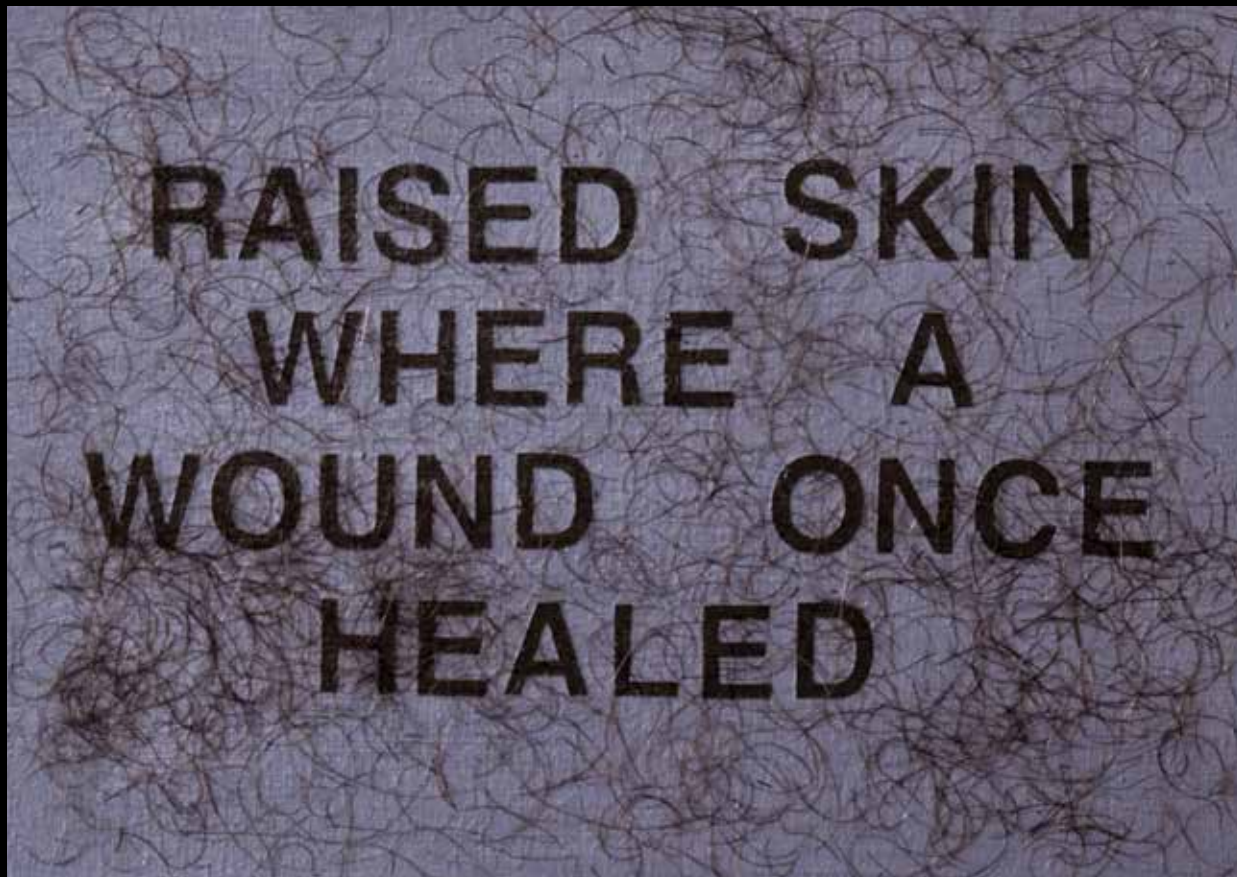


Drama Queen

EXHIBITION CATALOGUE



CURATED BY

Jonathan D. Katz and Conor Moynihan | 21-30 JUNE 2016

Drama Queer

EXHIBITION CATALOGUE

Queer Arts Festival 2016

CURATED BY

Jonathan D. Katz and Conor Moynihan

ARTISTIC DIRECTOR

SD Holman

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By Jonathan D. Katz and Conor Moynihan, with an introduction by SD Holman

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Drama Queer

EXHIBITION CATALOGUE

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Drama Queer: Artistic Director's Introduction

SD Holman

During the preparation of this catalogue, Keijaun Thomas, one of the *Drama Queer* artists, asked:

I personally don't think it is enough to say that queer art has always been left out of art history—well damn, black art and black history, especially art that focuses on creating space and holding space for black and brown people and our legacies, have always been on the margins. What will the *Drama Queer* catalogue do to sustain our lives? How does the catalogue reflect the urgency to preserve our collective histories?¹

Drama Queer was the visual art exhibition for the 2016 Queer Arts Festival in Vancouver, British Columbia, curated by seminal queer studies scholar and activist Jonathan D. Katz and Conor Moynihan. It took place June 21-30, which meant QAF's crew began the exhibition load-in just two days after the Pulse shooting in Orlando, Florida. This massacre targeting predominantly QPOC

(queer people of colour) hit us hard, even though we were in another country, across a continent.

While I want the scale of the loss in Orlando to be unfathomable, it is not: it is a grim reminder that homophobia is still killing us. So many of us have stories of violence. Our fundamental rite of passage as queers, *coming out*, remains an act of courage. I was reminded of the man that came to my house with a gun in Rock Creek to shoot me, a story I had never told until the morning after Pulse—what's yours?

It is important to remember that Orlando's carnage is part of a larger violent project. Part of a system in which trans people and people of colour—especially Black, Latinx, and Indigenous people—are disproportionately targeted, assaulted, and killed, too often by the police, then blamed for their own murders. Part of a system that pipelines racialized youth from resource-starved schools and social services into slave labour in prisons, and cannon fodder in wars.

¹ Keijaun Thomas, e-mail to author and Conor Moynihan, September 11, 2017.

Pulse reminded us how vulnerable and permeable our “safe spaces” are.

So, as I sat trying to work on the Queer Arts Festival opening just a few days later, engulfed, sputtering in rage and sadness, and trying to carry on, I was reminded again why we do what we do.

For generations, queers have carved our own spaces out of a hostile world, spaces where we can sing and dance and draw and rhyme and fuck our resistance; spaces that meld struggle with celebration, politics with sex, serious purpose with more fabulous than anyone could ever swallow. The Queer Arts Festival was specifically created as one of these spaces, an opportunity for queer artists to do the things that are hard to do as queers in the art world, as well as those things that are hard to do as artists in the queer world, including—perhaps especially—at the intersections that get stonewalled in both of these worlds.

To answer Keijaun’s question, I don’t think that an art catalogue alone can sustain us. However, I do believe the work of the artists in *Drama Queer* reflects the urgency to preserve collective histories/herstories/ourstories at multiple margins. I believe that art is the first step to revolution. From Oscar Wilde to General Idea, artists have been the vanguard of the queer civil rights movement, with social and aesthetic innovations inextricably entwined. Far from a thing of the past, the underlying current of unrest in most contemporary queer art speaks to the socio-political reality of queers today. A wise person once said, *resistance is important not because it changes anything, but because it keeps us human.*

Queer histories are so often palimpsests, requiring loving and painstaking restoration of legacies erased and overwritten. Analogously, queer spaces tend to be temporary and contingent, rainbow-glossed bubbles blooming briefly before they give way to exhaustion or gentrification—or both.

If, as Betsy Warland asserts, the blank page is the writer’s homeland,² then the filled page—paper and/or web—is where we as queers often find home. This catalogue extends through time and space the invitation I tendered after Pulse: *Come for the art, come for a drink, come to help out, come just to hang out with us queers: us dykes, fags, nancy boys, bulldaggers, girlymen, mannish women, fairies, fence-sitters, and deviants. Come be with your people. Come because you are not afraid, or because you are. You are wanted here, and you are not alone.*

Jonathan D. Katz & the birth of *Drama Queer*

Drama Queer focuses on art produced in the new millennium, bringing together Canadian, American, and international visual artists working in video, photography, performance, painting, and installation. It is part of Pride in Art’s mission to incite dialogue between contemporary artists that transcends discipline and place, yet it was the first time that I engaged a US-based scholar—the internationally-renowned curator Jonathan D. Katz—to guest curate the visual art component of this festival. Katz is arguably the leading authority in queer art history, and his work as curator, scholar, and activist has had a profound impact on the understanding of queer art and artists in both academia and the larger world.

² Betsy Warland, *Oscar of Between: A Memoir of Identity and Ideas* (Halfmoon Bay, BC: Caitlin Press 2016), 40.

I encountered Jonathan’s work as I was researching my essay “Towards a Repositioning of Queer Art.”³ Katz co-curated the 2010 exhibition *Hide/Seek: Difference, Desire, and the Invention of Modern American Portraiture* at the Smithsonian National Portrait Gallery, the first major museum show of overtly queer visual art in the US. Katz was doing transformative work most others were afraid to do: to identify what was hidden in plain sight. It felt like Katz was reading my mail when he articulated, “We’re in a place where we have carved out a position for queers in popular culture, but not, if you’ll excuse the term, in high culture.”⁴

I tracked Katz down when he was speaking in Vancouver and asked him to curate for QAF. I told him the festival theme for the year was *Stonewall was a Riot*, but that the exhibition theme was open. He responded with the theme for *Drama Queer*:

Drama Queer explores the role of emotion in contemporary queer art as a form of political practice. Emotion has been identified by scholars and activists as central to much queer contemporary work. This exhibition places the queer utility of emotion into a historical context... Wildly diverging queer artists have shared credence in art’s capacity to, if not produce social change, at least lubricate its prospects. And central to this generalized belief is the idea that queerness works a seduction away from *naturalized*, normative and thus invisible ideological creeds towards a position that is precisely

other to, at a tangent from, social expectation. In deviating from social norms, queer art calls the viewer, of whatever sexualities, to an awareness of their own deviancy. *Drama Queer* solicits a range of contemporary work that engages how feelings function in our political present and the different facets of art and emotion—political emotion, erotic emotion etc. This exhibition explores art that seeks to engender social change by making the viewer an accomplice, queering their perspective or seducing them into seeing the world from a dissident vantage point.

Jonathan commented at QAF’s opening night that despite our budgetary restraints, he was able to program works and take risks that would have been impossible at the large museums with whom he typically works.

Meanwhile, in Canada...

Now after all this death and all this pain and all this unbearable truth about persecution, suffering and the indifference of the protected, Now, they’re going to pretend that naturally, naturally, things just happened to get better... We come around when it’s the right thing to do. We’re so nice. Everything just happens the way it should.

—Sarah Schulman, *The Gentrification of the Mind: Witness to a Lost Imagination*, 2012

³ SD Holman, “Towards a Repositioning of Queer Art,” *SD Holman: Artist Website*, December 31, 2014, <http://sdholman.com/towards-a-repositioning-of-queer-art/>.
⁴ Jonathan D. Katz quoted in Avram Finkelstein, “Speaking With Jonathan David Katz,” *Art Writ*, Spring 2011, <http://www.artwrit.com/article/avram-finkelstein-speaks-with-jonathan-david-katz/>.

Canada likes to portray itself as a haven for sexual and gender diversity, with over a decade of same-sex marriage behind us, and many legal protections in place. We paint these developments as the inevitable progress of an enlightened nation.

Yet, two thirds of the homophobic/transphobic hate crimes reported in this country are violent attacks—two to three times the rate of violent racist or religious hate crimes. That man that came to my house with a gun: that was in the great, “safe” country of Canada. In addition to the systemic violence, queer youth are grossly overrepresented among our nation’s homeless and suicides. It is clear that everything does not just happen the way it should.

Canadians are deeply attached to our national mythology of niceness, in spite—or perhaps because—of our country’s foundation on genocidal colonialism. Indigenous historians remind us that in two thirds of the nearly 200 Indigenous languages on this continent, the words for gender were not binaries, but rather varying conceptions of three to six genders. They teach us that prior to colonization, Two-Spirit people held an honoured place in their societies. The homophobic dystopia in which we now find ourselves is a direct product of colonization.

So, as we contemplated Pulse, it was particularly symbolic that *Drama Queer* took place at the Roundhouse, which repurposes as an arts centre the western terminus of the Canadian Pacific Railroad, the literal endpoint of *pioneering* westward expansion. And overlooking the former locomotive turntable sashayed Kent Monkman’s monumental *Dance to*

the Berdashe. The term “Berdache” is a racist slur denoting a Two-Spirit person, and this five-channel video installation references a colonial oil painting of the same name. Depicting Saukie warriors vying for the sexual favours of an I-coo-coo-a (Saukie Two-Spirit person) to win glory in battle, the original was painted in the 1860s by pseudo-ethnographer George Catlin to illustrate what he termed “one of the most unaccountable and disgusting customs that I have ever met in the Indian country... and where I should wish that it might be extinguished before it be more fully recorded.”⁵

In Monkman’s revisioning, four Indigenous dandies pay court to his stunningly sensual alter-ego Miss Chief Eagle Testickle. It is hard to convey in a catalogue the extent to which *Dance to the Berdashe* dominated the gallery, with its 750 m² (50’x50’) footprint occupying the huge central swath of *Drama Queer*’s floor plan, and its rhythmic soundtrack penetrating to every corner of the hall as the beating heart of the exhibition, Monkman’s hybridity queering European colonial elements into Indigeneity.

The essayists

Audre Lorde notwithstanding, reclaiming the tools of our oppressors to the service of our liberation has long been a key strategy in queer collective herstories. Words or symbols we now commonly use to identify ourselves within our communities, like Queer, Dyke, or the Pink Triangle, we have subverted from erstwhile derogatory or outright murderous purpose.

The *Drama Queer* artists chosen as essayists deploy this strategy with varying materials, including

language, imagery, and the detritus of capitalist consumer culture. They have each been working for many years at the many-hyphenated junctures of queer art, and their essays here amplify perspectives rooted in their multifaceted identities.

Del LaGrace Volcano, international spokesmodel of delirious gender ambiguity, writes about their collaboration with theatre artist Mojisola Adebayo for the work that generated the most controversy in the exhibition: *Moj: Minstrel Tears*.

Carl Pope reminds us that this mayhem of hate, while shocking to all-realities-white, is just another Tuesday in the life of the descendants of bodies stolen, kept sick and illegal.

Joey Terrill muses about his love of Pop art, despite never seeing himself reflected in it. His riotous and colourful insertions of his Chicano self into the Pop art landscape defy erasure: “Look at me/;Mirame!”.

This exhibition and catalogue were a labour of love, to which a great many people contributed their energy

and devotion. I’d like to thank the artists for contributing their work to this catalogue so that *Drama Queer* could live on. The exhibition was made possible through the generous support of the Vancouver Foundation, the Canada Council, Canadian Heritage, BC Gaming, the BC Arts Council, and the City of Vancouver. Thank you to our terrific partners at the Roundhouse, especially Marie Lopes for your tireless support and François Grenier. I’d particularly like to extend my personal thanks to QAF’s terrific crew, who went above and beyond to make *Drama Queer* a reality: Elliott Hearte, Rachel Iwaasa, Odette Hidalgo, Eugenio Sáenz Flores, Kimberly Sayson, Gavin Liang, Maggie Holblingova, Emily Bailey, Alecska Divisadero, Lauren Emmett, and Richard Forzley. Thank you to Jonathan D. Katz and a very special thanks to Conor Moynihan, without whose assiduousness and perseverance this catalogue could never have happened.

The 2016 Queer Arts Festival is lovingly dedicated to the memory of all the beautiful queers who died at Pulse in Orlando on June 12, 2016, and to all those who survive. Keep loving, keep fighting.

5 George Catlin quoted in “Dance to the Berdashe,” *Urban Nation: a filmmaking project between Kent Monkman and Gisèle Gordon*, accessed November 16, 2017, <http://urbannation.com/films.php?film=dance-to-the-berdashe>.

The paintings of the *other* tradition are not, however, mirrors of society. They are mirrors of what happens to us without our knowing it. In a way, they might be said to objectify experience, to turn feelings into things so that we can deal with them.

—Gene R. Swenson, *The Other Tradition*, 1966

Drama Queer

Conor Moynihan and Jonathan D. Katz

To turn affective *feeling* and inarticulate *emotion* into intelligible, tangible things is the essence of *Drama Queer*. *Drama Queer* explores the role of emotion in contemporary queer art as a form of political engagement, social practice, and resistance—a way to coalesce feelings and direct them towards social change. More to the point, *Drama Queer* is an international survey of “queer emotion” in contemporary art.

At heart, *Drama Queer* explores emotional contradictions in being queer today through the work of some of the best international queer artists, some of whom, fittingly, happen to be straight. Queerness may entail logical contradictions and inconsistencies, but its emotional tenor is clear. While the closet sought to dam up feelings and deaden emotions, queer art nakedly seeks our reaction—to move,

anger, or soothe us. It looks queer because it exists between traditional categories and social norms, paying no heed to expectation. In short, *it looks queer because it feels free*.

At once celebrated and lamented, “queer” is itself a highly-contested term, as productively ambiguous in its meaning as it is hard to pin down. After all, what is queer? Where is queerness located in a work—in the artist’s identity or the audiences’ reading? How does it feel (to me, to you, between us)? As the proverbial quip goes, much like for porn, you know it when you see it. Or, in the case of *Drama Queer*, you know it when you *feel* it. More to the point, how can art catalyze queer emotions, to consider emotion as aesthetic form? Asking—but not answering—these questions guides the underpinning logic of this exhibition.

1 More than a year after *Drama Queer* was exhibited in Vancouver, BC, Canada in June 2016, this essay expands the thesis of that show.

To explore queer emotion, to try to find where and how it resonates in art, necessitates a turning away from the primacy of plastic form. In other words, we must move away from a strict attention to the quality of a brush stroke or the scale of a cube in order to consider the emotional tenor of a work. Furthermore, once queer emotions are exhibited, they open up the possibility for social change—a transformational dynamic that is by definition open-ended and full of possibility.

This is far from the first exhibition that has called into question the overriding primacy of form over feeling. A full fifty years ago, the art historian Gene R. Swenson curated the groundbreaking exhibition *The Other Tradition* (1966) at the Institute of Contemporary Art, University of Pennsylvania. As in the above epigraph, Swenson argued that the dominant conventions of art scholarship of his day, then almost exclusively about form, had an “*other* tradition” that had developed alongside of it. This *other* tradition dealt directly with the feelings and emotions generated by art objects within viewers.²

This *other* tradition, as argued by Swenson, had an alternate lineage far removed from the drumroll of art’s incessant formal innovations. Swenson presciently argued that this alternative genealogy of art could be traced from Dada and Surrealism onward to Pop art.³ If, through their connection to the unconscious, Dada and Surrealism seem to have a more direct link with emotion, what does Pop art, with its rude celebration of banality, have to do with emotions—queer or otherwise? Take Andy Warhol’s Brillo boxes: stripped of anything approximating invention, design or masterful execution, the cardinal terms that historically denominated something as “art,” they nonetheless engendered emotion by reflecting our

world, echoing Swenson’s apt description of art as “mirrors of what happens to us without our knowing it.”⁴ Pop art, as an art of the other tradition, turned emotions—our emotions—into things that allowed us to see what was happening to us.

In 1969, only three years after Swenson’s groundbreaking exhibition, the Stonewall Riots erupted in New York City, launching the modern LGBT rights movement. Just as Swenson was writing about feelings as a constitutive material quality in art (i.e. art that was not *just* for art’s sake), Stonewall unleashed precisely the prototypical affect this exhibition explores: queer emotion. Birthed within the contradictory feelings of rage and pride, a new politics emerged. *Drama Queer* celebrates and recognizes this formative moment in LGBT history wherein emotion erupted as a catalyst for social change.

From the 60s to the 80s, through the advent of AIDS, these emotional undercurrents grew in force and power within queer networks, tracking the fury and terror of a community forced to watch its members die unmourned by dominant culture. Taking up rage and anguish once more, art about AIDS took many forms. Whether through the iconic *Silence = Death* poster (created by AIDS activists Avram Finkelstein, Brian Howard, Oliver Johnston, Charles Krelloff, Chris Lione, and Jorge Soccaras) or Felix Gonzalez-Torres’s quieter postminimalist sculptures and installations,⁵ queer art conveyed a firm belief in the power to move as the route towards social change.

Today, queer artists continue to work in the *other* tradition, a dissident tradition of emotional engagement directed towards social equity. Through the painful/

2 Gene R. Swenson, *The Other Tradition* (Philadelphia: The Institute of Contemporary Art, University of Pennsylvania, 1966).
3 Ibid.

4 Ibid., 28.

5 For further explanation of how AIDS changed the direction of American art, see: Jonathan David Katz, “How AIDS Changed American Art,” in *Art AIDS America*, eds. Jonathan David Katz and Rock Hushka (Seattle: Tacoma Art Museum in association with the University of Washington Press, 2016): 24-45.

prideful histories of queer peoples, the *other* tradition has evolved from Swenson's conceptual mapping, spreading from paintings and sculptures to new, other forms including (but not limited to) performance, activism, video, installation, and social practice. Acknowledging this evolution of the *other* tradition, *Drama Queer* includes work by twenty-four contemporary artists from a variety of disciplines and media, each incorporating queer emotion. These works make us feel, but not didactically: they pull us one way, then they jerk us around to feel entirely differently. We often don't know whether we're laughing or crying.

In effect, the works included in *Drama Queer* function, as Swenson once observed, "to objectify experience, to turn feelings into things so that we can deal with them." Queer emotion—with all its attendant complications and contradictions—is now objectified into material form around broader issues of gender, sexuality, race, class, and ability. Such queer emotions often pull in two directions at once: we are different and yet exactly the same as straight folk, we can hate traditional gender norms, and yet find them hot, we want to be mainstream, even as we proudly celebrate our differences. Even the word queer, once an insult, is now, for us, a compliment. Contradiction is the queer norm, for the very identity that marked us as outlaws has now given us freedoms unimaginable a few decades ago.

To viscerally convey the contradictory tug of queer emotion, we begin with **Del LaGrace Volcano's** magisterial three photographs *Moj of the Antarctic* (2005), *Moj: Minstrel Tears* (2005), and *Moj: White Face* (2005) [pls. 1-3]. In these works, Mojisola Adebayo places herself in black and white face, dresses in showy vaudeville garb, and, positioned

in a desolately unpeopled all-white Antarctic landscape, collapses every visible signifier of identity into an open question: white meets whiteface, blackface meets black, culture meets nature, male meets female. Based on the story of Ellen Craft, an African-American slave who passed as a white man with disabilities in her search for freedom,⁶ the story underscores how completely cultural authority is raced, gendered, and rendered able-bodied. Yet, just as these works inspire pride by revisiting a triumphant aspect of racial, queer, and disability history, the use of blackface punches us in the gut, causing pain, shame, and unease. These feelings are mirrored in the tearstained face of Adebayo. However, it is precisely this double move—being painfully stung as quickly as we joyfully celebrate—that captures the emotional complexity of *Drama Queer*. History, no matter how reclaimed, is never without its shadows.

Zackary Drucker and **Vika Kirchenbauer** instigate similar contradictory narratives in their works. Drucker's series *5 East 73rd Street* (2006) [pls. 59 and 60] documents the life and ephemera of Flawless Sabrina (a.k.a. Jack Doroshov) and the home he has occupied on Manhattan's Upper East Side since the 1960s. Flawless Sabrina was arrested over 100 times for cross-dressing—a felony at the time—becoming part of a queer history worth celebrating even as she needs to be rescued from the amnesia of our short cultural memory. Kirchenbauer's 3D video installation *YOU ARE BORING!* (2015) [pls. 75 and 76] flips the policing straight-/cis-gaze experienced by her Berlin-based international community back onto the viewer. Kirchenbauer plays with the inequity of looking and being looked at in a dynamic that is simultaneously uncomfortable, sexy, and way too close in every sense of the phrase.

⁶ For more on Ellen Craft's use of disability in her escape see, Ellen Samuels, *Fantasies of Identification: Disability, Gender, Race* (New York: New York University Press, 2014), 28-45. See also, Uri McMillan, *Embodied Avatars: Genealogies of Black Feminist Art and Performance* (New York: New York University Press, 2015), 65-93.

Famous for her portraits, **Zanele Muholi** puts herself in front of the camera for *Bona, Charlottesville* (2015) [pl. 13]. With dramatically luminous skin and a tribal-printed cloth behind her, her face is reflected in a mirror. We thus see her, and she us, through an intermediary refraction, a rich metaphor for a black, queer artist. There is a sense of artificiality to this series, which complicates the high fashion, glossy aesthetics of these works and their relationship to the camera, a device notoriously connected to colonialism. Nevertheless, as her gaze attests, Muholi maintains control in her work. Amplifying the nascent artificiality embedded in Muholi's self-portrait, **Sean Fader** literally places himself within the body of his sitters, emerging as one does from a costume, in his *I Want To Put You On* series [pls. 38-40]. If all self-portraiture entails some amplification of the self, **2Fik's** portrays numerous different characters emerging from within himself caught in a single image to explore a multiplicity of contradictory identities and (self-)identifications. In *Abdel et son frère* (2014) [pl. 64], two figures are joined together by nipple clamps with one of the twins holding a condom. Gleefully playing with art history as fluidly as with identity politics, 2Fik upends the natural while underscoring the performative aspect of all identity.

