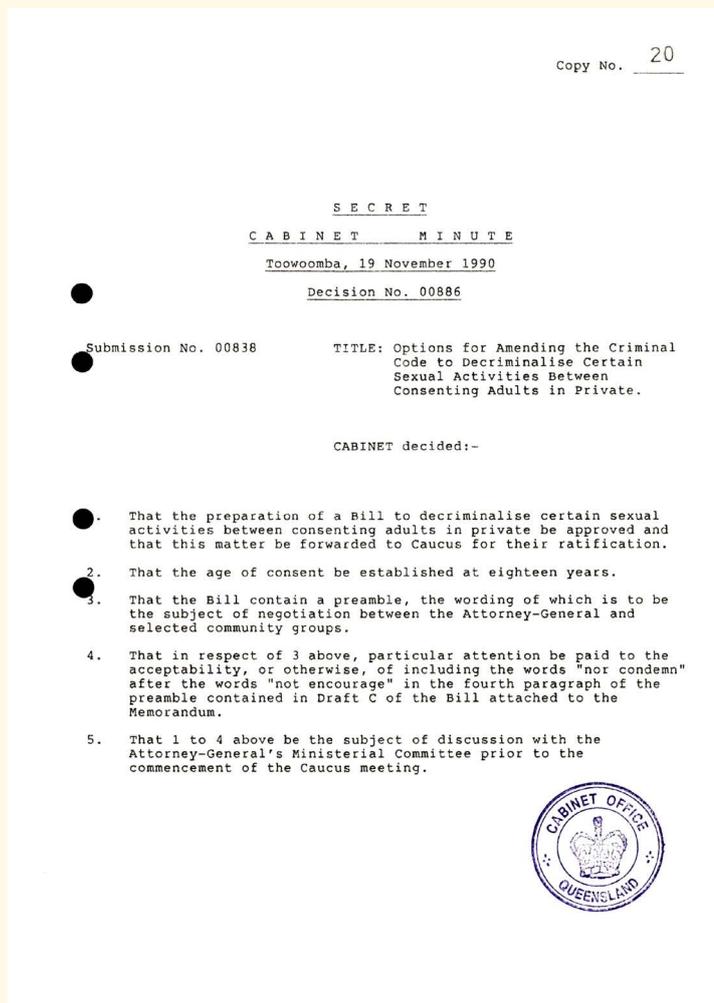
Dance parties were also a cornerstone of the Brisbane Pride Festival since its inception, with the first party held at the Royal Queensland Blind Citizens Building on Vulture Street, West End. By 1994, the parties had moved from smaller venues to the Roxy nightclub in Fortitude Valley, incorporating increasingly extravagant lighting, entertainment and fashion shows, and a growing roll-call of top DJs. Themed dance parties – including “Hooked” (1993), “Trans-en-dance” (1994) and “Feast” (1995) – joined the annual Queen’s Birthday Ball, Sleaze Ball and other legendary parties inviting LGBTQ+ community members to celebrate newfound freedoms and express diverse identities.

Brisbane Pride Festival celebrates its 35th anniversary in 2025. It continues to attract thousands of participants, speaking up and hitting the streets to support the rights of all LGBTQ+ people.

Showcase

The Queensland Cabinet approved preparation of a bill decriminalising homosexual acts between consenting male adults in November 1990 but legislating a higher age of consent for 'certain sexual activities'. The Cabinet also proposed an amendment to the draft bill's controversial preamble.

Queensland Cabinet Minutes Decision 886 1990 Collection of Queensland State Archives



Showcase

Ahead of Brisbane's first Pride rally and march in 1990, the Queensland Cabinet directed the Acting Police Minister to issue a media release describing the government's support for decriminalisation and the right to protest legally, albeit that such protests by 'minority groups' should not be designed to 'offend certain sections of the community'.

Queensland Cabinet Minutes Decision 506 1990

Collection of Queensland State Archives

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SECRET

S E C R E T

C A B I N E T M I N U T E

Brisbane, 25 June 1990

Decision No. 00506

Submission: Oral TITLE: Government's Position in Respect
(Hon. T.J. Burns, M.L.A.) of Homosexual Law Reform and
Forthcoming Street Marches.

CABINET decided:-

That the Honourable the Minister for Tourism, Sport and Racing, in his capacity as Acting Minister for Police and Emergency Services, prepare a media statement (after liaison with the Premier's Media Office) clarifying the Government's position in respect of Homosexual Law Reform and forthcoming street marches. In drafting this statement the following matters should be considered.

(a) The Government's view that reform of the laws in respect of acts committed by consenting adults in the privacy of their own homes is supported and will be considered as part of the list of reforms proposed by EARC.

(b) That in respect of street marches by minority groups (including homosexuals) the Government is of the view that they have a right to express their opinions insofar as such expression is in accordance with the laws of the State.

(c) That in respect of (b) above the Government does not support behaviour by minority groups that is designed to offend certain sections of the community and in this respect breaches of the law may be dealt with under the Vagrants, Gaming and Other Offences Act 1931-1988.

CIRCULATION: Implementation Responsibility
Department of Police and copy to Acting Minister.
Departmental Records
Department of The Premier, Economic and Trade
Development.
Treasury Department.
Minister for Tourism, Sport and Racing.
Perusal and Return
All other Ministers.

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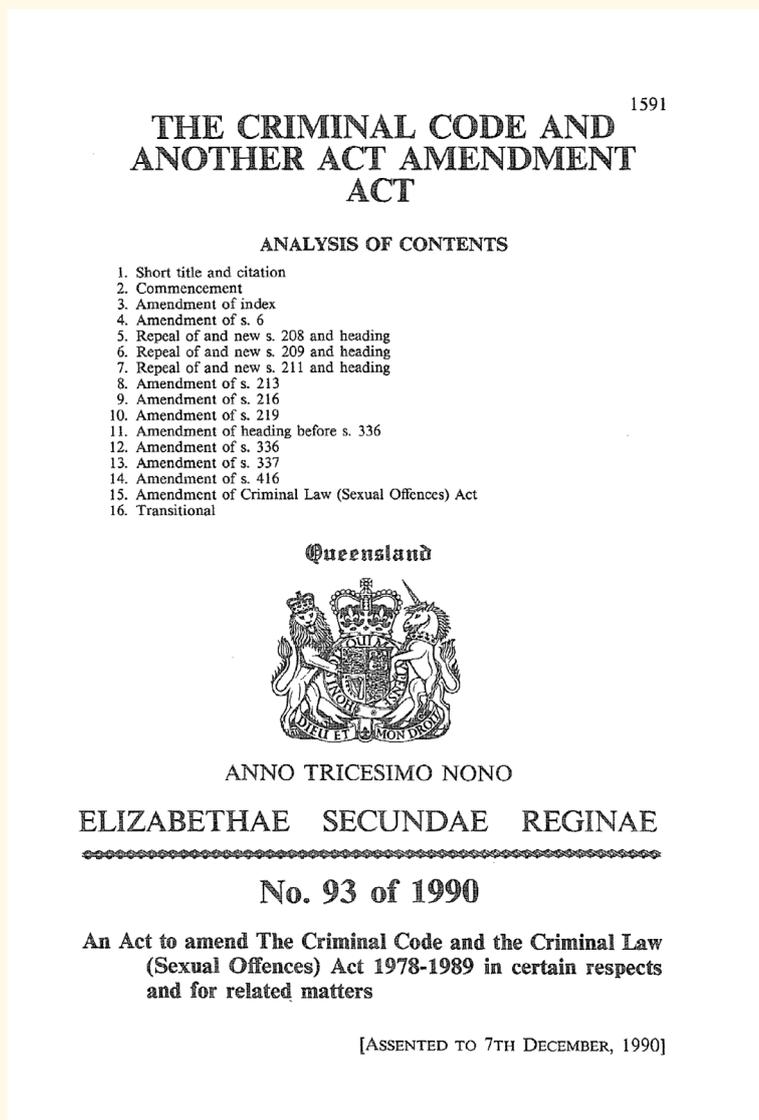
Kwaitfor
Secretary of Cabinet



Showcase

Following decades of campaigning and lobbying, legislation decriminalising homosexual acts between consenting male adults passed the Queensland Parliament in November 1990.

The Criminal Code and Another Act Amendment Act 1990
 Reproduction courtesy of the Office of the Queensland
 Parliamentary Counsel



Showcase

Taking it to the streets needs the right footwear, and for generations of LGBTQ+ activists that footwear has often been a pair of Doc Martens. These iconic boots had their origins as working persons' apparel but have come to symbolise counterculture and political activism. They have become a wardrobe staple for many LGBTQ+ political, cultural and social events.

Dr Martens boots c. 1990s. Leather, PVC. Private collection.

Showcase

The Queensland Association for Gay Law Reform (QAGLR, later known as the Queensland Association for Gay and Lesbian Rights), played a key role in efforts to decriminalise homosexual acts between consenting male adults; providing a vehicle for campaigning, lobbying and activist participation by supporters of decriminalisation.

QAGLR's logo incorporated the inverted pink triangle which had origins in the badges worn by many thousands of LGBTQ+ people imprisoned by Hitler's Nazi regime. This dehumanising symbol of oppression has since been reclaimed by LGBTQ+ rights activists and incorporated into the logo for the Queensland Association for Gay Law Reform (QAGLR).

QAGLR T-shirt c. 1990. Cotton, Shayne Wilde Collection, Collection of State Library of Queensland

The fight continues

Not surprisingly Law Reform has not made a magical change in the attitude of a large proportion of Queensland society to homosexuals. It has also not meant an end to some of the violence perpetrated against us.

– Queensland Pride, Issue 2, March–April 1991

While decriminalisation was cause for celebration, more work was needed to shift attitudes and end violence and discrimination against LGBTQ+ people. The months and years following decriminalisation saw a substantial increase in the severity and frequency of violence against LGBTQ+ people in Queensland, fanned by the HIV and AIDS crisis. Community members were encouraged to report incidents, and to carry a whistle to draw attention to potential “bashings.”

A history of profound pain inflicted by police onto LGBTQ+ people meant that many community members were not comfortable reporting incidents and supported calls for the appointment of police liaison officers for LGBTQ+ communities. An anti-violence campaign was established, collecting information about bashings from community

members directly, to support strategies responding to the surge in violence and calls for a police liaison group.

The campaign reportedly collected details of thirty bashings that resulted in serious injuries in the six months to May 1992. LGBTQ+ organisations continued to engage with police and government representatives, and action from LGBTQ+ community members also included monitoring of at-risk areas by a community patrol. A Stop the Violence rally followed by a march from New Farm to Albert Park was the final event of the 1992 Brisbane Pride Festival.

Violence and bashings continued to impact LGBTQ+ communities through the mid-1990s and beyond. The Queensland Police Service stationed gay and lesbian community liaison officers in Townsville and at the QPS headquarters in Roma Street, an important step towards establishing the QPS LGBTQIA+ Liaison Program in 1997.

LGBTQ+ community activism became increasingly visible in the years following decriminalisation. The 1992 Pride March was punctuated by a “die-in” on Victoria Bridge, drawing attention to the escalating impacts of HIV and AIDS in LGBTQ+ communities. Die-ins were being staged by chapters of the AIDS Coalition to Unleash Power (ACT-UP) globally during this time, including by an ACT-UP group in Brisbane.

The 1992 Brisbane Pride Festival also included a “kiss-in,” with participants encouraged to “kiss and act up in various places in the city during peak shopping times.” In 1993, when a Brisbane physiotherapy clinic was alleged to have ceased treating a woman because she was a lesbian, 73 women staged a kiss-in outside the clinic, before entering the clinic with a news crew in tow to demand answers.

During this time, LGBTQ+ community members also campaigned for improvements to proposed anti-discrimination legislation, which commenced in June 1992. The new Anti-Discrimination Act 1991 provided some protection from discrimination on the grounds of “lawful sexual activity,” and also included provisions that provided protection against discrimination based on HIV/AIDS status. However, the Act attracted criticism for providing exemptions in certain circumstances, and did not protect transgender people against discrimination based on their gender identity.

In the shadow of crisis

“Because we realised that it was a public health issue, that so long as it remained underground and unspoken of ... it would just fester away, and the government in Queensland just wasn’t competent, given its ideology, to deal with the issue. They knew nothing about us, you know, apart from the fact that we were sinners who were all destined for eternal damnation.”

— Bill Rutkin, President, Queensland AIDS Council, 1985–1992

Queensland’s political environment during the early years of the HIV/AIDS epidemic was hostile to the communities most impacted. Given the lack of response from the Bjelke-Petersen government, LGBTQ+ community members met in July 1983 to discuss the looming crisis and established the Queensland AIDS Action Committee. Realising the need for a properly constituted organisation to respond to the crisis, at a meeting at Spring Hill’s Alliance Hotel in November 1984 community members resolved to form what later became the Queensland AIDS Council (QuAC).

