



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

The Newsletter of the **Queer Caucus for Art** Vol. 22, No. 2 July 2010

From the Co-Chairs

We're excited to have this opportunity to work with QCA members and to help organize events for the CAA conferences in New York and Los Angeles. We both would like to get to know more about the work and research being done by QCA members. Here, we're taking an opportunity to introduce ourselves to you.

Virginia Solomon: So here are the three things I think that Queer Caucus members should know about Darren Miller - He teaches and runs the art gallery at Allegheny College; He is an amazing gardener; And he has an adorable brindle boxer. Am I missing anything?

Darren Miller: My dog is actually a mutt, and she's solid red, not brindle...

VS: How very queer of her! And she photographs beautifully.

DM: We adopted her from a shelter in Massachusetts in 2007. Her name is Farrah Fawcett and she is too pretty.

VS: Tell me a bit more about your life and work at Allegheny?

DM: I live in Meadville, about 90 miles north of Pittsburgh. We're 35 miles from Lake Erie. I teach photography and seminar classes in the art department and I'm the gallery director. Since I arrived in 2008 I've striven to create programming in the gallery that allows the space to operate as a locus for interdisciplinary learning, and to help students (and professors) from all divisions and departments understand the importance of art in their fields of study.

VS: That sounds like a challenge! Can you give some examples?

DM: Last year I co-curated a queer show called "In Between." The other curators were professors from the communications arts department and religious studies. The stated purpose of the show was to "renegotiate ethnicity, gender and sexuality." We actively involved students from communications arts, religious studies, black studies, lesbian and gay studies, art and art history (of course), political science, and psychology, and there were over 300 people at the artist's talk on opening night! They weren't all students. Lots of people from the town came out for the event. I even received a thank you card "from the local T community." I didn't know there was a T community, but I'm happy they felt supported.

VS: How do you balance your academic responsibilities with your own work?

DM: That's a hard balance to strike and I'm still trying to figure it out! During the school year I shoot once or twice a month, and over the summer I'm shooting 3-4 days a week.

VS: Is your practice primarily photography?

DM: Yes. Primarily. Though I branch out now and then. I use whatever mediums suit the concepts, but I'm only actually skilled with photography.

VS: How would you describe your work?

DM: It's been changing so much since I moved here. I'm from upstate NY and I think my rural roots are apparent in the work. There's a lot of beautiful quirkiness available here in Meadville. I'm interested in tradition, customs, and power. To be more specific, I'm interested in how power (through wealth or just through normativity/conformity) is conferred and consolidated. Passed on. Expressed aesthetically. And I've always viewed that through a queer lens. Meadville is full of fraternal organizations, members-only clubs, taxidermy out the wazoo, which keeps making appearances in contemporary art. I still feel pretty disconnected from it all, but I'm slowly making inroads.

DM: What's your dog's name?

VS: Her name is Georgia. She is a shephard/lab/pitt/some kind of hound mix. Sometimes I call her by her middle name, Soyrizo, and sometimes she is GSS, Georgia Soyrizo Solomon. She and I both have state names.

DM: Soyrizo?

VS: It is vegan chorizo. And, also, Georgia is the first name of my favorite mountain biker.

DM: So you like biking and you're an art historian?

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VS: And also a curator.

DM: What projects are you working on now?

VS: I am working on a dissertation about the Canadian artist group General Idea (though I, unfortunately, am not Canadian).

DM: What should we know about General Idea?

VS: I am interested in how the group incorporated sexuality as it was understood within its artistic and social circles, which was an expanded notion of sexuality; not just about sex and desire but also different ways of configuring kinship and even subjectivity.

DM: Were they into communal living?

VS: They were! In fact that's how the group first started. They were living together, involved with an experimental college in Toronto, and the house they lived in had an old storefront, so they made installations and had loose performances/happenings in there, too. It was all fairly casual in the late 60s and early 70s. I am interested in how the incorporation of this expanded sexuality contributes to their presentation of an expanded form of politics.

DM: Tell me about a project you're curating, or proposing to curate.

