



The Newsletter of the **Queer Caucus for Art** Vol. 22, No. 1 January 2010

The Lesbian, Gay, Bisexual, Transgender Caucus for Art, Artists & Historians



CAA 2010

98th ANNUAL CONFERENCE

CHICAGO

FEBRUARY 10-13, 2010

Thursday, February 11

Lunchtime Panel:

How is Queer Art Relational?

12:30–2:00 pm

Regency B, Gold Level, West Tower, Hyatt Regency

Chairs: Virginia Solomon & Robert Summers

Social Event

7:00–9:00 pm

Hotel suite (room number to be announced), Hyatt Regency

NB: some snacks will be provided; please feel free to contribute



Jason Watson, *Zeus without Ganymede (Corsage Series)*, graphite, acrylic, ink, adhesive vinyl, black velvet, silk flowers, and stitching on polypropylene, 32" X 46", 2009.

Friday, February 12

Business Meeting

7:30–9:00 am

Columbus KL, Gold Level, East Tower, Hyatt Regency

Afternoon Panel:

Desire is Queer!

2:30–5:00 pm

Regency D, Gold Level, West Tower, Hyatt Regency

Chairs: Miranda Mason & Jonathan F. Walz

Desire .10

Second Friday Gallery Hop Event

Time: 6–10 pm

Logsdon 1909 Gallery
1909 S. Halsted Street
Chicago, IL 60608

Curated by Marco Logsdon

Conventional wisdom posits that 10 percent of the general population is lesbian, gay, bisexual or transsexual. **Desire .10** is an exhibition that focuses on the queer side of desire as expressed by members of the LGBT community and its supporters.

Exhibition includes:

Marc Adelman, Jessica Burke, Tom Coaker, Peet Cocke, Sean Gyshen Fennel, Jill Fitterer, Jason Hanasik, Christopher Lowther, Mark Lubich, Shelly Marlow, Laura Migliorino, Cory Peeke, Dawn Rosendal, Dan Scott, Renee Shaw, Mark Addison Smith, Craig Snyder, Linda Stein, Kelsey Waggaman, Robin Ward, Jason Watson, Patrick Webb, Vagner Whitehead



From the Co-Chairs

Dear Queer-Arters,

Greetings and salutations! We are crafting this epistle at a moment when many overlapping temporal cycles have come—or are coming—to a close: the fall semester is finally over; the autumn gallery season is winding up; the days are short (but already getting longer); and 2009 has ceded to 2010. The College Art Association annual convention in February looms on the horizon.

The Queer Caucus for Art has a full schedule of programming planned for the Chicago conference. Our activities kick off on Thursday with a lunchtime panel, co-organized by Virginia Solomon and Robert Summers, entitled “How is Queer Art Relational?” The membership-requested social event starts at 7:00 pm that evening in a rented suite (room number to be announced; watch this space!). On Friday we start bright and early with our business meeting (7:30–9:00 am), followed by our second panel session, “Desire is Queer!,” in the afternoon (2:30–5:00 pm). Chicago’s own Logsdon 1909 Gallery hosts our final get-together, held in conjunction with the QCA-sponsored exhibition *Desire .10*, that evening. We hope to see many of you at these various occasions!

Although the activities sketched out above (and detailed more fully elsewhere in this issue) indicate a vital and robust state of health, the Queer Caucus for Art, too, is in transition. February marks the end of our tenure as co-chairs—and we consider ourselves privileged to have led such a storied organization over the past two years. As the popular song goes, “Every new beginning comes from some other beginning’s end.” With plans to remain active members, we look forward to this season of change, fully confident that the conclusion of our administrative term only heralds more bright things to come for the QCA.

Yours in queer visibility,

Lacey Jane Roberts and Jonathan F. Walz, Co-Chairs 2008–2010

Along with Jason Watson (cover image), the artists Craig Snyder and Jessica Burke will be included in *Desire .10*, curated by Marco Logsdon at the Logsdon 1909 Gallery in conjunction with February’s College Art Association Conference in Chicago. (top) Craig Snyder, *When I Grow Up (Ryan White)*, 2009; (bottom) Jessica Burke, *Gender Narrative Philosophy Professor*, Oil on Panel, 24” x 24”.