Transitioning from the purely photographic to the painterly, **Angela Grossmann's** work—such as *Gloves* (2015) or *Ginger* (2015) [pls. 55 and 57]—combines disparate collage materials to underscore how gender and sexuality are always already constructed. An absurd combination of bodies and clothing styles, pigment and found material create a sense of perpetual foreignness in her figures. Working in painting, **Andrew Holmquist's** figuration flirts mischievously with

abstraction. However, as the massive erection sprouting from a distinctly female pelvis in the painting *Hips* (2015) [pl. 12] indicates, these works address less how we look in our bodies than how we can feel. Erotic feeling is also central to **Monica Majoli**, but it is ambiguous in an entirely different way. Although black and white, **Amy Used Twice** (2011) [pl. 17] is colored by the emotional gravity of Amy's downcast, diverted gaze. Rather than seeing Amy, we seem to feel her—dejectedly, desirously—instead.

While Majoli's work oozes with the uncertain, inchoate emotional intensity of a sexual encounter, **Jesse Finley Reed's** *If You're Lonely...* series (2006-2009) [pls. 22-24] revels in the potentiality of anonymous sexual encounter mediated by the internet. His sitters are shrouded in darkness, hidden from view, with only their silhouettes illuminated. These works divert the inward stillness of their subjects outward towards the erotic possibility that follows the silhouettes of these anonymous sitters. We don't know how to feel, but Reed risks seducing us to feel something anyways, to touch to feel more. **Joey Terrill's** work in *Drama Queer* also pivots on encounters, but intersected by domesticity and the presence/absence of HIV/AIDS such as in his paintings *Tom Gutierrez* (2000) and *Just What is it About Todays Homos That Makes Them So Different, So Appealing?* (2008-2010) [pls. 29 and 30]. In the video work *The Bees Know What to Do* (2014) [pl. 37], **Vincent Tiley** operates in a similar sensorial register, but complicates the equation further by bringing in age- and serostatus-differences into the emotional-erotic equation. Queerness and queer emotions, however, are not limited to same-sex sexuality, as exemplified by **George Steeves's** *Excavations* series [pls. 41-48], which combines absurdity, humor, and eroticism in

images sporting subjects that are neither the right age nor body type for typical nude photography—but are arousing because they cause us to feel forcefully anyway.

The works of **Laura Aguilar**, **Cassils**, and **Keijaun Thomas** bring about complicated feelings around pleasure and pain, while simultaneously complicating the relationship between the body, politics, and the “natural.” Aguilar’s *Grounded 111* (2006) [pl. 31] asks us to redefine our very definition of nature. In this work, Aguilar’s back is turned to the camera, mimicking the shape of the rounded boulder behind her. Her ample body is thus at once naturalized into the landscape while, at the same time, anthropomorphized into inert stone. Similarly using body as material through a series of performances in *Becoming an Image* (2013) [pls. 34-36], Cassils trained their body into the very stereotype of hyper-masculinity while beating a lump of clay in total darkness. Invisible to the viewer, Cassils’s grunts, panting, and whacks were the sole evidence of the performance save for a strobe that at irregular moments lit the scene, capturing Cassils’s body at maximum extremity and echoing the presence/absence of the trans community and the violence they experience. In *The Poetics of Trespassing (Part 1. Absent Whiteness, Part 2. Looking While Seeing Through, Part 3. Sweet like Honey, Black like Syrup)* (2014-2016) [pls. 19-21], Keijaun Thomas uses disposable coffee containers, the gestures of scrubbing and sweeping, and white flour to deconstruct and reconstruct Black identity. Addressing the affective materiality of blackness, her bodily and spatial movements poeticize objects with long histories of racial oppression, making visible the racism that structures much of what otherwise passes as commonplace.

Together, all three demonstrate the tenuous mutability of their bodies, making us feel the ways our own bodies are as potentially queerly mutable.

Whereas the body has always signified on multiple registers, the complicated affective circuits in text-based artworks can also unsettle fixed, knowable positions of emotional certainty. **Carl Pope**’s quasi-protest poster installation *The Bad Air Smelled of Roses* (2004-ongoing) [pl. 66] speaks in a Black American slang with a queer sensibility. At turns ironic, humorous, angry, or despairing, they give voice to a range of emotions and experiences born of doubled oppression. But rather than giving in, they speak back, in that sassy queer voice that has long sought to counter physical strength with a sharp tongue and surgical wit. Similarly, **Shan Kelley**’s works take the concept of body politic poetically and seriously, navigating the space between embodiment and the rules and codes that govern how it is seen and spoken. In *Once Healed* (2015) [pl. 51], he draws attention to the corporeality of the body. *Once Healed* reminds us that bodies can be injured, but also that they can be healed. Yet, like the raised skin covering a wound, the healing itself testifies to an initial injury, a reminder that healing doesn’t obliterate pain, but merely covers it over. A different sort of healing is present in *The Uninvited* (2003) [pl. 18] by **Rudy Lemcke**. *The Uninvited* is a poetic meditation on the parallels between two catastrophic, lethal political crises in global history: the American-Vietnam War and AIDS. By implication, the work refutes the common tendency to “other” people with AIDS, forcing the viewer into direct relationship with these shadows by adding their own shadows to the video installation. Thus, these shadows force us to question our complacency in global catastrophes—past and

present. Healing, in all these works, is nascent, but we feel its imminent possibility.

Violence spills forth from many of the works in *Drama Queer*, but most viscerally in the large-scale paintings *7 Devils Dead* (2008) and *The Tattooed Liar* (2008) [pls. 67 and 69] by **Attila Richard Lukacs**. Broadly concerned with the Iraq war and its enduring and reverberating violence, they share not only an anti-war politic, but also a density of reference and a pictorial power unmatched by most contemporary art. They are paintings, not essays, and as such possess the ability to suggest things that language can barely address. Just as his collages [pls. 70-73] denote, there is a latent erotic potentiality to the violence—perhaps an underlying desire for violence. This seems to be echoed and then challenged in the photograph by **Andreas Fux** showing a sadomasochist cutting himself [pl. 61]. In this work, the sitter’s body is marked with a goddess tattoo along his side, an Indian tattoo on his chest, and a haunting swastika right where his hip meets his thigh. As the boy coolly regards his blood, blade in hand, signifiers of pain and pleasure, peace and violence merge—just as it does in the S/M photograph by **Sabina van der Linden** [pl. 74]. While all these works expose themselves to the critique of using violence gratuitously, such a reductionist reading erases the complex equivocality of violence as an emotional device. Queers have often been the object of violence, just as they have been the ethical subject against violence. Thus, these works hold in tension the formative role of violence in queer identity and history.

The ways in which queers experience violence and speak against it, however, are never unidirectional. Sexuality always fits together with other aspects of

identity like a puzzle. As disability rights and queer activist Eli Clare has written: “The layers are so tangled: gender folds into disability, disability wraps around class, class strains against race, race snarls into sexuality, sexuality hangs onto gender, all of it finally piling into our bodies.”⁷ Attending to this intersectional quality of queer emotion is **Kent Monkman**’s installation *Dance to the Berdashe* (2008) [pl. 25]. In the center of this complicated work is the artist himself—part Cree, part European—as Miss Chief Eagle Testickle, his drag alter ego [pl. 26]. Surrounding her are First Nations dancers doing a choreography that combines Indigenous and hip-hop moves [pl. 27]. This work is about cultural exchange and hybridity just as it is about the now centuries-long interchange between two cultures, an exchange that dominant culture tends to deny, both out of a romantic, primitivizing nostalgia for the “uncontaminated” Indigenous culture and as a way of protecting itself from its obvious First Nations inheritance. Thus, queer identity, which is often perceived as being inherently western,⁸ becomes Monkman’s tool for complicating the intertwined, unequal narratives involved in colonialism. In effect, we can feel history with a difference through Monkman’s decolonizing, queer aesthetics.⁹

Begun in 2003, **Bill Jacobson**’s *A Series of Human Decisions* [pls. 77 and 78] is a photographic account of human spaces absent people. By removing people from

⁷ Eli Clare, excerpt from “Digging Deep: Thinking about Privilege” (keynote address, Against Patriarchy Conference, Eugene, OR, January 24-26, 2003). Accessed via Clare’s website on October 7, 2017, at <http://eliclare.com/what-eli-offers/lectures/privilege>.

⁸ For a discussion of the relationship between queer in transnational contexts, see: John C. Hawley, ed., *Postcolonial, Queer: Theoretical Intersections* (Albany, NY: State University of New York Press, 2001).

⁹ Desiring with a difference is part of José Esteban Muñoz’s disidentificatory strategy, see: José Esteban Muñoz, *Disidentifications: Queers of Color and the Performance of Politics* (Minneapolis: University of Minnesota Press, 1999), 1-34.

these photographs, Jacobson leaves behind an open and evocative depopulated space while simultaneously mobilizing metaphors of the closet. *A Series of Human Decisions #1710* offers a ready metaphor for closeted sexuality through its *trompe l'oeil* of spatial depth that actually forecloses clear lines of site into the photograph's interior—evidence that closets are not, by definition, invisible, but can, from the right perspective, always be glimpsed. The role of perspective, and its relationship to our viewing position, maintains importance in his work even in the absence of depicted subjects. For example, that age old pictorial convention of the horizon line in *Some Planes #115* (2007) [pl. 80] achieves new purposes as it describes at once a landscape, seascape, and pure abstraction. The luminous sky and wavy foreground point to shallow seas, but the actual location of the place pales in comparison to its magisterial, unpeopled absences, an evocation of silence that fittingly is the other face of the high-keyed emotion of *Drama Queer*.

The artists surveyed in *Drama Queer* take us down a rabbit hole of emotional uncertainty, just like Alice in Wonderland. They make us feel large and then incomparably small, we laugh even as tears well in the corners of our eyes, our cheeks burning with shame though our eyes brighten with hope. For a moment, through this art, we can glimpse an equitable future—one that does not and cannot forget the past—even as the work also tallies the daily toll of our many struggles today.

As Swenson foresaw, as the Stonewall rioters and AIDS activists fought for, and as the painful not-so-distant memory of Orlando articulates, emotion and sexuality

are so fundamentally intertwined that we can't tell where one begins and the other ends. However, all too often the emotional, the affective, and the queer are scrubbed off the pristine Modernist cubes of art's formal traditions. In that art historical trajectory, a grid is a grid—its repetitious beauty and reassuring sameness of form an analog for a world of stasis. In sharp contrast, the Stonewall Riots, the AIDS Crisis, and the Orlando shooting can never be adequately represented in a formalized grid for the simple reason that they are the obverse of the grid's equilibrium. They are our painful, prideful, heart-breaking, norm-changing histories, histories we still feel even if we weren't born when they happened. Against the Modernist narrative, the artists in *Drama Queer* challenge us to *see* differently by *feeling* differently.

Modernism seemed to promise utopia, but history has taught us that "utopia" is merely a detailed reflection of the failures and insufficiencies of our own times. And since we all have different experiences, different bodies, different desires, different abilities—we are, in fact, seemingly endlessly different—*Drama Queer* instead suggests that the way we understand each other is to feel with and through each other. In place of a politics of either totalizing sameness or unbridgeable difference, *Drama Queer* foretells a politics of analogy. We might not all be the same, but through our differences we will recognize our conjoining likenesses. Precisely through our differences, we continue to desire, dream, and activate for a politics for social change, social transformation. This is the promise, the allure of queer emotion: by daring to look into the mirror, we can *see* how to *feel* differently.

Drama Queer

EXHIBITION CATALOGUE

CURATED BY

Jonathan D. Katz and
Conor Moynihan

2Fik
Laura Aguilar
Cassils
Zackary Drucker
Sean Fader
Andreas Fux
Angela Grossmann
Andrew Holmquist
Bill Jacobson
Shan Kelley
Vika Kirchenbauer
Rudy Lemcke
Attila Richard Lukacs
Monica Majoli
Kent Monkman
Zanele Muholi
Carl Pope
Jesse Finley Reed
George Steeves
Joey Terrill
Keijaun Thomas
Vincent Tiley
Sabina van der Linden
Del LaGrace Volcano

Del LaGrace Volcano



Del LaGrace Volcano was born in California and currently lives in Sweden. As an artist, she resists our categories at almost every level, not least linguistically, for he has continuously refused to frame his intersexed status as legibly one gender or the other, preferring instead a continuous refusal of a binary gender. Indeed, this refusal of polarity extends to every level

of her work, and his life, resulting in images that push hard against the borders of what we think about gender, but also about race, sexuality, beauty, and most other binary standards that we assume we know on sight. As Volcano once said, "I prefer my gender ambiguity to be ambiguous."



When Volcano photographs with playwright and performer Mojisola Adebayo in black or white face dressed in showy vaudeville garb in a desolately unpeopled all-white landscape of Antarctica, it seems that every signifier cancels out every other one: black becomes white becomes blackface, the

north becomes the south, confounding all of our habitual cardinal directions. The result is a scene of captivating mystery and sensual beauty that painfully unsettles and confounds us with the emotional push of freedom that pulls Moj to the world's southern most continent.



Image on page 14

Plate 1: Del LaGrace Volcano, *Moj of the Antarctic*, 2005, digital c-print, 16 by 20 inches. Courtesy of the artist.

Plate 3: Del LaGrace Volcano, *Moj: White Face*, 2005, digital c-print, 18 by 24 inches. Courtesy of the artist.

Image on page 15

Plate 2: Del LaGrace Volcano, *Moj: Minstrel Tears*, 2005, digital c-print, 16 by 20 inches. Courtesy of the artist.

Whiteness & the Colour Wheel of Fortune

Del LaGrace Volcano

Some of the images I have created over the course of three and a half decades are no stranger to controversy. However, none have provoked as strong a response as *Moj: Minstrel Tears*, made in 2005 for Mojisola Adebayo's one-woman show, *Moj of the Antarctic*. Although the vast majority of responses I have received about this image have recognized the intent behind the photograph, even in a singular context there have been others who have found it to be problematic and triggering. I am hoping that this short essay can contribute to the conversation about racism and representation in art and activism.

Mojisola Adebayo writes:

The image in question, *Moj: Minstrel Tears*, was made for a very different and very specific context. This is how it came about: Del LaGrace Volcano and I went to Antarctica to shoot the visuals that would inform the writing, creation and become the visual stage back drop for my play, *Moj of the Antarctic: An African Odyssey*. The play tells the story of an enslaved African-American woman called Moj who cross-dresses as a white man to escape American slavery. It is inspired by the extraordinary Ellen Craft who

did just that. *Moj of the Antarctic* extends the story into a theatrical flight of fancy, with the aim of connecting Africa and Antarctica, slavery, the Industrial Revolution and current climate change which globally impacts people of colour most of all. Following her escape, the character Moj becomes a sailor on board a whaling ship bound for the Southern Seas. On Antarctica, she is forced to perform as a blackface minstrel, an abhorrent racist white supremacist practice that also took place amongst British explorers such as Scott and Shackleton, in make-shift theatres in their quest to colonise / conquer the South Pole.

When Del and I went to Antarctica we took black face paint and white face paint with us, along with mid-19th century costume and a plan to experiment towards the development of the play. I painted my face white to explore the story of crossing into whiteness to escape slavery. I decided to paint my face with the black paint to convey the part of the story where Moj is forced to perform as a minstrel. I just sobbed. This image was extremely painful to create. I deeply felt the spirits of my ancestors with me, crying for all the humiliation and pain, we, African people, have been and continue to be subjected to. The tears are all real. Del fell silent as I asked them to shoot close up and take in the depth of the pain. Del was extremely sensitive to the moment. The photo shows the pain of that moment, the pain of racist minstrelsy, but it is also painful to look at, particularly when it is presented out of context in this way. Within the context of the performance of the play,

the image supports the narrative and shows the heroism and bravery of the character, but it was never meant to bring more pain to other black people, or any people. Although the image is not my property, I would prefer the image to be 'read' only within the creative context and with the understanding of the play I wrote, published by Oberon Books in *Mojisola Adebayo: Plays One*.¹

In 2005, I was living in London and was invited to participate in a project by my friend Mojisola Adebayo, a playwright and performer, actor and activist. When she asked if she could put my name on a grant application for her new play, *Moj of the Antarctic*, I said yes, but warned her that my name had not done me much good when it came to being funded. She wanted me to travel with her to the Antarctic and create images for her one-woman show, which would link the crime of slavery with climate change and gendercide with genocide. I agreed willingly, even though the idea of being on a ship crossing some of the most treacherous waters on the planet, the Drake Passage, made me queasy just to think about. It sounded absolutely bonkers, so why not?

One of the unique features of this project was that I was part of a crew, not the captain of the ship, so to speak. I was crew and conduit. My job was to make Moj's ideas work visually. Our process was collaborative but with a clear sense of who was the source and at the literal centre of the images we created. While the tourists on the boat were examining penguin poo we were making images with Moj, either naked in the skeleton of an old whaling boat on Deception Island in a blizzard or changing into 19th century plantation

owner tuxedo and African headscarf in the blinding Antarctic sunshine. That was the day we shot Mojisola in white face, making Marcel Marceau miming movements. There was a certain macabre horror feeling to this process for me and one that I am only just thinking about again now as I type—to be further examined. The next day we were on another island, without so much white. The black rock surface was exposed and striated with white stripes, or a smooth dull ebony that sparkled when the wind, waves and sun colluded to make magic. We took a walk through this new, more complex landscape and found the zone of encounter and sight. Without saying a word, as we both knew that there were no words, we began. I remember that the air seemed so quiet. There were no waves lapping at the shore, no birds singing overhead. As Moj put on the blackface makeup the hush seemed to grow stronger. More serious. We looked at each other and I raised the camera to my eye, still connected with hers, as the tears streamed down. Click.

I believe that *Moj: Minstrel Tears* is an exceptional image in a few crucial ways. It is an exception from the rule from the ways in which blackface is portrayed in popular imagination. Except-shun-all in that it triggers a deep-seated visceral response in those who allow the moment to linger in their own personal dis-comfort zone.

Exceptional in that this image, more than any of my others, should not be alone. It was created for a specific context, and although it was allowed to travel to places outside of the theatre piece, *Moj of the Antarctic*, it was always framed by its context and purpose. The people who objected to its use as a *publicity image* for the Vancouver Queer Arts Festival

2016 *Drama Queer* exhibition were right. I should have never allowed that image to ever be used to promote the exhibition or event. If I had a "do-over" I *would* do it over.

It doesn't take a rocket scientist to understand why POC are tired to death of trying to raise white social consciousness. Racist micro-aggressions have increased exponentially in the UK since Brexit and in the USA since the insanity that is the current administration. Nor does it take all that much emotional or political intelligence to understand why many POC have stopped talking to whites about racism or much else for that matter. The stakes have become too high. They always have been, but what was once opaque and covert has become normalized and routine. The best that can be said is that at least now we, white people, are becoming aware of the reality that POC have known since being abducted from Africa.

I am white and I am deeply committed to being part of the solution of eradicating the toxin of racism from our culture. I sort of see it as being *my* job to expose racist structures and behaviours, especially those that are ubiquitous and invisible. I do it because I have to and because I can. I do it the only way I know how, through my own body and lived experience. The internal compulsion I feel to speak up and speak out against social injustice comes from somewhere that can only be described by extreme cliché, like, from deep within. It just feels strange and wrong to know, to see, hear and feel what is going on about race in our culture and do nothing, to remain complacent and complicit with a system that directly benefits me personally! At least in the short term, like the span

¹ *Mojisola Adebayo: Plays One* can be accessed online: <https://www.bookdepository.com/Mojisola-Adebayo-Plays-One-MojisolaAdebayo/9781849430753>.

of my lifetime, but absolutely harms all of us from an existential and humanistic perspective.

I know that for a quite a percentage of my white friends and family, both bio and chosen, racial injustice is simply not a “hot topic” in their lives. While there are exceptions, which includes mostly queer artists, activists and academics, I seldom find people I can talk to about how racism affects and infects them on a personal level. I shouldn’t have to spell it out but maybe I need to? Call it a political knee-jerk reaction if you like. WHITE people can tune it out, and mostly do, because they/we can. They/we seldom relate to people outside of their racial and social demographic, except for on a professional level or superficial social level. If one asks: “Who sits down with you at your kitchen table?” most white people will eventually admit that the vast majority of those in their friendship networks are white.

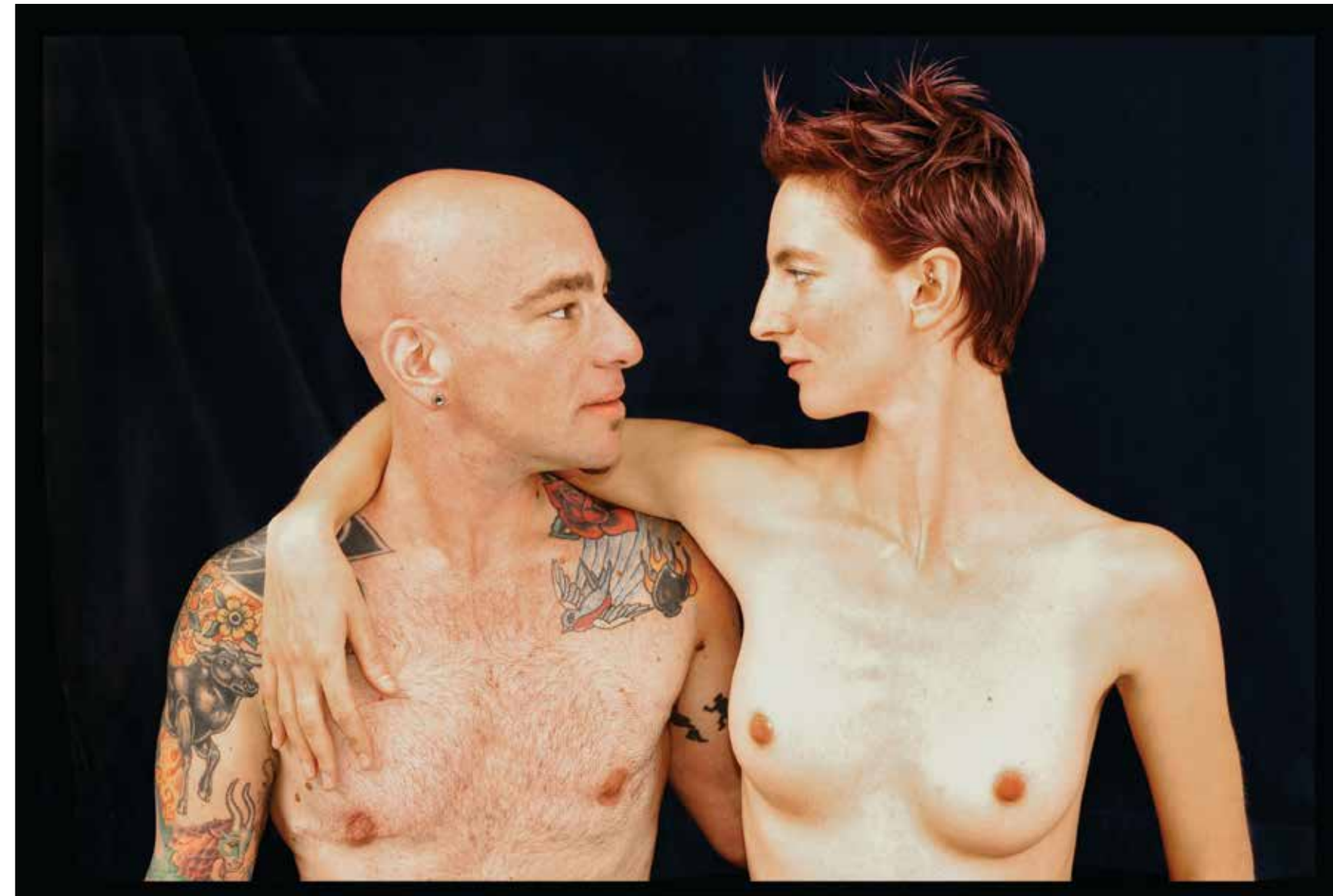
Whiteness is a discomfiting form of spun fibres, an invisible, yet ever present, form of insulation. When anything to do with racial issues does come up it is as if a cloud bank has descended, way over there. If it gets too close, comfort is taken by the fact that it is at least on the *other* side of town. (Where we live.) Whiteness is a grey flat line, invisible as the toxic particulates we all must breathe. How are we to develop the detective skills we need to make what is poisoning our planet visible? How do we teach the histories and herstories that are being left out of the syllabi our children learn? How do we escape the frozen white landscape of emotional frigidity that envelopes white-only culture? Let’s face it, white people envy and appropriate everything we can from

COC (cultures of colour), from the food, to the music and sporting heroes. Most forms of white culture, particularly white-only spaces, are devoid of difference or dangerously defiant in their dominant desires.

