

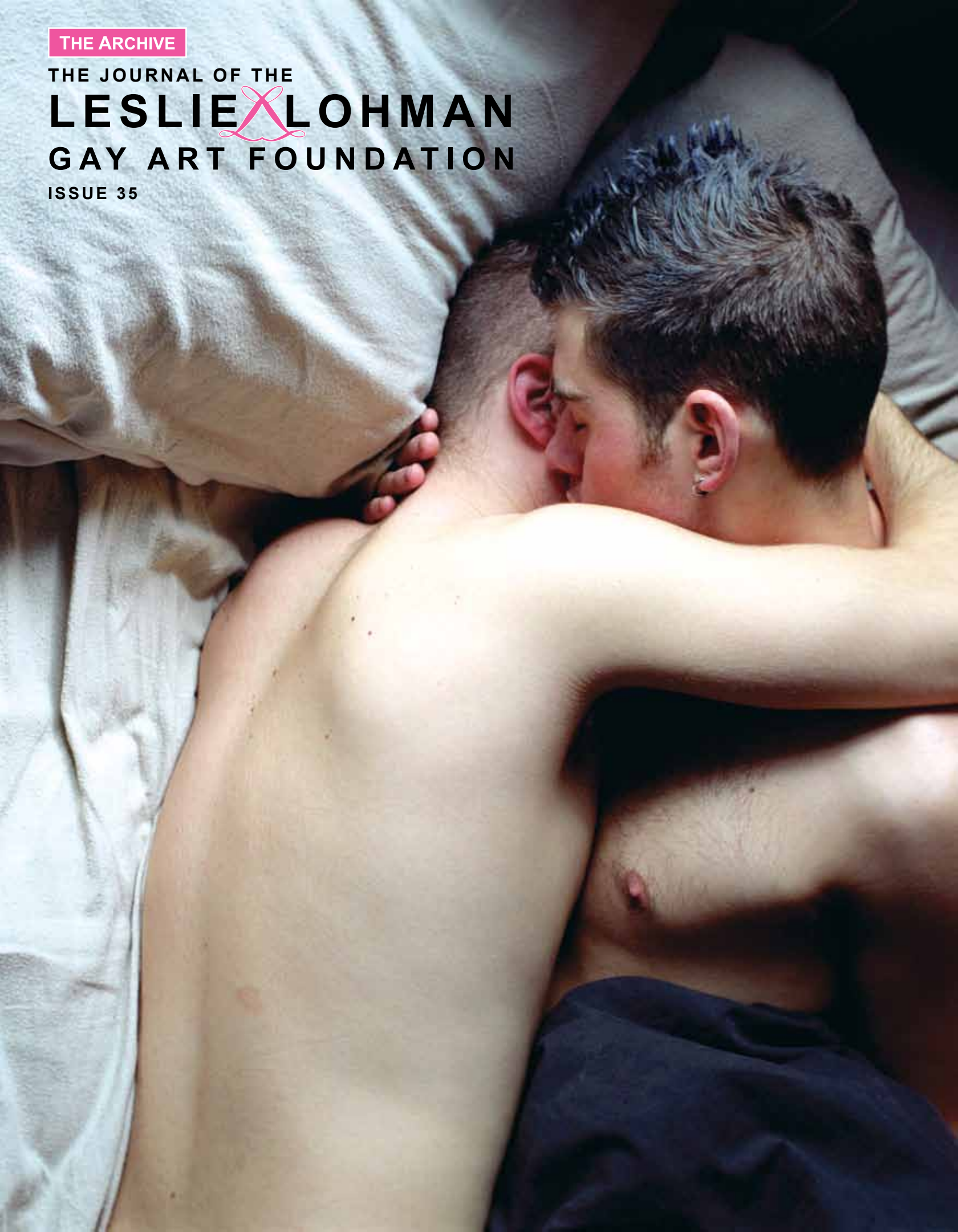
THE ARCHIVE

THE JOURNAL OF THE

LESLIE LOHMAN

GAY ART FOUNDATION

ISSUE 35





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**THE LESLIE/LOHMAN  
GAY ART FOUNDATION**

is a non-profit foundation established in 1990 to provide an outlet for art that is unambiguously gay and that is frequently denied access to mainstream venues. The Foundation's gallery mounts exhibitions of work in all media by LGBTQ and straight artists with an emphasis on subject matter that speaks directly to gay and lesbian sensibilities, including erotic, political, romantic, and social imagery, and providing special support for emerging and underrepresented artists. Its programs include regularly scheduled exhibitions, artists' and curators' talks, panel discussions, a quarterly journal, an archive of artists' data, and a permanent collection of art.