The new organisation’s early activities – welfare support, education and fundraising – grew to include regional

branches, housing, and supporting a Gay and Lesbian Health Service. St Luke's Nursing Service assisted QuAC volunteers to support those requiring home care, and federal funds intended for QuAC were effectively "laundered" by the Sisters of Mercy and discretely provided to QuAC, a situation that improved.

In 1987, a group of Indigenous health workers in Townsville created the superhero character "Condoman" to promote condom use among Aboriginal and Torres Strait Islander people. QuiVAA (the Queensland Intravenous AIDS Association) and Queensland Positive People, two peer-led organisations working towards HIV prevention and supporting people living with HIV, were founded in 1988 and 1989 respectively.

Queensland's early response to HIV and AIDS was truly community-led.

"Many young men would escape to Sydney to come out as it was too toxic in Queensland. There, without any family or peer support or knowledge of HIV and safe sex, they often took risks to 'fit in', only to get HIV and come home to say 'Mum and Dad, I've got AIDS and I am gay'."

“I cared for guys dying at home whose parents didn’t even know, such was the secrecy and denial. It was an incredibly dark time for our community.”

— Dr Wendell Rosevear OAM

Community fundraising and education became an important activity at dance parties, Pride Festivals and other events, including the much-loved Community Welfare Club cabarets, which raised funds to support people living with HIV and AIDS. World AIDS Day programming raised awareness and funds through the sale of red ribbons and other activities.

By the mid-1990s, the epidemic had impacted countless Queenslanders. Nearly 4,000 people reportedly attended a candlelight vigil in Brisbane in 1995 to commemorate those who had been lost. However, with promising new treatments for people living with HIV and AIDS on the horizon, hope would soon arrive.

Today, thanks to medical research and better understanding of the virus, HIV can be managed as a long-term condition using antiretroviral drugs, and HIV-positive people of all sexualities and genders can continue to lead healthy and fulfilling lives.

In 2025 human clinical trials continue to show promising results with a vaccine for HIV finally within reach.

Showcase

Following a move to larger premises in Highgate Hill, the Gay and Lesbian Health Service became the Gladstone Road Medical Centre, founded by Dr David Orr and Dr Wendell Rosevear OAM. This blood pressure machine was used at the centre for patients in palliative care during the HIV/AIDS crisis.

Blood pressure machine, Gladstone Road Medical Centre
c. 1980s. Queensland Museum Collection

Showcase

World AIDS Day has been commemorated internationally on 1 December since 1988. It was first marked by a green and purple ribbon before the red ribbon (which appeared in New York City in 1991) became the more recognised symbol of solidarity with people living with HIV and AIDS.

World AIDS Day ribbons and information card c. 1990s

AIDS Vigil Pin c. 1990s

Shayne Wilde Collection

Collection of State Library of Queensland

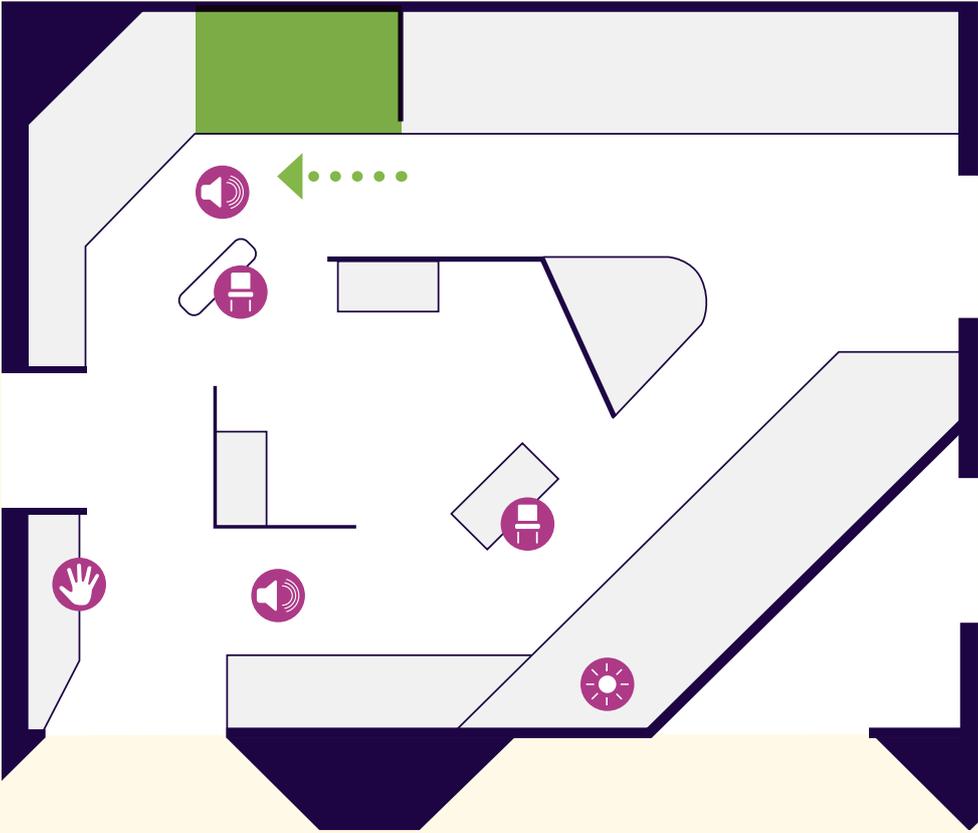
Showcase

By the 1990s, many celebrities were involved in World AIDS Day activities. The performers whose autographs feature on this t-shirt, including Julie Anthony, Sharon O'Neill, Keren Minshull (lead vocalist, Euphoria), the Robertson Brothers and Mark Williams, contributed their talent and voices to 'Work Together', a song composed by Cheryl Webb and Russell Finch.

An initiative of the Queensland AIDS Council, the single was launched in Brisbane for national release ahead of World AIDS Day 1994. A percentage of sales proceeds from the song supported HIV/AIDS research and the care needs of people living with HIV and AIDS.

Autographed AIDS awareness t-shirt c. 1994

Collection of State Library of Queensland



Boot Co. & Ms Wicked

Ms Wicked

Wicked Women (1988–1996) was a trailblazing, sex-positive lesbian and queer women's magazine founded by Jasper Laybutt and Tiger Salmon in inner-city Sydney. It championed sexual expression and flouted conservative gender norms through its distinctive aesthetic, which featured an eclectic mix of leather harnesses, corsets, caps and gloves, seamed stockings, spiked heels, uniforms, jeans, Doc Martens and studded wristbands.

The magazine reflected the shifting mood of many young lesbians and gay/queer women of the era, who did not subscribe to the lesbian separatist movements of the previous decades. Instead of invisibility they wanted their bodies and sexuality to be seen and celebrated.

The magazine's iconic Ms Wicked competition arrived in Queensland in 1993, held at Options nightclub in Spring Hill, owned by Trish O'Reilly and Jo Wong. The event was a radical, joyous inversion of gender conventions, highlighting sexual agency and taboo-shattering performances.

Contestants performed their sexualities or alter egos to a full house of rapturous lesbians, queer women and their allies.

Winner of the first Queensland Ms Wicked, Juliana Potts, recalls the competition's profound impact:

It felt groundbreaking – a doorway to self-sovereignty on our own terms. Not everyone agreed, with some performances seen as too risqué or a recasting of traditional patriarchal erotic tropes.

For me though the competition felt ground-breaking, not a recasting but a revolution of unapologetic female sexual expression. As a young queer woman competing in the Ms Wicked competition, I can still vividly recall the sense of strength and empowerment that filled my bones that April evening. It still informs who I am today.

above

Ms Wicked poster 1993; Collection of the Australian Queer Archives

Leather vest and hat c.1990; Private collection

Pendant, sheriffs star, and gloves c. 1993; Collection of Juliana Potts

opposite

Self portrait of Juliana Potts c. 1993; Archive of Juliana Potts

Brenton Heath-Kerr

Born on the Gold Coast, Brenton Heath-Kerr (1962–1995) was an Australian performance artist and costume designer renowned for his provocative and innovative works that challenged norms of gender, sexuality and identity.

His 1992 creation, *Tom*, exemplifies his distinctive approach to costume design and performance art, and his staged interventions in disruptive costumes on the Sydney gay scene of the early 1990s. Inspired by the hyper-masculine works of erotic illustrator Tom of Finland, Heath-Kerr designed and wore this costume at the 1992 Sydney Gay and Lesbian Mardi Gras party, using it as a medium to explore and subvert traditional representations of male identity. The work, both a gentle parody and celebration of gay men's leather and uniform culture, caused a sensation with partygoers when he appeared on the Hordern Pavilion dancefloor.

In collaboration with photographer Peter Elfes, *Tom* was created using light-sensitive photographic bromide paper to scale the original work to human size. Each print was carefully washed to remove the chemical emulsion, then cut and laminated. The costume is a significant example of Heath-Kerr's work, reflecting his engagement with themes of queer identity and performance art. His creations remain a bold

commentary on the intersections of fashion, identity and sexuality.

Heath-Kerr was a key artist in the groundbreaking 1994 exhibition *Don't Leave Me This Way: Art in the Age of AIDS* at the National Gallery of Australia. He passed away from AIDS-related complications in 1995 at the age of 33.

above

Brenton Heath-Kerr *Tom* 1992; Collection of the Museum of Applied Arts and Sciences

opposite

Brenton Heath-Kerr/Brendon Williamson/Peter Elfes
'Brenton in "*Tom*"' 1992–1996; Photograph by Peter Elfes

Brenton Heath-Kerr/Brendon Williamson/Peter Elfes
'Brenton in "*Gingham*"' 1992–1996; Photograph by Peter Elfes

Boot Co.

We just wanted a safe and welcoming space where gay men could be gay men.

— Max Le Marchand, Boot Co. co-founder

Following the Second World War, many servicemen realising their same-sex attraction formed motorcycle clubs, creating communities of solidarity and acceptance. Their dress code – leather, uniforms, and denim – embodied a particular type of masculinity. In Brisbane, this international movement saw the formation of the short-lived Abaddon Motorcycle Club (1977–1980) and the enduring Rangers Motor Club in 1980.

As this community grew more visible in Brisbane’s gay scene during the 1980s, a turning point came via the first Mr Queensland Drummer Competition, held at Patch’s in Fortitude Valley in April 1990. The event drew a crowd of 200, inspiring a survey that showed strong interest in an ongoing leather night. Joining forces, owners of M & J Leather, Max Le Marchand and John Cupitt, and Stephen Claffey, manager of The Terminus, organised the first Boot Co. event held on 11 June 1990, with attendees gaining entrance to The Terminus from Ranwell Lane instead of the usual Brunswick Street entrance.

Boot Co. grew into a member-based monthly event. Max recalls that, ‘while a dress code was enforced, it was not exclusively leather; denim and uniforms were always part of the mix’. This inclusive approach, while not suiting everyone, helped Boot Co. thrive, first at The Terminus and then at its longstanding home, The Sportsman Hotel in Spring Hill, owned by Neil McLucas.

Beyond their erotic dimension, leather, uniforms and denim also symbolised pride, sexual freedom and solidarity, especially during the height of the HIV/AIDS crisis, when queer visibility was crucial. More importantly, Boot Co. was an important hub for community support, sex education and sex positivity, tirelessly raising awareness and funds for HIV/AIDS causes.

Now in its 35th year, Boot Co. remains a pivotal part of Brisbane’s queer nightlife and fetish culture, fostering camaraderie, activism, and the celebration of leather and uniforms as both attire and identity.

above

Poster for Mr Drummer competition 1991; Collection of Australian Queer Archives

Wall Leather jacket c. 1990; Private collection

opposite from left

Founders of Boot Co. Stephen Claffey, John Cupitt and Max Le Marchand with David Kopp at the second Mr Queensland Drummer competition 1991; Queensland Pride, no 2 March-April 1991

Ross Clarke, Mr Queensland Drummer 1991; Queensland Pride, no 2 March-April 1991

The hanky code

While not exclusive to the leather, uniform or kink scenes, the handkerchief code, also known as ‘flagging’, emerged in the 1970s as a way for gay men to discreetly communicate their sexual interests in public. Originating in San Francisco, the code used bandanas to indicate the wearer’s sexuality and preferences, based on colour and the pocket it is placed in. Also embraced by some scenes within the lesbian community, each colour represented a specific fetish or preference within gay and lesbian sex practices.

The system allowed for subtle but effective communication in bars and cruising areas, particularly during a time when open discussion of queer sexuality could be dangerous. While its use has declined with the rise of dating apps and changing cultural norms, the hanky code remains an iconic symbol of gay history and queer resistance, continuing to be referenced across popular culture, including art and fashion, as well as LGBTQ+ education.