I call myself *off-white* in order to give whiteness a hue and show precisely where it is placed on the colour wheel of fortune. I call myself *off-white* in order to honour my Black Irish, Native American and African great-grandparents. It has also occurred to me that I call myself *off-white* in order to create as much distance from toxic *white* masculinity and cultural supremacy as I can. Although I don’t believe in *race as a construct* I do believe we all suffer as a result of our racist and sexist programming. I also believe that we all have the capacity to not only listen and learn, but to incorporate and act upon those lessons.

I guess the last thing I need to say is that there are always different ways of looking and seeing. I know that there are people who feel triggered, unsafe and sad because of their encounter with *Moj: Minstrel Tears* outside of the context for which it was created and I am sad, too, about this. I also know from the feedback I have had from others, QPOC and whites, that this image is power and, although painful, it says so much with so little. I do not want to add to anyone’s pain or suffering, far from it, but sometimes we need images that are capable of producing a visceral response and a call to action rather than become another safe and sanitized product available *for mass consumption*.

I believe in crossing the line. Not just once, but as many times as it takes to build a bridge we can all cross together.



Lazlo and Shanti looks like a heteronormative portrait until one notices the breast reduction scars.

Plate 4 Del LaGrace Volcano, *Lazlo and Shanti*, 2004, digital c-print, 40 by 27.2 inches. Courtesy of the artist.

*INTER*me* is a series of the artist's self-portraits that at once exaggerate and undercut gender binaries.

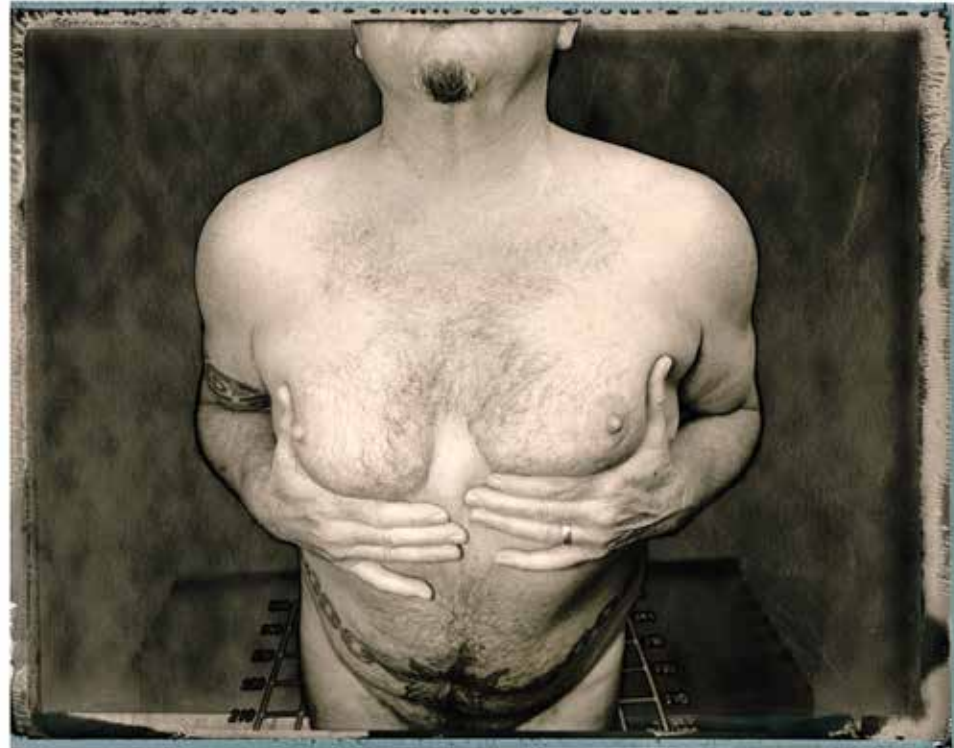


Plate 5:
Del LaGrace Volcano, *INTER*me OFFER*, 2011,
digital c-print, 16 by 20 inches.
Courtesy of the artist.

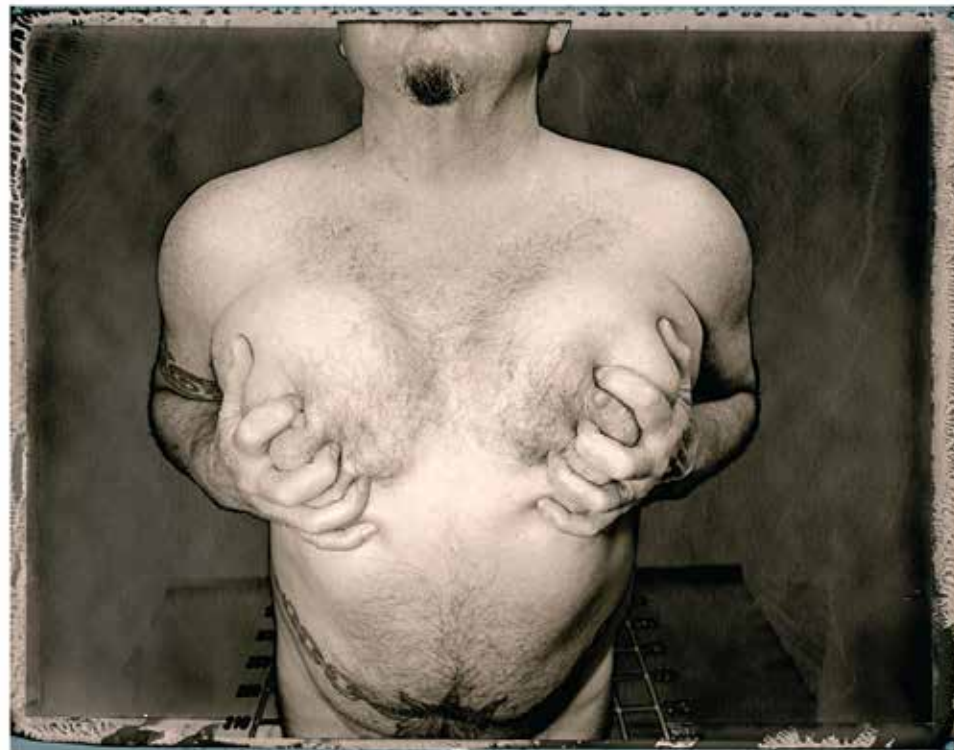


Plate 6:
Del LaGrace Volcano, *INTER*me CLAW*, 2011,
digital c-print, 16 by 20 inches.
Courtesy of the artist.

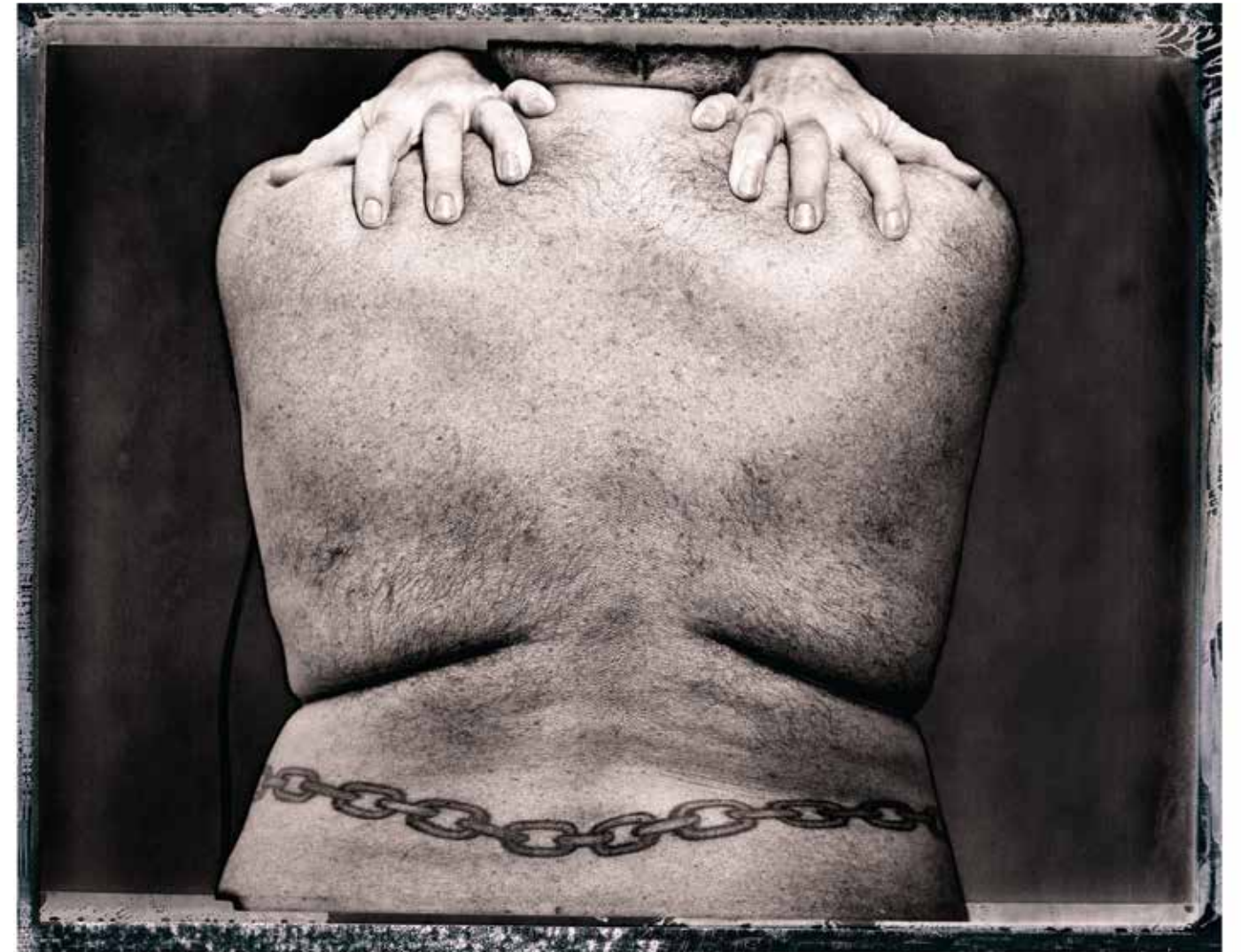


Plate 7: Del LaGrace Volcano, *INTER*me BACK*, 2011,
digital c-print, 16 by 20 inches. Courtesy of the artist.



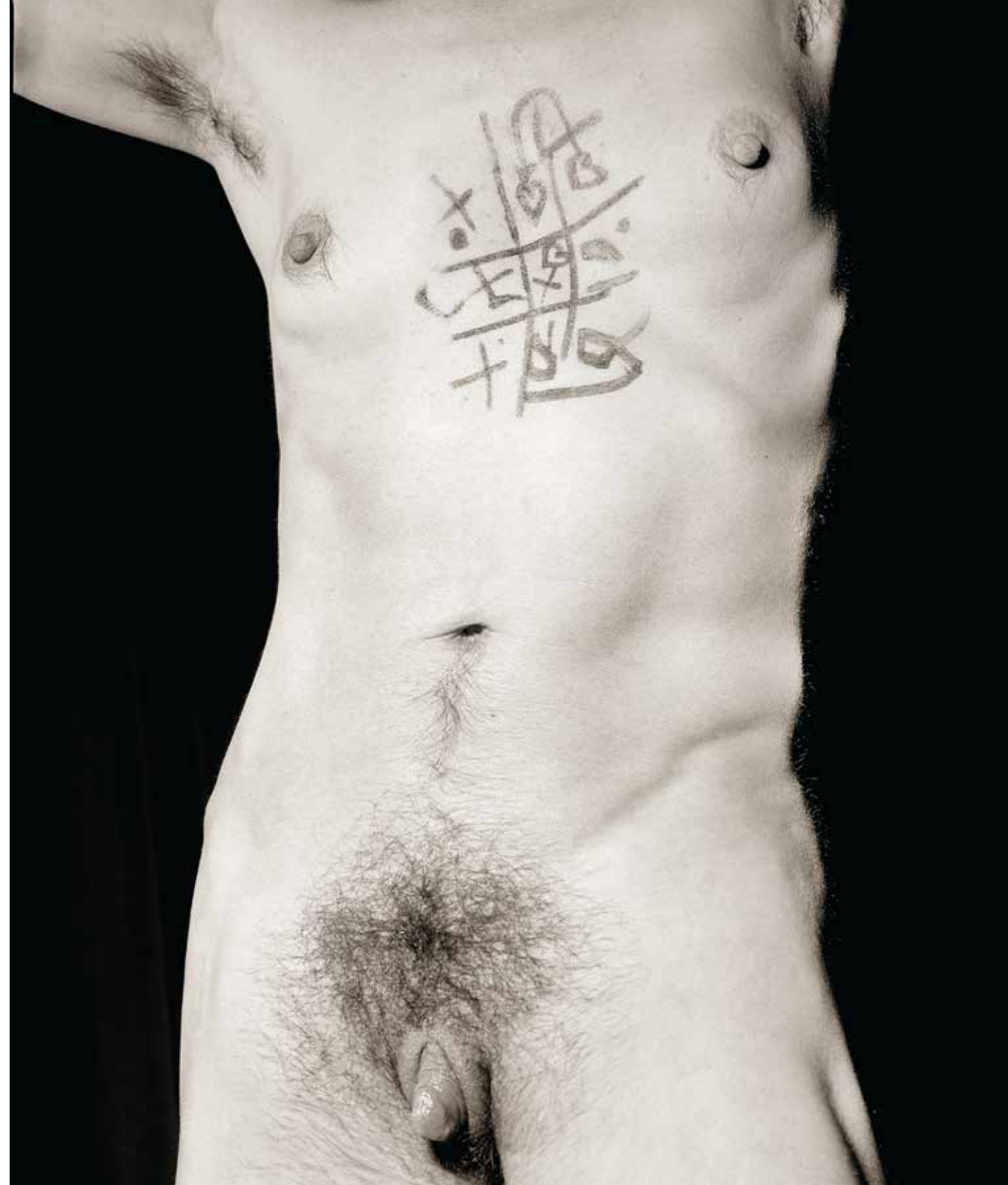
Om Terrorist Abu shows the same figure as male, as female, and as a gender terrorist who refuses to allow these categories to stand in opposition.

Plate 8: Del LaGrace Volcano, *Om Terrorist Abu*, 2000, digital c-print, 16 by 20 inches. Courtesy of the artist.

Facing page

Volcano coined the term Herm as both a shortened form of the old “hermaphrodite” and a reference to the Classical form of phallic statuary. The X’s and O’s of gender chromosomes here result in an unwinnable game of tic tac toe—a permanent draw.

Plate 9: Del LaGrace Volcano, *Herm Torso*, 1999, digital c-print, 28 by 21.5 inches. Courtesy of the artist.



Andrew Holmquist

Andrew Holmquist is a painter of the human form, despite the way his work continuously flirts with abstraction. Our minds reassemble the geometric elements of his compositions into our favorite subject: our own body. But these geometries are not only charged with a subtle eroticism in the aggregate, even the individual brush strokes seem to caress and stroke their own surfaces. From the massive erection in *Hips* to the staccato action in *Undress*, to the mute conduit in *Disguise*, these paintings address less how we look than how we can feel.



Plate 10: Andrew Holmquist, *Disguise*, 2015, oil and acrylic on canvas, 16.5 by 20 inches. Courtesy of Carrie Secrist Gallery and the artist.



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Plate 11: Andrew Holmquist, *Undress*, 2015, oil and acrylic on canvas, 36 by 44 inches. Collection of the University Club of Chicago.



Plate 12: Andrew Holmquist, *Hips*, 2015, oil and acrylic on canvas, 16.5 by 20 inches. Collection of Michael Robertson and Christopher Slapak.



Zanele Muholi

Internationally known for her portraits of others, Zanele Muholi's *Bona, Charlottesville* is from her series *Somnyama Ngonyama* where Muholi puts herself in front of the camera. With dramatically luminous skin and an African printed cloth behind her, her face is reflected in a mirror. We thus see her, and she us, through an intermediary refraction, a rich metaphor for a Black, queer artist while also complicating the boundary between high fashion and ethnographic photography.

Plate 13: Zanele Muholi, *Bona, Charlottesville*, 2015, silver gelatin print, 35 by 23.8 inches. © Zanele Muholi. Courtesy of Stevenson, Cape Town/Johannesburg and Yancey Richardson, New York.



The large triptych, *Caitlin and I, Boston, USA*, is an allegory of race in South Africa, Zanele Muholi's homeland. She depicts herself as the larger black ground for a small, resting white figure. That white woman, supported and cushioned by a Black body, embraces an open, unguarded posture, while Muholi herself looks at the viewer suspiciously.

Plate 14: Zanele Muholi, *Caitlin and I, Boston, USA*, 2009, c-print, 17 by 23.6 inches each. © Zanele Muholi. Courtesy of Stevenson, Cape Town/Johannesburg and Yancey Richardson, New York.

Part of Zanele Muholi's series *Beulahs, Mini Mbatha, Durban, Glebelands, Jan.*, features a young femme gay person wearing a pleated mini skirt, colorful hair combs, and thick bangle bracelets, but who nonetheless forthrightly meets the camera's gaze. Gender queerness, especially in South Africa, is an act of brave defiance, yet his look is coy, even somewhat abashed, marking him as an agential subject in this photograph's co-creation.

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Plate 15: Zanele Muholi, *Mini Mbatha, Durban, Glebelands, Jan.*, 2010, c-print, 34 by 23.8 inches. © Zanele Muholi. Courtesy of Stevenson, Cape Town/Johannesburg and Yancey Richardson, New York.



Zanele Muholi's works, such as *ID Crisis*, create a space for Black lesbian visibility. Here, a woman is binding her breasts in an image that aptly captures the emotional intensity of the moment of breast binding.

Plate 17: Zanele Muholi, *ID Crisis*, 2003, silver gelatin print, 16.7 by 23 inches. © Zanele Muholi. Courtesy of Stevenson, Cape Town/Johannesburg and Yancey Richardson, New York.

Monica Majoli



Although black and white, Monica Majoli's *Amy Used Twice* is colored by a lingering emotional intensity that is captivating and seductive. Amy's downcast eyes look away, dejected, and rather than seeing Amy, we seem to feel her instead. By extension, the two rectangles forming this work suggest an eroticism that moves through two modes of desire, Amy's and our own.

Plate 17: Monica Majoli, *Amy Used Twice*, 2011, aquatint and etching on BFK Rives 250 g, 20 by 26 inches. Courtesy of the artist, VRE Prints, and Air de Paris, Paris.

Rudy Lemcke



As you walk in front of *The Uninvited*, your shadow will mingle with the shadows cast by the artist's handmade puppets in the Balinese tradition of shadow puppetry, along with other shadows cast by visitors. To an Indonesian gamelan music soundtrack, you hear a narrative concerning a homeless, gay Vietnam veteran with AIDS living in San Francisco's Golden Gate Park. This video projection is thus a poetic meditation on the parallels between two

catastrophic, lethal political crises in American history: the Vietnam War and AIDS. By implication, the work refutes the common tendency to "other" people with AIDS, forcing the viewer into direct relationship with these shadows, the shadows the past casts on our present.

Plate 18: Rudy Lemcke, *The Uninvited*, 2003, video, 13 minutes, 18 seconds. Courtesy of the artist.

Keijaun Thomas



Keijaun Thomas's *The Poetics of Trespassing* is a video installation in three parts: *Part 1. Absent Whiteness*, *Part 2. Looking While Seeing Through*, and *Part 3. Sweet like Honey, Black like Syrup*. In this work, Thomas uses disposable coffee containers, the gestures scrubbing and sweeping, and white flour to deconstruct and reconstruct Black identity but her exposed body coupled with these actions invokes

what scholar Hortense Spillers has famously identified as "pornotroping": through the history of the Trans-Atlantic slave trade, Black bodies were reduced from subjects to "flesh," an objectified position that reduced Black people to objects just as it allowed them to be sexualized. With this in mind, Thomas's work performs how pornotroping is ongoing and painfully current.



Facing page

Plate 19: Keijaun Thomas, still from *The Poetics of Trespassing: Part 1. Absent Whiteness*, 2014-2016, digital video, 4 minutes, 17 seconds, United States, 1280 x 720, filmed by Nicolas Bermeo, edited by Christopher Sonny Martinez. Courtesy of the artist.

Plate 20: Keijaun Thomas, still from *The Poetics of Trespassing: Part 2. Looking While Seeing Through*, 2014-2016, digital video, 4 minutes, 17 seconds, United States, 1280 x 720, filmed by Nicolas Bermeo, edited by Christopher Sonny Martinez. Courtesy of the artist.



Plate 21: Keijaun Thomas, still from *The Poetics of Trespassing: Part 3. Sweet like Honey, Black like Syrup*, 2014-2016, digital video, 4 minutes, 17 seconds, United States, 1280 x 720, filmed by Nicolas Bermeo, edited by Christopher Sonny Martinez. Courtesy of the artist.



Jesse Finley Reed

Drawing on anonymous online culture, Jesse Finley Reed's *If You're Lonely...* is a series in which he photographs men without ever knowing their names. Backlit and dark, the portraits in these series seem to be entirely obscured and nearly indiscernible. Yet, just as each image seems to blur, their differences begin to emerge—the striking collar bones of #6 and the soft curls of #9. Blanketed in a luminous darkness, these images suggest all the possibility, chance, and thrill of an anonymous sexual encounter that, at the same time, is quickly indistinguishable from every other similar encounter.

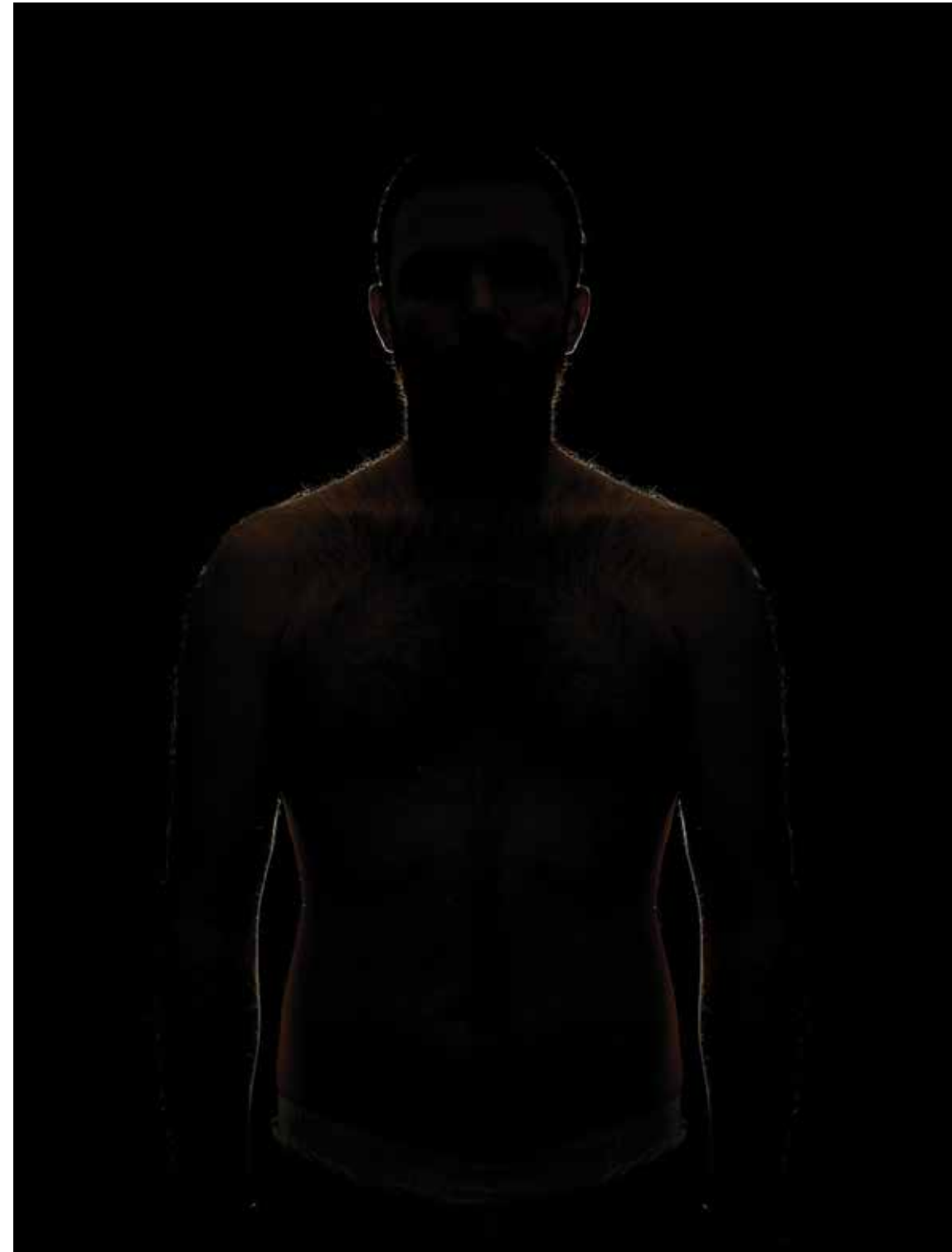
Plate 22: Jesse Finley Reed, *If You're Lonely... #6*, 2006-2009, digital C-prints rear mounted to aluminum, face mounted to non-glare plexi, 38 by 50 inches. Courtesy of the artist.