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The Journal of the  
Leslie/Lohman Gay Art Foundation  
Issue 35

Editor: Jay Boda  
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J.B. Harter, *Scott Standing*, 1996  
Oil on board, 8 x 3 3/4"

# THE 2010 GREAT LGBTQ PHOTO SHOW

BY ENRICO GOMEZ



Jess T. Dugan, *Julie in Drag*, 2006, Silver gelatin print, 26 x 22", edition of 15



Dahn Hiuni  
*Demonstrator, Montreal (1993)*  
2010, Silver gelatin print, 6 x 9 1/4"  
edition of 5

The LGBTQ community has a long-standing affinity for the photograph. The camera and its ability to document objectively have been crucial tools in our long battle to establish our self-substantiation, prominence, and equality. From private "comrade" daguerreotype cabinet cards, to the physique photography of the Athletic Model Guild, to the photojournalism of the gay, women's and civil rights movements, the photographic image has been with us all along. It is through this record that we can track our communal and societal passage.

*The 2010 Great LGBTQ Photo Show*, which ran from June 15 to July 10, 2010 at the Leslie/Lohman Gallery, boasted new photographic work by over 80 artists from the U.S. and abroad. Dazzling in scale and prospect, the show gave us a glimpse into the up-to-the-

minute concerns of the larger queer aesthetic. The comprehensive specifics of these are too myriad to cover here, but the general photographic concerns can nevertheless be filed under a few larger genres, including documentary, erotic, and portraiture.

The documentary or photojournalistic aspect of photography (scientific and legal evidence) has long been of great importance to the queer community. The documentary photograph verifies our presence, factually validates our collective humanity and long struggle for full visibility. At the political end of this spectrum, the show offered a few works, including a stark black-and-white image of a protest marcher by Dahn Hiuni and a stirring portrait of Lt. Dan Choi by Thom Adams. The lion's share of work from this genre was of a quieter na-



Thom Adams, *"Don't Ask, Don't Tell" Lt. Dan Choi, Arlington National Cemetery*, 2009, Digital pigment print, 6 x 4 3/4", edition of 10



ABOVE LEFT:  
Rebecca Greenberg,  
*Amanda, Providence, RI*,  
2010, Digital inkjet print,  
16 x 24", edition of 10



ABOVE RIGHT  
Katie Koti, *Torie*, 2008,  
Archival inkjet print,  
18 x 24"

ture, exemplified by *Amanda, Providence, RI* from Rebecca Greenberg. In this image, we are privy to a routine slice of life; an androgynous youth stands before a mirror, affixing a floral print necktie. The image, quiet and still, is noteworthy for the seemingly small but not insignificant ways that we exert against the edges of gender boundaries. A more frontal study in this vein is Katie Koti's *Torie*, an image of a handsome female-to-male transgender youth, shirtless with post-bilateral mastectomy scars in full view. The subject's gaze is non-confrontational yet unflinching, an honest contemplation that seems to say, simply, "This is who I am." The gender focus took on a playful edge in *Julee in Drag* by Jess T. Dugan. A part of Dugan's *(Trans)Gender Series*, drag king Julee squints into the camera, mustachioed and James Dean like, oozing a restrained swagger. From the artist's blog, photographer Dugan shares, "Gender sometimes seems to me as a uniform, something malleable. The pictures of drag kings also sometimes seem that way: a hyper-caricatured masculinity that individuals can put on and take off." Uniforms and a similar 50s-era feel also feature in

*Shore Leave (Sailors)* by Ross Bennett Lewis. Here, against nuanced shades of gray stone, navy troops in dress whites become a sophisticated composition that looks as timeless and as current as any recent New York City Fleet Week.

