

Queer Graphics. The Critical Work of Hélène Mourrier.

Designing counter-knowledge, shaping counter-powers.

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1. Introduction

From the emergence of design as a mode of collectivising techniques and non-traditional objects (Geel & Stiegler 2004), the issue of a responsible attitude of design and designers has remained open. Design is bound to powers of production and to the technical, economical, symbolic and political administration of the contemporary world. From the early reflections of Arts & Crafts pioneers to a critical philosophy developed by the French philosophers Huyghe or Stiegler, and through the Anti-Design movement, design has constantly tried to prove its commitment to social and moral changes (Garland 1964; Papanek 1971; Mergy 2008).

Does the designer have to be an activist? Can s/he be an activist? Not only the question remains, but it is becoming increasingly urgent, as the aporias confronting our ecosystems, from our biotope to our psychic universe, reinforce.

However, I propose to consider a reformulation of this issue through a study of the work of graphic designer Hélène Mourrier conducted with OUTrans, a non-profit transgender support organisation.

What if the activist embraced design as a profession?

By engaging with and for an activist group committed to specific issues, the graphic designer demonstrates the agency of her practice, as a skill to « *visually process the information, knowledge and fiction, [...] graphically design their organization and hierarchy, [...] design a graphic visual syntax which guide looks and readings.* » (Lantenois 2010: 11 [my translation])

Hence the designer joins a vivid and reflective dialogue within the activist community, not from a perspective of co-design but rather looking for a hybridisation of knowledge and know-how. Here, graphic design successfully shows its ability to produce a ‘knowledge in resistance’, opening up gaps in the legal and biomedical discourses of truth that set the norms of trans bodies (Lochak 2008; Macé 2011).

2. Aim and method

1. Aim

My reflection aims at defending graphic design as a significant lever for establishing a corpus of ‘knowledge in resistance’, thus a lever of empowerment (in this perspective, a parallel could be drawn with other public-benefit projects, such as Public Access Design lead by CUP, or Name That Tech lead by Detroit Digital Justice Coalition(*fig.1*)).

In this very case, the project aims at empowering trans users by implementing the construction of a singular identity, individually and collectively, through the cohesive visual materialisation of heterogenous knowledge, becoming a part of a «gender technology» (De Lauretis 1987).

Through this article, I might tend to question the following points :

- observing how graphic design acts as an agent of production of paramedical ‘counter-knowledge’ equally constituted of formal knowledge and non-formal specialised knowledge (Freidson 1984).

- observing how the design of scientific illustrations, in this very case, satisfies not only its specific aim of visually processing informations and knowledge, but also a generic aim of graphic design : shaping a discursive ensemble constituting a coherent and operating corpus from heterogenous elements (visual contents, verbal contents, scientific contents, political and theoretical contents).
- observing how the printed matter gives shape to skills and knowledge and how, then, they're used, how they circulate, and how they're operated by the users (whether they're trans people or healthcare professionals), actualising knowledge as resistance (Foucault 1982). Still essentially heterogenous, the collected knowledge gain unity through the work of communication design at its broadest (from verbal to visual communication).

2. Method

My present research stands on a methodological approach that'll put in perspective the following elements :

- a critical analysis of the work conducted by Hélène Mourrier : context, design method, creative processes, production, distribution.
- interviews with : the designer / D. and G., two ex-members of OUTrans involved in the rewriting and proofreading process/ A., a member of OUTrans in charge of training missions for professionals of the social and medical fields¹.
- a critical confrontation to a corpus of works from the following fields : history of sciences, gender studies, visual studies, graphic design, graphic design theory, etc.

3. The MT*/FT* booklets : preliminary context

1. A student project...

As she was completing her postgraduate degree in Scientific Illustration² at the "École Estienne"³ in 2011, Hélène Mourrier chose to work with and for the OUTrans association, "*feminist self-directed support organisation from the FtM community, for trans, FtM, MtF, Ft*, Mt*, cisgendered people*"⁴ (OUTrans 2014 [2009]).

