



# Art & Queer Culture

The first book to focus on the criticism and theory regarding queer visual art

PHAIDON



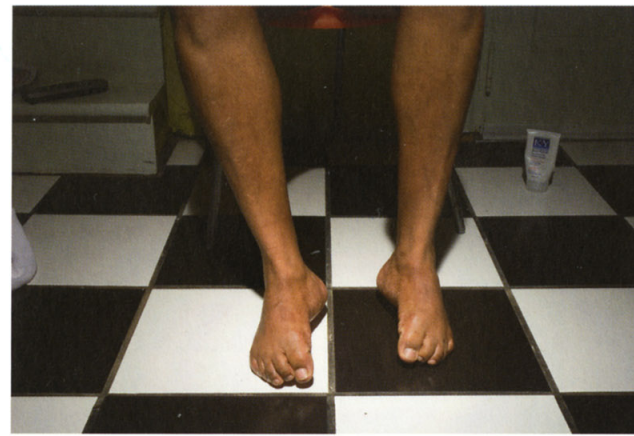
JEANNIE SIMMS  
*Pigy, Erendz, Angie and friend, Hong Kong*  
from the series *Readymaids: Here or Where*, 2007  
Colour photograph

*Readymaids: Here or Where* is an extended series of photographs documenting the self-representations of some of the thousands of domestic workers in Hong Kong. The women have come to the city from Indonesia, the Philippines, Thailand, Sri Lanka and Malaysia to work as live-in maids for about \$500 per month. On Sundays, they gather in Victoria Park near the photo vendors who use backdrops of scenes such as St Petersburg, Tiananmen Square and the Sydney Opera House. Many of the lesbian workers get their pictures taken with their girlfriends in front of the backdrops, and this photograph captures the moment of hipster performative fantasy. [CL]



GABRIEL MARTINEZ  
*Self-Portraits by Heterosexual Men*, 2007  
100 colour photographs

To create *Self-Portraits by Heterosexual Men*, the Philadelphia-based artist Gabriel Martinez enlisted one hundred straight men (some friends or acquaintances, others contacted through internet postings) to photograph their legs and feet at the moment of self-induced orgasm. The artist furnished each man with a cable-release digital camera and instructed him to snap multiple shots (using his free hand) at the appropriately climactic moment. Martinez then selected one picture for each man (identified by first names only in the finished work), printed them at nearly life-size, and composed the aggregate into a giant grid of self-gratification. Created by an openly gay artist, *Self-Portraits by Heterosexual Men* unfolds at the border between private pleasure and public exposure, between the individual straight guys ('Eric', 'Benjamin', 'Brent', 'Dave', et al.) and the homoerotic spectacle to which they contribute. [RM]





**ROBERT MAPPLETHORPE** [b.1946, Queens, New York; d.1989, New York] During the 1970s and early 1980s, Mapplethorpe produced severely elegant photographs of flowers, celebrities and socialites alongside equally stylized pictures of gay sadomasochism and naked black men. Mapplethorpe's work – and very name – became inextricably linked to the 'culture wars' over homoeroticism and federal funding to the arts when a museum retrospective of his work, *The Perfect Moment*, was cancelled by the Corcoran Gallery of Art under pressure from religious and political conservatives in 1989. When the exhibition opened at the Contemporary Art Center in Cincinnati the following year, both the museum and its director, Dennis Barrie, were indicted on charges of obscenity and child pornography. Though both Barrie and the CAC were acquitted, the trial marked the first time an American art museum faced criminal charges for presenting an exhibition to the public.

**CEDAR MARIE** [b.1963, Minneapolis] lives in Milwaukee. Marie combines hand-crafted objects with mass-produced commodities to create installations and sculptural narratives that reference physicality and the emotional signification of materials. Marie teaches at the Milwaukee Institute of Art and Design, where she recently curated the exhibition 'This is My Land' [2008].

**VIRGIL MARTI** [b.1962, St Louis, Missouri, USA] lives in Philadelphia. His hybrid environments and sculptures create a dialogue between the Baroque, science fiction, and psychedelia, pushing ideas of the decorative to an extreme. Solo exhibitions include Hirshhorn Museum, Washington DC [2007], 'I Repeat Myself', Memphis College of Art, Memphis [2005], 'The Flowers of Romance', Institute of Contemporary Art, Philadelphia [2003], and the Whitney Biennial, Whitney Museum of American Art, New York [2004].

**GABRIEL MARTINEZ** [b.1967, Miami] is a Cuban-American, Philadelphia-based artist who works across a range of media including photography, installation, performance and video. His work often focuses on questions of sexuality, the male gaze, and memorialization. Exhibitions include 'Out, Loud, & Proud', William Way Community Center, Philadelphia [2007], 'The Studio Visit', Exit Art, New York [2006], and 'HOMOMUSEUM', Exit Art, New York [2005].