Plate 23: Jesse Finley Reed, *If You're Lonely... #9*, 2006-2009, digital C-prints rear mounted to aluminum, face mounted to non-glare plexi, 38 by 50 inches. Courtesy of the artist.



Facing page

Plate 24: Jesse Finley Reed, *If You're Lonely... #18*, 2006-2009, digital C-prints rear mounted to aluminum, face mounted to non-glare plexi, 38 by 50 inches. Courtesy of the artist.



Kent Monkman

Kent Monkman's *Dance to the Berdashe* is one of the masterworks of contemporary Canadian art. In the center is the artist himself, part Cree, part European, in his alter ego as Miss Chief Eagle Testickle. Surrounding her are First Nations dancers doing a choreography that combines Indigenous and hip-hop moves. This work, like much of Monkman's work, is about cultural exchange and hybridity, about the now centuries-long interchange between two cultures, an exchange that dominant culture tends to deny, both out of a romantic nostalgia for the "uncontaminated" Indigenous culture and as a way of protecting itself from its obvious First Nations inheritance.

Projected onto synthetic Buffalo robes, itself a perfect example of the hybridity the work celebrates, the title and theme are derived from a painting by George Catlin of the same title from the mid-19th century. Recording an actual annual celebration of a "Berdashe," or what today we would recognize as trans, in First Nations culture, the ceremony was described in condemnatory terms by Catlin in a letter: "a feast is given to the 'Berdashe,' who is a man dressed in woman's clothes, as he is known to be all his life, and for extraordinary privileges which he is known to possess, he is driven to the most servile and degrading duties, which he is not allowed to escape; and he being the only one of the tribe submitting to this disgraceful degradation, is looked upon as medicine and sacred, and a feast is given to him annually."

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Plate 25: Kent Monkman, *Dance to the Berdashe*, 2008, 12 minutes, 5 channel video installation with surround sound; original formats HD and super 8mm; edition of 3, with one AP; 5 steel and fabric hides with projections (individual hide size 10'5" x 8'), final installation dimensions variable. Courtesy of the Montreal Museum of Fine Arts, Purchase, the Museum Campaign 1988-1993 Fund and the Montreal Museum of Fine Arts' Volunteer Association Fund and courtesy of the artist.



Image on page 44

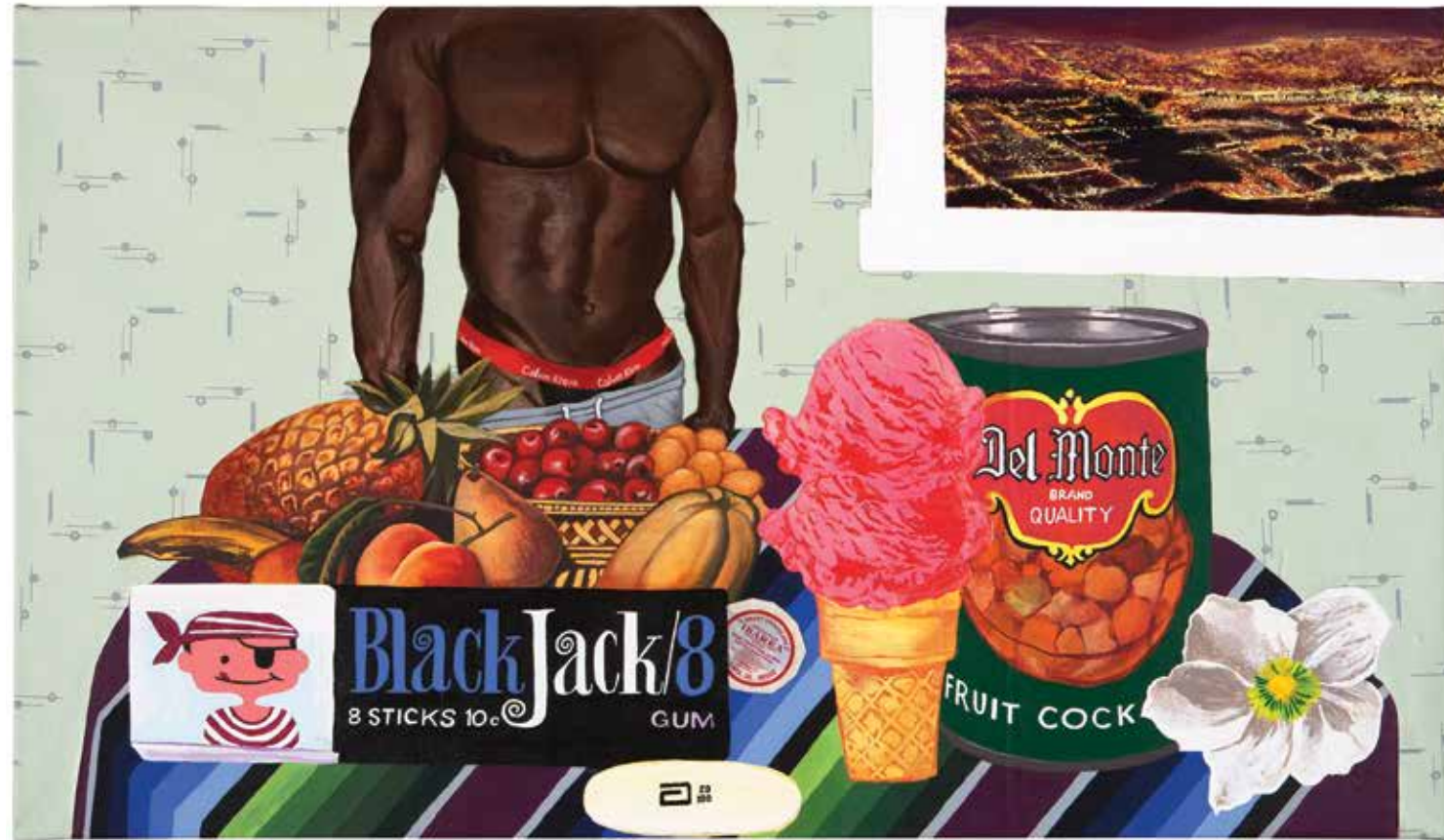
Plate 26: Kent Monkman, *Dance to the Berdashe* (detail), 2008, 12 minutes, 5 channel video installation with surround sound; original formats HD and super 8mm; edition of 3, with one AP; 5 steel and fabric hides with projections (individual hide size 10'5" x 8'), final installation dimensions variable. Courtesy of the Montreal Museum of Fine Arts, Purchase, the Museum Campaign 1988-1993 Fund and the Montreal Museum of Fine Arts' Volunteer Association Fund and courtesy of the artist.

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Plate 27: Kent Monkman, *Dance to the Berdashe* (detail), 2008, 12 minutes, 5 channel video installation with surround sound; original formats HD and super 8mm; edition of 3, with one AP; 5 steel and fabric hides with projections (individual hide size 10'5" x 8'), final installation dimensions variable. Courtesy of the Montreal Museum of Fine Arts, Purchase, the Museum Campaign 1988-1993 Fund and the Montreal Museum of Fine Arts' Volunteer Association Fund and courtesy of the artist.



Joey Terrill



Joey Terrill is a longtime Latino queer artist/activist living in LA. Using the emblematic pop vocabulary of 1960s artists such as Tom Wesselmann, Terrill reappropriates Wesselmann's original appropriations of classic American commodities to comment on hybridized culture in the age of AIDS. Note how in *Just What is it About Today's Homos That Makes*

Them So Different, So Appealing? (a title itself derived from the first pop painting by Richard Hamilton) Terrill mingles a wide range of references from classically American brands to AIDS drugs, to Latino and queer commodities—all behind the 8 ball—as an interracial couple have sex in the background.



Facing page

Plate 28: Joey Terrill, *Blackjack 8*, 2008-2009, 30 by 51 inches. Courtesy of the artist.

Plate 29: Joey Terrill, *Tom Gutierrez*, 2001, acrylic on canvas, 48 by 36 inches. Courtesy of the artist.



Plate 30: Joey Terrill, *Just What is it About Today's Homos That Makes Them So Different, So Appealing?*, 2008-2010, mixed media diptych on canvas, 120 by 52 inches. Courtesy of the artist.

Look at Me/ ¡Mirame!

Joey Terrill

Historically, queer art has been rendered invisible or marginal in the scholarly critique of work or misinterpreted through a lens focused on a heterosexual modality. As Chicanos, our history and culture (and its violent repression) have been censored or erased by the dominant white power structure. I'm queer Latinx and I'd like to share some observations and provide context regarding the work that was my contribution to *Drama Queer* at the Queer Arts Festival 2016 – *Stonewall Was a Riot*.

If we allow the word “queer” to stand as a term that includes the full panoply of human sexual and gender identities, we can discern the “drama” that queerness creates in an art world biased in favor of a heteronormative culture.

The trauma (drama) of AIDS on queer artists of my generation has left a gap or, at best, a delineation between those of us that went through that period and those born after the advent of antiretroviral therapy that stopped the death of individuals, allowing for living with HIV as a chronic condition. Post-traumatic stress is a given for those of us who have survived that era when our homosocial networks got smaller as artists, friends, lovers, gallery owners and art patrons died. Collectively, relationships were forged amidst the onslaught of illness and death, and as a community we cared and advocated for one another to varying degrees. Our art production explored issues of mortality, stigma, anger, the body, advocacy and defiance in the face of unprecedented virulent rhetoric and indifference.

For me, my volunteer work in Chicano student activism in high school and concurrently the gay liberation movement in the early 70s stoked my passion for social justice and honed skills that enhanced my AIDS advocacy a decade later. Thankfully, for younger Latinx queers today, that is definitely not *their* experience. It's definitely their history, but not their experience. For many, the artist social networks in which they engage in the 21st century are virtual, much larger and continuously expanding. As a young artist, my networks were smaller and more intimate. Today, social media (for better or worse) is the driving mechanism for engaging with community. But social media is also being used as a tool in bridging the aforementioned gap, allowing for a cross-generational conversation as young academics and artists, immersed in queer and Latino studies, research the politics and art from those earlier years. For them, my art and stories have become the “history” they are researching, and a majority of them are familiar with my and other artists' work only through social media online instead of a gallery setting.

Over the last several years, I have been invited to exhibit my work from the 70s and 80s in shows that explore Queer Latinx themes. Within these exhibits, the works created 30–40 years ago are positioned as pioneering examples of proclaiming a queer identity (with my work specific to a Chicano gay male context). Our early work is juxtaposed with the work of younger artists, some of whom were born in the 80s and early 90s. I have come to embrace my status as an elder and never take it for granted but I am struck, though, by how different our generational paths have been. Along with the aforementioned gap in experiencing the worst of the plague years, there is a difference in our developed networks and access to visual information.

I assume that as queer Latinx artists we align ourselves in our commitment to resisting and challenging both the patriarchal hegemony founded on white supremacy as well as the heteronormative gender roles and behavior intrinsic to Latino cultural identity. For me, within those two concurrent directives, it's the wide range of how artists choose to declare and assert queerness in their work that I find interesting and worthy of investigation.

The impulse to create community, and seek others like ourselves, while visually provoking hetero-dominant cultural assumptions is there for both generations. While we pull from the same visual pop culture, historical and ethnic iconography for inspiration, it is apparent that for younger Latinx artists the advent of social media has allowed for much larger virtual networks of potential artistic collaboration. In this age of the “selfie,” the exchange of ideas and access to imagery is hastened and prolific. Engagement in visual imagery that once depended on the US Postal Service, meeting in person, or attending art exhibits over a period of time can occur “virtually” within minutes with today's technology. The prevailing theme for all Queer Latinx art can be distilled down to a simple declaration: “Look at me!” and in Spanish, “¡Mirame!”

My contribution to *Drama Queer* was three works. The painting titled *Tom Gutierrez* (2001) is based on a photograph of Tom dressed as Pierrot the Clown carrying white balloons at one of my Halloween parties in the 90s. I would spend about three weeks papering, painting, collaging and drawing on my dining room walls and decorating our house in Koreatown. Tom was a friend's boyfriend, who was handsome, athletic, funny and loved cocaine. On the wall behind Tom are some painted cartoon ghosts spurting up from

headstones in a blue-grey graveyard, with swirls of green and glittering ectoplasm. The artists, designers, musicians and friends who attended the parties were robust in their celebration and hard partying in a rebuke to the illness and death surrounding us. By the following year, Tom died from AIDS and I later chose to paint that celebratory moment with him holding white balloons.

Black Jack 8 (2008) is the title of one of two still lifes that follow my usual recipe of assembled objects on a foregrounded table top covered with a Mexican blanket. In the center is an extra-large white capsule of Norvir, a component of an HIV cocktail that is considered to boost the efficacy of the antiretrovirals with which it is combined. For those who take a daily HIV cocktail that includes Norvir, the capsule is recognizable and familiar. For others it is an enigmatic presence. I'd like the still lifes to be strange yet familiar and I have allowed myself to have fun with placing commercial products, food stuffs, mid-century advertising and floral arrangements in surreal domestic settings that include HIV drugs. Items nestled against each other don't necessarily go together with any logic. The size of items illustrated—whether painted or collaged—is illogical, sometimes cartoonish. The assemblage overall is a clash of colors, textures, perspectives and illumination sources. Far from being peaceful or contemplative, the still lifes are garish, sometimes vulgar, and filled with sexual innuendo open to various interpretations.

For these works, the image sources range from Victorian illustrations of a fruit basket to a 1950s commercial advertisement of a double scoop strawberry ice cream cone. Borrowing the trope of Tom Wesselmann's still lifes from the 1960s, I diverge

from exclusively American product advertising in an attempt to "queerize" and "Mexicanize" my still life scenarios. Within Chicano art the domestic realm has traditionally belonged to women and for the most part is viewed as a female space: a source of pride and familial love for some, a restrictive confinement for others. My work indicates a domestic space and home to be queer. A place in which gay Chicano men cook, engage and create. My intent is to challenge Latino gender assumptions and restrictions.

In *Black Jack 8*, I have included a man standing behind the table in the background. The image is taken from a hookup site. He is someone I met online for a sexual dalliance and the pic I used is from his profile. It shows him from the shoulders down to his crotch. His face is not shown to maintain a level of anonymity as he is on the down low and not very open about his sexually engaging with other men. Men on the "down low" and secrecy around sexuality are two factors contributing to the disproportionate rates of HIV infection among men of color. The title is taken from the sticks of gum package, indicating eight sticks of Black Jack (clove-flavored) chewing gum, but for those familiar with the online hookup sites, it also could very well be the profile "name" of the individual.

The third work was the large diptych *Just What is It That Makes Today's Homos So Different, So Appealing?* (2008-2010) which takes its title from the iconic collage of British artist Richard Hamilton from 1956, which is recognized as a seminal work from which the Pop art movement sprang. The Hamilton work, *Just What is It That Makes Today's Homes So Different, So Appealing?*, consisted of collaged images from American magazine advertising,

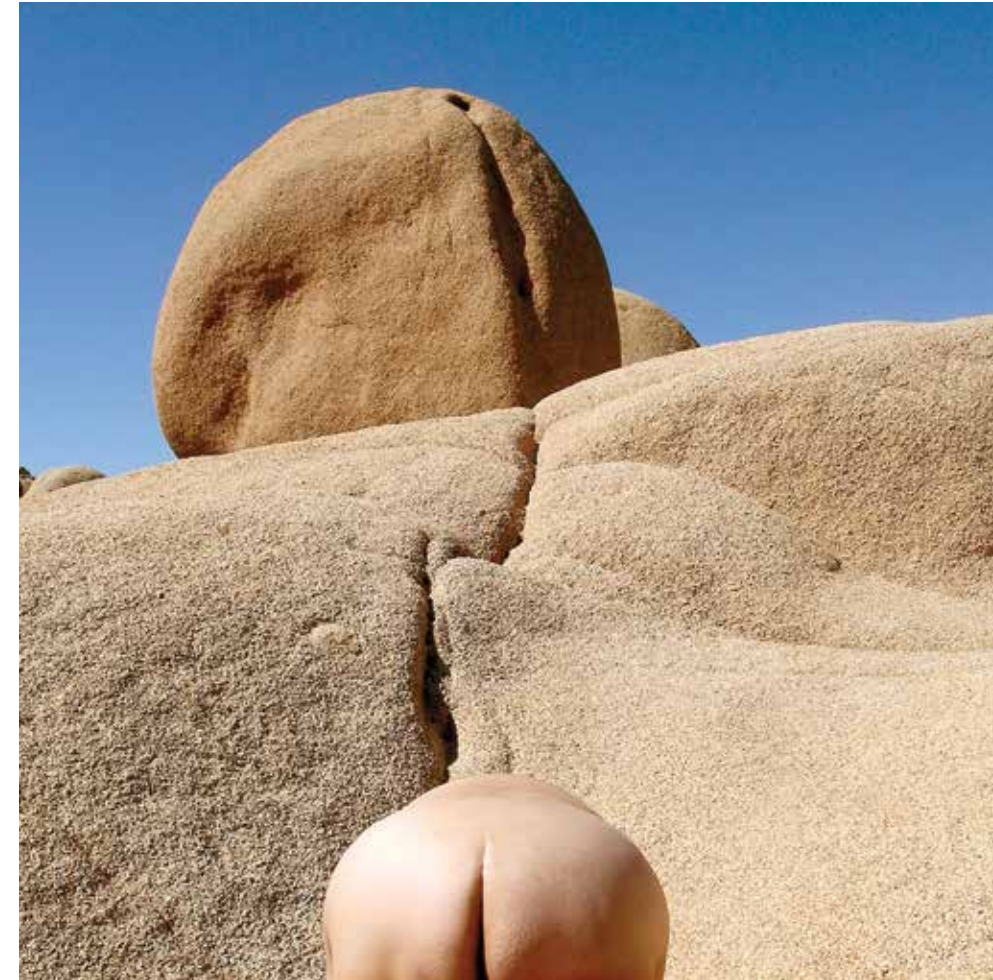
including an almost naked body builder flexing his arms wearing a posing strap and carrying an extra-large Tootsie Pop with the round head of the lollipop covered in its namesake wrapper. To the right on a sofa is a burlesque performer, nude save for the pasties covering her nipples. She holds her left breast, implying an offer of titillation and sexual come on. Both figures look out at the viewer instead of each other. The subtext of sexual tension implied in the collage is what makes it so intriguing or "appealing." Parodying the name and the implied sexual undertone is where my piece borrows and then departs from the original Hamilton source. The foreground of my domestic interior is again taken up by the arc of a rounded table top covered in a striped Mexican blanket.

Just What is It That Makes Today's Homos So Different, So Appealing? is an assemblage of items painted and collaged from advertisements that are piled together with a vase of red roses and a shaded lamp illuminating the background with a yellow glow. Here two men on a purple sheeted bed sexually embrace in a 69 position, their faces buried in anal/oral exploration. The two figures are both male and instead of looking out at the viewer, they are oblivious to our presence. The men, based on their coloring, appear to be Latino and Black. We are the voyeur, taking them in along with the myriad objects on the foregrounded table. A Coca-Cola bottle, beads of cold sweat running down its iconic shape, a box of Cream of Rice, a huge piece of yellow layer cake with chocolate frosting referencing the colors of the two men in the background. A skull placed without context or discernable reason acts as its own *memento mori* adjacent to a Mexican straw bowl

of lemons, limes and bananas. A cylindrical shaped Quaker Oats box with the smiling Quaker Oats Man. Next to him is a bottle of Cholula, a Mexican hot sauce from Chiapas Mexico, with the smiling *mujer* from Cholula contrasting with the grinning Quaker. This "culturally mixed" grouping invites multiple interpretations and readings. Exploring the origins and historic associations, however trite or low brow, is encouraged. Consider the Quaker religion and its impact on American history (they gave us Nixon) while Cholula is today a very Catholic city but with an Aztec history that includes an epic 17th century massacre by the Spanish. We recognize the role of religion in making gay men "appealing" as a target of homophobic rhetoric and violence but I also consider its role in the creation of the "Quaker Oats man" and its appeal for advertising a breakfast cereal.

Chicano art practice often includes elements of "rasquachismo" in the form of collaged images, advertisements or readymades attached or otherwise altered, transforming banal items into "works of art." My still life series does that with the key elements being HIV medications, sometimes the actual pills and capsules, sometimes exaggerated painted renderings, as in this diptych. The upper right hand corner of the work is a window from which a dozen monarch butterflies fly in and out. The story of the monarch is truly "North American," as their migratory ritual has them traversing from Canada, south through the United States and into Mexico, oblivious to borders and government jurisdictions. The monarch is definitely a fitting icon for unfettered immigrant advocacy, but also the Spanish word for butterfly, "mariposa" is used as a homophobic slur for gay men. Look at me! ¡Mirame!

Laura Aguilar



Finding beauty in the natural, Laura Aguilar's *Grounded 111* asks us to redefine our very definition of nature. In this work, Aguilar's back is turned to the camera, mimicking the shape of the rounded boulder behind her. Her ample body is thus at once naturalized into the landscape while at the same time anthropomorphized. In this way, Aguilar challenges us to question the ostensibly natural demarcation between the animate and the inanimate and she simultaneously denaturalizes cultural fatphobia by showing how the same shape can evoke beauty in a landscape but social repudiation when given human form.

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Plate 31: Laura Aguilar, *Grounded 111*, 2006, archival pigment print, 14.5 by 15 inches. Courtesy of the artist.

Laura Aguilar's "Untitled" *Grounded Series* further heightens the relationship between body and landscape. An uneven vertical line starts at the top of the photograph, from the large, notably phallic boulder into the stone mid-ground, before finally finding its echo in the crack of her buttocks. The distinction between body and landscape again blurs, and the photograph forces us to question our assumed distinction between human and nature, animate and inanimate, male and female.

Image above

Plate 32: Laura Aguilar, "Untitled" *Grounded Series*, 2007, archival pigment print, 16 by 16 inches. Courtesy of the artist.

Grounded 104 by Laura Aguilar focuses on the materiality of the body. With her head not visible and her pose not immediately legible, *Grounded 104* instead presents a weird symmetry between what logic tells us must be her arms on one side and her legs on the other. But despite knowing that this is a human body, we instead see it as an abstracted form, divided into mirrored halves, crablike—the remarkable transformation of living flesh into brute material.



Plate 33: Laura Aguilar, *Grounded 104*, 2006, archival pigment print, 14.5 by 15 inches. Courtesy of the artist.

Cassils



In their *Becoming an Image* performances, Cassils trained maniacally until their socially “feminine” body became so muscled and ripped that it resembled nothing so much as a hyper-muscular man’s form. During the performance Cassils beat a 300 lb. block of clay with their fists in an orgy of masculinist violence that took place in a pitch-black room before an audience. Invisible to the viewer, Cassils’s grunts, panting and whacks were the sole evidence of the performance save for a strobe that at irregular moments lit the scene, capturing Cassils’s body at maximum extremity. The resultant sculpture of twisting clay performs the mutability of the body but also the daily violence experienced by the trans community for cis-gender nonconformity.

Plate 34: Cassils, *Becoming An Image Performance Still No. 6*, National Theater Studio, SPILL Festival, London, 2013, ed. 1/1 EP c-print face mounted on Plexiglas, 36 by 24 inches. Courtesy Ronald Feldman Fine Arts.



Plate 35: Cassils, *Becoming An Image Performance Still No. 2*, Edgy Woman Festival, Montreal, 2013, ed. 1/1 EP c-print face mounted on Plexiglas, 36 by 24 inches. Courtesy Ronald Feldman Fine Arts.



Plate 36: Cassils, *Becoming An Image Performance Still No. 1*, Edgy Woman Festival, Montreal, 2013, ed. 1/1 EP c-print face mounted on Plexiglas, 36 by 24 inches. Courtesy Ronald Feldman Fine Arts.