As a young feminist/transfeminist activist, she started to confront the design practice she was being trained to to her most individual political belief and commitment :

My feminist preoccupation emerged in my design practice because a certain amount of various experiences led me to ask questions, to seek answers and arguments in order for me to try to take a stand. When I entered the graduate courses in Visual Communication, I started to work on 'feminist' projects, but I could not name them as such. At that time, it was somewhat difficult for me to identify myself and to identify the issues at stake without

¹ Anonymity is here a specific political position chosen by OUTrans, illustrating the importance of the group over the individual.

² The actual french terminology is *Diplôme Supérieur d'Arts Appliqués option Design d'Illustration Scientifique (DSAA DIS)*.

³ The informal name of the École Supérieure des Arts et Industries Graphiques.

⁴ Original text [my translation]: "*association féministe d'autosupport trans, mixte FtM, MtF, Ft*, Mt*, personnes cis-genres, issue de la communauté FtM*", retrieved from <<http://outrans.org/lassociation/qui-sommes-nous>>.

managing to name and explain them. It is when I started my postgraduate courses, working on transidentity, that I started to find and seize the words that suited me, in a mix of experiences, desires, intuitions and knowledge.⁵

Her “*taste in the drawing practice*”⁶ lead her to enter the selective postgraduate degree in Scientific Illustration (7 students per academic year), nevertheless with a clearly defined agenda :

When I took the entry exam for postgraduate courses, I warned the jury I would work on transidentity and nothing else. I ended up on the waiting list, because [the jury] found it unsettling - they told me so.⁷

Finally, Mourrier was admitted. At the core of the training programme, there are classes in anatomy, morphology, ergonomics and biology, partly supervised by medical practitioners. As the degree is entitled by the Pitié-Salpêtrière hospital, a medical team guarantees the acquisition of specific and valid scientific knowledge. Students also have to complete an internship during the first year and a real-life professional project in order to graduate. In line with her personal commitment, Mourrier attempted to approach the OUTrans non-profit organisation, without success.

She has finally completed her first-year internship in another transgender non-profit organisation, Prévention Action Santé pour les Transgenres (PASTT). At the contact with trans activism, Mourrier has become familiar with transgender-specific health issues but also with specific theoretical and critical frameworks :

This is where I truly deepened my understanding of trans issues, especially the medical and surgical aspects. It made me realise that all the discourses, all the scientific and medical knowledge about transidentity were voiced by the medical profession. I did not have to look any further: my degree project was to focus on trans genital surgery.⁸

At the end of her internship, Mourrier officially declared the subject chosen for her postgraduate project, and approached again the OUTrans organisation.

2. ... meeting an activist agenda

⁵ Hélène Mourrier, interview conducted July 14., 2014. Original quote [my translation]:

L'engagement féministe dans ma pratique graphique, c'est venu parce que des sommes d'expériences m'ont amenée à me poser des questions, à chercher des réponses, des arguments et à essayer de me positionner. Quand je suis arrivée en BTS, j'ai commencé à travailler sur des projets « féministes » mais je n'arrivais pas à les nommer en tant que tels, il y avait à ce moment quelque chose de difficile pour moi, de m'identifier, et d'identifier des enjeux sans réussir à les nommer et à les expliquer. C'est en DSAA, en travaillant sur la transidentité, que j'ai commencé à trouver et m'emparer les discours qui me convenaient, dans un mélange entre expériences, désirs, intuitions et savoirs.

⁶ Hélène Mourrier, *ibid.* Original quote [my translation] : « *[Avant tout] le goût du dessin* ».

⁷ Hélène Mourrier, *ibid.* Original quote [my translation] :

Quand j'ai passé mon entretien de recrutement en DSAA, j'ai prévenu que je bosserai sur la transidentité et rien d'autre. Et je me suis retrouvée sur liste d'attente parce que je les [the admission jury] ai fait flipper - ils me l'ont dit.