A natural outgrowth of the documentary genre is the staged or fabricated document that exploits the verisimilitude inherent in all photos, as read-

ily as it employs any additional device. The resultant work often straddles the line between fact and fantasy. The most charming of these, hands down, is Dick Mitchell's *A Walk Through the Park*. The image is composed artfully in an aqua-lit nightclub and features lauded art celebrities Robert W. Richards and Sophia Lamar. These downtown dignitaries, vividly-hued and fabulous, are ringed with



RIGHT  
Ross Bennett Lewis,  
*Shore Leave (Sailors)*,  
2009, fiber base silver  
print, 20 x 16", edition of 3



Dick Mitchell, *A Walk Through the Park*, 2009, C-print, 16 x 20"



Benjamin Reich, *Friday Water 1*, 2005, Digital print, 19.25 x 20.70", edition of 5



Patrick Mulcahy, *Aftermath*, 2009, Metallic print, 14 x 11", edition of 15



Jade Yumang, *Picnic on a Bit of Grass*, 2005, Lightjet print, 30 x 20"



CLOCKWISE FROM TOP LEFT

Mikka Jacino  
*Indulgence*, 2010  
Digital print on metallic archival paper  
12 x 18"

Gregory Prescott  
*Swallow*, 2010  
C-print, 14 x 11"  
edition of 15

Brendon Connors  
*Real Sex I*, 2010  
Digital print, 11 x 14"

Michael Harwood  
*Pit Lick, Bondage (Dreyden, 2008)*, 2010  
8 x 10"  
edition of 17



Cynthia Warwick, *Nude Reclined*, 1990, Platinum palladium, 9 1/4 x 6", edition of 25