Calls for Papers/Proposals

College Art Association 2011:
Queer Caucus for Art

Narcissism

The word “narcissism” has claimed explanatory adequacy repeatedly in the critical literature of modern and contemporary Western art. To label practices deploying the self as a focus or material “narcissistic” is to signal shallowness, sterility, and narrow specificity. Not surprisingly, the adjective has enjoyed a long historical association with subjects considered unlikely to make significant cultural contributions—feminine subjects and gay subjects, in particular. Re-examination of the term within feminist and/or queer theoretical frameworks promises to uncover its ideological investments, providing a starting point for deeper thinking about the operations of homophobia and misogyny in art and its critical literature. This panel provides an opportunity to question the ways “narcissism” functions as a cultural discourse. Proposals that focus on the concept’s imbrication in the interrelated histories of aesthetics and sexual politics are particularly welcome.

Mail to:

Tirza True Latimer
California College of the Arts
16 Loran Ct.
Kensington, CA, 94707

Seventh Annual American Art History Symposium

Yale University
Saturday, April 10, 2010

Keynote Address: Michael Gaudio,
Associate Professor, Department of Art
History, University of Minnesota

The Department of the History of Art at Yale University announces its seventh annual American Art History Symposium.

The organizers seek proposals from graduate students whose work exemplifies creative modes of inquiry and breaks with established critical approaches to the study of American art. We welcome submissions addressing any medium or period.

Abstracts of approximately 500 words for papers not to exceed 20 minutes in length should be received, along with a CV, by Monday, February 22 for consideration. Selected speakers will be notified by Monday, March 1.

In an effort to encourage dialogue among the participants and initiate focused discussion, we will ask selected speakers to submit in advance extended abstracts with images. We hope that our discussions might take the form of a workshop for ideas on the current state of the field and possible new directions in the study of American art.

Please e-mail materials to americanist.symposium@gmail.com. For further inquiries, please contact Elizabeth Athens at elizabeth.athens@yale.edu or Xiao Situ at xiao.situ@yale.edu.

[Design Studies Forum]

Materials of Persuasion

Bard Graduate Center, New York
April 23, 2010

Few persons are capable of being convinced; the majority allow themselves to be persuaded.
—Goethe

I'm in the persuasion business, and frankly I'm disappointed by your presentation.
—Peggy Olson, Mad Men

Critics passing judgment, clergy seeking converts, advertisers selling products, and politicians running for office are all in the persuasion business. Persuasion is the key to the art of rhetoric, but there has always been a material dimension to persuasion as well.

Objects are vehicles of persuasion. We are persuaded to purchase and consume objects, and we use them to persuade others, to mediate the identities we put forth, and our interactions with each other. The roles of persuasive objects change over time as they pass from hand to hand. The mutable relationships

between material objects, people, and desire are powerful, tantalizing subjects of study. So how does persuasion factor into these fluid equations? Makers, buyers, and users all have unique perspectives on the art of persuasion, as well as unspoken intentions that are constantly at work beneath the surface. Some of these intentions may be deceptive - persuasion can have a dark side. Finally, persuasion rests upon various types of evidence - what must we see in order to believe?

We invite scholars from diverse fields to explore these issues- come, and be persuasive.

Topics may include but are not limited to:

- * Marketing, advertising, and the mechanics of consumer desire.
- * Branding and the elevation of the status symbol: What's in a name?
- * The continuum of authenticity: influences, appropriations, copies, knock-offs and forgeries.
- * Persuasive scholarship: methodologies, authorial tone, and the use of revealed/suppressed information.
- * Surface treatments: gilding, varnishing, veneering, trompe l'oeil and faux materiality.
- * The toolbox of persuasion: emotion, rationalism, the hard sell, manipulation, and deceit.

The conference will take place on April 23, 2010, at the Bard Graduate Center in New York City. Those interested in submitting papers for consideration should contact gradsymp@bgc.bard.edu. Please include the title and a 250-word abstract of your paper topic, as well as a CV that includes your contact information and email address. Please send your submission no later than Friday, January 29, 2010. Accepted speakers will be notified in February.