With more than 60 different colour and cloth variations within the code, these two handkerchiefs represent the following preferences:

worn on left**colour****worn on right**

likes drag queens

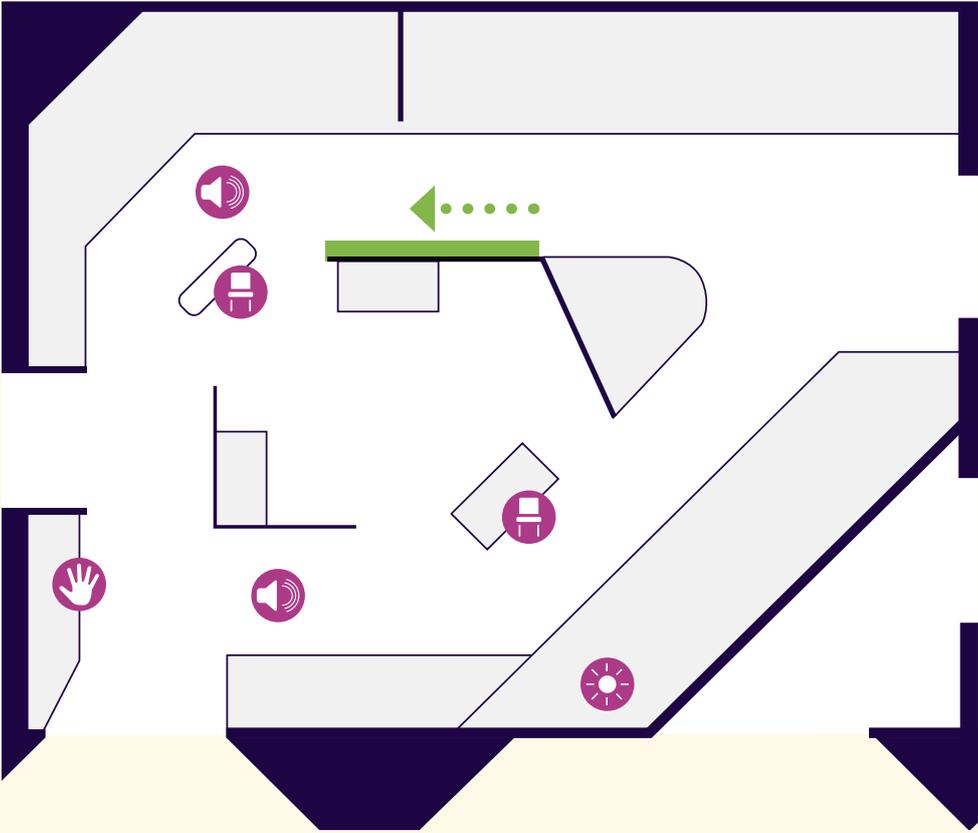
lavender

is a drag queen

anything anytime

orange

not looking for anything



In the news – stand strong, stand together

Visibility and the media

In the decades prior to decriminalisation, LGBTQ+ Queenslanders were often the subject of unsympathetic or hostile media coverage. Throughout this period and since, LGBTQ+ media has conveyed LGBTQ+ perspectives, news, culture and community content and connected thousands of LGBTQ+ Queenslanders with community, services and organisations.

Brisbane's radio 4ZZZ has been a cornerstone of Queensland's LGBTQ+ media environment, covering gay and lesbian issues from its inception, and carrying dedicated LGBTQ+ programming since the introduction of the Gay Rave in 1985. Gay Rave soon became Gaywaves, covering 'topics and news of interests to both lesbians and gay men', before evolving into Queer Radio and The Lesbian Show (later renamed Dykes on Mykes) in 1992.

I read that story and it made me think I'm not so bad and I don't have to give in because it doesn't matter what the kids at school think and I can get someone to help me and I can meet some friends like me who are gay too.

— 'Robert', letter to the Editor, Queensland Pride, No. 25, June 1993

The emergence of gay and lesbian social and political organisations from the early 1970s led to LGBTQ+ voices being included in some media coverage of gay and lesbian issues. Members of CAMP Queensland, Campus CAMP and other groups also received news and community information in newsletters, and other publications including *Word is Out* and *Brisbane Scene* became available during the 1980s. The Queensland AIDS Committee, which became the Queensland AIDS Council, published Duck News from November 1985, distributing advice and information about the emerging HIV/AIDS crisis.

Some community members also accessed LGBTQ+ publications from interstate, before the locally produced Queensland Pride newspaper came on the scene from January 1991, coinciding with decriminalisation, followed by a Queensland edition of *Brother Sister* newspaper in 1993. Led by founding editor Wally Cowin, *Queensland Pride* was ‘a Lesbian and Gay Community Magazine, which offers a lesbian/gay perspective on contemporary events, politics, arts and entertainment’ and which ‘recognises all components of the gay/lesbian community as part of lesbian/gay liberation’.

Queensland Pride was also a bulwark against attacks on LGBTQ+ people in mainstream press, responding to homophobic opinion and editorial content, its contributors

even protesting outside the offices of a major daily newspaper.

Television also platformed LGBTQ+ communities and identities during the early 1990s. ABC television sparked controversy in 1994, defying a concerted campaign and broadcasting highlights from the Sydney Gay and Lesbian Mardi Gras in the primetime 8:30 pm Sunday timeslot. Brisbane's community television station Briz31 broadcast a regular program presented by drag identity Lucy Lockjaw, whose offsider Tamara Tonite went on to front her own talk show.

In recent years, Queensland's LGBTQ+ communities have accessed local news and community information through *QNews*, which hit the streets in late 2000. 4ZZZ continues to offer a mix of music, news, commentary and queer culture through *Queer Radio* and *Dykes on Mykes*, along with *Tranzmission*, which for the past several years has '[amplified] the trans and gender diverse voices of Magandjin/Brisbane and beyond'.

right

First issue of Queensland Pride, January 1991

Transgender visibility

Transgender people have long played a pivotal role in LGBTQ+ political movements and social environments. Queensland trans identity Toye De Wilde was active in the 1960s 'camp' scene, contributed to community responses to HIV/AIDS and campaigned for decriminalisation. In 1989, she became Australia's first known transgender political candidate.

Despite the important contribution of transgender people to LGBTQ+ communities and activism, the marginalisation of transgender people by some within gay and lesbian communities features in LGBTQ+ reporting during the early to mid 1990s. In fact, during this period many transgender people were living either secretly – fearing familial and social rejection – or simply building quiet lives of dignity. This contrasts with the stereotype that all transgender women were drag performers or 'showgirls'. Trans men lacked high visibility at this time, and were 'hidden in community' or described on the basis of their sexuality only.

In October 1990, the Queensland Collective of Australian Transsexuals (QCAT), which had been founded by Kerri Petrie in 1988 on the Sunshine Coast, was re-established in Brisbane. QCAT's goals were described as 'drastic law reform,

legal status, awareness, education and raising the standards of living within the homosexual community'. By March 1992, QCAT had re-formed what came to be known as the Australian Transgender Support Association (ATSA, later known as ATSAQ), with aims including educating the public about the experiences of transgender people, providing spokespeople and lobbying for transgender community members, and support and advice for transgender people. ATSA pursued this work with limited resources.

My last phone bill was \$915.00. I am on-call 24 hours a day, to man a 24 hour help line, responding to people in crisis ... on \$144 a week ... I must pay for petrol, postage, office equipment and maintenance, and telephone costs, as well as all the other costs of just surviving.

— Kerri Petrie, letter to the Editor, Queensland Pride, No. 19, August 1992

Despite these challenges, ATSA made a detailed submission to the 1992 *Review into the Preservation and Enhancement of Individuals' Rights and Freedoms*, advocating for birth certificate and identity document reform and access to appropriate health care and anti-discrimination protections.

Their submission achieved support in the review's recommendations.

In 1993, Gina Mather became ATSA President, with Kristine Johnson as Secretary, a partnership that would see decades of lobbying and reform. Early priorities for the new leadership included working with medical professionals on 'Principles and Standards for the Management of Gender Dysphoria in Queensland', establishing a gender clinic, transgender sex worker outreach, and transgender inclusion in the *Anti-Discrimination Act 1991*.

In the decades since the founding of QCAT and ATSAQ, the rights for transgender Queenslanders have been hard won, and new generations of trans activists continue to build on the foundations put in place by Kerri, Gina, Kristine, Toye and many others. In 2022, ATSAQ underwent generational change in leadership and direction to Parker Forbes as President and Aaron Gribble as Secretary.

Subsequently in 2024, Brianna Hammond stepped in as President and Fran Mulcahy as Secretary, who rebooted the organisation as QTrans, still as unpaid volunteers, undertaking advocacy and engagement and encouraging social connection to the trans, non-binary, and gender diverse community.

QTrans continues to be strong advocates for the human rights, self-determination and respect for transgender people in Queensland.

left

Sister Mary Megamouth and Toye de Wilde at Brisbane Pride Rally, June 1990; Photograph by Ivan Dyke-Nunn



What a drag!

They see you ... with that nervous look in your eyes when you first enter. They see your first experiences of meeting and falling in love, then falling out of love. They see you when you're happy and when you're hurting. They see you when you are healthy and when you are ill. They share with you your highs and lows.

— Toye de Wilde in Queensland Pride, August 1992

Drag has a long history as a performance art form and is an opportunity to explore and express gender and LGBTQ+ identities.

‘Female impersonators’ featured on vaudeville in the early 1900s as a form of popular entertainment. Military revues featuring drag performance were a key form of entertainment for servicemen throughout the Second World War, reinforcing an appreciation of performative cross-dressing and gender play that was not feared or politicised.

In the ‘camp’ social scene of postwar Brisbane, drag flourished at private parties and balls, and less frequent forays into public social environments. During the 1960s, all-male revues, including Sydney’s Les Girls and The Moselle Brothers at the Coolangatta Hotel, performed to sellout heteronormative crowds, confirming drag’s continued mainstream popularity.

In the 1970s, drag featured in Brisbane’s emerging LGBTQ+ venues including the Silver Dollar restaurant, which bypassed the usual bar closing time by offering dinner and dessert with the venue’s cover charge.

Drag remained a cornerstone of several 1980s venues, including The Terminus, Zuloos Bar at the Hacienda Hotel, and the Cockatoo Bar. Dame Sybil Von Thorndyke mostly

hosted her Annual Queen's Birthday Ball in Fortitude Valley venues.

During the 1990s, drag's popularity grew in LGBTQ+ venues old and new, including Spring Hill's Sportsman Hotel. Brisbane legend Toye de Wilde, Jennifer LaGay and the Industry Dancers were fixtures at Options nightclub during this time. Other drag legends including Frida Mae West, Hazel LaBelle, Malika Lam, Jana Michelle, Lovely Legs Loretta and Bambi Sheridan were just a few mainstays of LGBTQ+ venues, and Trixie Laumonte began her long residency at The Beat nightclub. While the embrace of drag wasn't universal, and some questioned the artform's relevance and representation of women, drag remained an important medium for LGBTQ+ expression.

The mid-1990s were a turning point for the broader embrace of drag. An unknown US drag performer RuPaul (Charles) caused a global sensation with the dance release *Supermodel* in 1993, backed with an Australian tour, performing at Brisbane's Roxy nightclub. However, the feature film *The Adventures of Priscilla Queen of the Desert* took Australia's embrace of drag to a new level.

Priscilla platformed gay and transgender characters and identities, disrupted popular representations of masculinity and ‘Australianness’ from earlier films, and celebrated our diversity. Confirming its place in Australian cinematic history, *Priscilla* earned an Academy Award and inspired a Sydney Olympics Closing Ceremony segment and hit stage musical.

Drag’s visibility has boosted its appeal among broader audiences. Today, you are as likely to find drag shows, bingo or brunches in an LGBTQ+ venue as you are in a suburban hotel.

above

Still frame from *The Adventures of Priscilla, Queen of the Desert* 1994

Lizzy Gardiner – *The Adventures of Priscilla, Queen of the Desert* costumes worn by Guy Pearce, Terrence Stamp and Hugo Weaving 1994; Collection of Nicholas Inglis

opposite

CD single, RuPaul, ‘*Supermodel*’ 1993; Private collection

Fit for a Queen

Brisbane's Queen's Ball is believed to be the world's oldest continuously running LGBTQ+ event of its kind in the world.

First held during the 1962 Queen's Birthday long weekend, the annual celebration began as the Queen's Birthday Ball, a discreet gathering for around thirty 'camp' community members in a rented house on Mount Tamborine, hosted by drag identity Dame Sybil von Thorndyke (Laurie Deane) and her friend Ron Sheard (also known as Norma).

Awards were given to the best dressed, and guests danced to music from records played on a gramophone. Early Queen's Birthday Balls took place during a deeply conservative period of Queensland history, when male homosexual acts were still criminalised.

By the 1980s the ball hosted much larger crowds in Fortitude Valley venues such as the Hacienda, Whispers and The Roxy. The HIV/AIDS epidemic during the 1980s had had a devastating impact on LGBTQ+ communities in Queensland and globally. The Annual Queen's Birthday Ball was an opportunity to come together, and for community-led organisations to educate, distribute condoms and fundraise.

The 1989 state election ushered in a period of major reform for Queensland, including the passing of legislation in 1990 to decriminalise homosexual acts. New freedoms and the rise of clubbing and dance party cultures gave endless opportunities to party. Reflective of the new freedom felt by the LGBTQ+ communities in the wake of decriminalisation of homosexuality in 1990, Queen's Ball continued to grow, becoming one of the biggest LGBTQ+ dance parties each year.