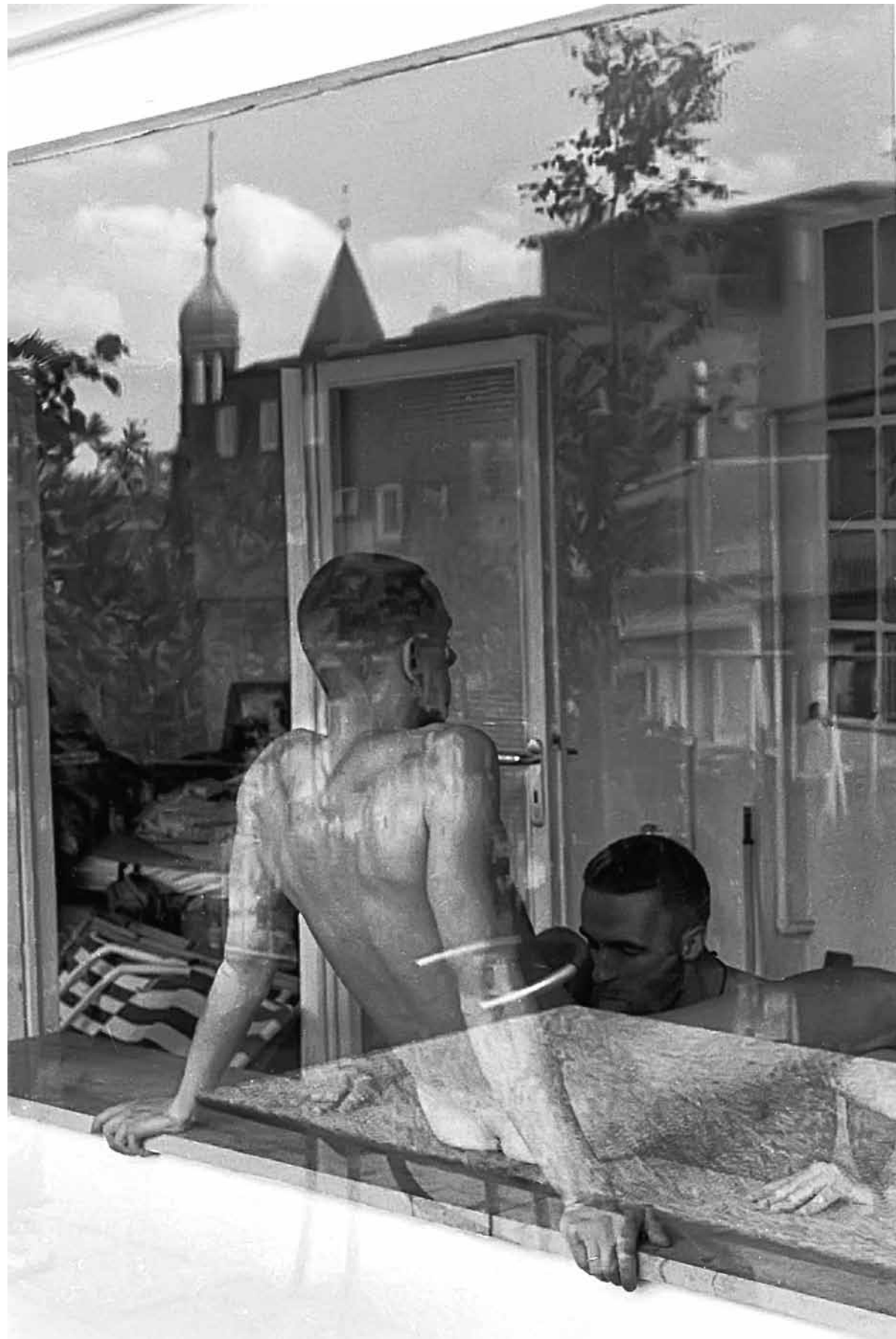
delicious go-go boys including Brian Kenny, an artist in his own right. The eye-candy abounds. Skillful staging can also be done with the most utilitarian of materials. In *Aftermath*, artist Patrick Mulcahy uses flashlights to control tightly the areas of the figure he will accentuate or conceal. Awash in pools of arcing light, these figures read alternately pre- and post-coital in their breathy urgency. Lastly, Vancouverite Jade Yumang offered *Picnic on a Bit of Grass*, an image of a gay couple regaling on a traffic divider, humorously signifying that innately queer ability to cultivate refinement in the most inhospitable of locales.

Classic nude photography was not forgotten in the show. A wonderful example would include the pictorialist-styled female nude of Cynthia Warwick. The artist carried an individual focus, employed devices like print toning, careful composition, and soft, luminous light-

ing to achieve effects classic in mood and timeless in beauty.

The erotic genre was also well represented, with high-points that included a fetishistic, plastic-wrapped female torso by Mikka Jacino, a close-up of sexual consumption by Brendon Connors, and steamy, stygian couplings by Gregory Prescott and Greg Mitchell. Equally libidinous and operatically shot, *Pit Lick, Bondage (Dreyden 2008)* by Michael Harwood, shows us a male nude, bound by his extremities to the top of a kitchen table. The omniscient vantage point and writhing figure in chiaroscuro light inflame the image to the edge (a bondage version of Bernini's *Ecstasy of St Theresa*, if you will).

Softer examples of the intersection between religion and sexuality existed here also. Foremost, *Friday Water I* by Israeli-born Benyamin Reich. Here we are privy to a group of Jewish boys, in various states of undress, in and around a water-



Luis Carle, *Köln-Voyeur*, 2001, Silver gelatin print, 14 x 11"

RIGHT

Larry Cwik  
*The Kiss, Benny Benassi  
 Concert Seattle, 2006*  
 Chromogenic c-print  
 6.5 x 8"

BELOW

Leslie Satterfield  
*I thought she was mine #2*  
 2008, C-print, 10 x 15"  
 edition of 8



ing hole. The image recalls the iconic painting, *The Swimming Hole* by Thomas Eakins (rumored to be gay). The subject matter of swimmers and bathers has throughout art history provided a permissible vehicle through which to observe and examine the beauty of the male form, an oasis or refuge from the restrictive conventions of the day. But Reich, born into a Rabbinic family and educated in the Orthodox tradition, would surely be aware of an additional emblematic reading. Watering holes or oases, much valued in the desert, serve as a symbol for the spiritual cleansing and refreshment of the Torah. In this way, the artist possibly conflates the renewing and life-affirming attributes of water, spirituality, and sexual proclivity in a challenging way that seems to proclaim, "I won't have one without the other."