VS: In the fall I start a 10 month position: the Whitney Lauder Curatorial Fellowship at the ICA in Philadelphia. An exhibition goes with the fellowship. I am thinking about contemporary practices that bridge the ostensibly divergent histories and strategies of queer and feminist practices. There are a bunch of folks now that are actively engaging with these legacies and a lot of them have shown together already. I am thinking about how to do a show that engages with work that is, in its own right, a lot about making shows.

DM: Kind of a meta show?

VS: Kind of, but also not, because a lot of this work (think LTTR or Ridykeulous) is doing constructive, institution building, community building that also draws on the kind of expanded sexuality that I see in General Idea's practice; a sexuality that insists upon subjectivity as a collective enterprise.

The awesome and inimitable Sherman Clarke added a widget to display the caucus google calendar on the caucus webpage. The calendar is set up with lots of authors, so many caucus members may be able to enter their own data; but, please feel free to let Sherman know if you'd like him to add your information to the calendar. Sherman also says, "The PayPal widget seems to be working OK. There is a small charge (a \$10 membership becomes \$9.41 to us, a \$25 membership becomes \$23.97 to us) but it does allow for the member to have a fairly seamless experience."

Lastly, if anyone wants to give us a more user-friendly and visually interesting web presence, please consider volunteering to create a newly designed page.

Call for Proposals

Seeking artists, art historians, critics, and queer theorists for participation in "Creating in the Queer Diaspora," a panel at CAA 2011 in New York, sponsored by QCA (Queer Caucus for Art).

The idea of a cultural Diaspora refers to a dispersal of individuals from a common physical site that holds a common sense of identity and associated values. This panel will explore the notion of a "Queer Diaspora." Traditionally, queer people migrated to urban hubs to be "out" and make meaningful work that addressed relevant topics in the arts and culture. Geography, and the relationship between space, community, and art, has been redefined through the internet and mobile technologies. Advances in communication and shifting cultural attitudes towards queerness have changed the way LGBTTTQIA individuals are able to function and identify within social, creative, and intellectual communities. Today, queer artists are able to find and view one another's work, and to some extent showcase their own creative production, from a variety of locations.

These new social strategies have a special relationship to queer artists and how they produce work and lead creative lives. Many queer artists and academics now negotiate open creative lives in rural and suburban environments, far from the cloister of urban gay ghettos. This panel is to function as a voice for artists and cultural intellectuals who are working to establish their creative lives in relative geographic isolation.

This panel presentation coincides with the development of a new "Creating in the Queer Diaspora" online initiative. All final choices for panel participation will be included in this online space. Additional submissions will also be invited to contribute.

We are seeking panel participants who:

Identify as LGBTTTQIA (Lesbian, Gay, Bisexual, Transgender, Transvestite, Queer, Intersexed, Asexual) and live and produce creative work in or about rural or non-urban areas in relationship to queerness.

For consideration, please submit the following:

- for visual artists: 10 – 15 images, .PDF preferred (but .JPEGs accepted, max. 1MB each) or link to a website with images or video
- for critics, historians, and queer theorists: an abstract (max. 1500 words) saved as a .PDF
- for all submissions: a brief statement (max. 500 words) relating your work to the "Creating in the Queer Diaspora" theme

Please direct all submissions and any questions to co-chairs Sean Gyshen Fennell and Jason Watson at queer.diaspora@gmail.com

Deadline for submissions: August 15

Acceptance notification by September 1

News Of Members

On Thursday, May 13, 2010, the organization **Radical Women** presented a panel of Asian Pacific American feminist and queer activist artists—including **Lenore Chinn** and **Mia Nakano**—who discussed their views on “*Visibility and Collective Action.*” The event took place at New Valencia Hall in San Francisco.

George Dinhaupt presented his work April 1 at the PCA/ACA Fat Studies Panel in St. Louis. His solo show, “*Spaces,*” *Around the Home and at Play*, was held at L2Kontemporary Gallery, Los Angeles, from May 22–June 19.