I looked out and could not believe my eyes. All I could see were young people. This was the year that the younger generation discovered the Ball. It was very exciting!

— Dame Sybil Von Thorndyke, early 1990s

Parties such as the Annual Sleaze Ball also came on the scene, with top DJs and extravagant floor shows attracting huge crowds, fabulous fashion and costumes, and challenging what was by now known as the Queen's Birthday Arts Ball's position as the pre-eminent party for Brisbane's LGBTQ+ community members.

By 1991, there were fifteen separate awards presented, accompanied by speeches and spectacular floor shows. These traditional Queen's Birthday Ball elements didn't always excite attendees who were more interested in the

dance party that followed the formalities. The 1990s saw the awards component of the evening more integrated into the dance party format.

Dame Sybil continued to organise the Balls throughout this period, encouraging partygoers to don extravagant outfits inspired by themes such as *Hollywood* (1991), *Circus* (1992), *Myths and Legends* (1993), *Carnivale* (1994), and *Exquisite* (1995). Drag remained at the heart of Queen's Ball, with icons of Brisbane drag stages and dancefloors taking home awards, including Sophisticated James, Lovely Legs Loretta, Trixie Laumonte and Carlotta.

Now hosted by Brisbane Pride and known simply as 'Queen's Ball', the event remains a cornerstone of Brisbane's LGBTQ+ social scene, and a celebration of the hard-fought progress and resilience of Queensland's LGBTQ+ communities. While no longer a sweaty dance party, Queen's Birthday Ball traditions remain, with awards acknowledging the best-dressed attendees and outstanding contributions from LGBTQ+ community members, alongside performances, drag shows, dancing and fabulous costumes.

above from top

Queensland AIDS Council poster for the Queen's Ball

c. 1994; Collection of State Library of Queensland

32nd Annual Queen's Birthday Arts Ball poster 1993;

Collection of Australian Queer Archives

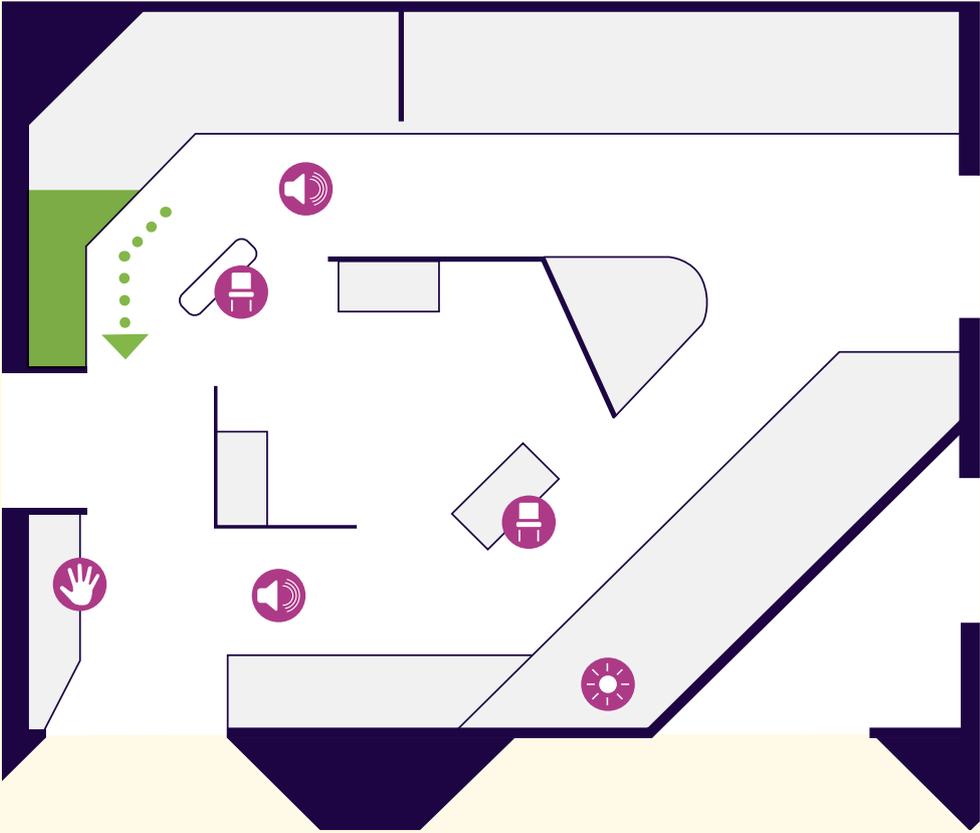
Program for the 33rd Annual Queen's Birthday Arts Ball

1994; Collection of State Library of Queensland

opposite

The Barbara Cartland Fan Club, winners of the best group

award 1993; Queensland Pride street magazine, 1993



Streetwear continued...

Fashion forward retro

In the early 1990s, vintage and thrift shopping boomed in Australia and across Western countries, influenced by shifts in popular culture such as Seattle grunge and the New York downtown dance scene. This trend was part of a global movement, where fashion from previous decades made a revival. Dance artists like Deee-Lite and Kylie Minogue were at the forefront of this playful, expressive retro style, bringing back fashions from the 1960s and '70s.

As rave and underground dance movements gained momentum, many people rejected mainstream fashion in favour of second-hand clothes that offered individuality, affordability and authenticity. Also reflective of Australia's economic landscape and the recession of the early 1990s, places like Paddy's Markets in Teneriffe – with an entire floor of pre-loved garments – 'op shops' (charity shops) and boutique Betty Britches became treasure troves of affordable but eclectic looks that reflected the Club Kid and DIY spirit of the era.

Dancefloors were awash with vintage sportswear, patterned Crimplene shirts and 1960s and '70s prints. Flared jeans and pants were ubiquitous, becoming one of the major fashion silhouettes of the era.

Thrifted fashion provided a sustainable and accessible way to experiment with style without the constraints of designer labels or commercial trends. As one clubber remembers:

I didn't have a job and could only afford to buy from op shops. It was amazing what you could find ... a polyester lime green jumpsuit, crochet flares and lots of 1960s dresses. I had this fantastic three-piece purple men's suit, which I would wear with a lovely bright orange lace-collared shirt. If you wanted something new to wear, you could just whip up a pair of hotpants or paisley flares, or re-purpose something.

1993, West End backyard drinking espressos, because I was pretentious in my twenties. I op-shopped that psychedelic purple polyester shirt from the \$1 bin at St Veronica's, but hated that it wouldn't drip dry and needed ironing. I was firmly opposed to ironing, so I sold it for \$5 at the Brunswick Street Mall Markets. It was bought by another stallholder who immediately ironed it and sold it for \$25. A few years later I saw it again in a pop-up upscale vintage clothing shop on Elizabeth Street in the Brisbane CBD retailing for \$80. I knew it was the same psychedelic purple polyester shirt because I had caused a banana shaped cigarette burn on the left forearm.

— Evelyn Hartogh 2025

above

Vintage blouse c. 1970s; Polyester

Flared jeans c. 1970s; Cotton Private collection

Vintage shirt c. 1960s; Polyester

Trousers c. 1970s Polyester, wool; Private collection

Vintage looks in West End c. 1990s; Archive of Evelyn Hartogh

Brace yourself!

Denim had a fashionable resurgence in the 1990s and was a staple of so many scenes, but overalls transcended their utilitarian origins to become a powerful symbol of the queer community.

Originally a working man's garment, overalls also came to represent the idealised woman during the Second World War. It is no wonder that the humble bib and brace was adopted by counterculture, in particular by the lesbian community looking to reject conventional ideas of femininity and embrace comfortable practicality.

Overalls became a '90s anti-fashion statement, providing an endlessly customisable look in a space where expectations of gender and sexual identity were being subverted, redefined and expressed.

The fabric both obscures and reveals the body at the whim of the wearer. Often styled with athletic wear or shelf bra (another practical garment that conceals a femme physique), they could be cut off, light washed, stone washed or patched, and always worn with only one brace secured.

above

Nike sports bra c. 1990s; Nylon, spandex

Lee overalls c. 1990s; Cotton denim

Cut-off shirt c. 1990s; Cotton Private collection

Susi wears overalls c. 1990s; Archive of Susi Blackwell

Subversive sophistication

With their newfound visibility in the 1990s, some in the lesbian community were keen to present a more elevated and sophisticated look. While not entirely identifying with the highly ‘femme’ styles of so-called ‘lipstick lesbians’, or the complete rejection of fashion practised by more masculine-presenting community members, many lesbians still wanted to subvert gendered fashion trends. ‘We were starved for style,’ lamented Karen Neilson, who came out on the scene in the 90s.

Re-enter the tailored suit.

Historically worn by powerful and eccentric women like actor Marlene Dietrich, musician Gladys Bentley and author Radclyffe Hall, the suit became high fashion with Yves Saint Laurent’s ‘Le Smoking’ tuxedo in 1966. In the 1990s, lesbian (and other) women embraced the look, encouraged by pop culture icons like Madonna and k.d. lang. The tailored suit became such an expression of queer identity it was sometimes erroneously referred to as ‘lesbian chic’.

The suit’s unique ability to convey female masculinity, androgyny, femininity or sexuality – depending on the tailoring – has been part of its enduring appeal.

above

Pinstripe suit c. 1990s; Polyester viscose; Private collection

opposite

Madonna wears a suit for a publicity photo c. 1990s



How do you describe a feeling?

Enter the scene

Since the mid-1980s a vibrant dance-dedicated scene in Brisbane had been bubbling away with venues like The Terminus, and with nights like Short Circuit at The Hacienda in Fortitude Valley. Among the first to introduce house music to Brisbane, DJ Jane Grigg and Tim O'Rourke hosted Tribal Dance, a series of what are regarded by many in Brisbane as the first dance parties in this city. Jane, along with DJ Peter Mogg also shared house music through 4ZZZ Radio. Club DJs such as Baby, resident at The Beat, was also spinning house music, helping to spread this new sound.

Jac Vidgen and Billy Yip (part of the Recreational Arts Team, known for their legendary 'RAT parties' in Sydney) joined forces with Jane Grigg and multimedia artist Tim Gruchy to bring their successful format to Brisbane. EXPRAT 88, held at The Roxy on 30 July, was a countercultural response to Expo 88 – an international event that left a permanent mark on the city's cultural landscape.

Ticketholders were encouraged to wear flowers, and the night featured DJs, fashion parades, light installations by Gruchy, and performances from several artists, including performance artist Simon Reptile. EXPRAT was a turning point and set the

new standard for dance party culture and production for the parties that followed in Brisbane.

As a harder edged 'rave' scene emerged in the United Kingdom, where parties were held illegally in disused or outdoor spaces, Tim Gruchy and DJ Johnny Griffin ('Johnny G') were among those who also pioneered the burgeoning local scene, hosting a series of parties called Ghetto Warehouse in unused and derelict spaces across Brisbane.

One memorable party took place in the empty George Symons building off George Street in Brisbane's CBD, with attendees leaving in the early hours of Sunday morning covered head to toe in thick (and possibly toxic) dust! Brisbane's dance party and rave culture was well and truly alive, and rapidly evolving.

DJ Edwin Morrow, in collaboration with Jon Adams (Mars Bar, Short Circuit and owner of Chi Chi Deluxe boutique with wife Claire), created the first Adrenalin Dance party at Metropolis Tavern in 1991, another landmark dance music event in the memories of those who remember it! A succession of parties from other promoters, such as Desi Achilleos, Peter Brown, Wayne Kable, and Michael Watt, along with an expanding roster of local DJs, fuelled the continually expanding scene.

Parties frequently had New Age, technologically inspired names such as NASA, Creation, Infinity and Black Out. Many of these dance parties or raves were hosted at The Site (formerly Manhattans) and The Roxy, opposite each other on Brunswick Street, Fortitude Valley. These were perfect spaces for these large-scale events, whose production values also continued to grow along with new technology such as the addition of lasers, cutting-edge light shows, and the inclusion of international guest DJs. But fashion – either in the form of parades, or on the backs of attendees – remained an important aspect of this flourishing scene.

While many of these events attracted a mixed crowd and were not a strictly LGBTQ+ scene, they created inclusive anti-establishment spaces for important social and cultural change, where diverse sexual identities were embraced as part of a broader ethos of unity, freedom and acceptance.

Everything starts with an...

Just as experimentation with marijuana and psychedelic drugs such as LSD (acid) were widespread in 1960s youth culture, the youth movement of the 1990s was propelled by its own illicit substance in the form of 3,4-Methylenedioxymethamphetamine, or MDMA, commonly known as ecstasy. Dubbed the 'love drug', and commonly called 'E's' or 'pills', MDMA is an empathogen. For most users it produces feelings of euphoria, intense wellbeing and empathy by increasing the activity in the brain of serotonin, dopamine and norepinephrine (called neurotransmitters, the chemical messengers of brain cells).

