Fantasies of the boy harem in the East are an open secret of the homo-orientalist imaginary. Brown boys and rice queens are a queer iteration of that exotic phantasmagoria as a dyad with myriad effects on performance in the Asias. Its uneven and unstable figurations are tempered by the colonial performativity of a classic hetero-dyad - the white man/brown woman - with an enduring archive of images attained through requisite tropes, affects and accents. In this presentation, I will first revisit some of the case studies published in my recent monograph, *Brown Boys and Rice Queens*, where I study the queer dyad's presence in Asian performance, before offering some preliminary speculations for a current project based on the photographic archives of Wilhelm von Gloeden, a German artist famous for taking pictures of largely naked Sicilian boys in classical drag at the turn of the twentieth century.