María DeGuzmán of Camera Query (www.cameraquery.com) gave two spring 2010 talks on her photography projects involving photo-macrography of minikins (very small figurines and objects), experiments with light, and now the added element of her own musical compositions. The first she delivered at the Rhine Research Center in Durham, NC, on her optical experiments (with minikins, prisms, and reflective paper) and photography as a complex, hybrid practice of the simultaneous documentation and creation of “reality.” The second talk, entitled “*Bending a Rainbow Behind the Back,*” was delivered at the University of North Carolina at Chapel Hill at the invitation of the GLBTSA student group. One of her photo images, *Blood of the Air*, has been used for the cover of Cuban American novelist Cristina García’s first book of published poetry *The Lesser Tragedy of Death* (New York: Akashic Books, 2010).



She Put Her On a Pedestal © 2010 by María DeGuzmán, Camera Query.

Jason Hanasik’s MFA thesis project *He Opened Up Somewhere Along the Eastern Shore* was recently recognized by **Aperture Magazine** during their annual portfolio competition. A selection of his project was reproduced alongside an essay by Tammy Rae Carland in the Society for Photographic Education’s journal *Exposure*. His work was on view in a solo exhibition at Lorrie Saunder’s ArtGallery in Norfolk, VA (April 10–May 29, 2010), in a group show entitled *Select Gender* at Farmani Gallery (April 1–May 22, 2010) in Brooklyn, NY, and in a group show titled *Eros/Thanatos* (May 25–27, 2010) at the Torrance Art Museum in Torrance, CA.



Jason Hanasik, *He Opened Up Somewhere Along the Eastern Shore*, Installation View

Sandra Langer’s article, “Reframing Romaine Brooks’ Heroic Queer Modernism” appears in a special issue—“Lesbian Art and Art by Lesbians”—of *Journal of Lesbian Studies*, volume 14, nos. 2 & 3, pages 140–153.

Visual artist, writer, and curator **Catherine Lord** received the 2010 Harvard Arts Medal, presented by Harvard University President Drew Gilpin Faust. The ceremony also included a conversation with the artist moderated by actor John Lithgow, and a Q&A with the audience.

Mark Lubich participated in the 2010 Annual VA Puget Sound Region Art Competition. He received first place in the glass category with *Angst* and first place in the collage category with *Fractured Fairy Tales: Coming Home*. He also received second place in the special recognition category for physical disabilities with *Somehow We All Fit Together*. Two of his glassworks, *Angst* and *Celebrate the Possibilities*, appeared in a juried show at the Art Institute of Seattle, which ran from April 1–30, 2010. Upcoming shows include a 2-person show at the Phinney Center Gallery in Seattle during the month of August and a 5-person show at the Collective Visions Gallery “Board Room” in Bremerton, WA, during the month of October. He also has a piece in the unjuried VSA “Disability Postcard Project,” which is based on the question, “What is Disability?” Lubich’s work, called *Enjoying the View*, will be on view at the Kennedy Center for the Performing Arts, Washington, DC, in June.



Mark Lubich, *Enjoying the View*

News Of Members, continued

Ann P. Meredith's *Tall In The Saddle* exhibition was mounted at the Historic Sherman Station and Cucina Fresca Gallery in Elko, NV, for Cowboy Poetry Week in January 2010.

Laura E. Migliorino received a Minnesota State Arts Board Grant to photograph the suburbs of Tijuana, a continuation of her series *The Hidden Suburbs: A Portrait*.

Migliorino has two upcoming exhibitions this year in Minneapolis at Altered Aesthetic and Gallery 13. A solo show of her work will appear at the Phipps Center for the Arts, in Hudson, WI, November 4–December 11, 2011.



Laura E. Migliorino, *Egret Street*, Walker Art Center Collection.

Cory Peeke was recently promoted to Associate Professor and awarded tenure at Eastern Oregon University. His work was included in the QCA sponsored exhibit *Desire.10* at the 1909 Logsdon Gallery in Chicago, published in issue #17 of *Creative Quarterly* (where he also received an award of merit), and featured in two recent solo exhibitions in Nevada and Oregon.