Luis Carle takes the initial position of observer a bit further in his voyeuristic *Köln-Boys*, shot in the spiritually significant city of Cologne, Germany, framed for its cathedral. What began as a routine portraiture project, quickly evolved into an impassioned exchange between his two subjects. Pursuant to his professional dictates, the photographer did

not interfere but rather chose to assume the stance of "watcher" and shoot the session from an exterior terrace. The result is an image at once highly charged and coolly detached, replete with glass-borne reflections of the city, including the spires of a neighborhood church mirroring the frottage happening just inside.

The tender dynamism of this 'boudoir body politic' was played out against white sheets in a number of additional selections, including resplendent work by Leslie Satterfield and Adam Vincentz.

Perhaps the most touching work in the show was from the portrait genre, specifically that which focused on couples. The ability of the photograph, more than any other artistic medium, to strip away artifice and reveal truth, has given the portrait genre especially avid enthusiasts. Indicative of the portraiture's significance, many such works sustain or increase in value, even long after the subject has passed. *The Kiss, Benny Benassi Concert, Seattle* by Oregon-based Larry Cwik, presents a young gay couple in a heated embrace. This hope-





Ricky Day, *Malcolm and Tyson*, 2009, Digital C-print, 14 x 11", edition of 30

ful image is passionate and spontaneous, recalling the eternal optimism of youth, rife with enthusiasm and possibility. In *Malcolm and Tyson* by Ricky Day, we see a pair of dapper men gazing out of a window. The light in this sensitive portrait is rainy-day gray and the mood, quiet and contemplative. The tenderness continues through the May-December subjects of Robert Siegelman's *Untitled (Alex/Ed Barron)*. Using hired models and natural light, the artist transforms an agreement

between strangers into the spitting image of an intimate history. While the younger model looks away, the elder, like the protagonist in Ernest Hemingway's "A Clean Well-Lighted Place," confronts us with a gaze that pierces us with experience, reflection, and the sequestered secrets of a man's heart.

So in the end, while the photographers in the show employ an array of stylistic resources to convey their varying viewpoints, they largely center upon relationships—the re-

lationship of our subculture to that of the larger culture, the relationship of identity labels to the quintessence of self, and the relationship of each of us to one another. From fraternal solidarity, to the sexual power dynamic, to the tentative explorations of a budding romance, it is the exchanges between each of us that may define us most. And here again is the constancy and the power of the photograph: to reflect our true and multitudinous selves. It is this quality of the medium, as evidenced

by the work in *The 2010 Great LGBTQ Photo Show*, that is truly the most beautiful to behold.

The other photographers, whose magnificent works were included in the show and may be viewed at [www.leslielohman.org](http://www.leslielohman.org) (under "Exhibitions: The 2010 Great LGBTQ Photo Show") are:

Ajamu, Michael Alago, Tom Baron, Robert Bianchi, Ripp Bowman, Don Campbell, Lage Carlson, Aaron Cobbett, Beau del'Aire, George Dinhaupt, J.D. Dragan, Mark Edward, Devin Elijah, Billy Erb, Lola Flash, Warren Fletcher, Paul Freeman, Claude Furones,

Alex Geana, Brian Gorman,, Mareike Guensche, Crystal Gwyn, Kim Hanson, Emeric Harney, Hugh Holland, Charles Hovland, David Jarrett, Angela Jimenez, John H. Johnson,, Molly Landreth,, Frank Louis, Ricardo Louis, Janice Marshak, David J. Martin, Greg Mitchell, Pierre-Yves Monnerville, Enrique Jayro Montesinos, Grace Moon, Amanda Morgan, Lara Morgan, Ocean Morisset, Peter Pfeffer, Andrew Printer, Xavier Radic, Eric Rhein, Ulli Richter, Garry Rissman, Alexis Rodriguez-Duarte, Nicholas Romanoli, Mathieu Schmutzler, Larry Schulte, Rick Shupper,