Vincent Tiley



Silent, poetic, and quietly erotic, Vincent Tiley's *The Bees Know What to Do* features Hunter Reynolds, an older, AIDS activist, and Jasper Colorado, a younger, able-bodied man. Reynolds arranges and obsessively re-arranges flowers on Colorado's body, pressing flowers between the younger man's toes, in his open mouth, and into his anus. Bringing these two generations of men together, Tiley's work explores how desire (the birds and the bees) and loss color the interaction. But flowers carry emotional weight, used as objects of mourning, courtship, and affection.

Plate 37: Vincent Tiley, *The Bees Know What to Do*, 2014, digital video, 23 minutes, 10 seconds. Cinematography by Fred Attenborough. Courtesy of the artist.



Sean Fader

In his *I Want To Put You On* series, Sean Fader literally loses himself in the body of another. A collaboration between Fader and each sitter, Fader had his sitters direct him, telling him how to perform themselves. Asking what it means to be like someone, the project engages another person to the point of embodying them.

Plate 38: Sean Fader, *I Want to Put You On, Dad*, 2007, archival InkJet print, 36 by 27 inches. Courtesy of the artist.



Plate 39: Sean Fader, *I Want to Put You On, Raini*, 2007, archival InkJet print, 24 by 36 inches. Courtesy of the artist.

Facing page

Plate 40: Sean Fader, *I Want to Put You On, Muscle Daddy*, 2008, archival InkJet print, 36 by 27 inches. Courtesy of the artist.



George Steeves



Facing page:

Highly performative, George Steeves's *Excavations* series mixes absurdity, humor, and eroticism in images designed to shock the bourgeoisie. Neither the right age nor body type for typical nude photography, Steeves's amplifies the image's disquieting aura by seemingly extending his legs into manifestly female calves and feet.

Plate 41: George Steeves, *Excavations #78: E-Minor #21 (George Steeves & LH)*, 2001, chlorobromide silver-gelatin selenium-toned prints, 20 by 24 inches. Courtesy of the artist.

In George Steeves' *Excavations #21: Entropy #7 (TD)*, an elderly man is photographed straddling a banister wearing nothing but stockings, a black mask, a collar, and, most noticeably, sporting an erection. Steeves's age-inappropriate kink rewrites the social script for older people, making visible bodies rarely framed in terms of sex.

Plate 42: George Steeves, *Excavations #21: Entropy #7 (TD)*, 1997, chlorobromide silver-gelatin selenium-toned prints, 20 by 24 inches. Courtesy of the artist.



Wearing what seems to be a woman's floral pullover and nothing else, the photographer George Steeves assumes a campily seductive pose in an overly patterned shower bath. Close inspection reveals the handcuffs and chain that ride the circumference of his belly.

Plate 44: George Steeves, *Excavations #49: Extasis #14 (George Steeves)*, 1999, chlorobromide silver-gelatin selenium-toned prints, 20 by 24 inches. Courtesy of the artist.

Facing page

Framed by three plastic flamingos, and crowned in an elaborate headdress, the model in *Excavations #18: Entropy #4 (VD, RIP)* seems as artificial as her accouterments.

Plate 43: George Steeves, *Excavations #18: Entropy #4 (VD, RIP)*, 1996, chlorobromide silver-gelatin selenium-toned prints, 20 by 24 inches. Courtesy of the artist.

With a touch of whimsy and dark humor, George Steeves poses his friends in highly staged photographs. Exaggerating the image's inherent theatricality, Steeves crosses the man's insistent, level gaze with a soft feather boa.



Plate 45: George Steeves, *Excavations #38: Extasis #3 (TD)*, 1995, chlorobromide silver-gelatin selenium-toned prints, 20 by 24 inches. Courtesy of the artist.



Clad in a soaking wet dress, the figure in George Steeves's *Excavations #7: Exegesis: #7 (GS)* is ambiguously gendered until we glimpse the hair on his chest and the outline of his penis. Half baptism, half drag, the image melds opposing tendencies in a photograph of alluring tenderness.

Plate 46: George Steeves, *Excavations #7: Exegesis: #7 (GS)*, 1997, chlorobromide silver-gelatin selenium-toned prints, 20 by 24 inches. Courtesy of the artist.



Facing page

The decorative scenario in *Excavations #69: E-Minor #12* (George Steeves & LH) fairly explodes with incident. The woman's dress is pulled off her shoulder, revealing a fox stole that seems to bite her nipple while the photographer's penis is offset by the same fur—all within a busy apartment. Holding glass shards, the nude photographer looks quizzically at the viewer, the surrealism of the scene its defining characteristic.

Plate 47: George Steeves, *Excavations #69: E-Minor #12* (George Steeves & LH), 2001, chlorobromide silver-gelatin selenium-toned prints, 20 by 24 inches. Courtesy of the artist.

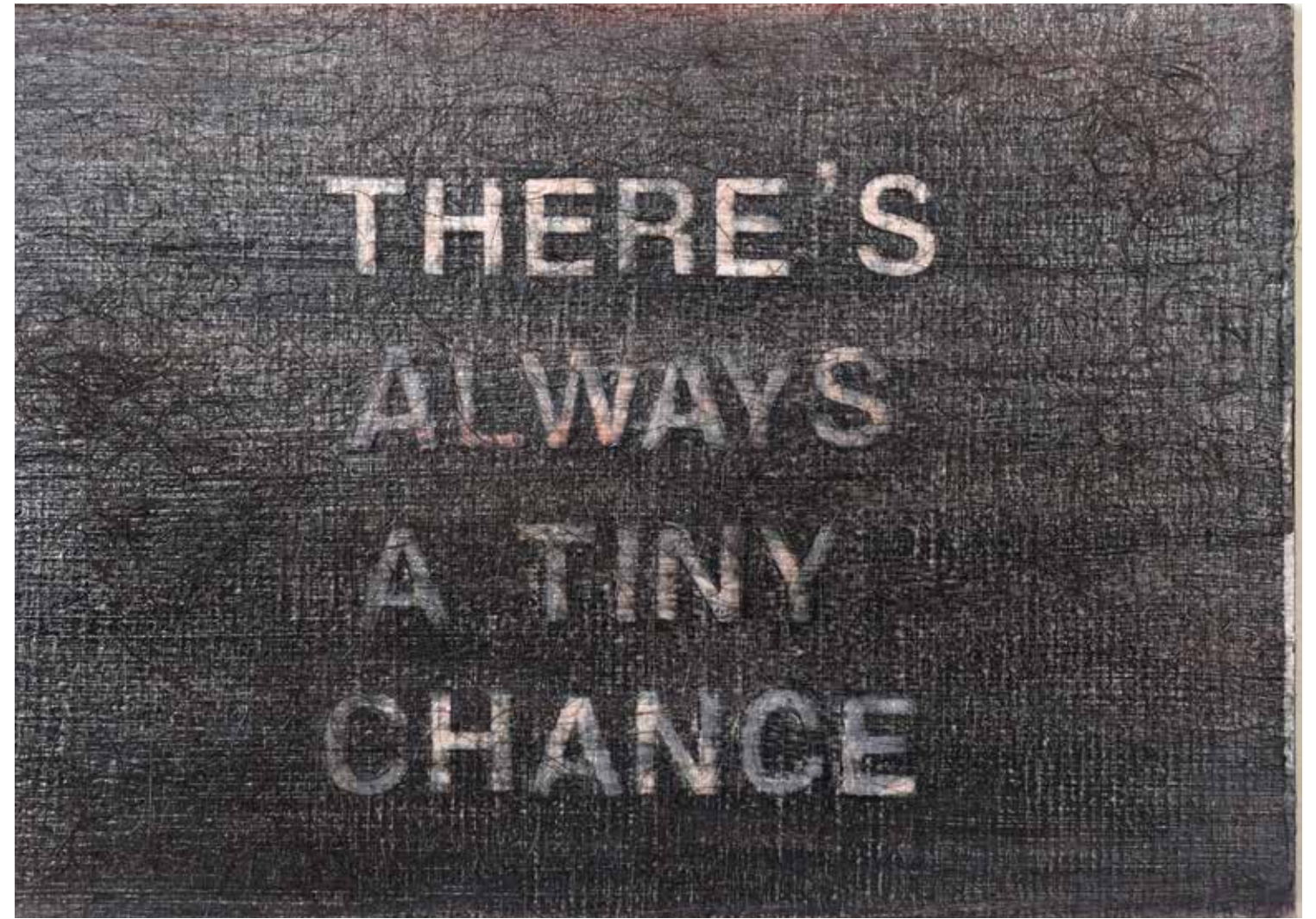
Plate 48: George Steeves, *Excavations #48: Extasis #13 (PB + VD, RIP)*, 1995, chlorobromide silver-gelatin selenium-toned prints, 20 by 24 inches. Courtesy of the artist.

Shan Kelley



Plate 49: Shan Kelley, *Wish*, 2015, oil paint, photo transfer, semen, hair, resin on wood, 5 by 7 inches. Courtesy of the artist.

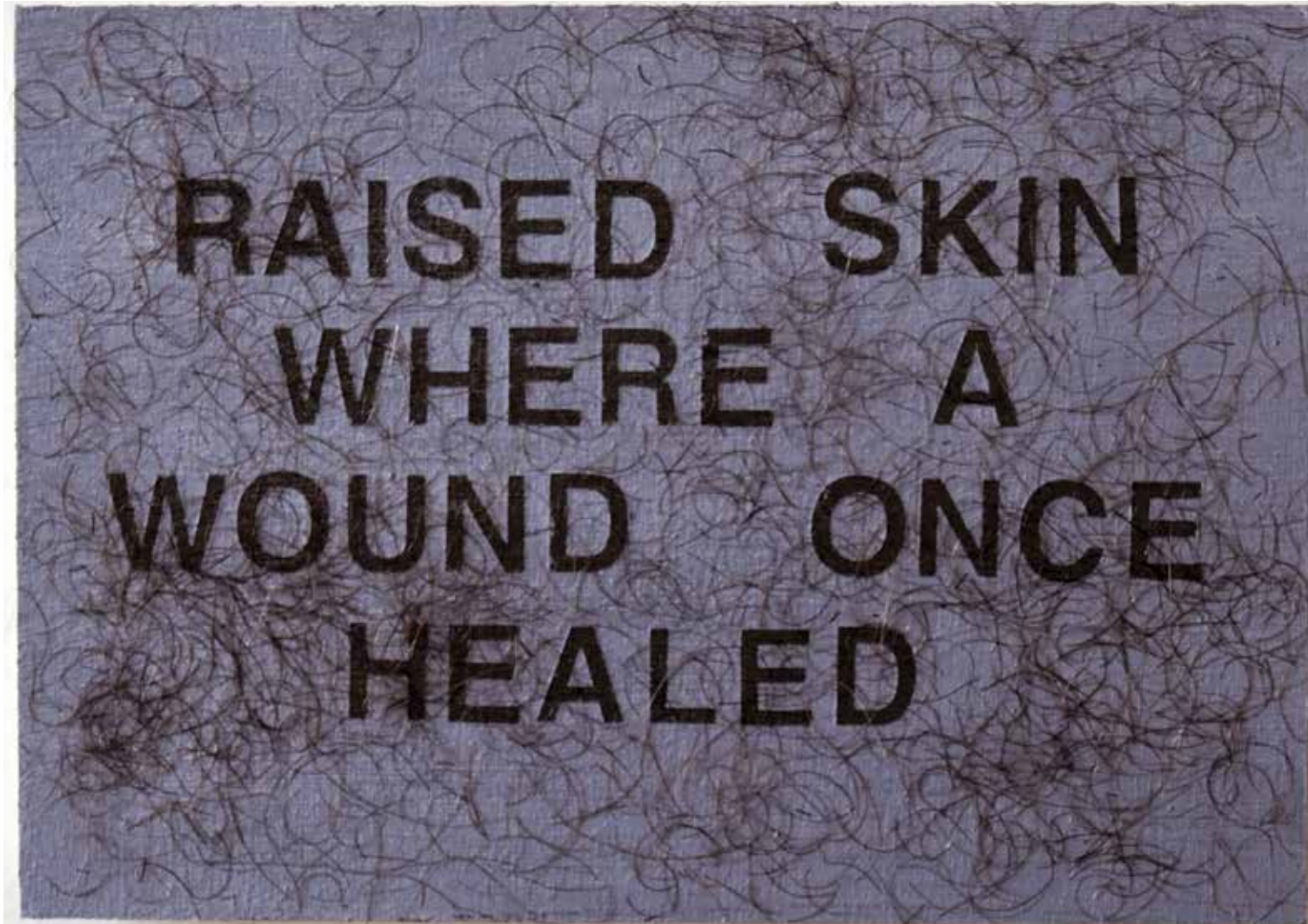
Shan Kelley's works take the concept of body politic seriously, navigating the space between embodiment and the rules and codes that govern how it is seen and spoken. Deploying bodily materials such as pubic hair or semen along with more traditional media, Kelley's art, despite its small scale, confronts us as if with another speaking body.



Kelley's work amps up the emotional precarity of all sexual encounters, drawing out the uncertainty of not knowing.

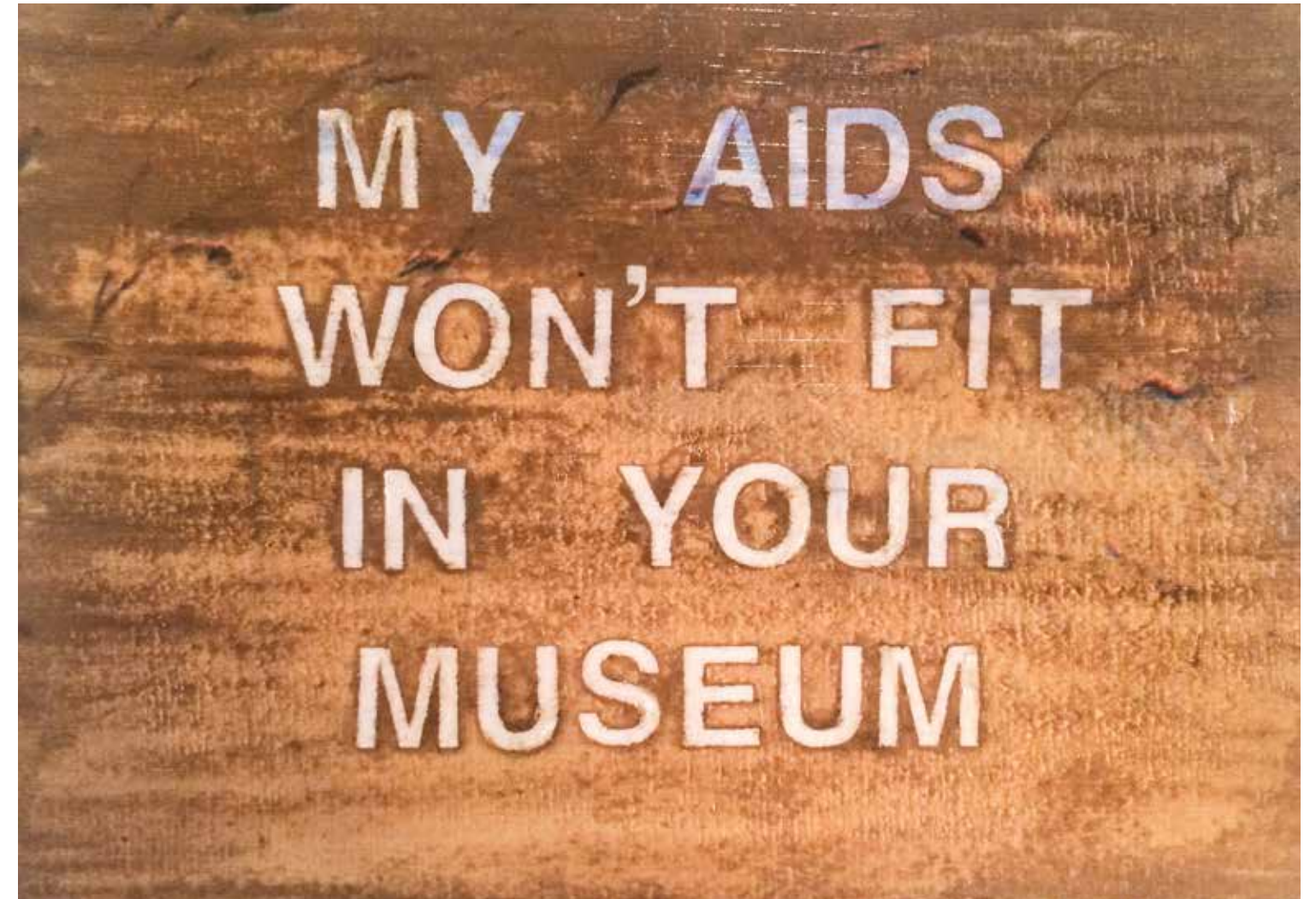
Plate 50: Shan Kelley, *Chance*, 2015, oil paint, semen, resin on wood, 5 by 7 inches. Courtesy of the artist.

Shan Kelley's pithy aphorism *Chance* plays with doubled possibilities, hopeful or ominous. Kelley is HIV-positive and his work negotiates the fears and furies on either side of the positive/negative divide. In this work, Kelley pinpoints the anxious uncertainty after sex—for nothing is perfect, even with condoms, and nothing is certain, even with PrEP. In so doing,



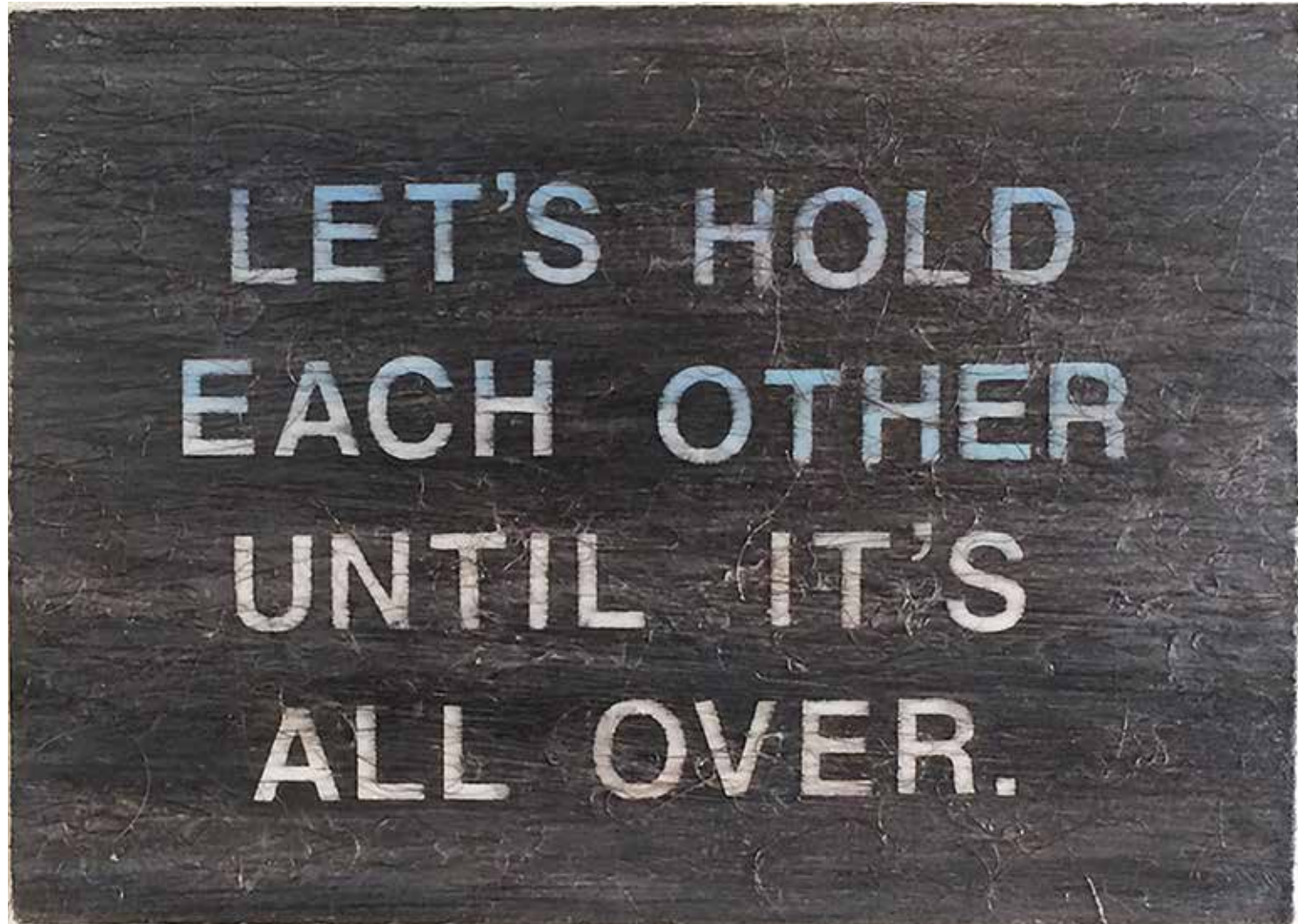
In *Once Healed*, Shan Kelley draws attention to the corporeality of the body. *Once Healed* reminds us that bodies can be injured, but also that they can be healed. Yet, like the raised skin covering a wound, the healing itself testifies to an initial injury, a reminder that healing doesn't obliterate pain, but merely covers it over.

Plate 51: Shan Kelley, *Once Healed*, 2015, oil paint, photo transfer, semen, hair, resin on wood, 5 by 7 inches. Courtesy of the artist.



Shan Kelley's *With Curators Like These, Who Needs a Cure* bristles with barely contained anger. Addressing the large-scale absence of queer and AIDS themed art in mainstream museums, it underscores the shameful complicity of the art world in the silence around AIDS.

Plate 52: Shan Kelley, *With Curators Like These, Who Needs a Cure*, 2015, oil paint, photo transfer, semen, hair, resin on wood, 5 by 7 inches. Courtesy of the artist.



Who Will Hold Us If We Can't Hold Each Other is a call to communal emotional and physical support—often the only support available—during these dark plague years just as it might be read as a call for forging affective times during today's troubled times.

Plate 53: Shan Kelley, *Who Will Hold Us If We Can't Hold Each Other*, 2015, oil paint, photo transfer, semen, hair, resin on wood, 5 by 7 inches. Courtesy of the artist.



Angela Grossmann

Plate 54: Angela Grossmann, *Plaid Skirt*, 2015, collage, 14 by 20 inches. Courtesy of the artist.

Angela Grossmann's *Gloves* crosses the extreme propriety of white gloves with a plunging neckline, causing the two opposing social codes to cancel each other out.



Plate 55: Angela Grossmann, *Gloves*, 2015, collage, 14 by 20 inches. Courtesy of the artist.

Angela Grossmann's *David* pieces together different scraps of paper to realize a single form. With an indeterminately gendered torso and unslung trousers seemingly about to fall off, *David* evokes Michelangelo's famous statue, even the out-of-proportion hands of the original.



Plate 56: Angela Grossmann, *David*, 2015, collage, 14 by 20 inches. Courtesy of the artist.

Angela Grossmann's *Ginger* is part of a recent body of work entitled *Models of Resistance*. In this series, Grossmann combines disparate collage materials to underscore how gender and sexuality are constructed. An absurd combination of bodies and clothing styles, *Ginger* montages many gender norms, making the familiar seem foreign. In so doing, Grossmann amplifies the absurdity of gender distinctions, landing a sometimes comical, sometimes grotesque critique.



Plate 57: Angela Grossmann, *Ginger*, 2015, collage, 14 by 20 inches. Courtesy of the artist.



Layering found photographs with paint, Grossmann inverts the meaning of the found materials. For example, in *The Grand Studio*, Grossmann paints a male figure with a bushy beard in such a way as to evoke a woman in a dress. In so doing, Grossmann achieves a new form from an old image, changing the gender in the process.

Plate 58: Angela Grossmann, installation view of Reynolds; *The Grand Studio*; *Graham*; *Sailor*; *Jackson*; *Back*; *Samson*; *Gobble* and *Wenzel* (circularly clockwise from top left), and *Sit* (central work), various years in order of appearance 2010, 2002, 2015, 2014, 1999, 2010, 2011, 2015, 2016, oil on carte de visite, installation dimensions variable, each work is 3 by 5 inches. Courtesy of the artist.

Zackary Drucker



Zackary Drucker's series *5 East 73rd Street* documents the life and ephemera of Flawless Sabrina (a.k.a. Jack Doroshov) and the home she has occupied on Manhattan's Upper East Side since the 1960s. A notorious drag persona and star of the 1968 documentary *The Queen*, Flawless Sabrina was arrested over 100 times for cross-dressing—a felony at the time. A close friend, Drucker has worked to document and preserve Flawless Sabrina's work and legacy. Simultaneously comically gaudy,

dripping in pathos, and bursting with theatricality, *5 East 73rd Street* explores intergenerational trans-identity and queer kinship.