Corey Peeke, *flower bed*, mixed media on paper, 2009

John Paul Ricco's book, *The Decision Between Us: Aporetic Aesthetics and the Unbecoming Community*, has been accepted for publication by University of Chicago Press. He is also co-editing (with Louis Kaplan) "Jean-Luc Nancy and the Sense of the Visual" for *Journal of Visual Culture*, special issue: forthcoming, winter 2010, which emerged from an important panel at CAA in Los Angeles in 2009. He spoke at CalArts on April 16, 2010.

Andrew Robinson's exhibition, *Bloodlines*, which explored craft, printing, and collaborations that examine a queer revision of family, gender and history, was on view at EYELEVEL BQE, Brooklyn, NY, from April 10–May 2, 2010.

I'm always thinking of you even when I'm kissing another boy, a solo project by **Ethan Shoshan**, appeared at Aljira, A Center for Contemporary Art, in Newark, NJ, February 27–April 17 2010.

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

MEMBER PROFILES

Name: Miranda Mason

Position: Independent scholar, Leeds, UK

Education: PhD, University of Leeds.

Book I'm reading now: Tamar Garb, *The Body in Time: Figures of Femininity in Late Nineteenth-Century France* (2008) and Michael Haag, *Alexandria: City of Memory* (2004), both 'work' texts; I don't really read novels etc. for pleasure; TV fills my relaxation time.

Book that inspired me in grad school: Anne Pinget et al, *La Sculpture française au dix-neuvième siècle* (1986) – the foundational text for 19th-century French sculpture studies and Teresa de Lauretis, *The Practice of Love: Lesbian Sexuality and Perverse Desire* (1994) – a much under-rated text in the lesbian and gay/feminist corpus.

Favorite artist: Luther Vandross.

Artist I'd most like to meet: Emma Stebbins. I admire her as a 'late starter' to sculpture who travelled to Rome, made an amazing range of work (including very early sculptures of working people), appeared to live how she loved and (to add some pathos) has not had the art historical legacy she deserved.

Best advice received: Get your hair cut!

Working habits: Hunting and gathering. Consuming and digesting.

Most exciting art experience: Discovering a small 1875 painting by Louise Abbéma of Sarah Bernhardt making sculpture in her studio in Paris which is in a private collection (but not that of a 'collector') in France. Yee haw!

Past research: Nineteenth century. Images of workers. Women sculptors and painters. Lesbian desire.

Current research: Nineteenth century. Images of workers. Women sculptors and painters. Lesbian desire.

Queerest (Art) Experience: It's all queer (see above).

Playlist: Big Youth, 'Wake up Everybody'; Marvin Gaye, 'What's Going On?'; Luther Vandross, 'Superstar' (live version on Radio City Music Hall album)



Name:

E.G. Crichton

Position: Associate Professor of Art at University of California Santa Cruz and first Artist-in Residence for the GLBT Historical Society

Education:

MFA from CCA(C), Oakland, CA 1993

Book I'm reading now: A 400-page unpublished

memoir from the GLBT Historical Society archives called *Wife of a Lesbian* by Ruth Reid.

Book that inspired me in grad school: *Gender Trouble* by Judith Butler (me and every other queer grad student in the early 90's).

Favorite artist: Oh Please....this question makes me to go blank every time. I'd eventually come up with a list of about 25.

Artist I'd most like to meet: an interesting tomboy butch with whom I could collaborate in diverse ways.

Best advice received: What Art World?

Working habits: night owl, obsessive, totally erratic but good with deadlines

Unexpected art experience: Most recently, becoming a matchmaker. I love being a dilettante in many fields - psychology, detective work, oral history, channeling, chemistry – wherever art in the expanded field takes me.

Current project: *LINEAGE: Matchmaking in the Archive*. For over a year now, I've been matching living individuals with the archives of those who have died, asking each to invent a response in any medium.

Queerest (Art) Experience: Using the experiences I've logged in the realm of internet dating as research for a performance with Tirza Latimer called "*Lesbian Mating Rituals in the Post-Alcoholic Era*." We created our own dating site called LEZNET and took the audience on a pedagogical tour. This took place at the 2004 InterseXions conference in New York (sponsored by the Queer Caucus).