The Graduate Student Symposium Committee
The Bard Graduate Center for Studies in
the Decorative Arts, Design, and Culture
18 West 86th Street
New York, New York 10024

Calls for Papers/Proposals, cont. next page

Calls for Papers/Proposals, continued

Berkshire Conference on Women's History

Generations: Exploring Race, Sexuality, and Labor across Time and Space

June 9-12, 2011,

University of Massachusetts, Amherst

Proposals due March 1, 2010. The Berkshire Conference of Women's Historians is holding its next conference at the University of Massachusetts at Amherst in June 2011. 2011 marks the 15th Berkshire Conference on Women's History and the 100th anniversary of International Women's Day, which was first celebrated in Austria, Denmark, Germany and Switzerland and is now honored by more than sixty countries around the globe. The choice of "Generations" reflects this transnational intellectual, political, and organizational heritage as well as a desire to explore related questions.

The process for submitting and vetting papers and panels has changed substantially from previous years, so please read the instructions carefully. To encourage transnational discussions, panels will be principally organized along thematic rather than national lines and therefore proposals will be vetted by a transnational group of scholars with expertise in a particular thematic, rather than geographic, field. All proposals must be directed to ONE of

the following subcommittees and should be submitted electronically. Please list a second choice for the subcommittee to vet your proposal but do not submit to more than one subcommittee. Instructions for submission will be posted on the Berkshire Conference website (<http://www.berksconference.org>) by November 1, 2009. Preference will be given to discussions of any topic across national boundaries and to work that addresses sexuality, race, and labor in any context, with special consideration for pre-modern (ancient, medieval, early modern) periods. However, unattached papers and proposals that fall within a single nation/region will also be given full consideration. As a forum dedicated to encouraging innovative, interdisciplinary scholarship and transnational conversation, the Berkshire conference continues to encourage submissions from graduate students, international scholars, independent scholars, filmmakers, and to welcome a variety of disciplinary perspectives. Paper abstracts should be no longer than 250 words; panel (2-3 papers and a comment), roundtable (3 or more short papers) and workshop (1-2 precirculated papers) proposals should also include a summary abstract of no more than 500 words. Each submission must include the cover form and a short CV for each presenter. If you have questions about the most appropriate subcommittee for your proposal or problems with electronic submission, please direct them to Jennifer Spear (jms25@sfu.ca)

Deadline for Submission: March 1, 2010.

Calendar

Items are listed in the calendar even if they are now past; this is done in the interest of having a record of relevant art exhibitions, etc. The editors welcome reviews of these or other LGBT art events and activities.

2009

Los Angeles Queer Studies Conference 2009

Friday and Saturday, October 9-10, 2009,
Royce Hall, UCLA

Plenary Speakers

Paul E. Amar
Noa Ben-Asher
Lee Edelman
Martin Manalansan
Hoang Tan Nguyen
Elizabeth Povinelli
Omise'eke N. Tinsley
Deborah R. Vargas
Sara Warner

Organized by the UCLA Lesbian, Gay, Bisexual, and Transgender Studies Program

You Make Me Feel (Mighty Real): The Work of Robert Blanchon

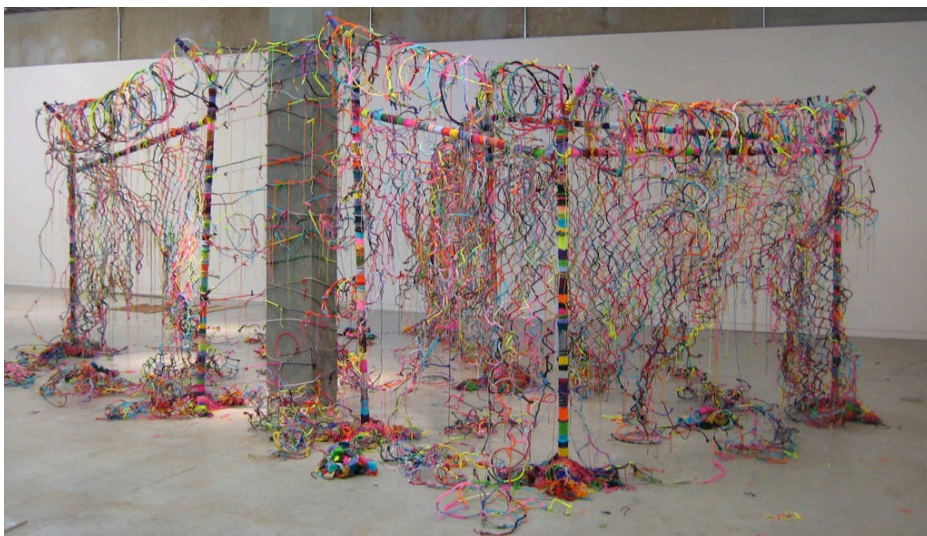
Curated by Sasha Archibald, Tania Duvergne and Bethany Martin-Breen