Also part of Zackary Drucker's series *5 East 73rd Street*, this image captures Flawless Sabrina getting ready. Shown here readying as she shaves her head and face in her iconic Upper East Side apartment, Flawless Sabrina's frankly aging body is testament to an indomitable spirit—a queen always in the making, long live the queen.

Facing page

Plate 59: Zackary Drucker, *5 East 73rd Street*, 2006, c-prints mounted on aluminum, 30 by 30 inches. Courtesy of the artist.

Plate 60: Zackary Drucker, *5 East 73rd Street*, 2006, c-prints mounted on aluminum, 25 by 25 inches. Courtesy of the artist.



*Flawless Sabrina passed away at age 78 on November 18, 2017, surrounded by those he loved. An iconic queen, drag pioneer, queer activist and mentor to many young trans folk, Flawless Sabrina was organizing drag pageants a decade before Stonewall, when doing so was literally illegal. He began producing on the drag circuit when still in his teens, and adopted the persona of Mother Flawless to make sure the other queens knew she wasn't competition. Immortalized in the 1968 film *The Queen*, Mother Flawless was beloved Mother to Zackary Drucker and a host of other young trans and queer folk.*

The queen is dead, long live the queen.

Rest in Power.

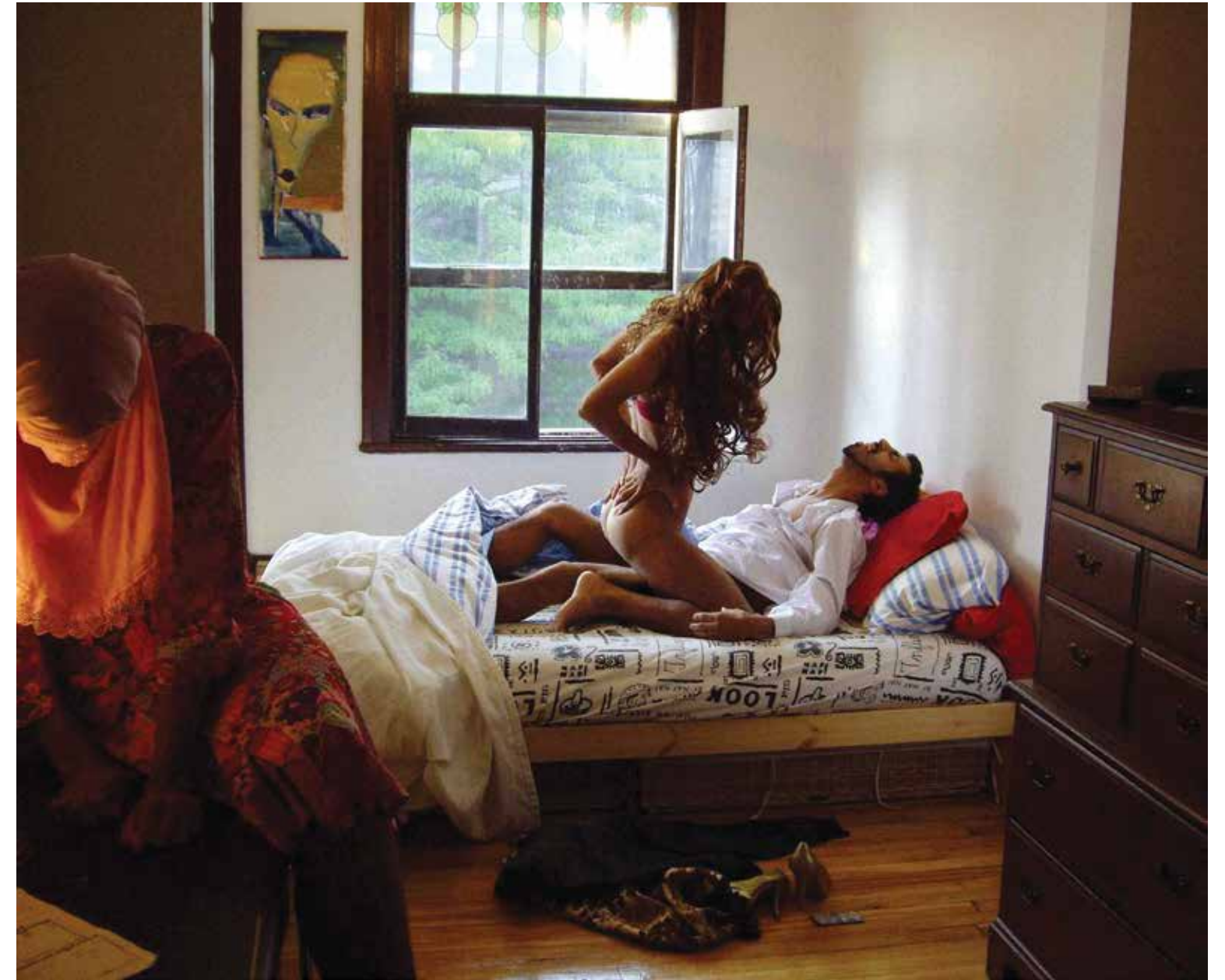
Andreas Fux

Andreas Fux is a Berlin-based photographer and he gifted this photograph to artist Attila Richard Lukacs. The tattoos of the goddess, the Indian iconography on the boy's chest, and that swastika on his hip marks his body as surely as the razor with which he cuts his own flesh. As the boy coolly regards his blood, blade in hand, signifiers of pain and pleasure, peace and violence merge. Like much SM culture, the division between sadist and masochist is eroded as he is manifestly both, suggesting that his tattoos retain the power to resignify his white, male flesh ambivalently in terms of other cultures, other histories, other states of transcendence.

Plate 61: Andreas Fux, *Naked Boy Cutting*, 1992, photograph, 46 by 40 inches. Courtesy of the owner.



2Fik





Playing many characters, 2Fik assumes three roles in *Adultère*: a woman with long hair straddling another man while a second woman dressed in pink hijab seems unaware on the periphery. However, both the woman with the long tresses and the woman in the pink hijab are portrayed with their faces obscured, focusing the viewer's attention on the man's rapturous expression. Is it a man having an affair or a man fantasizing about someone else? 2Fik further complicates this interaction: by being all the characters. Simultaneously the cheater, his lover, and the cheated, 2Fik's adulterous scenario navigates all the emotional spaces within this triad.

Image on page 85

Plate 62: 2Fik, *Adultère*, 2007, Plexiglas, paper and aluminum, 24 by 19 inches. Courtesy of the artist

On the left of 2Fik's *Fagger-Rangers versus Musulmen* is a group of men dressed in colorful shades of briefs preparing to fight a group of men donned in traditional Arab clothing. Caught between them is a man sporting a baseball cap and wife beater holding a cardboard sign begging for help in multiple languages. The man is caught between tradition on one hand and its apparent opposition on the other. 2Fik highlights the tension between what seems to be diametrically opposed pairings. What if you are both, he seems to ask, and caught in the middle?

Plate 63: 2Fik, *Fagger-Rangers versus Musulmen*, 2006, Plexiglas, paper and aluminum, 24 by 13 inches. Courtesy of the artist.



2Fik portrays numerous different characters himself within a single image to explore a multiplicity of identities and identifications. In *Abdel et son frère*, two figures are joined together by nipple clamps, and one holding a condom. Plainly absurd, 2Fik appears a third time in the image in the mirror, revealing himself to be the photographer as well as the sitters. Gleefully playing with art history as fluidly as with identity politics, 2Fik, using humor, upends the natural while underscoring the performative aspect of identity and art history.

Plate 64: 2Fik, *Abdel et son frère*, 2013, Plexiglas, paper and aluminum, 30 by 20 inches. Courtesy of the artist.



2Fik's *Freedom Overdose* depicts five different women huddled around a small table. A woman is preparing to snort cocaine while the others look on, each portraying a wide range of emotional responses. A woman in a pink hijab holds what appears to be either a shot glass or a teacup while chidingly raising a finger, another woman laughs at the woman snorting cocaine just as another looks on appalled. As each

character seems to negate and contradict the others in the scene, the emotional tenor flips. 2Fik thus orchestrates a complicated chorus of contradictions.

Plate 65: 2Fik, *Freedom Overdose*, 2006, Plexiglas, paper and aluminum, 20 by 15 inches. Courtesy of the artist.

Carl Pope

Carl Pope's *The Bad Air Smelled of Roses* posters installations speak in a Black American slang with a queer sensibility mobilized through a medium designed for public visibility and dissent. At turns ironic, humorous, angry or despairing, they give voice to a range of emotions and experiences born of doubled oppression. But rather than giving in, they speak back, in that sassy queer voice that has long sought to counter physical strength with a sharp tongue and surgical wit.

From non-form into something a lot like chaos

Carried through a horn, given a pattern by the wind

The good green corn before harvest, a sweet fragrance delivers a plague upon the land

Which made me move to its sound, guiding me to penetrate and change, with a look, the spaces between the 1,369 lights, in my place, inside the mind.

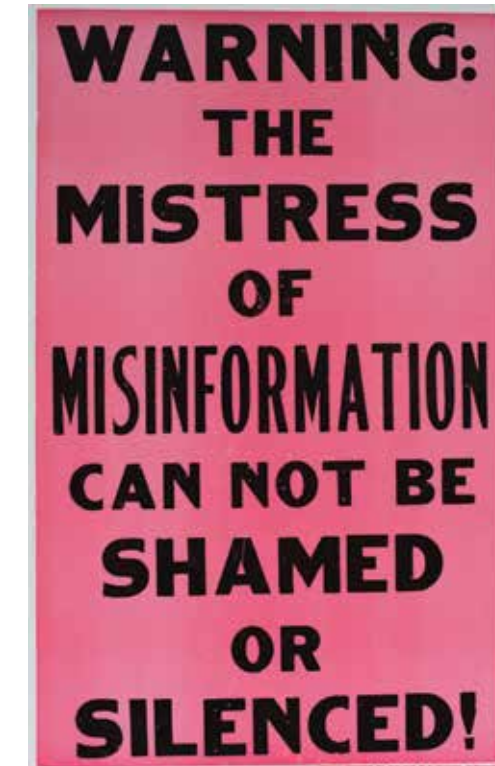
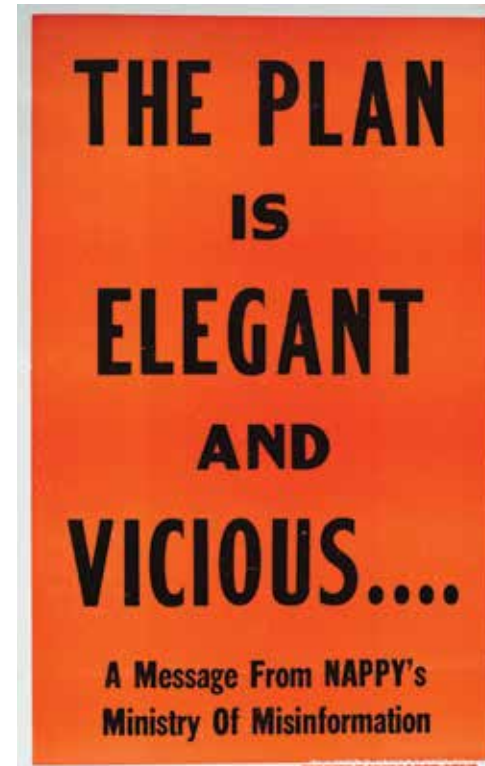
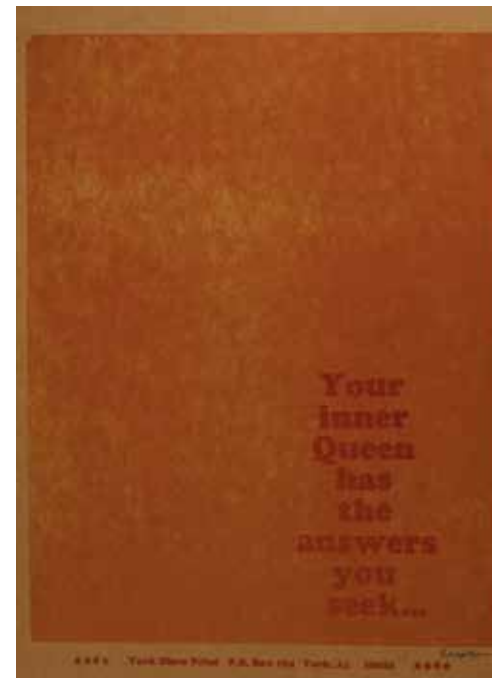
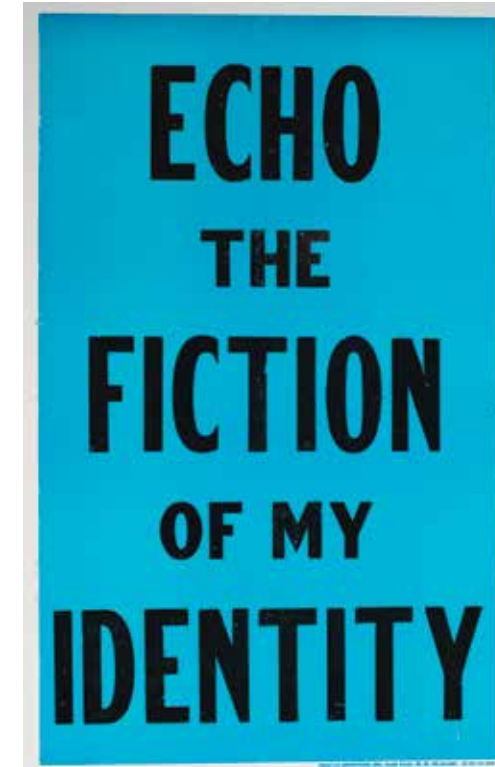
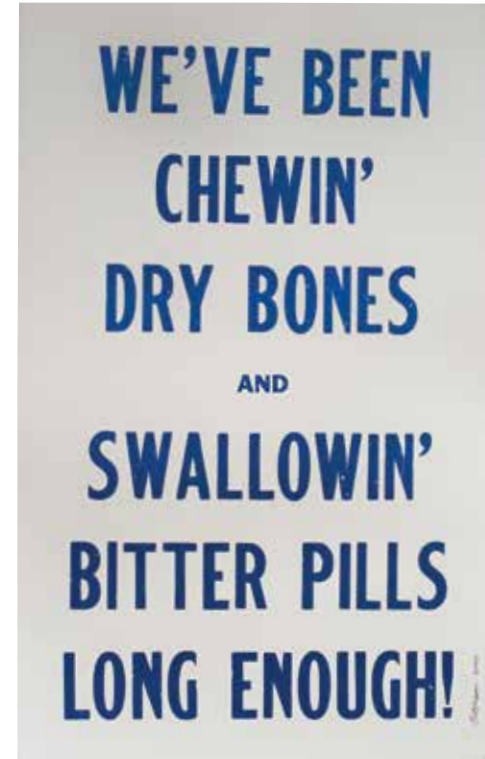
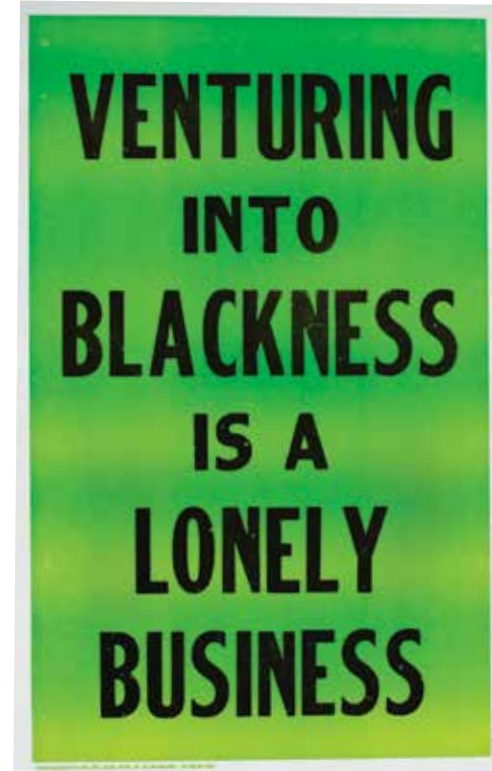
"But that is getting too far ahead of the story, almost to the end, although the end is the beginning and lies far ahead." – Ralph Ellison from the Prologue of *Invisible Man*.

Yes...Blackness IS many, many things which revolve inside and around all of us. Suga...what Blackness AIN'T gonna be is a burnt offering on a sacrificial alter. That symbolic crematorium for everything demonized by the anti-Blackness for the sake of abject Whiteness. To imagine Blackness as contemptible is to fling oneself into an abyss of falseness and self-destruction. Kray-kray...sho nuff!

— Carl Pope

Image on pages 90 - 91

Plate 66: Carl Pope, *The Bad Air Smelled of Roses*, 2004-ongoing, installation with letterpress broadsides, dimensions variable. Courtesy of the artist.



Unpacking and Repacking Blackness and *The Bad Air Smelled of Roses*

Carl Pope

Blackness is not only a hue which is associated with Africa, its population, and the African Diaspora, Blackness is a substance and/or energy which essentially is an interpenetration of “The Light” we experience daily within this space and time continuum, along with what is created and held through effort of the human imagination. Blackness corresponds to the Earth’s biosphere, realms of the emotions, the subconscious mind, the void, manifested forms, as well as being feminine, intersexual, magnetic, loving, and transformative in nature. What is commonly thought to be unknown (and unknowable), uncivilized, unintelligent, ungodly, dangerous, immoral, invisible, and inhuman is usually perceived through the patriarchal framing as Black. Blackness is also a narrative thread woven by those positioned outside of the “natural order” of things, not to mention to the left of a Western, hierarchical, binary social structure, and mindset. The atrocious and often deadly results of Blackness defined by a Western elitist perspective are more than abundantly

clear. But what would American society be like if the distortions about Blackness were revised to be in agreement with its qualities which are grounded within nature...aesthetically free from violence (subtle and overt) placed upon Blackness by hierarchical and binary categorization? Reframing Blackness as worthy or having value expands the possibilities of where I stand in society and what I can do within it. I can then perceive and access the system of unifying attributes and correspondences of Blackness which connects the microcosmic to the macrocosmic, the personal to the political, in service of optimizing my thinking and feeling faculties for the improvement and duration of human culture and the planet.

A profound influence on my life and work is directly linked to the creative vitality within the Black community of Indianapolis. From the early 1900s to the 1980s, Indianapolis was a major hub for excellence in Black cultural production at the local and national levels by

way of the financial patronage of Madame C.J. Walker and the city’s wealthiest families. The national reputation of Indiana Avenue propelled local residents Lionel Hampton, Freddie Hubbard, Wes Montgomery, and J.J. Johnson into the international spotlight as jazz legends. Since the early 1970s, Indiana Black Expo has celebrated the nation’s best in the fields of education, the arts, sports, and entertainment. The late 1960s through the 1970s was the heyday of Black culture in Indianapolis and it was a common occurrence for me to see Black celebrities like Muhammad Ali greeting people at the supermarket or going to the library to hear Gwendolyn Brooks while Mari Evans, Etheridge Knight, and Henry Louis Gates Jr. sat in the audience. The high level of artistry and professionalism that my twin Karen and I were exposed to during our upbringing not only inspired us, but also sparked inventiveness of many in our midst. We saw the rise of celebrated writer Darryl Pinkney, musician/writer/producer Kenneth “Babyface” Edmonds, famed actress Vivica A. Fox, and author/social critic and talk show host Tavis Smiley.

As an African American visual artist, I have strived to comprehend and promote the interconnectedness between visual imagery and language. My introduction to the complex relationship between pictures and text began during my high school photography class with Donna Shea Hostettler, who was a social critic and political activist. Hostettler promoted that photography could be an amazing catalyst for the advancement and positive upliftment of society. “It was not the protests but the circulation of horrific, devastating images of the Vietnam War in newspapers and on television that changed public opinion which contributed greatly to the ending of the war.” The idea of art as a catalyst for the forward movement of society continues to be a major concern in all of my creative activities. I am still digesting the things

Donna Hostettler imparted to me in high school during the mid-1970s

I credit David Gilmore and Mike Covell at Southern Illinois University at Carbondale for teaching me that cinema and photography are dialects of visual communication with their own syntax, semantics, and structure—informed by texts—that give photographic representation the attributes of written language. The reduction of images into literature is a primary characteristic of postmodernity, of the Information Age, which gave me the freedom to smoothly transition from commercial and fine art photography to multi-media installations, public art interventions, and text-based conceptual art. My cultural and educational background clearly informs my primary artistic objectives which express themselves dynamically in *The Bad Air Smelled of Roses* (2004–ongoing).

The Bad Air Smelled of Roses is an Afro-futurist writing project consisting of short quotes and passages to produce epiphany and/or insight about the ubiquitous presence and function of Blackness in society and nature. This writing exercise is a continuous and perpetual work in progress just as Blackness and “The Light” actively manifests and maintains the universe as an endless work in progress. For me, each passage maps a piece of territory in the expansiveness of this subject like the stars in the night sky that articulate the vast darkness of outer space or the firing of synapses in the brain which produce an expanding neuro-network, a physiology that provides greater conscious awareness and wholeness. In order to move human ingenuity towards its evolutionary mandate as an antidote to retrograde social practices, I use a set of tactics in the vocabulary of visual activism, a term defined by Nicholas Mirzoeff, in his amazing book *How to See the World*. Mirzoeff writes, “In visual activist projects,

there is an alternative visual vocabulary emerging. It is collective and collaborative, containing archiving, networking, researching and mapping among other tools, all in the service of a vision of making change... Visual activism is the interaction of pixels and actions to make change."¹ The mapping of Blackness in its infinite variations is a process that harmonizes my activities as a conceptual artist, a reader of Black literature, and a collaborative partner in Black cultural production into a focused, interdisciplinary effort for personal, social, and cultural transformation.

The Bad Air Smelled of Roses functions as an advertising campaign for a progressive and loving vision of Blackness. Its writing style is largely derived from techniques used in public speaking, corporate advertising, branding, public relations, and marketing. Choosing letterpress posters to graphically illustrate the text was fitting since the letterpress broadside is one of the first mediums used in commercial advertising. It is the innovative use of advertising language appropriated by socio-political activists that led to important changes in U.S. public opinion about the ongoing Women's Movement, the legislation for same-sex marriage and, currently, the re-emerging Civil Rights Movement, which hosts a coalition of activist groups and issues, including various environmental protests, LBGTQ rights, Black Lives Matter, the growing anti-racist, and anti-fascist movements. One of the most successful appropriations of advertising and marketing in the service of widespread political and social reform was the "NO" campaign in Chile which triggered the fall of Augusto Pinochet and his military dictatorship in 1990. Re-purposing the narrative structures employed in corporate mass media to improve the

quality of life for oneself and others is a literary revision, a reconfiguring egregore thought-forms to demystify, disempowered, transcend the geometric and grammatical matrix that results in our current predicament in Western society.

The title *The Bad Air Smelled of Roses* is culled from Ralph Ellison's *Invisible Man* (which anticipated today's hottest trends in the off-grid, underground bunker/survivalist craze by fifty years) and *Mumbo Jumbo* by Ishmael Reed, two very important novels in the genre of Black modernist literature. In the epilogue of *Invisible Man*, Ellison wrote:

In going underground, I whipped it all except the mind, the mind. And the mind that has conceived a plan of living must never lose sight of the chaos against which that pattern was conceived. That goes for societies as well as for individuals. Thus, having tried to give pattern to the chaos which lives within the pattern of your certainties, I must come out, I must emerge. And there's still a conflict within me: With Louis Armstrong one half of me says, "Open the window and let the foul air out," while the other says, "It was good green corn before the harvest. Of course Louis was kidding, he wouldn't have thrown old Bad Air out, because it would have broken up the music and the dance, when it was the good music that came from the bell of old Bad Air's horn that counted."²

Ishmael Reed referenced Ellison's text about Louis Armstrong and Old Bad Air as a "riff" in *Mumbo Jumbo* by writing, "Other plagues were accompanied by bad air (malaria). Jes Grew victims said that the air was clear as they had ever seen it and there was the aroma of roses and perfumes which had never before enticed their nostrils."³

A passage from *The Bad Air Smelled of Roses*—"It was and it is. It is and it ain't! It wills and it won't. It do's and it don't."—further references Ralph Ellison's *Invisible Man*.