MDMA was first synthesised in Germany in 1912. Since the 1970s, it has been used in a variety of settings to enhance psychotherapy. It became popular as a recreational drug in the 1970s and 80s and was legal in Australia until 1987. Often stamped into crude tablets or sold in capsule form, ecstasy was prevalent across the dance party and LGBTQ+ scene for its feel-good properties and relative affordability. Dance music was sonically produced to tap into the effects the drug had on the sensory system, with the rhythms and highs of the music working in tandem to amplify the drug experience. Ecstasy and house music went hand in hand in the dance party scene.

The primary risks of ecstasy use often lie in dehydration and overheating, which can become fatal. But drinking too much water after taking MDMA is also dangerous, leading to swelling in the brain that can result in unconsciousness. It can also cause paranoia and other mental disturbances in some users. Illegal ecstasy trade is also often linked to violence and other illegal activity.

Around the world ecstasy remains a part of today's mainstream youth culture. In some places confidential drug-checking has become a recommended service to help people understand the chemical composition of any substances they take. In 2023, MDMA was decriminalised in Queensland for controlled use within mental health care. Psychiatrists can now prescribe it to those suffering post-traumatic stress disorder, bringing the drug full circle from its therapeutic uses half a century ago.

Let there be House!

While the origin of musical genres can be difficult to pinpoint, house music, a subgenre of electronic dance music and a descendant of disco, originated in Chicago's underground club culture, created by and for African American gay men. Gay club The Warehouse, the epicentre of this scene, inspired the name of this new sound.

House music is rhythmic, soul-infused dance music, built around a driving four-on-the-floor beat and layered with funky basslines, lush synths and looping samples which, when combined, create an almost hypnotic and euphoric vibe perfect for the dancefloor.

House quickly gained an international reputation, embraced by a new generation of young people. In the United Kingdom particularly, the rise of acid house in the late 1980s spawned an entirely new youth culture on a scale not seen since the advent of counterculture, or the 'hippie' movement, of the 1960s.

Dance parties or unlicensed 'raves' were happening across the country, with some warehouse and outdoor events attracting thousands. The phenomenon of house music and 'raving' became so influential in British youth culture that

1988/89 was dubbed the ‘second summer of love’, named in honour of the great youth quake of the 1960s and the Woodstock summer music festival.

Along with other emerging genres such as techno and trance, the rapid evolution of house generated an alternative ‘dance music’ soundtrack to the early ’90s. In Australia, given the dominance of pub rock and mainstream preoccupation with guitar-driven music, these new sounds were originally dismissed and denigrated. But this heteronormative rejection created a dynamic counterculture and underground audience centred around the LGBTQ+ community. Today, however, house is largely recognised as the last true evolution in music production and continues to permeate other forms of popular and independent music.

In 1990s Brisbane, retailers like Billboard Music, Rockinghorse Records and particularly Central Station Records sold the latest imported vinyl records. By the early 1990s, many of the city’s most popular DJs – elevated to an almost godlike status – worked at both Central Station Records and Fortitude Valley’s most iconic dance venue, The Beat.

We remember some of our favourite DJs of the early 90s:

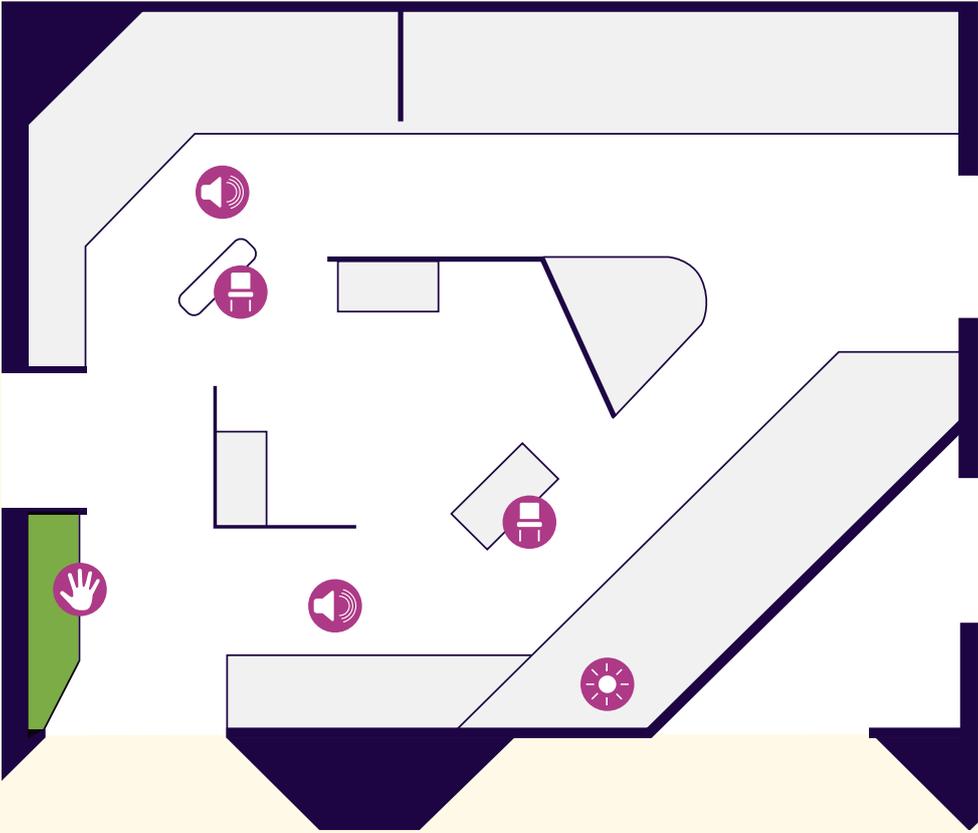
Angie Angus	Johnny G	Mandy
Baby	Ish	Mark B
Barking Boy	Jane Grigg	Mark T
Betty	Jayson	MC Control
Darren AJ	Jen-E	Neroli
Darren Briaais	Jnr	Peter Mogg
Mark Briaais	Kazu	Robbie
Darren James	Kamira	Sonia
Davey J	Ken Jensen	Thief
Edwin	Kesson	Trish
Freestyle	Les Smith	
Gracie	Lester	

Showcase

In the late 1980s and early 1990s, 12-inch vinyl records were the format used by DJs. DJ-ing techniques quickly evolved, and 'beat mixing' – seamlessly transitioning between tracks by aligning their tempos – became the standard still common today. These vinyls, once belonging to beloved Brisbane DJ Edwin (Morrow), feature a white mark made with Liquid Paper to indicate the side or 'mix' that he incorporated into his sets.

Vinyl records c. 1990s

Private collection



Our places and spaces

Despite Brisbane's reputation for being a sleepy country town, a vibrant and complex underground nightlife scene emerged in the late 1980s and early 1990s at the intersection of queer identity, dance culture and underground music.

As it had since the early 1980s, The Terminus continued to be an important space for the LGBTQ+ community. Options Nite Club in Spring Hill, opened by Trish Reilly and Jo Wong also catered to gay and lesbian patrons, while also creating important women's only spaces.

The Beat, under the management of the somewhat polarising John Hannay, became iconic for its unparalleled energy, drawing diverse crowds – from drag queens and leather dykes to straight ravers – all united on the dancefloor. The Sportsmans Hotel, owned by Neil McLucas, and later The Wickham also became important places for community, and simply for being a good night out.

The subversively named Fag Bar – a bold reclamation of the homophobic slur – created by Gavin Waller, became an institution for its audacious performances and sense of cool. Along with the Craig Ball and Joseph O'Conner's produced Boulder Lodge, their focus on contemporary and performance art, further blurred traditional social lines, allowing for safer, more experimental zones of interaction

across gender and sexuality. Johnny Griffin's Flares also became a beloved night out for mixed audiences with a shared love of disco and other retro sounds.

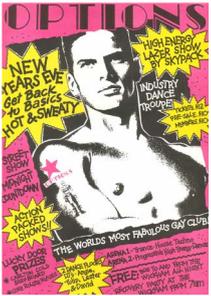
While LGBTQ+ parties like the Queens Ball, Pride Dance Party, and Sleaze Ball were important annual events, other dance parties and warehouse raves also attracted queer crowds seeking liberation through music and movement.

These overlapping scenes all offered sanctuary and expression during a period of cultural change, shaping the city's queer cultural legacy.



93 Pride 1993

Designed by Desi Achilleos
 Archive of Chad Ryan



New Years Eve, Options 1993

Collection of the Australian Queer Archives



FAG BAR (Santa's a drag) poster 1992

Screenprint on paper; Gift of Screenprinting Workshop, University of Queensland Students' Union; 1995 /
 Collection: Queensland Art Gallery Gallery of Modern Art /
 © Gavin Waller Estate / Photograph: QAGOMA; Queensland Museum has taken all reasonable efforts to contact the copyright holder



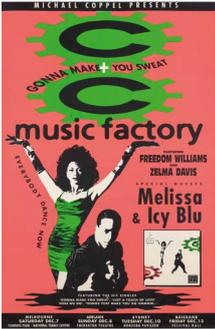
Not So Strictly Ballroom 1990s

Archive of the Australian Queer Archives



Boys Own poster 1993

Collection of the Australian Queer Archives



C+C and the Music Factory 1991

Archive of Stephen Callaghan



Blackout the Dance Party 2 1993

Archive of Stephen Callaghan



FAG BAR poster 1992

Screenprint on paper; Gift of Screenprinting Workshop, University of Queensland Students' Union; 1995 / Collection: Queensland Art Gallery Gallery of Modern Art / © Gavin Waller Estate / Photograph: QAGOMA; Queensland Museum has taken all reasonable efforts to contact the copyright holder



Sweat by QAGLR 1989

Collection of the Australian Queer Archives



Flares: 7-tease 1992

Designed by Angelina Martinez
Archive of Angelina Martinez



Frottage 1992

Archive of State Library of Queensland



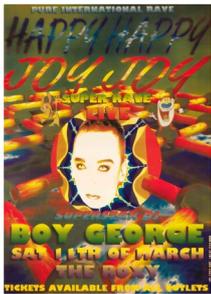
Blackout 2 1993

Archive of Stephen Callaghan



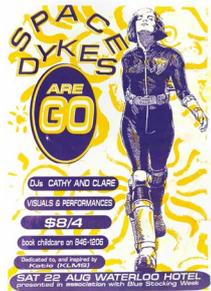
Options presents Views from a Broad 1990s

Collection of the Australian Queer Archives



Happy Happy Joy Joy 1995

Archive of Stephen Callaghan



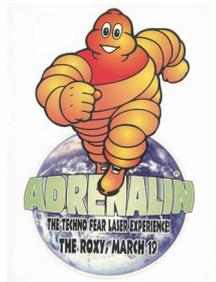
Space Dykes are Go c. 1992

Collection of Australian Queer Archives



FAG BAR 1st Birthday 1992

Collection of the Australian Queer Archives



Adrenalin c. 1990s

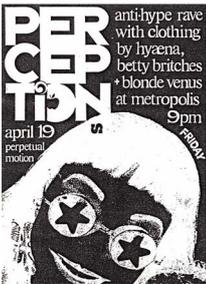
Archive of Stephen Callaghan



Kinky Klubette 1992

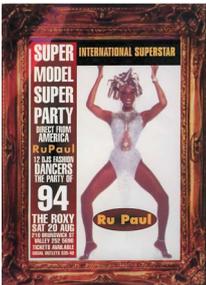
Designed by Angelina Martinez

Archive of Angelina Martinez



Perception Magazine Launch Party 1991

Archive of Angelina Martinez



Super Model Super Party 1994

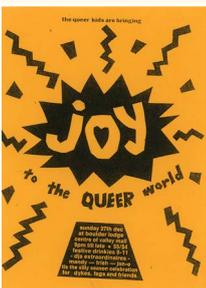
Archive of Stephen Callaghan



Lesbian and Gay Dance Party 1990

Designed by Susi Blackwell

Collection of State Library of Queensland



Joy to the Queer World 1992

Archive of Angelina Martinez



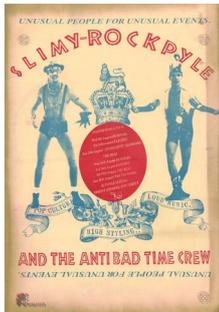
Freedom 1994

Archive of Stephen Callaghan



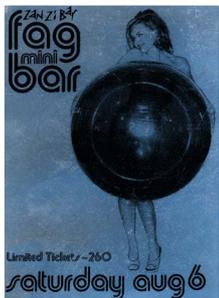
1000% Party, The Beat c. 1990s

Archive of Stephen Callaghan



Slimy Rockpyle and the Antibad Time Crew 1989

Archive of Angelina Martinez



Fag Mini Bar 1994

Archive of Christopher Salter

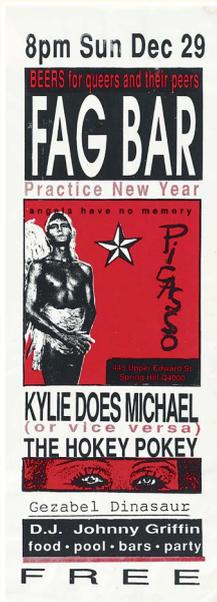


Our places and spaces (intro panel)