Presented at The Tracey/Barry Gallery of
The Fales Library & Special Collections,
Bobst Library at NYU

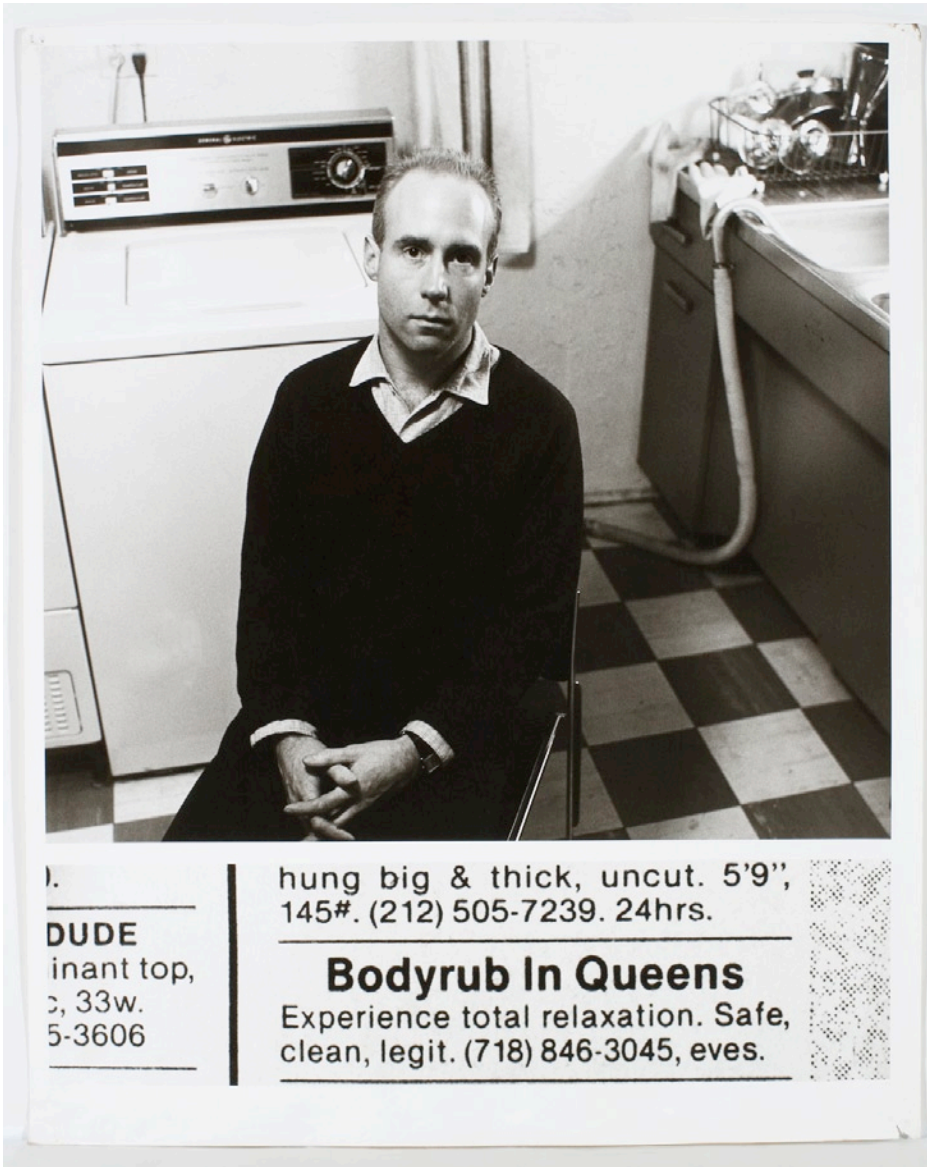
November 19, 2009 – February 26, 2010

Coming ten years after Robert Blanchon's untimely death of AIDS, the first New York exhibition of his works, writing and ephemera marks the transfer of major holding of his estate into the publicly accessible archives of the Fales Library at New York University. It also concludes a multi-year collaboration between the artist's estate and Visual AIDS to collect and present the work of the late photo-based conceptual artist.