⁸ Hélène Mourrier, *ibid.* Original quote [my translation] :

C'est là que j'ai vraiment approfondi ma connaissance des enjeux trans, notamment tout le volet médical et chirurgical. C'est là que je me suis rendue compte que tout le discours, tous les savoirs scientifique et médicaux de la transidentité étaient tenus par le corps médical. Je n'avais pas à chercher plus loin : mon projet de diplôme allait porter sur les opérations de chirurgie génitale trans.

OUTrans is a trans, non-profit, self-directed support organisation founded in 2009. It is actively (and mostly) involved in the field of trans healthcare. They work upon legal and medical issues, such as depathologisation and access to specific treatments - including endocrinology and surgery, specific epidemiology, etc. They claim a social change target. Some of the OUTrans members came to queer activism during previous commitments, mostly at/with Act Up Paris. As noted by A., member since 2009, some forms of thinking and activism have been fed by these previous experiences, from a focus on the issues of visual language and representations to organisational structure and means of action. After less than two years of existence, the organisation managed to receive a 50,000 euros grant. It funded a major AIDS prevention campaign, inviting trans people to access HIV rapid testing, and the launch of training activities related to trans health issues for medical staff and public health organisations such as Planned Parenthood, AIDS/HIV organisations, etc.

Hélène Mourrier joined OUTrans in 2010, even if her arrival raised the suspicion amongst the members:

At the time she asked to begin her internship at OUTrans, we were not quite ready to open our doors wide. We were just getting out of a serious internal conflict. There was some uncertainty, we did not want to grant access to everybody and anybody anymore. Then, there is always a certain distrust of cisgendered people interested in trans issues. They want to propose things to trans people: our first question is “why”? But I thought it still was pretty unfair, because she had these skills and expertise, which were super interesting, she was not judgemental, she had this generous attitude... This is rare enough, I did not want to put barriers everywhere. But we still had to consider the boundaries of our members, to not create conflict in the projects.⁹

At the end of the HIV prevention campaign, in which Hélène Mourrier and her design skills (*fig.2*) were also involved, OUTrans finally had time to supervise the conception of the Trans/Formations booklets.

4. Designing counter-knowledge, shaping counter-power

1. Producing a performative speech

Textual material (depictions, captions and commentaries) plays a significant role in the existence of these singular booklets. From the design of booklets to the defense of her postgraduate project, these texts were technical descriptions and comments, retrieved from professional documentation which the designer was able to access thanks to her teacher Dr. Hasboun, neuroanatomist at Pitié-Salpêtrière Hospital. Then, Mourrier added political content she had to cobble together herself as OUTrans forces were fully engaged in running the HIV prevention campaign at the time she defended the project. Still her “lexicographical makeshifts” were insufficient and too vague in an activist perspective, and a group was formed afterwards within OUTrans to proofread, rewrite and improve the texts (*fig.3*).

However, the technical-scientific contents have not been ruled out. If they have been lightened when the degree of technical detail was not deemed necessary for the basic understanding of surgical procedures, they also have been used as a starting point for more discourses. This assemblage materialises in the very substance of the text a tension between several regimes of truth (*fig.4*). The trans political discourse doesn't seek to invalidate the legal and biomedical discourses, but rather to transport them within its discursive field.

⁹ A., interview conducted Dec. 15., 2014. Original quote [my translation] :

A l'époque où elle a demandé de faire son stage chez OUTrans, on était effectivement pas dans la perspective d'ouvrir toutes les portes. On sortait d'un gros conflit en interne, il y avait une certaine insécurité, on voulait plus faire rentrer n'importe qui, n'importe comment. Et puis il y a toujours une forme de méfiance par rapport aux personnes cis qui s'intéressent aux questions trans, et qui veulent proposer des trucs aux trans, où la première question, c'est « pourquoi ? ». Je trouvais ça quand même relativement injuste, parce qu'elle avait ce savoir-faire qui était super intéressant et qu'elle n'était pas dans le jugement, qu'elle avait cette attitude généreuse, et que c'est suffisamment rare pour ne pas mettre des barrières partout. Mais il fallait quand même écouter les limites du collectif, être attentif à ne pas créer de conflits dans les projets.