The construction and revision of lyrical lines about bad air as a collaborative effort of writers to cultivate new literary forms is, in fact, the methodology in which Ishmael Reed created *Mumbo Jumbo*, a seminal Black postmodern text about the Black literary tradition. Historically, an informal colloquium of Black artists and thinkers cooperated collectively to construct new and complex strategies in music, art, and literature to inspire originality in Black cultural production. In his groundbreaking book *The Signifying Monkey: A Theory of African American Literary Criticism*, Henry Louis Gates Jr. concludes that "to rename is to revise, and to revise is to Signify."⁴ For me, the renaming, the wrestling back and forth against enforced rules and conventions for a creative breakthrough is, in essence, about finding the language to aptly speak my mind; to broadcast the intelligence of my authentic self and to declare the prudence I gained from inner truth as a defense against those who presume to know who I am, what is best for me, and how I should think and perceive my experience of reality. Freely speaking one's mind, in this instance, is a political act of self-determination to fully exercise, as Mirzoeff writes, the "autonomy to arrange the relations of the visible and the sayable."⁵

According to Gates, intertextuality is formal revision. Intertextuality is furthered by earlier reading and the conscious processing of one's experience as a hodgepodge of interrelated and seemingly unrelated

narratives. Narrative structure, theories, and references are developed and restructured through the activity of continuous reading that furthers the content embraced by previous reading. Valentine Cunningham said it concisely in *Reading After Theory* when he tells us, "A reader has to be, by definition, forewarned and forearmed; is always a bearer of earlier knowledge and knowledge; is always in some sense already fallen into knowledge."⁶ The vernacular definitions of "reading" and "shade" by legendary drag superstar Dorian Corey, in the documentary *Paris is Burning*, connotes an expert use of subtle observations to arrive at a deeper insight based on a hidden, often shocking truth. A knack for formal revision with a high degree of literary, fierce "reading" comprehension and copious amounts of "shade" is sometimes needed when navigating "Blackness."

The Bad Air Smelled of Roses is also a hypnotic suggestion to its readers to venture into Blackness. To willingly undergo a rebirth, a metamorphosis, a radical shift into new ways of seeing the world to uncover connections that are simply overlooked or shrouded by limits placed on one's ability to look, think, and imagine in increasingly expansive ways. Or to glimpse an image of something previously unseen, unrecognizable. And after we come to know and understand what is before us, we then realize that is only an aspect of ourselves. By moving back and forth in Blackness, in the void, without slanders and preconceived notions, we can comprehend the natural phenomenon of Blackness as revolutionary and evolutionary, as we allow Blackness to transmute us into unique, loving, life affirming expressions of wholeness and unity.

1 Nicholas Mirzoeff, *How to See the World: An Introduction to Images, from Self-Portraits to Selfies, Maps to Movies, and More* (New York: Basic Books, 2016), 292-293.

2 Ralph Ellison, *Invisible Man*, 2nd ed., e-book version (New York: Vintage Books, 2010 [original 1952]), 450.

3 Ishmael Reed, *Mumbo Jumbo* (New York: Double Day, 1972), 6.

4 Henry Louis Gates Jr., *The Signifying Monkey: A Theory of African American Literary Criticism* (London: Oxford University Press, 1988), xxiii.

5 Nicholas Mirzoeff, *The Right to Look: A Counterhistory of Visuality* (Durham, NC: Duke University Press, 2011), 1.

6 Valentine Cunningham, *Reading After Theory* (Hokoben, NJ: Wiley-Blackwell, 2002), 5.

Attila Richard Lukacs



Plate 67: Attila Richard Lukacs, *7 Devils Dead*, 2008, oil on canvas, 120 by 144 inches. Courtesy of the artist.



Attila Richard Lukacs is one of the finest living painters in the world today. These three massive paintings, all from one year, 2008, underscore the validity of that judgment. Broadly concerned with the Iraq war and its ramifying violence, they share not only an anti-war politic, but also a density of reference and a pictorial power unmatched by most contemporary art. But they are paintings, not essays, and as such possess the ability to suggest things that language can barely address. Note, for example, how in *The Tattooed Liar* the flames contain mutating forms—animal, human, and theological all at once. As things develop out of

and then dissolve back into other things, we glimpse Lukacs's hellish vision of an undifferentiated metamorphosis when something can quickly become its obverse and the center does not hold.

Give these works time to experience their reversals. See how the arm of the central soldier in *7 Devils Dead* becomes a phallus reading "Dildo Diablo," as well as the lower legs of a Muslim youth being pulled away by a blue devil? A pink grinning skeleton whose cigarette smoke/battle smoke reads "Why Can't I Quit Smoking" dominates the painting.



Facing page

Plate 68: Attila Richard Lukacs, الجنة تحت أقدام الأمهات [artist's translation: *Paradise is found under the foot of mothers*], 2008, oil on canvas, 101 by 104 inches. Courtesy of the artist.

Plate 69: Attila Richard Lukacs, *The Tattooed Liar*, 2008, oil on canvas, 80 by 162 inches. Courtesy of the artist.

These collages attest to the way Attila Richard Lukacs scours popular culture for images that resonate with him, before folding them into compositions. They mingle mainstream sources with gay pornography, leveling the established hierarchy between the two.

Plate 70: Attila Richard Lukacs, *Untitled (5 seated boys)*, 1998, 16 by 11 inches. Courtesy of the artist.



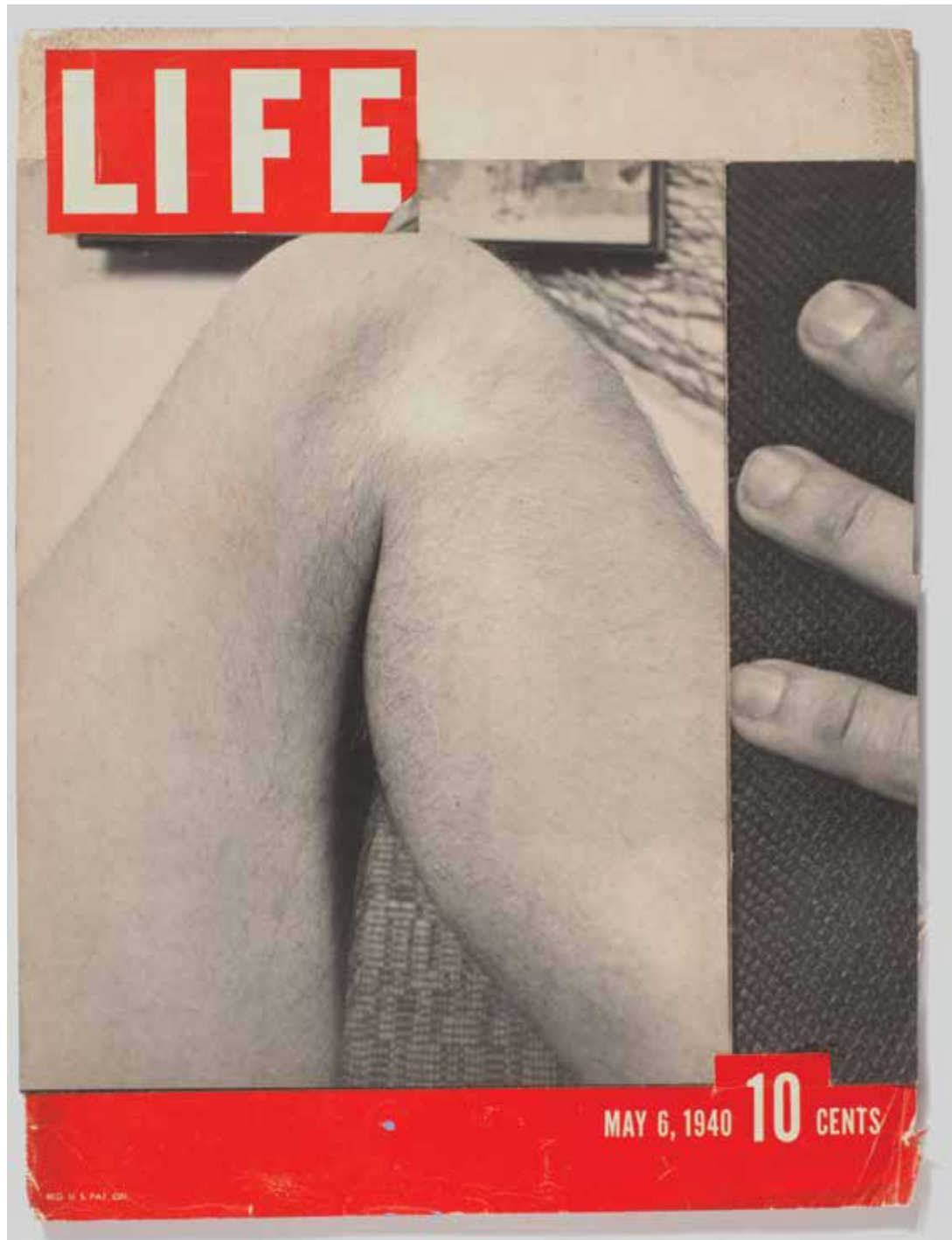
Plate 71: Attila Richard Lukacs, *Untitled (soldiers on parade ground)*, 1998, 12 by 22 inches. Courtesy of the artist.



Plate 72: Attila Richard Lukacs, *HAPPY NEW YEAR – I'M YOUR DAD*, 1998, 15 by 11 inches. Courtesy of the artist.

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Plate 73: Attila Richard Lukacs, *Untitled (LIFE May 6, 1940)*, 1998, 14 by 11 inches. Courtesy of the artist.



Sabina van der Linden

Plate 74: Sabina van der Linden, n.t. n.d., photo transfer, 17 by 12 inches. Courtesy of the owner.

Vika Kirchenbauer



Using the sounds of swallowing alongside the rhythmic slap of a pig being patted, Vika Kirchenbauer's 3D video installation *YOU ARE BORING!* evokes the viewer's entire body. Flipping the gaze back on to the viewer, Kirchenbauer plays with the dynamics of looking and being looked at in a work that deconstructs, confronts, and unsettles our normative film-viewing subject position. In essence, Kirchenbauer's disrupts the viewer-viewed subject and objects positions, scrambling our own position in this spectacularized work.

Plate 75: Vika Kirchenbauer, *YOU ARE BORING!*, 2015, 3D video, 13 minutes, 11 seconds. Courtesy of the artist & VG Bild-Kunst.



Plate 76: Vika Kirchenbauer, *YOU ARE BORING!*, 2015, 3D video, 13 minutes, 11 seconds. Courtesy of the artist & VG Bild-Kunst.

Bill Jacobson

Begun in 2003, Bill Jacobson's *A Series of Human Decisions* is a photographic account of human spaces absent people. By removing people from the photograph, Jacobson suggests an open and evocative interior space while actually photographing a flat surface. In *A Series of Human Decisions #1710*, Jacobson creates an image rich in depth while shallow in surface, pulling you into the image as much as it forecloses your inclusion.



Plate 77: Bill Jacobson, *A Series of Human Decisions #1710*, 2005, pigment print, 39 x 30 inches. Courtesy of the artist and Julie Saul Gallery, New York.

Bill Jacobson's *A Series of Human Decisions #2550* depicts a flat wall covered with various rectangles of paint. The image evokes ideas of silencing and of censorship, as the paint seems to be covering what are likely words. A metaphor with distinct resonance for queers, this image of whited-out public address testifies to the mechanics of social control even with the ostensibly public sphere.

Facing page

Plate 78: Bill Jacobson, *A Series of Human Decisions #2550*, 2008, pigment print, 39 x 30 inches. Courtesy of the artist and Julie Saul Gallery, New York.



Looking like nothing so much as an Ellsworth Kelly hard-edged abstraction, *Some Planes #601* exploits strong contrasts to capture painterly abstraction within the real world. But that abstraction points to a more particular social relevance in its evocation of polar or binary constructions, such as us and them or gay and straight, that do violence to the nuances of the real world they claim to describe.



Plate 79: Bill Jacobson, *Some Planes #601*, 2008, pigment print, 52.5 x 39 inches. Courtesy of the artist and Julie Saul Gallery, New York.



That age old pictorial convention of the horizon line here in *Some Planes #115* achieves new purposes as it describes at once a landscape, seascape, and a pure abstraction. The luminous sky and wavy foreground point to shallow seas, but the actual location of the place pales in comparison to its magisterial, unpeopled absences, an evocation of silence that fittingly is the other face of the high-keyed emotion of *Drama Queer*.

Plate 80: Bill Jacobson, *Some Planes #115*, 2005, pigment print, 52.5 x 39 inches. Courtesy of the artist and Julie Saul Gallery, New York.

Artist Biographies

2Fik

Assuming the multiple roles of artistic director, photographer, and performer, 2Fik stages elaborate images that often re-enact familiar compositions derived from famous paintings. Toying with reality, his constructed images destabilize the viewer's assumed points of reference, playfully orchestrating scenes that comment thoughtfully on current society.

Born in Paris to a Moroccan Muslim family, 2Fik moved to Montréal in 2003. His encounter with the city's multicultural environment inspired him to examine issues of identity and its socio-political ramifications. Drawn out of this diverse backdrop, the recurring characters featured in his photographs are all interconnected and stem from the artist's life experiences and personality.

Laura Aguilar

Laura Aguilar works primarily in the genre of portraiture. Her work centers on the human form and challenges contemporary social constructs of beauty, focusing on Latina lesbians, black people, and the obese. She often uses self-portraiture to come to terms with her own body as she challenges societal norms of sexuality, class, gender, and race. In her series *Stillness* (1996–99), *Motion* (1999) and *Center* (2001), she fuses portraiture with the genres of landscape and still life.

Critics and scholars closely identify Aguilar's work with Chicana feminism; one writer observes that "Aguilar consciously moves away from the societally normative images of Chicana female bodies and disassociates them from male-centered nostalgia or idealizations." Her more recent self-portraits navigate her personal intersection of identities as Latina, lesbian, dyslexic, and obese. Her photographic series include *Latina Lesbians* (1986–89; probably her best-known series), *Clothed/Un clothed* (1990–94), *Plush Pony* (1992), and *Grounded* (2006–07), with the latter being her first body of work done in color.

Aguilar's works have appeared in more than fifty national and international exhibitions, including the 1993 Venice Biennale, Italy; the Los Angeles City Hall Bridge Gallery; the Los Angeles Contemporary Exhibitions (LACE); the Los Angeles Photography Center; and the Women's Center Gallery at the University of California in Santa Barbara. She was a 2000 recipient of an Anonymous Was A Woman Award and the James D. Phelan Award in photography in 1995. Her work is in held in a number of public collections, including ones at the Kinsey Institute for Research in Sex, Gender, and Reproduction, Indiana University, Bloomington; Los Angeles County Museum of Art; Museum of Contemporary Art, Los Angeles; and the New Museum of Contemporary Art, New York City.

Aguilar has her first retrospective scheduled at the Vincent Price Art Museum at East Los Angeles College as part of the Pacific Standard Time LA/LA series of exhibitions in 2017–18. It is being organized in collaboration with the UCLA Chicano Studies Research Center and is funded in part by the Getty Initiative.

Cassils

Listed by the Huffington Post as "one of ten transgender artists who are changing the landscape of contemporary art," Cassils has achieved international recognition for a rigorous engagement with the body as a form of social sculpture. Featuring a series of bodies transformed by strict physical training regimes, Cassils's artworks offer shared experiences for contemplating histories of violence, representation, struggle, and survival, often juxtaposing the immediacy, urgency and ephemerality of live performance against constructed acts for camera in order to challenge the "documentarian truth factor" of images. Bashing through gendered binaries, Cassils performs transgender not as a crossing from one sex to another but rather as a continual process of becoming, a form of embodiment that works in a space of indeterminacy, spasm and slipperiness. Drawing on conceptualism, feminism, body art, gay male aesthetics, Cassils forges a series of powerfully trained bodies for

different performative purposes. It is with sweat, blood and sinew that Cassils constructs a visual critique around ideologies and histories.

Zackary Drucker

Zackary Drucker is an independent artist, cultural producer, and trans woman who breaks down the way we think about gender, sexuality, and seeing. She has performed and exhibited her work internationally in museums, galleries, and film festivals including the Whitney Biennial 2014, MoMA PS1, Hammer Museum, Art Gallery of Ontario, MCA San Diego, and SF MoMA, among others. Drucker is an Emmy-nominated Producer for the docu-series *This Is Me*, as well as a Co-Producer on Golden Globe and Emmy-winning *Transparent*.

Sean Fader

Sean Fader (b.1985) holds an MA in digital arts from the Maryland Institute College of Art (MICA) and an MFA from the School of the Art Institute of Chicago (SAIC). Fader's recent solo show for Spring/Break Arts Show with Denny Gallery was *#365ProfilePics*. *#365ProfilePics* was developed during residencies at Yaddo, Bemis Center for Contemporary Art, and the Elizabeth Foundation for the Arts. Fader received a faculty enrichment grant from FIT and a materials grant from Yaddo to support *#365ProfilePics*. Recent performances include *#ferwings* at Bemis Center for Contemporary Art and Socrates Sculpture Park, and *Yaass Gaga* at Satellite Art Show (Miami). Previous solo shows include *#wishingpelt* at Defibrillator Gallery (Chicago), *Spring Break Art Show* (NYC), and *Pulse Art Fair* (NYC), and *Sup?* at the University of Illinois in Springfield. Group shows include *White Boys*, curated by Hank Willis Thomas (Haverford College); *New Portraits*, curated by Richard Prince (Gagosian in New York City); and *Share This! Appropriation After Cynicism* (Denny Gallery in New York City). Recent fellowships include New York Foundation for the Arts (NYFA) and A Blade of Grass. Recent press includes MOMUS, Hyperallergic, Art F City, Vice, Art/Slant, Art News, Gothamist, NY1, the Huffington

Post, and Slate. Recent awards include the Magenta Foundation's Flash Forward Award for Emerging Photographers. Fader is based in Brooklyn.

Andreas Fux

<http://www.andreas-fux.de/>

Angela Grossmann

Angela Grossmann began her *Smaller than Life* photo paintings while living in Amsterdam in the late 1980s. She sourced the photos in local flea markets. Grossmann has continued this work in the different cities she has lived in for more than thirty years and it is ongoing. The larger collages (*Mistress Works*) are also made from found anonymous photos; they are a combination of found "erotic" photos of women posing naked in gritty hotel rooms, doll's clothing, vintage toys and puppets.

Andrew Holmquist

Berlin-based artist Andrew Holmquist (b.1985) graduated from the School of the Art Institute of Chicago (SAIC) Masters program in 2014. His primary interest in painting and drawing has recently expanded with investigations in film, video, ceramic sculpture and comic books. His work varies in subject from biographical to fantastical, but at the center of all is a playful stretching of the limits of the human form. He presents new possibilities that blur the line between figuration and abstraction, the physical and inner world, and expected gender boundaries.

EDUCATION

2014 Master of Fine Arts, Painting and Drawing, The School of the Art Institute of Chicago

2008 Bachelor of Fine Arts, Painting and Drawing, The School of the Art Institute of Chicago

2006 Academy of Fine Arts Prague, Painting atelier. Prague, Czech Republic

Bill Jacobson

Bill Jacobson (b.1955) has lived and worked in New York City since 1982, after receiving a BA from Brown University and an MFA from San Francisco Art Institute. Jacobson first exhibited his *Interim Portraits* at New York University's Grey Art Gallery in 1993, and continues to show widely throughout the U.S. and Europe. Museums which have collected his work include the Metropolitan Museum of Art; Whitney Museum of American Art; Guggenheim Museum; Museum of Fine Arts, Boston; San Francisco MoMA; The Museum of Fine Arts, Houston; The Nelson-Atkins Museum of Art; Hammer Museum; and The Victoria and Albert Museum. Jacobson has received fellowships from the John Simon Guggenheim Foundation, the Pollock-Krasner Foundation, and the New York Foundation for the Arts, and has been an artist-in-residence at Yaddo, The MacDowell Colony, Bogliasco Foundation, and Civitella Ranieri Foundation. Six monographs of Jacobson's work have been produced, including *Place (Series)* published by Radius Books in 2015, and *figure, ground* and *945 Madison Avenue*, both published in 2017 by Some Planes Press.

Shan Kelley

Shan Kelley is an Edmonton-born, Montréal-based artist and advocate for health-policy reform and social justice. He has a mixed practice that sits amidst the slippage of intersections between art and activism.

Kelley is a Visual AIDS artist member, and was featured in *Radiant Presence*, an international screening of works marking the 26th Day (With) Out Art. His work has been curated and collected in the USA, Canada, Europe and Mexico.

Vika Kirchenbauer

Vika Kirchenbauer is an artist, writer and music producer currently based in Berlin. In her work she explores opacity in relation to representation of the "othered" through ostensibly contradictory methods like exaggerated explicitness, oversharing and perversions of participatory culture.

She discusses the troublesome nature of "looking" and "being looked at" as well as its affective impacts on the individual in larger contexts including labour within post-Fordism and the experience economy, modern drone warfare and its insistence on unilateral staring, the power relationships of psychiatry, performer/spectator relations, contemporary art display and queer representational politics as well as the everyday life experience of ambiguously gendered individuals.

Her work has been exhibited in a wide range of contexts including Neuer Berliner Kunstverein, Bonn Museum of Modern Art, ICA London Artists' Film Biennial, Donaufestival Krems, Hebbel Am Ufer Berlin, Ann Arbor Film Festival, Images Festival Toronto, Bucharest International Experimental Film Festival, Oberhausen International Short Film Festival and European Media Art Festival.

She has given lectures at institutions such as New York University, Goldsmiths University of London, the University of Copenhagen, the Berlin University of the Arts, the Academy of Media Arts Cologne and the Academy of Arts Kassel.

Rudy Lemcke

Rudy Lemcke is a new media artist with a degree in Philosophy from the University of Louvain, Belgium, and a degree in Web Design and Technology from San Francisco State Multimedia Studies Program.

His artwork has been exhibited internationally in galleries and museums such as the Whitney Museum of American Art, the DeYoung Museum, the Berkeley Art Museum and the Vargas Museum in Manila. His work was included in the nationally traveling exhibition *Art AIDS America*, curated by Jonathan D. Katz and Rock Hushka. His video work has been screened in New York, Paris, Mexico City and regionally as part of the San Francisco International LGBT Film Festival, Frameline and the GLBT History Museum.

He has been a guest lecturer and speaker at the University of California at Berkeley and Santa Cruz, Mills College, San Francisco State University, The San Francisco Art Institute,

The California College of Arts and San Francisco Museum of Modern Art.

His curatorial projects for the South of Market Cultural Center (SOMArts) in San Francisco include: *A History of Violence*, 2019; *From Self to #Selfie*, 2018; *Creative Labor QIY: Queer-It-Yourself* (2017); and *Glitter Bomb* (2016).

He is currently Communications Director for the San Francisco Queer Cultural Center. From 2000-2006 he was webmaster for the Gender Studies program at Yale University. Over the years he has helped develop and launch websites for several Bay Area multi-cultural and women's arts organizations including the Asian American Women's Artists Association, BRAVA for Women in the Arts, Abhinaya (South Asian) Dance Company, the LGBT Latina/o Arts Organization, and others.

Attila Richard Lukacs

Attila Richard Lukacs is critically acclaimed for his skillful artistic melding of high and low culture. His paintings often borrow from diverse art historical styles, returning to neo-classicism, European neo-expressionism and renaissance realism.

Born in Edmonton, Alberta, in 1962, Attila Richard Lukacs moved to Vancouver, British Columbia, in 1981 to pursue an arts education from the Emily Carr University of Art and Design. Upon graduating in 1985, Lukacs had already established himself as a skilled emerging artist. In 1986, with the offer of a Studio Residency Program at Kunstlerhaus Bethanian, Lukacs relocated to Berlin where he would work for the next ten years. During this time, his art became charged with the disenfranchised youth of skinhead culture.

During the 1990s, Lukacs spent time in New York City, where he extended his examination of male skinheads, primates and American Military Cadets, merged with historical Western and Eastern artistic influences. These brutally explicit works, with overtones of homo-erotic sexuality, shocked and provoked a generation of painters and critics alike. After this time, Lukacs relocated to Maui for several years where he was able to

reassert the centrality of a strong studio practice. These works reveal a deep commune with landscape, and an exploration into the historical treatments of pastoral and bucolic themes.

Monica Majoli

Monica Majoli is an American artist whose artwork examines the relationship between physicality and consciousness, expressed through the documentary sexual image. Her *Rubberman* series was featured in the 2006 Whitney Biennial and the 2006 Berlin Biennial of Contemporary Art at KW Institute of Contemporary Art. The Museum of Modern Art, New York, the Whitney Museum of American Art, New York, the Hammer Museum, Los Angeles, the Getty Research Institute, Los Angeles and the Museum of Modern Art, San Francisco all include her work in their permanent collections.

According to the Whitney Museum of American Art, Majoli's "figurative paintings from the early 1990s to the present have depicted scenes of sexual fetishism." Majoli's work investigates "themes and rituals of identity, intimacy, and mortality" and "is both a site for catharsis and an admission of its irresolution."

Born in 1963 in Los Angeles, Majoli earned her MFA (1992) and BA (1989) from the University of California, Los Angeles. She is now a Professor of Art in Painting and Graduate Studies at the University of California, Irvine. She has also taught at UC Berkeley and the Graduate Studies program at Yale University School of Art.