Big Love 1994

Archive of Angelina Martinez



FAG BAR (Angel's have no memory) poster 1992

Screenprint on paper; Gift of Screenprinting Workshop, University of Queensland Students' Union; 1995 / Collection: Queensland Art Gallery Gallery of Modern Art © Gavin Waller Estate / Photograph: QAGOMA; Queensland Museum has taken all reasonable efforts to contact the copyright holder



The Shamen 1991

Archive of Angelina Martinez



Flares: Surreal Salvation for Disco Darlings 1993

Designed by Angelina Martinez

Archive of Angelina Martinez



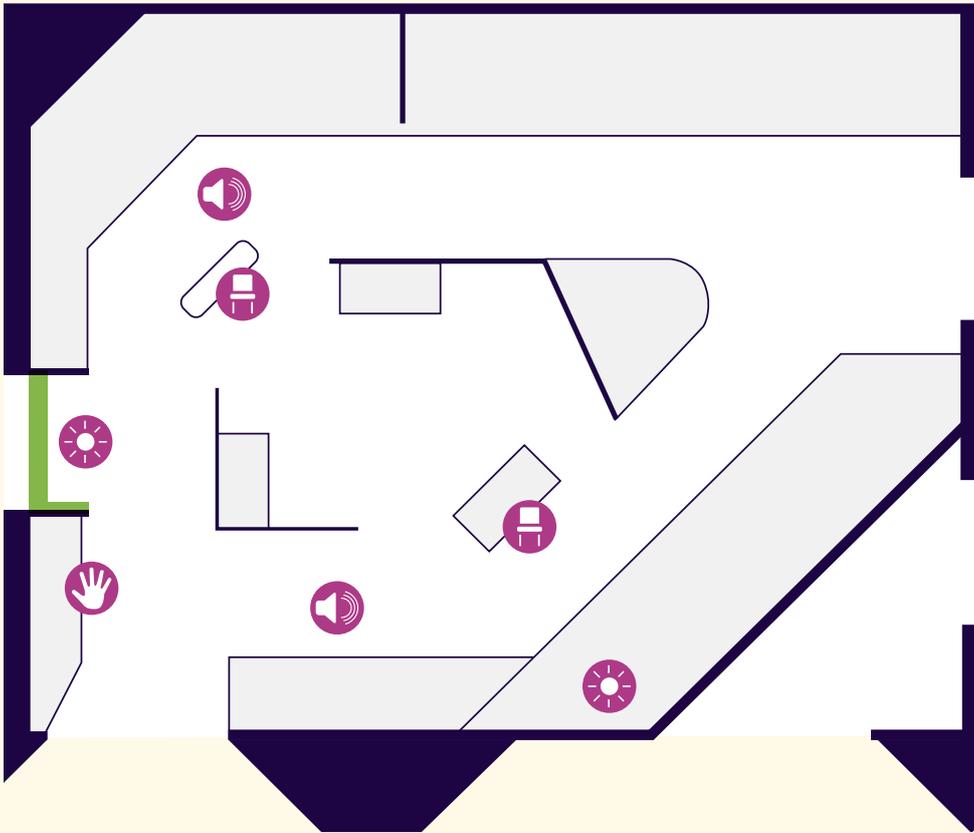
FAG BAR (Patridge Family) poster 1992

Screenprint on paper; Gift of Screenprinting Workshop, University of Queensland Students' Union; 1995 / Collection: Queensland Art Gallery Gallery of Modern Art / © Gavin Waller Estate / Photograph: QAGOMA; Queensland Museum has taken all reasonable efforts to contact the copyright holder



Saturday Night Rave, The Beat c. 1990s

Archive of Stephen Callaghan



Dancefloor dreams: early '90s pop videos

Music videos of the 1990s, were not only a source of fashion inspiration but also demonstrate how house music and other kinds of electric dance music began to permeate the music scene, and a growing influence on commercial pop music.

The music videos on show include (in alphabetical order):

- 2 Unlimited – *The Magic Friend* (1992)
- Black Box – *Strike It Up* (1990)
- Björk – *Big Time Sensuality* (1993)
- Cathy Dennis – *Just Another Dream* (1991)
- D–Mob introducing Cathy Dennis – *C'mon and Get My Love* (1991)
- Deee–Lite – *Good Beat* (1990)
- Deee–Lite – *Power of Love* (1990)
- E–Zee Possee and MC Kinky – *Everything Starts With An 'E'* (1990)
- George Michael – *Too Funky* (1992)
- Hyper Go Go – *High* (1992)
- Joey Negro – *Love Fantasy* (1992)
- K–Klass – *Let Me Show You* (1991)
- K–Klass – *Rhythm Is A Mystery* (1991)
- Kylie Minogue – *Better The Devil You Know* (1990)
- Kylie Minogue – *What Do I Have To Do?* (1990)

- Kylie Minogue – *Confide In Me* (1994)
- k.d. lang – *Constant Craving* (1992)
- Malcolm McLaren, The Bootzilla Orchestra – *Deep in Vogue* (1990)
- Madonna – *Deeper And Deeper* (1992)
- Madonna – *Fever* (1992)
- Margaret Urlich – *Number One (Remember When We Danced All Night)* (1990)
- Melissa Tkautz – *Read My Lips* (1991)
- Melissa Tkautz – *Sexy (Is The Word)* (1991)
- Opus III – *It's A Fine Day* (1992)
- RuPaul – *Supermodel (You Better Work)* (1992)
- Sabrina Johnston – *Peace* (1990)
- Sexing the Cherry – *Steppin' On* (1994)
- Sexing the Cherry – *Glamorous* (1994)
- Sub Sub featuring Melanie Williams – *Ain't No Love (Ain't No Use)* (1993)
- Take That – *Relight My Fire* (1991)
- The Shamen – *LSI (Love Sex Intelligence)* (1991)
- The Shamen – *Comin' On* (1990)
- Toni Pearen – *In Your Room* (1994)
- Vision Four 5 – *Everything You Need* (1993)
- Vision Four 5 featuring Lollie – *Funkify Yourself* (1994)

You can listen to these tracks on Spotify...

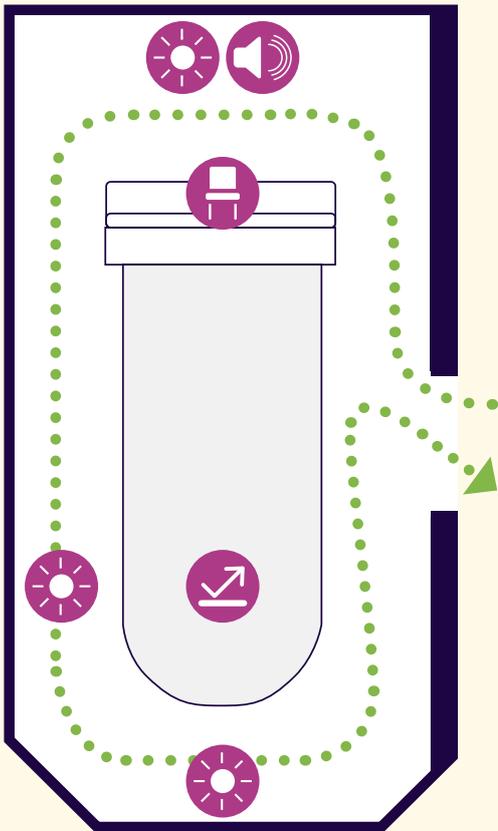


...or watch on YouTube.



Presentation of these videos generously supported by
NightLife Entertainment.

Space 3



Allow your senses to adjust. This space can be noisy, has projections and bright screens. Please take care on reflective floors. There is seating where you can watch one of the videos or rest for a while.

Still here, still queer

The LGBTQ+ club scene has continued to evolve since the 1990s. Although there are fewer venues and events, these spaces still provide a much-needed sense of community and belonging.

Today's scene is more embracing of our cultural diversity and celebrates the whole spectrum of lived experiences, moving beyond its predominantly white, 'gay and lesbian' roots in the 1990s. The scene continues to play an important role in fostering our sense of solidarity and pride. Within the LGBTQ+ community, we may not agree on everything, but we are always stronger together.

In this contemporary spirit of collectiveness, dancing is still in our DNA. In 2025, the scene is buzzing with renewed energy, echoing the euphoria of the '90s. House music is back. Drag continues to be an important facet of queer nightlife and culture. Dress codes are diverse and eclectic.

We continue to be inspired by each other, the past and, in this decade, our own visible queer pop cultural icons. And what we wear continues to be a vital means of signalling who we are – a material expression of resistance and resilience, as well as expressing our identity, sexuality and joy.

Making a Scene (film)

A kaleidoscopic collection of personal insights and reflections on the political and socio-cultural dynamics of the LGBTQ+ community, club and dance party scene, and dress codes of the early 1990s.

Short film, 2025

Directed by Simon Woods

Duration: 34 mins 36 sec

Expressing our queer joy

Queer performance continues to thrive both in and out of the club scene, bringing new understanding to queer lived experiences, our culture, and our gift for humour and joy. They also reflect the continual expansion of our creative expression and the diversity of our community.

The House of Alexander

Born in the vibrant streets of Harlem, New York, ‘voguing’ or ‘vogue’ is a highly stylised form of dance created by black and Latinx LGBTQ+ communities. Between the 1960s and 1980s the culture emerged in competitions known as ‘balls’, with its roots tracing back to drag competitions of the 1920s.

As seen in the documentary *Paris is Burning* and TV series *Pose*, voguers would compete for trophies and cash prizes, battling for the reputation of their ‘houses’. Despite the popularisation of ‘voguing’ in the early 1990s, ballroom culture did not take root in Brisbane during this time, perhaps a reflection of the scene’s lack of cultural diversity.

Ballroom houses offer a safe space for queer Black, Indigenous and Persons of Colour (BIPOC). Most houses have a ‘mother’ and ‘father’ who take on a mentoring role as surrogates, often providing their children with a home and a place where they belong and are accepted, while they compete against other ballroom houses.

Named after Alexander the Great, House of Alexander is a pioneering ballroom house in Magandjin (Brisbane), founded in 2019 by Ella Ganza (Mother of the House of Alexander, and Daughter of the Iconic Father Javier Ninja) together with

Joshua Taliani (Father of the House of Alexander). The House is known for hosting The Alexander Ball, which is now in its sixth year and also the feature of a documentary of the same name.

Today, ballroom is more than a competition: it's a way of life and an act of survival, especially for the marginalised voices in our community. With the intention of empowerment and reclamation of our autonomy, its essence ultimately celebrates queer bodies of all shapes and sizes and all identities within the gender spectrum.

‘Drag kinging’ in Brisbane

Despite its blossoming popularity globally, ‘drag kinging’ – a performance art where people (typically those assigned female at birth) dress and act in masculine clothing and often embody exaggerated male stereotypes – was noticeably absent across the Brisbane scene in the early 1990s. Waiting in the wings was Mary Alexander.

Coming out to her family following the passing of her father in 1996 served as a catalyst for Alexander, who craved a more authentic and creative life. She resigned from the public service and immersed herself in Brisbane’s blossoming

cabaret and performance scene. Co-hosting Abigail's club night, her early performance identities included Miss Reuve MaJerkin, an 'easy listening Super Hostess with the Mostest', and Reuve's brother Grover, whom she described as a 70's porn-inspired drag king. In 1997, her most enduring alter ego, Tricky, was born. Alexander recalls:

Tricky is a male Bogan Rock God, inspired by my time as a teenager going to the Capalaba Drive-Ins with my twin brother and his mates ... drinking tallies, smoking Winnie blues in fast cars and listening to rock music like Kiss, Motley Crue and Metallica. Long hair and a crowbar moustache are Tricky's most prized possessions!

With a growing reputation across Brisbane for her camp sensibility and dynamic performances, Alexander co-founded the Twang Gang in 2000 with Dita Brooke – a pioneering platform for performers to break the gender separation that they felt was occurring in Brisbane's lesbian and gay audiences in clubland at the time, and to break the lesbian stereotypes through camp and comedic performances. Tricky and the Twang Gang performed at venues such as The Wickham and Options nightclub, and many high-profile events such as Big Gay Day, Sleaze Ball and Woodford Folk Festival.

While also known for her performance character, BoomBang, inspired by female icons such as such as Marilyn Monroe, Grace Jones and Deborah Harry, Alexander was awarded Most Popular Drag King at consecutive years at the 2007 and 2008 Queen's Ball.

Alexander continues to create and perform through the GGG Collective, a queer artist-run initiative and collaboration with Jessica Astrid, and an ongoing avenue for queer art practice with an emphasis on performance and costume/fabric art.

Pigsuit

Rhiannon Daly is an Aotearoa-born (Ngāti Porou, Ngāti Kuri), Meanjin-based fashion designer, visual artist and musician. Her creative practice spans fashion, painting and music, intertwining homoeroticism, femme aggression, sex and satire in bold and boundary-pushing ways.