Their internalisation is being deconstructed by this no less performative discourse - a queer-studies legacy, “*by desire to make something with our non-formal specialised expertise gained from our personal experiences, and from our queer theoretical and academic background*”¹⁰. Through the articulation of a heterogeneous set of signs, discourses, objects and interventions, it is arguable that OUTrans and Mourrier produce “*strategies of relations of forces supporting, and supported by, types of knowledge*” (Foucault 1980 : 196), ie: a queer apparatus [*dispositif*] engaged in a relation of forces with a normative apparatus [*dispositif*]. Besides a collectively established lexicon that provides definitions for terms such as “*dicklit*”, “*hormones*” or “*cisgender*”, the nomenclature of procedures itself, and its commentaries, contribute to question deeply the normative, legal and medical status of procedures: for example, the addition of laser hair removal to the booklet MT* (*fig.5*). If, for the legal and biomedical fields, this procedure doesn’t belong to the “*gender re-assignment process*”¹¹, it is nevertheless part of set of procedures often implemented for the feminisation of a body: thus, as D. points it, through a non-formal specialised understanding of this process, it becomes legible and interpretable with a queer critical framework, and is, in fact, an interesting example of a semantic move that can be performed by a queer statement.

Knowledges from the biomedical sciences are then popularized a minimum - so one can quickly associate the technical name of a procedure to a type of transformation - and directly confronted to political, legal, linguistic, visual contents: these booklets are somehow trans in their own way; a hybrid discourse, without hierarchy, without separation between disciplines and knowledge, “*a true monster*” (Foucault 1970 : 61), a “*parodic proliferation*” of statements “*[depriving] hegemonic culture and its critics of the claim to naturalized or essentialist gender identities*” (Butler 1990 : 176).

2. *Queer bodies: through a graphic analogon*

Care is the central claim in Mourrier’s work and posture, as a designer and an activist. Her attachment to a gentle approach to bodies, experiences, speeches and their modes of existence reflects in her working and reflexive attitudes, as well as in her methodological and creative choices. Her educational training stands at the crossroads of different professional cultures, conscientious to “*rigor, faithful to the truth of science, ambitioning to participate in the understanding of a system or scientific data*” (Mourrier 2013: 35). Mourrier has first held some “*graphic stances*”, deliberately interplaying with the context. On the one hand, she challenged the biomedical roots of her training, embodied by the scientific tutoring set up by the Pitié-Salpêtrière Hospital. On the other hand, she questioned its graphic and artistic legacy (J. S. Van Calvar, J. Gautier d’Agoty (*fig.6*), Neurath (*fig.7*) and Kahn (*fig.8*)) or the contemporary interest in visualisation of data and complex systems (*fig.9*) (Mourrier 2013).

Post-graduate students, already trained graphic design and illustration professionals, learn for two years to engage their skills in the specific field of science and medicine.

Moreover, they are rapidly evolving in actual professional frames. Their interlocutors are anatomists, surgeons, naturalists, taxidermists, etc. This strong bound with the professional world remains palpable in the first version of the MT* / FT* booklets, where captions and depictions were retrieved from the professional literature made available to Mourrier by its scientific tutor, Dr. Dominique Hasboun, and then validated by Dr. Nicolas Morel-Journal, french specialist of ‘gender reassignment’ surgery. This capture of formal professional knowledge by trans discourses moves the booklets’ corpus in the field of biomedical discourse of truth, and allows them to position themselves “*in the true*” (Foucault 1970 : 60).

¹⁰ A., interview conducted Dec. 15., 2014. Original quote [my translation]: « *par envie de construire quelque chose à partir de nos expertises profanes acquis de nos expériences personnelles, et de nos savoirs théoriques et universitaires queer, pas assez présents sur le terrain trans* »

¹¹ This terminology is not the one used by OUTrans in the booklets: the term ‘*transformation*’ is preferred, particularly because it suggests a transitional move (unlike ‘*reassignment*’ which relocates and normalises), but also because it allows to question gender transition as a set of depathologised body modifications.