Bryan Smith, Lars Stephan, Margaret Stratton, Burt Sun, Thomas TRET Tierney, Enrique Toribio, Martin Toye, Douglas Blair Turnbaugh, Taschka Turnquist, Johann Van Wyk, Sophia Wallace, Fred Watson and Brett Wexler

•  
*Enrico Gomez is a New York-based artist, curator, and monthly art critic for WAGMAG, a Brooklyn Art Guide. A member of the Carmel Art Space Artists Collective and The Leslie/Lohman Erotic Drawing Studio, Mr. Gomez's work can be seen at [www.enricogomez.com](http://www.enricogomez.com).*



Robert Siegelman, *Untitled (Alex/Ed Barron)*, 2010, Digital archival print, 16 x 20", edition of 10

# BOOK REVIEW

BY KATIE LIEDERMAN



Angela Jimenez  
*Night Stage raising crew, listening*  
2006, Pigment print  
20 x 30"  
limited edition

A few years back, Dove soap came out with a campaign featuring women of all shapes and sizes, posing in nothing but their underwear. The ads were very controversial and received a lot of press, as some found them feminist and inspiring, while sizeists found them to be grotesque and laughable. The sight of “real” women seemed to make many people uncomfortable. Undoubtedly, there was something contrived about the photos, mostly because the women pictured looked vaguely uncomfortable, awkwardly naked, as though they were feigning comfort and confidence in their decidedly un-modelesque skin.

Not the case in out photographer Angela Jimenez’s new book, *Welcome Home: Building the Michigan Womyn’s Music Festival*, a visual tribute to the 35-year old lesbian feminist music festival in the woods. Here, Jimenez documents the construction of the festival from start to finish—the land on which it takes place throughout the seasons, and the women, often naked, in the magical forests of Hart, Michigan, where the beloved festival takes place.

As a devoted attendee of the festival, looking at the pictures of women of all ages,

and happy to be someone who is lucky enough to have experienced it firsthand. Like looking through an old family photo album, no matter how gritty, commonplace, or stark some of the images may be, their humanity, their honesty, and their simplicity touched me deeply. Whether it’s hands submerged in a bin of beans and corn, a work-booted foot on a plank of wood, a gaggle of workers covered in dirt, hammers in hand, a tent tarp bathed in leafy sunlight, or two friends embracing on a country road, each image catapulted me back to a place where music abounds, acceptance is plentiful, and women of all shapes and sizes really do exist.

Do you feel comfortable cavorting around in your jimmies?

Stripped of the media’s powerful ability to make us all feel endlessly flawed, Jimenez captures women, both literally and figuratively naked, in the liveliest and most intimate collection of photos I’ve seen in a longtime: a bruised alabaster breast defiantly making eye contact with the camera, an elderly lady in a nun’s habit and thigh-highs, and a couple of handsome butches lazily enjoying cigarettes and an afternoon game of poker. The eclectic, expansive nature of the shots

*Welcome Home:  
Building the Michigan  
Womyn’s Music Festival  
Photographs by Angela Jimenez  
Self-published, 2010*

gives the book real substance. Like a novel that vividly captures life, so does this alternately haunting and celebratory photo essay.

All this said, I was incapable of divorcing myself from my own memories of my time here. Is it too esoteric a subject? I wondered. Would someone who had never been to Michigan appreciate this book? I left it on my desk at work one day and returned the next morning to find a straight male co-worker leafing through it, mesmerized. “These pictures are incredible,” he said. “I should get this for my mom for Christmas.”

“Has your mom ever been to the Michigan Womyn’s Music Festival?” I asked.

“No,” he said. “She just likes photography.”

Point taken.