The exhibition offers an opportunity to finally examine a decade-long history of creation marked by a witty, insightful treatment of loss, memory, and mortality, a mischievousness concerning the pretenses of the art world, and an original treatment of the construction of identity. A con-



Lacey Jane Roberts, *Building It Up To Tear It Down*, installation view, at Southern Exposure, San Francisco, CA, 2010.



Robert Blanchon, #178 *Untitled [Bodyrub in Queens]*, 1987 gelatin silver print, 20" x 16". Collection of Priscilla J. Barclay & Kenneth C. Burkhardt. Photo: Christopher Burke Studio

ceptual artist, Robert Blanchon (1965-1999) was primarily interested in the photographic medium – specifically, the materiality of the photograph – but worked also in sculpture, video, mail art, text, and performance.

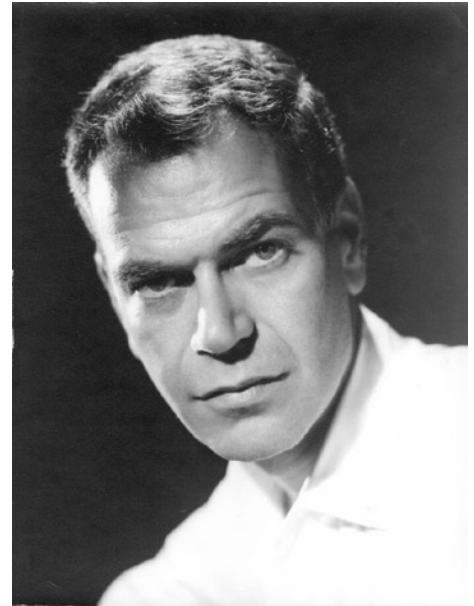
Blanchon's art is characteristic of the art historical movements of the early 1990's. Like many young artists of the time, he grappled with the legacies of minimalism and cultural studies, the relation between politics and art, and his own identification as a gay, HIV-positive artist who nonetheless eschewed identity politics as the basis of an art practice. But his rich and diverse corpus brings an opportunity to glance back at the period from an intimate perspective while signaling artistic traits

that will be found beyond the 1990's. Similarly as Paul Thek (1933-1988), David Wojnarowicz (1954-1992) and Félix González-Torres (1957-1996), Blanchon sought relevance beyond the poetics of queer culture, and the vulnerability, pathos, and humor of his oeuvre will resonate with anyone who has felt the fragility of being human.

Blanchon died at a moment of increasing exhibition opportunities and growing critical acclaim, leaving unachieved and, for years unviewed, most of his oeuvre. But he was feverishly productive in his condensed life span and left behind a body of work with unusually lucid themes, possibly foreseeing that, only after his death, his works would finally be seen

together. It is important to note that he spent his entire creative life with AIDS.

The exhibition will be presented at The Tracey/Barry, Bobst Library at NYU, 70 Washington Square South, Third Floor from November 19, 2009 through February 26, 2010. Gallery Hours are Mon-Fri 10AM – 5:45 PM. The exhibition is open to the public. Telephone: 212-998-2596. Email: fales.library@nyu.edu



J. Frederic "Fritz" Lohman (1922 - 2009)

From **Charles W. Leslie**.... After 48 wonderful years together, Fritz—the love of my life—died at home on December 31. He has been cremated. As per his wishes there will be no funeral.

Later on, in the spring, there will be a party to celebrate Fritz's marvelous life.

In lieu of other remembrances, I ask that expressions of sympathy be sent to the Leslie/Lohman Gay Art Foundation (LLGAF) referencing the new Fritz Lohman Museum Fund. As the co-founder of The Leslie/Lohman Gay Art Foundation and Gallery, Fritz's name will now grace a new fund dedicated to our next significant growth phase—the establishment of the Leslie/Lohman Museum of Gay and Lesbian Art.

Checks (payable to LLGAF) may be sent to: LLGAF, 26 Wooster Street, New York, NY 10013, ATTN: Fritz Lohman Museum Fund

News of Members

Julia Bryan-Wilson's book *Art Workers: Radical Practice in the Vietnam War Era* (University of California Press) was named an Artforum Best Book of 2009 and a New York Times Notable Book of 2009. Book launch parties were held at Machine Project in Los Angeles, CA, Printed Matter in New York, NY, and SMITH's Storefront Project Space in Oakland, CA.