In order to complete her mission within the time of her internship in OUTrans, Mourrier has used design methodologies as currently taught in France (Ministère de l'Éducation Nationale et de l'Enseignement Supérieur 1996; 2014), among which I may quote “*analysing and studying the context of the project*”¹². One should note the specific interpretation of these methodologies, originally thought to meet the expectations of a trade context. Here, Mourrier's ability of listening to her fellow OUTrans members, and her will to deepen her knowledge of queer/trans issues coincide with both the methodological skill mentioned above, and the desire and need to care for the accounts of personal experiences, for the political and theoretical knowledge in use within the organisation and the practice of respectful debate and discourse elaboration within an activist context.

It is in her progressive understanding of transidentity issues as framed by OUTrans that Mourrier has developed a graphic system capable of meeting her political, moral, ethical agenda¹³:

- producing a document popularizing science as well as trans political representations
- establishing limits no to be trespassed when representing the trans body: do not normalise, essentialise, reify trans bodies¹⁴ (*fig. 10*);
- avoiding coarse or harsh (*fig. 11*) imagery, the one mainly visible in the few records pertaining to these procedures¹⁵;
- “*integrate an erotic dimension, something related to seduction; trans bodies are also bodies for sex: lovable bodies to love*”¹⁶.

Her graphic system is based on a geometric modular grid where the core module is an inverted isosceles right triangle (*fig. 12*), a shape chosen referring to the markings of homosexuals in concentration camps¹⁷, which reversal is a literal interpretation of the queer use of inversion and re-appropriation of the stigma (Chen 1998) (*fig. 13*), as Ali Aguado¹⁸ points it (Brancourt 2014):

¹² Original quote [my translation]: « *analyser et étudier le contexte du projet* ».

¹³ Established from the interviews conducted July 14. 2014 and Sept. 24 2014.

¹⁴ Such processes are already at work in the sex industry (pornography, prostitution), where sexual normality administers the orders of desire for trans bodies. On the order of desire, see in particular (Butler 1989).

¹⁵ Most of the available visual informations are either technical documents for practitioners or photos taken by medical staff, upon request of trans people during their surgical procedure(s). This material aims at being shared within trans community, for information. Unfortunately, the technicality or the harshness of these documents might keep the non-expert public in a distance.

¹⁶ Hélène Mourrier, interviewed conducted Sept. 24. 2014. Original quote [my translation] : « *intégrer une dimension érogène, quelque chose de lié à la séduction : le corps trans est aussi un corps pour le sexe, un corps à aimer et aimable.* ».

¹⁷ Hélène Mourrier, from the interview conducted Sept. 24., 2014 and A., from the interview conducted Dec. 15. 2014.

¹⁸ An OUTrans activist formerly in charge of the Health Committee.

Indeed, the choice of using triangles only, symbolically charged of "femininity" and "masculinity" depending on their orientation, and above all bearing the scars of history, is a way to take advantage of our discrimination, to return the system against itself, and to foreclose the influence of the medical profession and its discourses.¹⁹

The color palette using nearly a dozen shades of pink (pale, dark, colored) that contrast slightly with pale yellow, green and blue, brings back the presence of the flesh. The use of shades and contrasts are not used to mimic volume, as in conventional painting techniques, but rather suggest the body parts' non-homogenous pigmentation, especially genitalia's (fig. 14). This extensive palette of pink is a graphic attempt to re-sexualise the transitioning bodies, from which any reference to any erotic activity has been eventually discarded as they were turned into a biomedical subject (fig. 15). As Mourrier bluntly states, "*the trans bodies are also bodies for fucking*"²⁰: "*the choice of pastel colors is a transcription of the sensitive and erogenous value of the sexual areas in question*"²¹ (Mourrier 2013: 44).

The graphic language of Hélène Mourrier echoes trans activist mindset as influenced by concepts coined by Butler or Haraway, legible in an artificial system of representations, detached from mimesis. It produces mutating shapes following a "*lovely replicative baroque*" (Haraway 1991), "*the anatomical parts [composing and recomposing themselves] at will*" (Mourrier 2013: 44)(fig. 16), parodying - diagram after diagram, page after page - the standardized codes of visual information, denaturalising (Butler 1990) the biomedical sciences representations, and playing down surgical procedures themselves (Mourrier 2013).