As a visual artist, her subject matter experiments with creatures of sexual desire, assertive femme figures, water symbolism, phallic metaphor and an embrace of her Māori heritage through language and art. As a fashion designer, Rhiannon drives the provocative clothing label PIGSUIT.

Her collections challenge mainstream aesthetics, offering a safe space for queer, femme and outsider identities who champion their difference in society and are empowered by sex, eccentricity, social change and glamour. By intertwining culture, her stylistic eye and outlook on the world, Rhiannon brings a multifaceted array of creations full of tongue-in-cheek irreverence and chic campery. This striking blend of characteristics has solidified PIGSUIT's reputation for pushing boundaries and defying conventions. Rhiannon brings a rich tapestry of experiences to her roles, enhancing her work with a multidimensional and cultural perspective. Her strong design ethic and commitment to inclusivity have established her as an influential underground figure within Australia's fashion, music and arts scene.

Artist statement

This work channels the flamboyant spirit of Glamourpussy infused through the unapologetic, subversive lens of PIGSUIT. I wanted to blend fabulous drama, gender-fluidity and unruly texture as an ode to glamour as resistance and visual identity as performance.

Takatāpui (Queer Māori) storytelling is whispered throughout this piece, layering ancestral symbolism with contemporary excess. A riot of colour, texture and glitz, print, rhinestones, ruched leather and fur all collided

with themes of homoeroticisms, overt sexuality and drama. These elements speak in the dialect of queer nightlife and underground club culture: a world of sweat, glamour, resistance and transformation. This isn't just

an outfit to be worn but hedonistically inhabited; an unapologetically free body in motion, bathed in euphoric chaos, indulgence and intention.

I also explored the use of colour, hypersexual silhouettes, performance cuts and ecclesiastic odes throughout Glamourpussy's earliest collections to create a length-defying micro-minidress with religious iconography, suggestive proportion and excesses shape.

Two koru fronds unfurl together throughout my work – softly anchoring the Takatāpui love story of Tūtānekai and Tiki, the first known Māori story of two same-sex lovers whose bond remains enduring even as Hinemoa enters their narrative. Together, they embody the legacy of fluid, fearless love that honours takatāpui identity and the sacred ancestral power of connection.

In its entirety, this piece is a tribute to theatrical excess, cultural reclamation and queer resistance – where PIGSUIT and Glamourpussy meet in shared legacy: loud, layered and empowered.

above

PIGSUIT by Rhiannon Daly
Taniwha Takatāpui 2025

- Jersey, rhinestones, vegan leather, Mongolian fur, metal, brass, nickel, silver, freshwater pearls
- Queensland Museum Collection
- Commissioned by Queensland Museum

opposite

Taniwha Takatāpui 2025

- Photographs by James Caswell
- Assistant photographer: Bane Tatiya
- Art direction and styling by designer Rhiannon Daly from Pigsuit
- Model: Mistress Sloan (Nick Hillhouse)
- Location: The Sportsman Hotel

Bulley Bulley

Bulley Bulley is a Brisbane-based fashion label founded by sisters Bianca and Kiara Bulley. Drawing inspiration from their backgrounds – Bianca’s experience in costume design and Kiara’s work in fashion academia – the duo creates garments that blend the theatricality of historical costumes with the playful spirit of contemporary fashion.

Their label is a celebration of the art of dressing up, inviting wearers to embrace the joy and creativity inherent in fashion. Bulley Bulley designs are characterised by bold textiles, intricate embellishments and a whimsical approach to design.

Beyond their design work, Bianca and Kiara are active in the Brisbane fashion community, co-managing The Stitchery Collective, a not-for-profit organisation that fosters immersive fashion events and workshops across Queensland.

Artist statement

Manhood is a playful critique of the ever-shifting symbolism of gendered dress codes. This soft and luxuriously pink ensemble delves deep into the history of masculine dress, referencing symbols

of power, passion and beauty. Like an ‘exquisite corpse’ (a collaborative method of assembling

words or images in a sequence, like the parlour game Consequences), the designers have fused together seemingly disparate elements – the suit, an icon of post-industrial masculinity; decorative and exaggerated silhouettes, denoting the conspicuous masculine grandeur of the Baroque; the codpiece, a distinctly Tudor garment that emphasised masculine virility; and the historically masculine-coded colour pink. Married together out of time and context, these elements obscure and distort our conceptions of the masculine, positioning gender as untethered from material form.

Manhood was created in response to Queensland Museum’s Hairy Dog archive. The piece draws inspiration from Mark Wilson’s distinctive use of unexpected fabrications, bold silhouettes and his fluid approach to gendered dressing. The work specifically references his use of quilting, faux fur, dramatic collars and daring hotpants.

above

Bulley Bulley

Manhood 2025

- Silk, wool, acetate, polyester, mohair, wool, nylon
- Queensland Museum Collection
- Commissioned by Queensland Museum

opposite

Bulley Bulley

Manhood 2025

- Photographs by James Caswell
- Hair and makeup artist: Sarah Smith
- Model: Copper Dinnis @ Rebel Rebel Agency
- Studio: The Photo Studio Australia

Threads of identity

Thanks to the cyclic nature of fashion and a current nostalgia for the 'hedonistic '90s', there is a growing rejection of generic fast fashion – determined by internet algorithms – for something more meaningful. Sustainability and ethical clothing are also just as important as aesthetics.

In the spirit of the '90s Club Kids, many young queer people are searching for meaning by embracing unique styles, blending vintage/thrift, avant-garde and DIY to express their individuality. Photographer Stella Humphreys documented the dress codes of 2025 over several nights out on the scene in Brisbane.

Stella Humphreys

Stella Humphreys is a queer Meanjin-based artist raised in Los Angeles in the Hollywood Hills. Returning to Meanjin after the Covid-19 pandemic, her creativity blossomed within isolation. Her work encapsulates a form of escapism. Keen on colour and featuring a central focus on portrait work, Stella attempts to use her means of creation as a way to understand the world around her. She studied at Queensland College of Art but deferred to pursue fashion and styling in film. Her paintings have been featured in a number of Meanjin-based exhibitions, including *Saint Valentines* (2024, The Station Gallery) and *Joy & Whimsy* (2024, Echo & Bounce).

Photography has often been a way for Stella to explore themes of love, sexuality, fashion and community.

Documenting style comes naturally to her, shaped by years immersed in fashion and film culture. Moving forward, Stella hopes to use her art to cement her self-expression and world view through her interdisciplinary practice. This series of work marks her first official artist commission.

Artist statement

I find self-expression becomes a pure and accessible form of art when done authentically. My creativity exists in my pinkie finger, on my left ear, through the socks I am wearing. Fashion is a means to create life, to extend one's personality and thoughts through the items we place on top of our bodies.

The queer community breathes life through self-expression. Each subsection of the community builds upon decades of elegance and beauty, learning from those that came before us. Walking in their footsteps, taking pride in even the smallest step.

I have never felt more free than when I am dancing within my community. I acknowledge the work and dedication it has taken to manufacture the safe spaces I feel most comfortable in. I know that without those that take the time to organise and protect queer spaces, I would never feel as comfortable as I do now to dress how I want to dress and feel how I want to feel.

Taking these photographs for *Make a Scene* has given me the opportunity of a lifetime. To be able to interact within my scene in this way, by shedding light on so many radiant people, has been one of the most gratifying forms of art I have ever created. To acknowledge so many strangers for the

effort they put into their outfit, and to watch them react and smile, has gifted me with the most tangible form of validation I have felt so far.

I'd like to also acknowledge the original custodians of the land of which I create my art upon. I'd like to pay respect to the Elders past, present and emerging. I live and breathe on stolen land and with each decision I make I acknowledge and understand that. I'd also like to credit Mystique Charter and Amelie Boddaert for assisting me with my project – without them none of this would have been possible.

Ethan Kristy

Ethan Kristy is a Trans and Queer interdisciplinary visual activist living and working on unceded Wurundjeri Country (Narrm/Melbourne). Their artistic practice merges traditional art techniques with photography, digital media, virtual environments and new emerging technologies.

Ethan's practice challenges normative frameworks around gender and sexuality, offering bold and critical perspectives on systemic injustice and institutional discrimination. Their work invites audiences to reflect on the politics of representation and the power of lived experience in reshaping cultural memory. Drawing on their lived experience as a Trans and Queer person living in Australia, Ethan's work explores the intersections of gender, sexuality, embodiment and transformation.

Ethan has studied a Bachelor of Fine Arts (Expanded Studio Practice) with Honours in Photography, and a Master of Photography at RMIT University. They are currently undertaking a Master of Teaching, further expanding their engagement with education.

Artist statement

My creative practice explores the politics of visibility, identity and representation through Trans and Queer lenses. I am particularly interested in how emerging technologies – especially artificial intelligence – replicate, amplify or erase cultural bias within visual culture.

SuperXero is a series of digital artworks that reimagines superhero archetypes for Trans and Gender-Diverse young people by using generative AI technologies, aiming to create empowering representations that challenge normative visual cultures. Drawing on personal and collective histories, SuperXero becomes both an archive of trans possibility and a platform for re-authoring identity beyond binary or normative constraints.

SuperXero reimagines the superhero archetype as a site for trans empowerment, while also exposing the biases of AI. By appropriating these technologies that often erase us, SuperXero reclaims space for Trans and Gender-Diverse narratives within visual culture. The work critiques algorithmic bias while asserting the potential for redefinition. It's a form of resistance, where bias can not only be revealed but rewritten.

Whether confronting digital exclusion or dreaming alternative futures, in a world where algorithms increasingly shape our visual culture, SuperXero seeks to challenge who is seen, how we are seen, and what is made possible through art to empower new stories and new heroes for us all.

Beverly Kills

Beverly Kills, the drag alter ego of Reece Jackson, is a femme fatale, powerhouse and mischief-maker. Originally from the Gold Coast but artistically emerging from Brisbane's drag scene in the late 2010s, her Catholic upbringing deeply influences her style, performance concepts and point of view. This is showcased in her one-woman show *Heaven & Hell*, which toured across Australia and New Zealand.

Known as the first Queenslander to appear on RuPaul's *Drag Race*, Beverly's fierce pride in Brisbane and its culture of punky rebellion has led her to perform in an operating church, in the literal snow, in front of zoo animals, and even in front of a senator ... twice.

Since 2019's humble beginnings of unblended make-up, frizzy plastic wigs and a trusty USB drive, Beverly has performed at Melt Festival, *RuPaul's Drag Race*, RuPaul's DragCon Los Angeles, QPAC, The Princess Theatre, Sydney Round House, Sydney World Pride, The Star Casino, Adelaide Fringe, Brisbane Anywhere Festival, Gold Coast Bleach Festival, Sydney Fringe, Melbourne Fringe, Perth Fringe, Snow Machine Queenstown, Geelong Arts Centre, Luna Park Pride and Wynnum Fringe.

In 2023, she was awarded the Brisbane Pride Young Achiever Award. Beverly currently hosts every Saturday night at Precious Nightclub in Brisbane.

Artist statement

This gown was created for the finale of *RuPaul's Drag Race Down Under* Season 2; however, with Beverly being eliminated on the penultimate episode, the dress never saw the light of day. The prompt for a finale gown is always high concept: your art at its core. This is no different.

Bright colours and sharp lines is what (Beverly's) drag is all about, high contrast in a grey, soft world. Come a year later, Beverly wore this gown to the Brisbane Pride Awards 2023, where she won Young Achiever of the Year, giving the gown a new memory and new life (*pictured*).

Beverly has used paint in many of her looks, taking drag away from simple dancewear and into wearable art and sculpture with concept and meaning.

above

The Hemmingbird 2023

- Acrylic Paint: Micah Rustichelli
- Hair: Hey Wiglets
- Earrings: Brisbane Drag Jewels
- Collection of Beverly Kills

opposite

Beverly Kills at Queen's Ball 2023

- Photograph courtesy of the artist



Aidan Rowlingson

Aidan Rowlingson is a multidisciplinary artist and producer based on Jaggera and Turrabal country. He is a proud Butchulla man of K'gari and the Wide Bay area. After graduating from the University of Canberra with a Bachelor of Acting and Performance, Rowlingson has worked in classical and contemporary theatre, performed original poetry at local events and uses visual art as a vehicle to continue telling stories.

Aidan's visual arts practice spans multiple mediums, including sculpture, textile, fashion, costume and text art. 'I only make something when I have something to say,' he says. 'The medium has to fit the message.'

His sculptural art, *660*, has been displayed at Queensland Museum, Griffith University Art Museum and Flinders University Museum of Art. His textile work has been used to activate and decolonise event and festival spaces, with First Nations Affirmations taking up space at Jungle Love Festival, Spinning WildFire and in public window displays at VentSpace.