The Gay, Lesbian, Bisexual, Transgender (GLBT) Historical Society's first artist-in-residence, **E.G. Crichton**, debuted her new project /LINEAGE: Matchmaking in the Archive/ at an evening reception on June 19, 2009 at the GLBT Historical Society's Downtown Branch, 657 Mission Street #300. The exhibit ran from June 20, 2009 through October 15, 2009.

/LINEAGE/ focused on bringing some of the GLBT Historical Society's individual collections off their shelves to become visible in unexpected ways. Crichton matched specific archives to living people who agreed to develop creative responses in a variety of media. The exhibition will travel to other sites, and will expand to become an interactive website at <http://lgbtlineage.net/>. The first collection of work on view included contributions from several caucus members, including a sculptural "Care Package" by **Tina Takemoto** for Jiro Onuma, a Japanese man who immigrated to the U.S. in 1923 and collected "Muscular Marvel" Photos. Tirza Latimer provided a curatorial text; photographic portraits of contributing artists, paired with their archival personage, by E.G. Crichton were on display.

Patricia Cronin: "Harriet Hosmer, lost and found" Elizabeth A. Sackler Center for Feminist Art, 4th floor, Brooklyn Museum. On view: June 5, 2009 - January 24, 2010 http://www.brooklynmuseum.org/exhibitions/patricia_cronin/ This exhibition is curated by Lauren Ross, Interim Curator of the Elizabeth A. Sackler Center for Feminist Art, Brooklyn Museum.



Patricia Cronin, *Medusa 1854, 2006*, watercolor on paper, 15" x 12"

Laurie Edison recently wrote a blog "Dreaming about Tee Corinne" at Body Impolitic. <http://laurietobyedison.com/discuss/?p=1938>. It includes three photos from her seldom seen "Lesbian Muses" series and one of her poems about memory.



Mark Lubich, *An Orange Bison in America*

In October **Mark Lubich** won two gold medals for works in glass and mixed media collage at the 2009 Veterans Creative Arts Festival in San Antonio, TX. His collage also won best of show at the VA Puget Sound Regional Art Competition the previous March. Lubich is the featured artist at the Art/Not Terminal Gallery in Seattle, January 2010, and is currently in a two-person show at Tacoma Art Place in Tacoma, WA. The city of Bremerton, WA, recently selected 4 of Lubich's works to be reproduced on street banners and hung in the newly rebuilt downtown core.



Carrie Moyer, *Frieze, 2009*, Acrylic, glitter on canvas

Carrie Moyer has been awarded the Joan Mitchell Foundation 2009 Painters & Sculptors Grant and the 2009 Anonymous Was a Woman Award.

Lacey Jane Roberts' solo project *Building It Up To Tear It Down* opened at Southern Exposure in San Francisco, CA on January 8th, 2010. The show will run until February 20th, 2010.

Larry Schulte's exhibit *Pattern and Order* is on view at the Dubuque Museum of Art, 701 Locust Street, Dubuque, IA from December 8, 2009 - March 28, 2010. Museum Hours: Tuesday-Friday 10 a.m. to 5:00 p.m.; Saturday and Sunday 1:00 p.m. to 4:00 p.m.

Jenni Sorkin has been named a Leylan Fellow at Yale University for the 2009-10 academic year. She is also a Critic at the Yale School of Art.

Slideshow and interview with **Bill Travis**, featuring his work with the male nude: <http://www.glbtc.com/slideshows/travicons.html>

Submit your news! Email information on to jmk@jessekahncreative.com. Each issue the editors will compile and publish news, links, and images from our members.

Bibliography

Julia Bryan-Wilson, *Art Workers, Radical Practice in the Vietnam War Era*, 296 pages, 7 x 10 inches, 12 color illustrations and 92 black-and-white photographs, October 2009, University of California Press

Erica Rand, "I Wanted Black Skates: Gender, Cash, Pleasure, and the Politics of Criticism," *Criticism* 50 (Fall, 2008, published May, 2009), 555-580.

Erica Rand, "Record Heat" in the catalog *The Future of the Past: Reviving the Queer Archive*, Maine College of Art, Portland ME, 2009.