To transitioning bodies, on their way to denaturalisation, to anti-essentialisation, to bodies evading the figures of the ideal gendered body, Mourrier offers visual tools for permanent construction, a sort of graphic tangram "*without genesis, but [...] without end*" (Haraway 1991).

It is notable that the graphic system designed by Hélène Mourrier does not consist of highjacking, or reappropriation, but rather of an attempt to push the limits of a set of representations that has artificially made traditional craft coincide with an imperative of truth (fig. 17). Here, the designer does not get rid of this imperative of truth but of the traditional craft, to make room for another regime of truth, set in both the forms and the activist discourses. In a way, Mourrier chooses to refute what is refutable, if not 'repudiable' here : namely the artistic canon of her discipline, which says nothing about the truth of the biomedical surgery, but installs a body representation system which is hereby challenged by the queer/trans "bodies in progress". In the space and time of this work on words and things, Mourrier opens a breach for a "*teratology*" (Foucault 1970 : 60) of legal and biomedical knowledge.

Finally, note that the booklet format tries to offer a creative response to the necessary use of A4 DIN²²: by choosing to bend and bind the long edge, Mourrier provides more visibility to the booklet: a format that hits and stands out, embodying the ideological stance of OUTrans : « *the visual identities of our activist struggles*

¹⁹ Original quote [my translation]:

En effet, le choix d'utiliser uniquement le signe du triangle, sigle chargé de la symbolique du "féminin" et du "masculin" selon l'orientation, et surtout portant les stigmates de l'histoire, c'est tirer parti de la discrimination, retourner le système contre lui-même, et se soustraire à l'emprise du corps médical et de son discours.

²⁰ Hélène Mourrier, interview conducted Sept. 24., 2014. Original quote [my translation]: « *les corps trans, c'est aussi des corps pour la baise* ».

²¹ Original quote [my translation]: « *le choix des couleurs pastel retranscrit la valeur sensible et érogène des zones sexuelles dont il s'agit* ».

²² Chosen for internal economic reasons as for facilitating DIY publishing, since OUTrans offers a downloadable pre-imposed PDF through their website : <<http://outrans.org/infos/brochures-mtft>>

matter [...] To be heard by the public authorities, to stand out in the activist space, we needed a new visual identity. »²³

5. Conclusion

The capture of heterogenous knowledge skillfully questioned and articulated, creative, reflective and critical design skills and methodologies, a bold graphic stance, strong ethics of the care, formed the propitious context from which emerged a communication design project that manages to reach the most worthy aspirations that the design profession virtuously summons :

There are pursuits more worthy of our problem-solving skills. Unprecedented environmental, social and cultural crises demand our attention. [...] We propose a reversal of priorities in favour of more useful, lasting and democratic forms of communication – a mindshift away from product marketing and toward the exploration and production of a new kind of meaning. The scope of debate is shrinking; it must expand. Consumerism is running uncontested; it must be challenged by other perspectives expressed, in part, through the visual languages and resources of design. (Barnbrook et al. 1999)

Reclaiming the exemplarity of trans health informations booklets may seem trivial at first sight. Although quite remarked in the french queer activist landscape as well as in the french graphic design scene, the printed *MT*/FT** booklets failed - for economic matters - to be as massively disseminated as *OUTrans* and Mourrier wanted them to be. Nevertheless, it remains a success precisely where images and words take on : as tools for producing knowledge-power in resistance. This work embodies and realises

an opposition to the effects of power which are linked with knowledge, competence, and qualification: struggles against the privilege of knowledge. But [it is] also an opposition against secrecy, deformation and mystifying representations imposed on people. There is nothing ‘scientist’ in this (that is, a dogmatic belief in the value of scientific knowledge), but neither is it a skeptical or relativistic refusal of all verified truth. What is questioned is the way in which knowledge circulates and functions, its relations to power. In short, the *régime du savoir*. (Foucault 1982 : 781)

In other words, it is a matter of offering a community the power to name itself, or rather, to leave it the capacity not to do so, to produce its own representations, beyond legal, medical, psychological and symbolic norms which have so far imposed hegemonic views over individual identity issues. It is indeed a question of undermining the performativity of “discursive orthopedics”, of undoing their hold on human existence, of denouncing the hierarchy of lives they impose on us. And of doing it literally by design.