Artist statement

This outfit is inspired by my community's ongoing fight for Treaty. Graffitied on the dress is the

word 'TREATY', as well as the text symbol for the Aboriginal Flag – [-o-] – which is also on the mask. Created for Shandy Party's Leigh Bowery event, this subtle way of indigenising queer spaces through avant-garde fashion combines two of my identities, queer and Butchulla, at a queer community event that has historically claimed to be a LGBTQI+ safe space on unceded lands. Sovereignty was never ceded. The silhouette of the dress draws inspiration from black and white historic photos of an ancestor, following the matriarchal line.

above

Aidan Rowlingson
BÖWĒRÝTÖPĪA 2022

- Spray paint on tweed
- Collection of Aidan Rowlingson

opposite

Aidan at Bowerytopia 2022

- Photograph by Georgia Wallace



Darren Hayes

As the lead singer and songwriter of Savage Garden and solo artist, Darren Hayes has sold over 35 million albums, achieved two US Billboard #1 singles, won 14 ARIAs, 10 APRA songwriting awards and in 2019 received an award in the Order of Australia by the late Her Majesty Queen Elizabeth II for services to the music industry.

Darren has performed at the Royal Albert Hall, Sydney Opera House and Radio City Music Hall. He has duetted with Pavarotti, appeared at the closing ceremony of the Sydney 2000 Olympic Games and twice headlined the Sydney Gay and Lesbian Mardi Gras. He has studied improv at the renowned Los Angeles theatre The Groundlings, co-hosted numerous episodes of his film podcast 'We Paid To See This' and spent the past five years recording and releasing his most recent album, *Homosexual*.

Artist statement

The 2023 Mardi Gras was my second Mardi Gras headlining performance, but my first after coming out publicly as a proud gay man. The return to the stage with this newfound confidence had to be reflected in the costume. I had named my soon-to-be-released album *Homosexual* and was about

to embark upon a world tour. I needed the clothing to embody a feeling of pride deeply rooted in the legacy of queer fashion and have a sense of elegant camp.

I worked closely with stylist Emily Gibb to create a mood board of images ranging from Madonna's 1990 Marie Antoinette-inspired performance of 'Vogue' to many of the shimmering high-waisted and heavily brocaded suits worn by Prince in 1985. These ideas were given to Marnie Skillings, who was the head designer for the Australian fashion brand Sass & Bide. Marnie and her team of seamstresses worked tirelessly to first make a calico toile of the shape to make sure the fit was flawless. After two fittings, this was then fabricated in the most gorgeous pink silk brocade with embroidery and costume jewel buttons.

On the day of the performance, I was physically sewn into the pants. Every aspect of the outfit had to be custom tailored to allow for a quick change. This meant I wasn't wearing a full button-down shirt but merely a sleeveless 'bib' replica of the front that could be taken off with one hand in the mere seconds during the quick change, where I re-appeared shirtless under the jacket.

The level of craft used in the creation is couture-level perfection, and the entire ensemble remains one of my favourite performance looks in my career.

above

Marnie Skillings

Suit and bib 2023

- Silk brocade, crystal embellishments

Sass & Bide

Shirt 2023

- Silk
- Collection of Darren Hayes

opposite

Darren Hayes headlines at the 2023 Sydney Mardi Gras

- Photograph by Jeffrey Feng

The Huxleys

(AUS/Gumbaynggirr/Yorta Yorta)

Garrett and Will Huxley are a dynamic duo of cataclysmic proportions who present queer spectacle and disco-enthused wizardry across the visual art, performance and fashion worlds. Their photography and performance art traverses the classifications of costume, film and recording. A visual assault of sparkle, surrealism and the absurd, the Huxleys saturate their practice and projects with a glamorous, androgynous freedom, which sets out to bring some escapism and magic to everyday life.

Since 2014, the Huxleys have performed, exhibited and participated in numerous exhibitions, projects and events in London, Berlin, Moscow, New York and Hong Kong, as well as solo presentations, performances and commissions including the Melbourne International Arts Festival; Melbourne Fashion Week; Sydney Contemporary; Hong Kong Design Week; Heide Museum of Modern Art; Artbank, Melbourne; NGV; AGNSW; QAGOMA; AGSA; AGWA; Centre for Contemporary Photography, Melbourne; Sydney Festival; Carriageworks, Sydney; Fusebox Festival, Austin Contemporary, Texas; Sydney World Pride; PHOTO 22, Melbourne; National Portrait Gallery, Canberra; MONA FOMA and Dark Mofo, Tasmania.

Their photographs are included in the permanent collections of the National Portrait Gallery, Home of the Arts (HOTA), State Library of Victoria and Curtin University Gallery, and they were finalists in both the National Portrait Prize and Bowness Prize in 2022 and 2023. They were awarded the Wai Tang Commissioning Award for Photography in 2023.

Artist statement

Peter is from our 'Bloodlines' series, a multi-artform project that honours and worships legendary artists lost to HIV/AIDS, and a loving tribute to the many influential voices silenced by the HIV/AIDS epidemic of the 1980s and '90s. Our work evokes the colourful rebellious and creative spirit of these outwardly LGBTIQ+ artists who helped shift the worlds of queer art and culture into new realms.

Using costume design, performance and photography, the work is designed as a joyous sparkling séance, celebrating queer excellence and interpreting each artist's influence and oeuvre in a uniquely Huxley fashion. Peter is in tribute to iconic Australian artist, designer and activist Peter Tully (1947–1992).

above

Peter, from Bloodlines Series 2022

- Acrylic beading, nylon, molded plastic, foam, sequins
- Collection of The Huxleys

hanging, right

Peter, from Bloodlines Series 2022

- Photograph by The Huxleys

opposite

Nervous Wreck 2021

Where Have All The Flowers Gone 2021

- Photographs by The Huxleys

We rise!

While much has changed since the 1990s, our communities continue to face challenges with resilience and optimism, steadfast in our belief of expressing ourselves and living our lives with positivity and queer joy!

Many LGBTIQ+ organisations that formed during the difficult times of the 1990s, such as Diverse Voices, 2Spirits and Dykes on Bikes, continue to provide a range of support and care. No matter our age, cultural background, sexuality or gender expression, we all need help sometimes. Here are a few other organisations that continue to lift us up when we need it.

Queensland Human Rights Commission (QHRC)

The QHRC aims to create a Queensland where human rights are real for everyone and to protect and promote freedom, respect, equality and dignity for all.

In Queensland, your rights are protected by the *Anti-Discrimination Act 1991* and the *Human Rights Act 2019*.

The Anti-Discrimination Act protects people in Queensland from discrimination based on attributes or characteristics

listed in the Act, including sexuality, gender identity and sex characteristics. It outlines the areas where discrimination is unlawful – like at work, at school or university – and also prohibits other behaviours including vilification and sexual harassment.

The Human Rights Act protects 23 human rights for every person in Queensland. The Act obligates the public sector to make decisions and act in a way that is compatible with these rights.

QHRC has LGBTIQ+ liaison officers to support your enquiry, please email lgbtiq@qhrc.qld.gov.au

Learn more at qhrc.qld.gov.au

Queensland Council for LGBTI Health (QC)

For more than 40 years, the Queensland Council for LGBTI Health (QC) has been a home for Lesbian, Gay, Bisexual, Transgender, Intersex, Queer, Sistergirl and Brotherboy communities across Queensland. Our story is one of resilience, connection, and collective strength.

As a community-led and community-owned organisation, we exist to ensure our communities are visible, valued, and

safe, and creating places to belong, with health and wellbeing at the heart of everything we do.

Learn more at qc.org.au

Queensland Transgender, Gender Diverse and Non-Binary Association Inc.

Since 1990, this organisation has supported the community through vital social and mental health services and advocacy.

Learn more at qtrans.org

Open Doors Youth Service (ODYS)

Created by community for community 25 years ago, ODYS remains Queensland's only dedicated LGBTIQ+ Sistergirl & Brotherboy (SB) youth service. ODYS supports LGBTIQ+ SB young people aged 12 to 24.

Learn more at opendoors.net.au

Queensland Positive People (QPP)

A peer-led, community-based organisation committed to improving the lives of all people living with HIV and helping reduce new transmissions of HIV and other STIs across Queensland.

Learn more at qpp.org.au

Find more resources at qld.gov.au/youth/support-services/support-lgbtqia-young-people

Acknowledgements

Queensland Museum extends respect and gratitude to organisations and individuals across the LGBTQIA+ communities for sharing their stories and objects with us. The exhibition would not have been possible without this generous support. We extend our respects to those members of the community who are no longer with us to share their stories, and for those that fought and continue to advocate for our human rights and equality.

Queensland Museum acknowledges our exhibition supporter, Queensland Human Rights Commission, and support from Nightlife Music.

Thanks to

Australian Queer Archives

Brisbane Powerhouse and MELT Festival

Arts Centre Melbourne

Museum of Art and Applied Sciences

Queensland Art Gallery | Gallery of Modern Art

Queensland State Archives

State Library of Queensland

Thanks to these individuals and organisations for their involvement and support of *Make a Scene*.

Individuals

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Paul Andrew

Mary Alexander

The Alexander Family

Jessica Astrid

Angela Bailey

Craig Ball

Louise Baxter

Susi Blackwell

Thea Basiliou

Nicole Bonython-Hines

Craig Boreham

Peter Brown

Bianca Bulley – Bulley Bulley

Kiara Bulley – Bulley Bulley

Kenn Bushby

Stephen Callaghan

Andrew Campbell

Brendan Carlson

Damien Carstens

Sheree Caswell

Adrienne Collins

Wally Cowin

Rhiannon Daly – PIGSUIT

Ivan Dyke-Nunn

Nadine Eckert

Peter Elfes

Tony Falloon

Chrissy Feld

Rebecca Fogarty

Luke Furness

Rachel Gavarotto

Sandra Gilham

Rodney Goodbun

Kate Gould

John Griffin

Jane Grigg

Tim Gruchy

Brianna Hammond

Evelyn Hartogh

Darren Hayes

Nick Henderson

Michael Hibbard

Miss Murphy

Matthew Higgins

Lee Hollendar

House of Alexander

Stella Humphreys

The Huxleys

Nicolas Inglis

Kate Jones

Nick Jones

Sheridan Kennedy

Beverly Kills

Kathryn King

Ethan Kristy

Max Le Marchand

Angelina Martinez

Claire Marshall

Carrie McCarthy

James McCarthy

Milo Mondegreen

Vanessa Montgomery

Dean Munday

Karen Nielson

Emmie Paranthoienne

Anthony Pirovich

Christine Ploetz

Juliana Potts

Trish Reilly and Jo Wong

Bec Reynolds

Liam Revell

Mick Richards

Luke Roberts

Timothy Roberts

Dr Wendell Rosevear OAM

Alison Ross

Aidan Rowlingson

Chad Ryan

Les Smith

Melinda Stokes

Dion Tatow

Rachel Thiesfield

Chris Vernon

Ellie Watts

Shayne Wilde

Jean Wilson

Simon Woods

Organisations

Brisbane Pride Inc

Qld Government LGBTQIA+
Round Table

Queensland Public
Sector LGBTIQ+ Steering
Committee

Queensland Council for
LGBTI Health

2Spirits Program

Thank you for visiting *Make a Scene*

Advice to visitors

To help you make the most of your visit to the Queensland Museum, our large print exhibition guides are available to download as PDFs. No app is required. They are freely available in each exhibition's section of our website.

Simply download the file to your device, then read – or follow the below instructions to listen to the introductions and labels as you go around the exhibition.

iOS devices

- On your iPhone, go to **Settings**. Next, tap **Accessibility**.
- Hit **Spoken Content**, then tap the toggle switch for **Speak Selection** to switch it on.
- You can now customise the speech rate, default language and listen to an audio sample.
- After that, go to your iOS PDF reader, and open a PDF.
- Highlight the text that you want to read and tap **Speak**.

Android devices

- To use Google Text-to-speech on your Android device, go to **Settings**. Next, tap **Language & Input**.
- Select **Text-to-speech output**, and then choose Google Text-to-Speech Engine as your preferred engine.
- You can now customise the speech rate, default language and listen to an audio sample.

- To hear items read aloud, tap the **Select to Speak** icon, then click on a specific word, or drag your finger across the screen to select a longer passage of text, and tap the play button to begin the text-to-speech playback. Alternatively, you can tap the play button to hear everything on screen.

Depending on your device, the following free apps may prove useful. But you won't need to download any app to read the PDF or listen to the introductory text and labels.

iOS devices – PDF Voice Reader Aloud

Another method to hear large print text read aloud on iOS devices is to use PDF Voice Reader Aloud – a text-to-speech app which you can download for free from the App Store. It offers 31 different languages and makes it easy to adjust the speed of speaking rate. Follow the steps below and start reading PDF files on your mobile.

- Download the **PDF Voice Reader Aloud** application from the App Store.
- Open the PDF inside the app.
- Tap the upper right corner to choose the languages, select the voice, hit the button left to the play button to adjust the speed of the speaking rate.
- Lastly, tap the play button to read the PDF out loud on iPhone or iPad.

Android devices – Voice Aloud

- First, download the free **Voice Aloud app** in the Google Play Store.
- Download the PDF version of the large print guide.
- Select the folder icon and navigate to the downloaded file.
- You will be prompted with a set of text import options.
- Click **Open file** once you have selected your settings and Voice Aloud will begin reading your file.