MEMBER PROFILES

Name: Virginia Solomon

Position: Art Historian; Critic; Curator; Doctoral Candidate, Art History, University of Southern California

Education: BA - Stanford University, '03: Studio Art (Photo), Feminist Studies; MA - USC, '07: Art History

Book I'm reading now: I'm currently studying for my exams. But back when I had time for books without subtitles, I had a bad fantasy and historical fiction habit.

Book that inspired me in grad school: *Falcon's Guide: Mountain Biking Southern California*. What's inspiration if not 1 - something that makes working possible and 2 - a space that generates ideas! I'm useless without regular bike rides.

Favorite artist: Other than the ones I'm lucky to be writing about, 50s, 60s and 70s street photography: Larry Clark, Bruce Davidson, William Eggleston, Robert Frank, Gary Winogrand, etc.

Artist I'd most like to meet: I bet Ansel Adams would have made one dynamite hiking buddy.

Best advice received: Learn as much as you can about everything you can; an original contribution comes not from finding new stuff but from combining old stuff in new ways.

Working habits: Diet Cherry Pepsi. Cherry Coke Zero is ok, but things run more smoothly with Pepsi in the tank.

Unexpected art experience: It turns out I have a skill at making wheat paste. If the whole teaching thing doesn't work out I have a standing offer to be fierce pussy's wheat paste engineer.

Past research/show curated: I recently co-curated, with the wonderful Steven Lam, a show called *Tainted Love*. We considered practices since 1987 that present love as an activist tactic that deviates from the traditional understanding of politics as direct action in the interest of changing public policy.

Current research/show curating: I am working on a dissertation on Canadian artist group General Idea, tentatively titled *Practice as Archive: General Idea and the Politics of Queer Aesthetics, 1968-2008*. I use General Idea's work as a lens through which to consider changes in the discourse concerning the relationship between art and politics from 1968 to 2008. I am particularly interested in how the group incorporated queer social life into its practice and thereby, in the context of various social justice movements after the decline of the New Left, insisted upon the importance of cultural politics and a politics of subjectivity.

Three Things on your playlist: Next 3 Up - Velvet Underground, *Heroin*; LCD Soundsystem, *Daft Punk is Playing at My House*; Sleater-Kinney, *Dance Song '97*



Name: Bob Schatz

Position: Artist, New York City

Education: University of Scranton, B.A, '80, History & Philosophy; Massachusetts College of Art and The Art Institute of Boston, Fine Art.

Book I'm reading now: *The Greeks and Greek Love* by James Davidson, a scholarly and entertaining exploration of same-

sex desire and love in classical Greek culture. I recently finished *The Bestiary*, a novel by Nicholas Christopher about a search for an ancient bestiary of the animals excluded from the Ark.

Books that inspired me in art school: *The Way of Zen* by Alan Watts, *The Geometry of Art and Life* by Matila Ghyka, and *The Painter's Secret Geometry* by Charles Bouleau.

Book that inspired me after art school: *The Chinese Art of Writing* by Jean François Billeter. Billeter explores the premise that Chinese calligraphy can be "read" as a direct manifestation of bodily experience, and that sensitive viewers were/are able to feel the posture and energy of the artist in each mark.

Favorite artists: I like a variety of artists for both visual and conceptual reasons: Nicholas Poussin, Samuel Palmer, Giorgio Morandi, Mark Tobey, Agnes Martin, Martin Puryear, Robert Irwin, Richard Tuttle, James Turrell, Andy Goldsworthy, Vija Celmins, Hiroshi Sugimoto.

Artist I'd most like to meet: The folks who painted the murals in the Chauvet Cave in France, estimated by some archaeologists to be 32,000 years old.

Best advice received: "Pay yourself first." - My dad's financial advice to me as a boy when I received my very first paycheck from my first summer job.

Working habits: First, I organize my space (whether it needs it or not). Once actually working, I fluctuate between periods of activity and periods of reflection sitting in my chair. I tend to work in series, either several pieces at a time, or one after another in succession.

Recent show: My work was just in a group show in Berlin, organized by New York City artist and curator Dan Halm.

Current projects: I'm working on a series of paper sculptures (an outgrowth of my painting) and also photographing close-ups of flowers for their abstract qualities.

Queerest (Art) Experience: The openings at Leslie/Lohman Gallery in New York City.

Three things on your playlist: *Time To Pretend* by MGMT; *In C* by Terry Riley; *The Lark Ascending* by Ralph Vaughn Williams.