**MARLENE MCCARTY** [b.1957, Lexington, Kentucky, USA] lives in New York. She explores sociopolitical issues as an artist and commercial designer. She was a member of the AIDS activist

collective Gran Fury in the 1980s. In 1989, along with Donald Moffett, she founded Bureau, a multidisciplinary design studio dedicated to producing art, film titles, and brand identities. Solo exhibitions of her artwork include 'Young Americans Part 2', Neue Kunsthalle St Gallen, Switzerland [2004], and 'CANDY.CRY.STINKER.HUG. (some drawings concerning absorption, reflection, inversion, and progression)', Sikkema Jenkins & Co., New York, [2008].

**FRED MCDARRAH** [b.1926, New York; d.2007, New York] was a photographer for the *Village Voice*. He also documented Beat Generation artists and the New York art scene of the late 1950s. Many of his photographs were published as book-length compilations, among them *The Beat Scene* [1960], *New York, N.Y.* [1964] and, in collaboration with his wife, *Beat Generation: Glory Days in Greenwich Village* [1996].

**MCDERMOTT & MCGOUGH** [David McDermott, b.1952, Hollywood, California, USA; and Peter McGough b.1958, Syracuse, New York, USA] began collaborating in the 1980s and became known for living, dressing and making art as if they were Victorian dandies. Their work continues to question contemporary society and contemporary events by recalling and referencing imagery from previous historical periods. Solo exhibitions include 'Please Don't Stop Loving Me!', Galerie Jérôme de Noirmont, Paris [2007], and 'An Experience of Amusing Chemistry: Photographs 1990–1890', Irish Museum of Modern Art, Dublin [2008].

**ANN MEREDITH** [b.Hot Springs, Arkansas, USA] photographed and recorded the oral histories of women who were HIV-positive or had AIDS in San Francisco. She initiated the project in 1987 to shed light on an underrepresented aspect of the AIDS epidemic. The exhibition, 'Until That Last Breath: Women With AIDS', was presented at the New Museum of Contemporary Art, New York [1989]. Meredith has tackled other social issues in her work, including breast cancer, gay marriage, women in the military, and injustices faced by women internationally. Other exhibitions include 'The Global Face of AIDS', Brooklyn Museum, NY [1994] and 'Don't Call Me Honey: Photographs of Women and Their Work', City Hall, San Francisco [2002].

**DUANE MICHALS** [b.1932, McKeesport, Pennsylvania, USA] lives in New York, and is known for photo-sequences that combine image and text. Employing the technique of double and triple exposure to depict individuals in what appear to be dream-like or surreal scenes, Michals incorporates

hand-written narratives, text fragments, or painted images on the final prints. The Museum of Modern Art, New York, hosted Michals's first solo exhibition [1970]. More recently, he has had one-person shows at the Odakyu Museum, Tokyo [1999], and at the International Center of Photography, New York [2005].

**KATE MILLETT** [b.1934, St Paul, Minnesota, USA] lives in New York. A feminist writer and activist, she is best known for her book *Sexual Politics* [1970]. *Sexual Politics* motivated many women to engage in the second-wave feminist movement and propelled Millett's notoriety. She is also the author of *The Prostitution Papers* [1973], *Flying* [1974] and *Loony-Bin Trip* [1990]. She founded the Women's Art Colony Farm in Poughkeepsie, New York, as a residency and workshop space for artists.

**BOB MIZER** [b.1922, Hailey, Idaho, USA; d.1992, Los Angeles] created an underground industry of photographs, films, and publications featuring homoerotic content. He set up the Athletic Model Guild as an agency to photograph would-be film stars in Hollywood after WWII. The mail-order publication *Physique Pictorial* developed out of the nude and semi-nude images he made in his studio.

**DONALD MOFFETT** [b.1955, Texas, USA] lives in New York. He was a founding member of the AIDS activist collective Gran Fury. In his personal work, Moffett often combines traditional painting techniques with sculptural and video elements, while ruminating on death, desire, power and scandal. He collaborated with Marlene McCarty in Bureau, the design studio that they co-founded. Recent solo exhibitions include 'Impeach' and 'Hippie Shit', Marianne Boesky Gallery, New York [2006, 2005], 'Paintings from a Hole', Anthony Meier Fine Arts, San Francisco [2004], and 'Donald Moffett: What Barbara Jordan Wore', Museum of Contemporary Art, Chicago [2002].

**PIERRE MOLINIER** [b.1900, Agen, France; d.1976, Bordeaux] his photographic work, depicts an autoerotic relationship with his own body, usually costumed and made up as a woman. Molinier was included in 'Transformer: Aspekete der Travestie', Kunstmuseum, Lucerne [1973]. Solo exhibitions include 'l'Etoile Scellée (André Breton's Surrealist gallery)', Paris [1956], and a retrospective at the Musée National d'Art Moderne, Centre Georges Pompidou, Paris [1979].

**KENT MONKMAN** [b.1965, Winnipeg, Canada] lives in Toronto. He draws inspiration from the histories depicted in nineteenth century art,