Kent Monkman

Kent Monkman is well known for his provocative reinterpretations of romantic North American landscapes. Themes of colonization, sexuality, loss, and resilience—the complexities of historic and contemporary Native American experience—are explored in a variety of mediums, including painting, film/video, performance, and installation. His glamorous diva alter-ego Miss Chief appears in much of his work as an agent provocateur, trickster, and supernatural being, who reverses the colonial gaze, upending received

notions of history and Indigenous people. With *Miss Chief* at centre stage, Monkman has created memorable site specific performances at the McMichael Canadian Art Collection, The Royal Ontario Museum, The Smithsonian's National Museum of the American Indian, Compton Verney, and most recently at the Denver Art Museum. His award-winning short film and video works have been screened at various national and international festivals, including the 2007 and 2008 Berlinale, and the 2007 and 2015 Toronto International Film Festival. His second national touring solo exhibition, *Shame and Prejudice: A Story of Resilience* will visit museums across Canada until 2020.

Monkman has been awarded the Egale Leadership Award (2012), the Indspire Award (2014), the Hnatyshyn Foundation Visual Arts Award (2014), the Bonham Centre Award (2017) and an honorary doctorate degree from OCAD University (2017). His work has been exhibited internationally and is widely represented in the collections of major museums in Canada and the USA. He is represented by Pierre-Francois Ouellette Art Contemporain in Montreal and Toronto, Trepanier Baer in Calgary and Peters Projects in Santa Fe.

Zanele Muholi

Zanele Muholi is a visual activist and photographer born (1972) in Umlazi, Durban, and living in Johannesburg. She co-founded the Forum for Empowerment of Women (FEW) in 2002, and in 2009 founded Inkanyiso (www.inkanyiso.org), a forum for queer and visual (activist) media.

Muholi's self-proclaimed mission is "to re-write a black queer and trans visual history of South Africa for the world to know of our resistance and existence at the height of hate crimes in SA and beyond." She continues to train and co-facilitates photography workshops for young women in the townships. Muholi studied Advanced Photography at the Market Photo Workshop in Newtown, Johannesburg, and in 2009 completed an MFA: Documentary Media at Ryerson University, Toronto. In 2013 Muholi became an

Honorary Professor at the University of the Arts/Hochschule für Künste Bremen.

Muholi has won numerous awards including the ICP Infinity Award for Documentary and Photojournalism (2016); Africa'Sout! Courage and Creativity Award (2016); the Outstanding International Alumni Award from Ryerson University (2016); the Fine Prize for an emerging artist at the 2013 Carnegie International; a Prince Claus Award (2013); the Index on Censorship - Freedom of Expression art award (2013); and the Casa Africa award for best female photographer and a Fondation Blachère award at Les Rencontres de Bamako biennial of African photography (2009). Muholi is listed as one of the 2016 ArtReview Power 100. Her *Faces and Phases* series has shown in places including at the North Carolina Museum of Art; the South African Pavilion at the 55th Venice Biennale; dOCUMENTA 13, and the 29th São Paulo Biennial. Solo exhibitions have taken place at institutions including the Mead Art Museum, Amherst; Gallatin Galleries, New York; Open Eye Gallery, Liverpool; Brooklyn Museum, New York; Akershus Kunstsenter, Norway; Einsteinhaus, Ulm; Schwules Museum, Berlin; Williams College Museum of Art, Williamstown; and Casa Africa, Las Palmas. The *Somnyama Ngonyama* series has been recently exhibited in solo shows at the Stedelijk Museum in Amsterdam, Autograph ABP in London, the Maitland Institute, Cape Town and the Standard Bank Gallery during the National Arts Festival in Grahamstown.

Recent group shows include *Performa 17* across various locations in New York (2017); *Traversées Ren@rde* at Transpalette Centre d'Art (2017); *The Photographic I – Other Pictures* at S.M.A.K Ghent (2017); *Structures of Identity* at Museo Amparo, Mexico (2017); *The Face: A Search for Clues* at Deutsches Hygiene-Museum in Dresden (2017); *INTIMACY IS POLITICAL. Sex, gender, language, power* at Centro Cultural Metropolitano, in Quito (2017); *Art/ Afrique, le nouvel atelier* at Fondation Louis Vuitton, Paris (2017) *Kyotographie International Photography Festival, Kyoto* (2017); *A Painting Today*, Stevenson, Cape Town (2017); *Personae* at the FotoFocus Biennial, held at the National Underground Railroad Freedom Center, Cincinnati,

Ohio (2016); *Où poser la tête?* at the Institute of Contemporary Art Indian Ocean in Mauritius (2016); *Supporting Alternative Visions* at the Prince Claus Fund Gallery in Amsterdam (2016); the Berlin Biennale (2016); *Mina/Meg* at the Kulturhistorisk Museum in Oslo (2016); *Systematically Open? New forms of production of the contemporary image* at LUMA, Parc des Ateliers in Arles (2016); *Reality of My Surroundings* at the Nasher Museum of Art in North Carolina (2016); *African Art Against the State* at the Williams College Museum of Art in Williamstown (2016); *After Eden/Après Eden - The Walther Collection* at La Maison Rouge in Paris (2015); *Making Africa: A Continent of Contemporary Design* at the Vitra Design Museum in Weil am Rhein and at the Guggenheim Bilbao (2015); *The Order of Things: Photography from the Walther Collection* at The Walther Collection in Ulm (2014) and *After Our Bodies Meet: From Resistance to Potentiality* at the Leslie-Lohman Museum of Gay and Lesbian Art in New York (2014).

Muholi was shortlisted for the 2015 Deutsche Börse Photography Prize for her publication *Faces and Phases 2006-14* (Steidl/The Walther Collection). Other publications include *Zanele Muholi: African Women Photographers #1* (Casa Africa and La Fábrica, 2011); *Faces and Phases* (Prestel, 2010); and *Only half the picture* (Stevenson, 2006).

Carl Pope

Carl Pope's artistic practice is committed to the idea of art as a catalyst for individual and collective transformation. His multi media investigations were shown at prestigious venues including the Museum of Modern Art and the Museum of Contemporary Photography in Chicago, receiving generous support from the Guggenheim Foundation, The Lilly Endowment, The National Endowment for the Arts and The Louis Comfort Tiffany Foundation. Pope's work gained national and international exposure in *New Photography 6* at the Museum of Modern Art and *Black Male* at the Whitney Museum of American Art. In 1999, his work method in public art evolved into an ongoing collaborative effort with artists and communities to produce large-scale public art interventions that stimulate

public dialogue and/or community revitalization. Concurrently, Pope's excursions into his internal landscape produced the video/text installation *Palimpsest* commissioned by the Wadsworth Anthnaeum with funds from the Warhol and Lannan Foundations and was included in the Whitney Biennial 2000. Pope's ongoing essay of letterpress posters, *The Bad Air Smelled of Roses* and his recent billboard campaigns continue his ongoing exploration into inner space. "I am navigating the realm of memory and emotions to find ways to create epiphany within myself and in the imagination of my audience."

Jesse Finley Reed

Jesse Finley Reed is a creative director and visual artist based in Los Angeles, CA. A graduate of the Yale University School of Art, he has shown his artwork nationally and internationally in cities including Mexico City, Los Angeles, New York, Berlin, Zurich and Athens. He received a Larry Kramer Initiative Grant for work involving gay and lesbian families, and a DAAD stipendium to produce a body of work in Berlin, Germany, exploring the meaning of apologies. Currently, he is directing his first documentary film, *The Long Shadow of Fear*, which looks at the long term psychological impact of the AIDS crisis.

George Steeves

Self-taught photographer George Steeves lives in Halifax, Canada. He works exclusively in chemical photography and prints in his own darkroom. His iconography is shot through with grotesque sexuality, reverence for emotional pain, and chilly black humour. The subjects of his photographs are theatrical performers, writers, and scholars who live in Halifax and Montréal.

Steeves had a retrospective exhibition at the National Gallery of Canada in 1993 and has also exhibited widely in Northern Europe and Quebec.

Joey Terrill

Joey Terrill is a formative figure in the Chicano art movement and AIDS cultural activism and is a former board member of VIVA!, the first gay and lesbian Latino art organization in Los Angeles. Painting and making art since the 1970s, Terrill has always explored the intersection of Chicano and gay male identity (where they overlap and where they clash) as a strategy for art production. A seminal work from that time was *Homeboy Beautiful Magazine* from 1978 which was re-issued in 2015 in collaboration with the Maricon Collective (queer Chicano arts group) and featured at the MOCA LA Art Book Fair.

Over the last decade he has come to embrace a new generation of academic investigation of his work as a touchstone for Latino Queer artists today. He has contributed to exhibits ranging from *Art, AIDS, America* to *Axis Mundo: Queer Networks in Chicano LA*, to *Queerly Tehuantin* in San Francisco with works from the pre-AIDS 1970s (like *Homeboy Beautiful*) as well as recent self-portrait paintings and still lifes with HIV medications. He seeks to engage with and add to the fermenting investigation of Queer identity found in current artistic practice.

A second-generation native Angeleno, Terrill attended Immaculate Heart College and lists influences as diverse as Pop art, Corita Kent, David Hockney, Mexican retablos, and 20th-century painters ranging from Romaine Brooks to Frida Kahlo. His work conveys the energy, politics and creative synergy of Chicano and queer art circles in Los Angeles.

Keijaun Thomas

Keijaun Thomas creates live performance and multimedia installations that oscillate between movement and materials that function as tools, objects and structures, as well as a visual language that can be read, observed, and repeated within spatial, temporal, and sensorial environments. Her work investigates the histories, symbols, and images that construct notions of Black identity within black personhood.

Thomas examines, deconstructs, and reconstructs notions of visibility, hyper-visibility, passing, trespassing, eroticized, and marginalized representations of black bodies in relation to disposable labor, domestic service, and notions of thingness amongst materials addressing blackness outside of a codependent, binary structure of existence. Thomas earned their Master's degree from the School of the Art Institute of Chicago. Thomas has shown work nationally and internationally in Los Angeles, CA; Portland, OR; Portland, ME; Chicago, IL; Boston, MA; New York, NY; Miami, FL; and Taipei, Taiwan; Paris, France; Mexico City, Mexico; Santiago, Chile; Istanbul, Turkey; Beirut, Lebanon; Saskatchewan and Vancouver, Canada; and the United Kingdom.

Vincent Tiley

Vincent Tiley was born and raised in Charleston, West Virginia. He received his bachelor's in fine art from the Maryland Institute College of Art in 2010, where he received Summa Cum Laude distinction. In 2013 he received his master's from the School of the Art Institute of Chicago. Tiley currently lives in Brooklyn, New York where he works as an artist and designer. The artist has been exhibited widely across the country and internationally, including solo shows *Material Eyes* (2017) International Museum of Surgical Science, Chicago; *The Past Three Nights* (2017) in AxeNeo 7 Gatineau, Canada; *Silent Heat* (2016) Christopher Stout Gallery NYC; and *Look at the Moon* (2015) City Bird Gallery NYC. Select group shows and festivals include *Kinetic Intimacies* (2017) Museum of Art and Design, NYC; *Ill at Ease: Dis-ease in Art* (2017) University of Buffalo; *Mentors* (2016) CFHILL, Stockholm; *Painting in Time: Part 2* (2016) Sullivan Galleries, Chicago; *Satellite Miami* (2015); and The NYC International Porn Film Festival (2015) NYC. Vincent Tiley was a participant in the Fire Island Artist Residency (FIAR) in 2017 as well as a resident at the Institute for American Art in Portland, Maine.

Sabina van der Linden

No biography available at the time of catalogue's production. This work is in the private collection of artist Attila Richard Lukacs.

Del LaGrace Volcano

Del LaGrace Volcano is a photographic visual artist producing work that seeks to disrupt and trouble socio-cultural binaries using visceral pleasure and political provocation as primary strategies of resistance. Volcano was born intersex but assigned and raised female from birth, living the first thirty-seven years of their life as female. They have been living as non-binary and openly intersex since 1995. Volcano earned an MA in Photographic Studies at University of Derby, UK, in 1992 after studying photography at the San Francisco Art Institute from 1979-81 and Volcano has produced five photographic monographs, from *LoveBites* in 1991 to *The Drag King Book* in 1999 with Jack Halberstam, to *Femmes of Power: Exploding Queer Femininities* in 2008 with Ulrika Dahl.

Volcano is considered one of the world's leading queer cultural producers and is currently working on issues relating to intersex visibility, gender as a system of compliance, norm critical parenting and how to create community across cultural divides.

"As a gender variant visual artist I access 'technologies of gender' in order to amplify rather than erase the hermaphroditic traces of my body. I name myself. An intentional mutation and intersex by design. I believe in crossing the line as many times as it takes to build a bridge we can all walk across."
www.dellagracevolcano.com

Drama Queer Plate List

2Fik, *Abdel et son frère*, 2013, Plexiglas, paper and aluminum, 30 by 20 inches.

2Fik, *Adultère*, 2007, Plexiglas, paper and aluminum, 24 by 19 inches.

2Fik, *Fagger-Rangers versus Musulmen*, 2006, Plexiglas, paper and aluminum, 24 by 13 inches.

2Fik, *Freedom Overdose*, 2006, Plexiglas, paper and aluminum, 20 by 15 inches.

Laura Aguilar, *Grounded 104*, 2006, archival pigment print, 14.5 by 15 inches.

Laura Aguilar, *Grounded 111*, 2006, archival pigment print, 14.5 by 15 inches.

Laura Aguilar, *“Untitled” Grounded Series*, 2007, archival pigment print, 16 by 16 inches.

Cassils, *Becoming An Image Performance Still No. 1, Edgy Woman Festival, Montreal*, 2013, ed. 1/1 EP c-print face mounted on Plexiglas, 36 by 24 inches.

Cassils, *Becoming An Image Performance Still No. 2, Edgy Woman Festival, Montreal*, 2013, ed. 1/1 EP c-print face mounted on Plexiglas, 36 by 24 inches.

Cassils, *Becoming An Image Performance Still No. 6, National Theater Studio, SPILL Festival, London*, 2013, ed. 1/1 EP c-print face mounted on Plexiglas, 36 by 24 inches.

Zackary Drucker, *5 East 73rd Street*, 2006, c-prints mounted on aluminum, 25 by 25 inches.

Zackary Drucker, *5 East 73rd Street*, 2006, c-prints mounted on aluminum, 30 by 30 inches.

Sean Fader, *I Want to Put You On, Dad*, 2007, archival InkJet print, 36 by 27 inches.

Sean Fader, *I Want to Put You On, Muscle Daddy*, 2008, archival InkJet print, 36 by 27 inches.

Sean Fader, *I Want to Put You On, Raini*, 2007, archival InkJet print, 24 by 36 inches.

Andreas Fux, *Naked Boy Cutting*, 1992, photograph, 46 by 40 inches.

Angela Grossmann, *David*, 2015, collage, 14 by 20 inches.

Angela Grossmann, *Ginger*, 2015, collage, 14 by 20 inches.

Angela Grossmann, *Gloves*, 2015, collage, 14 by 20 inches.

Angela Grossmann, installation view of *Reynolds; The Grand Studio; Graham; Sailor; Jackson; Back; Samson; Gobble and Wenzel* (circularly clockwise from top left), and *Sit* (central work), various years in order of appearance 2010, 2002, 2015, 2014, 1999, 2010, 2011, 2015, 2016, oil on carte de visite, installation dimensions variable, each work is 3 by 5 inches.

Angela Grossmann, *Plaid Skirt*, 2015, collage, 14 by 20 inches.

Andrew Holmquist, *Disguise*, 2015, oil and acrylic on canvas, 16.5 by 20 inches.

Andrew Holmquist, *Hips*, 2015, oil and acrylic on canvas, 16.5 by 20 inches.

Andrew Holmquist, *Undress*, 2015, oil and acrylic on canvas, 36 by 44 inches.

Bill Jacobson, *A Series of Human Decisions #1710*, 2005, pigment print, 39 x 30 inches.

Bill Jacobson, *A Series of Human Decisions #2550*, 2008, pigment print, 39 x 30 inches.

Bill Jacobson, *Some Planes #115*, 2005, pigment print, 52.5 x 39 inches.

Bill Jacobson, *Some Planes #601*, 2008, pigment print, 52.5 x 39 inches.

Shan Kelley, *Chance*, 2015, oil paint, semen, resin on wood, 5 by 7 inches.

Shan Kelley, *Once Healed*, 2015, oil paint, photo transfer, semen, hair, resin on wood, 5 by 7 inches.

Shan Kelley, *Who Will Hold Us If We Can't Hold Each Other*, 2015, oil paint, photo transfer, semen, hair, resin on wood, 5 by 7 inches.

Shan Kelley, *Wish*, 2015, oil paint, photo transfer, semen, hair, resin on wood, 5 by 7 inches.

Shan Kelley, *With Curators Like These, Who Needs a Cure*, 2015, oil paint, photo transfer, semen, hair, resin on wood, 5 by 7 inches.

Vika Kirchenbauer, *YOU ARE BORING!*, 2015, 3D video, 13 minutes, 11 seconds.

Rudy Lemcke, *The Uninvited*, 2003, video, 13 minutes, 18 seconds.

Attila Richard Lukacs, *7 Devils Dead*, 2008, oil on canvas, 120 by 144 inches.

Attila Richard Lukacs, *الجنة تحت أقدام الأمهات* [artist's translation: *Paradise is found under the foot of mothers*], 2008, oil on canvas, 101 by 104 inches.

Attila Richard Lukacs, *HAPPY NEW YEAR – I'M YOUR DAD*, 1998, 15 by 11 inches.

Attila Richard Lukacs, *The Tattooed Liar*, 2008, oil on canvas, 80 by 162 inches.

Attila Richard Lukacs, *Untitled (5 seated boys)*, 1998, 16 by 11 inches.

Attila Richard Lukacs, *Untitled (LIFE May 6, 1940)*, 1998, 14 by 11 inches.

Attila Richard Lukacs, *Untitled (soldiers on parade ground)*, 1998, 12 by 22 inches.

Monica Majoli, *Amy Used Twice*, 2011, aquatint and etching on BFK Rives 250 g, 20 by 26 inches.

Kent Monkman, *Dance to the Berdashe*, 2008, 12 minutes, 5 channel video installation with surround sound; original formats HD and super 8mm; edition of 3, with one AP; 5 steel and fabric hides with projections (individual hide size 10'5" x 8'), final installation dimensions variable.

Zanele Muholi, *Bona, Charlottesville*, 2015, silver gelatin print, 35 by 23.8 inches.

Zanele Muholi, *Caitlin and I, Boston, USA*, 2009, c-print, 17 by 23.6 inches each.

Zanele Muholi, *ID Crisis*, 2003, silver gelatin print, 16.7 by 23 inches.

Zanele Muholi, *Mini Mbatha, Durban, Glebelands, Jan.*, 2010, c-print, 34 by 23.8 inches.

Carl Pope, *The Bad Air Smelled of Roses*, 2004-ongoing, installation with letterpress broadsides, dimensions variable.

Jesse Finley Reed, *If You're Lonely... #6*, 2006-2009, digital C-prints rear mounted to aluminum, face mounted to non-glare plexi, 38 by 50 inches.

Jesse Finley Reed, *If You're Lonely... #9*, 2006-2009, digital C-prints rear mounted to aluminum, face mounted to non-glare plexi, 38 by 50 inches.

Jesse Finley Reed, *If You're Lonely... #18*, 2006-2009, digital C-prints rear mounted to aluminum, face mounted to non-glare plexi, 38 by 50 inches.

George Steeves, *Excavations #7: Exegesis: #7 (GS)*, 1997, chlorobromide silver-gelatin selenium-toned prints, 20 by 24 inches.

George Steeves, *Excavations #18: Entropy #4 (VD, RIP)*, 1996, chlorobromide silver-gelatin selenium-toned prints, 20 by 24 inches.

George Steeves, *Excavations #21: Entropy #7 (TD)*, 1997, chlorobromide silver-gelatin selenium-toned prints, 20 by 24 inches.

George Steeves, *Excavations #38: Extasis #3 (TD)*, 1995, chlorobromide silver-gelatin selenium-toned prints, 20 by 24 inches.

George Steeves, *Excavations #48: Extasis #13 (PB + VD, RIP)*, 1995, chlorobromide silver-gelatin selenium-toned prints, 20 by 24 inches.

George Steeves, *Excavations #49: Extasis #14 (George Steeves)*, 1999, chlorobromide silver-gelatin selenium-toned prints, 20 by 24 inches.

George Steeves, *Excavations #69: E-Minor #12 (George Steeves & LH)*, 2001, chlorobromide silver-gelatin selenium-toned prints, 20 by 24 inches.

George Steeves, *Excavations #78: E-Minor #21 (George Steeves & LH)*, 2001, chlorobromide silver-gelatin selenium-toned prints, 20 by 24 inches.

Joey Terrill, *Blackjack 8*, 2008-2009, 30 by 51 inches.

Joey Terrill, *Just What is it About Today's Homos That Makes Them So Different, So Appealing?*, 2008-2010, mixed media diptych on canvas, 120 by 52 inches.

Joey Terrill, *Tom Gutierrez*, 2001, acrylic on canvas, 48 by 36 inches.

Keijaun Thomas, *The Poetics of Trespassing: Part 1. Absent Whiteness*, 2014-2016, digital video, 4 minutes, 17 seconds, United States, 1280 x 720, filmed by Nicolas Bermeo, edited by Christopher Sonny Martinez.

Keijaun Thomas, *The Poetics of Trespassing: Part 2. Looking While Seeing Through*, 2014-2016, digital video, 4 minutes, 17 seconds, United States, 1280 x 720, filmed by Nicolas Bermeo, edited by Christopher Sonny Martinez.

Keijaun Thomas, *The Poetics of Trespassing: Part 3. Sweet like Honey, Black like Syrup*, 2014-2016, digital video, 4 minutes, 17 seconds, United States, 1280 x 720, filmed by Nicolas Bermeo, edited by Christopher Sonny Martinez.

Vincent Tiley, *The Bees Know What to Do*, 2014, digital video, 23 minutes, 10 seconds, cinematography by Fred Attenborough.

Sabina van der Linden, n.t., n.d., photo transfer, 17 by 12 inches.

Del LaGrace Volcano, *Herm Torso*, 1999, digital c-print, 28 by 21.5 inches.

Del LaGrace Volcano, *INTER*me BACK*, 2011, digital c-print, 16 by 20 inches.

Del LaGrace Volcano, *INTER*me CLAW*, 2011, digital c-print, 16 by 20 inches.

Del LaGrace Volcano, *INTER*me OFFER*, 2011, digital c-print, 16 by 20 inches.

Del LaGrace Volcano, *Lazlo and Shanti*, 2004, digital c-print, 40 by 27.2 inches.

Del LaGrace Volcano, *Moj: Minstrel Tears*, 2005, digital c-print, 16 by 20 inches.

Del LaGrace Volcano, *Moj of the Antarctic*, 2005, digital c-print, 16 by 20 inches.

Del LaGrace Volcano, *Moj: White Face*, 2005, digital c-print, 18 by 24 inches.

Del LaGrace Volcano, *Om Terrorist Abu*, 2000, digital c-print, 16 by 20 inches.

The Pride in Art Society (PiA) presents, produces and exhibits with a curatorial vision favouring challenging, thought-provoking work that pushes boundaries and initiates dialogue. As producer of the Queer Arts Festival, PiA brings diverse communities together to support artistic risk-taking, and incite creative collaboration and experimentation.

Founded by Two-Spirit artist Robbie Hong, PiA began in 1998 as a volunteer-run artist collective on the sovereign, unceded territory of the xʷməθkʷəy̓əm (Musqueam), sḵw̓xwú7mesh (Squamish), and sə̓lilwətaʔt (Tsleil-Waututh) nations. PiA was incorporated as a nonprofit in 2006, and mounted the first multidisciplinary festival in 2008. Since incorporation, PiA has developed from its small grassroots beginnings to a professional cutting-edge arts organization. PiA has presented over 1,888 artists in more than 240 events, welcomed 69,500 patrons, and incited the creation of dozens of new Canadian works through commissions, premières, and curation.



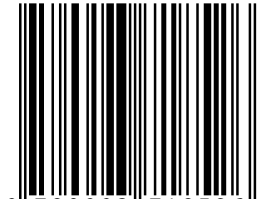


The Queer Arts Festival (QAF) is an annual artist-run multidisciplinary festival in Vancouver, BC. Each year, the festival theme ties together a curated visual art exhibition, performing arts series, workshops, artist talks, panels, and media art screenings. Recognized as one of the top 5 festivals of its kind worldwide (Melbourne Herald Sun), QAF's programming has garnered wide acclaim as "concise, brilliant and moving" (*Georgia Straight*), "easily one of the best art exhibitions of the year" (*Vancouver Sun*), and "on the forefront of aesthetic and cultural dialogue today" (*Xtra*).



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