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²³ A., interview conducted Dec. 15., 2014. Original quote [my translation]: « *Les identités visuelles qu'on a sur nos combats militants, elles comptent [...] Pour être entendu des pouvoirs publics, pour se démarquer dans l'espace, dans le champ militant, il fallait une nouvelle identité visuelle.* ».

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Annex: Figures

Fig.1 : graphic design and public-benefit (left to right): Public Access Design website / excerpt from the Commotion Construction Kit / excerpt from the Commotion Construction Kit. [Sources] Public Access Design website. © Center for Urban Pedagogy / Commotion Wireless. © Commotion / The Work Department.

Fig. 2 : OTrans HIV prevention campaign, poster and booklet (excerpt). [Source] OTrans © OTrans.

Fig.3 : *FT**, front cover and p. 24, before and after OTrans extensive work of rewriting and proofreading. The blue (*FT**) and pink (*MT**) types were finally dropped as they were referring to a straight norm and ‘*’ was chosen to reflect fluidity. [Source] Hélène Mourrier’s archive and *FT*/MT**. © OTrans / Hélène Mourrier.

Fig. 4 : confronting several regimes of truth : biomedical information vs. legal information vs. critical discourse. [Source] *MT**. © OTrans / Hélène Mourrier.

Fig. 5 : Laser hair removal, excerpt from the final *MT** booklet. [Source] *MT**. © OTrans / Hélène Mourrier.

Fig.6 : Gautier d’Agoty, 1773. [Source] BIU Paris-Descartes. Public Domain.

Fig.7 (left) : ‘Der Mensch als Industriepalast’, Fritz Kahn, 1926. [Source] US National Library of Medicine. © Kosmos Verlag.

Fig.8 (right): Gerd Arntz & Otto Neurath, pioneers of data visualisation. Unemployment chart, 1930. [Source] Gerd Arntz Archives. © Pictoright/Gerd Arntz.

Fig.9 : ‘Literary Organism’, Stefanie Posavec, 2010. [Source]Mas Context. © Stefanie Posavec.

Fig.10 (left) : From practitioners to trans people: showing the results of the procedures : an ‘ideal’ vulva (vaginoplasty). [Source] Reed SRS Center. © Harold Reed, MD.

Fig.11 (right) : From trans people to trans people: documenting one’s own procedure (metoidioplasty). [Source] FTM-Info. © Izechiel.

Fig.12 : Mourrier’s triangular grid. [Source] Hélène Mourrier’s archives. © Hélène Mourrier.

Fig.13 : Inversion and re-appropriation of the stigma: from nazi homosexuals marking to queer activism (left to right): nazi marking chart, circa 1936 / Act Up poster, circa 1990 / ‘Breast, sagittal section’, Hélène Mourrier, 2011. [Sources] Wikipedia. Public Domain / The Stoner’s Corner. © Act Up / [Source] Hélène Mourrier’s archives. © Hélène Mourrier.

Fig.14 : From practitioners to practitioners: handmade diagram depicting penile inversion (MTF genital surgery). [Source] Male to Female Transformation. © Georges Burou, MD.

Fig.15 : Mourrier’s palette. [Source] *FT*/MT**. © © OTrans / Hélène Mourrier.

Fig.16 : Proliferating shapes, *MT** booklet, pp. 6-7. [Source] *MT**. © OTrans / Hélène Mourrier.

Fig.17 : Resisting the canon as an apparatus of truth: Johannes Sobotta’s *Atlas of Human Anatomy* (1904; left) vs. Hélène Mourrier (2011; right). [Source] Google Image. Public domain. / *MT**. © OTrans / Hélène Mourrier.