•  
*Katie Liederman has written for Nerve, CO, Curve, Rap-up, Velvetpark, Penthouse Forum, V.V. Man, Lumina, Loosercord.com and The Archive, and was a resident blogger on Showtime’s Ourchart.com. She received a bachelor’s degree in English from Cornell University and an M.F.A in nonfiction writing from Sarah Lawrence College. She was born and raised in New York City.*

# TAI LIN

## BEYOND BLACK & WHITE

BY JERRY KAJPUST



Tai Lin, *Musician*, 2009, Pastel on black paper, 12 x 16"

My first introduction to Tai Lin was a 5.5 x 5.5" drawing I purchased in 2005 at the LLGAF *Dirty Little Drawings* show. Captivated by a drawing of a hot man in leather sitting on a fence marked “DANGER”; the “danger” for me was, I found, falling in love with Lin’s art. It’s not only the quality of his drawings that’s intriguing; it’s also the chiaroscuro technique, which has become his signature style. Italian for the word light-dark, chiaroscuro is defined as a bold contrast between both light and

dark. In this technique, introduced during the Italian Renaissance, the artist works from a dark base tone towards light, creating an illusion of depth and space around the principal figures in a composition. Three-dimensional volume is suggested by the gradation of color and the analytical division of light and shadow shapes. Da Vinci, Rembrandt, and Caravaggio are the artists particularly associated with the use of chiaroscuro.

As represented by his male images here, Lin’s drawings are

about more than just recreating a pretty face. “Once you add the face, a drawing takes on a different perspective. Initially a viewer looks first at the face thinking, ‘Oh this guy is hot, good looking, my type,’ then moves on, often missing the true beauty and soul of the image,” Lin observed. “Also,” he says, “my models don’t have to be perfect. I actually find drawing wrinkles and a belly more fun and exciting than drawing a six-pack! A beautiful face, which is easy to find, can be like a

beautiful package without any gift inside. I would hope that my work stirs more of an emotional rather than an erotic response. I want my images to connect with the soul of the viewer. I am most satisfied if someone is moved to tears in response to my work."

For Lin, human figures are the main focus of his subject matter. His images are about the spirit and soul of the model. Through the use of pastel lines and shading, he evokes passion, compassion, sensuality, and an emotional connection. His images seem ready to come alive and move about. Although he prefers using live models, he finds inspiration in other ways too. Black-and-white photography is one source. Here he interprets the mood, simplicity, and realism of a photograph onto paper. Other influences come from American photographer Joel Peter Witkin—a key inspiration for him—as well as many other famous photographers such as Horst P. Horst and Herb Ritts. Contemporary Norwegian figurative painter Odd Nerdrum is another key influence.

In *Damaged Orchid*, we see another side of Lin's talent. Using oil paint and gold leaf, he captures a woman's face revealing a sense of longing, sadness and unrequited desires. Also from another country, she has not seen her family in many years and struggled to survive, much like Lin's personal jour-

ney. Drawing from the emotions of this model, Lin reveals his feelings of loneliness, of living away from his family, and of separation. Also, we see another side of Lin's artistic skill—a female image. "Yes," he laughs, "I paint boobies too!" "My paintings don't generally express happiness or playfulness; they are more about life's struggles and hardships. There is power in sadness; it's a much more intense place to be." This painting is part of the *2010 Summer Juried Student Exhibition* at the National Academy School of Fine Arts in New York.

For Lin, growing up as a gay man in Keelung City, a major port city situated in the north-eastern part of Taiwan, was not easy. He recalls, "When I was a teenager, I did my first homoerotic drawing. I had to hide it very well so no one could see it. Unfortunately, my aunt found it; it became such a shame and horrifying experience to me. I was too young to understand and accept myself for being gay. All I knew was that I like men and it's a TABOO. There were very few resources and places to find other gay men. As a high school kid, it was a lonely road. I'm glad it's different now in Taiwan."

With an undergraduate degree in urban planning from the National Chengchi University in Taipei, we see the mental foundation for his detailed and focused aesthetic. After com-

pleting college, his creative desire resurfaced and he worked briefly as a fashion designer. Although still intrigued by the fashion world, fashion photography now serves more as inspiration than an expression for creativity. In 2000 he met his partner, who was visiting Taiwan from the United States on business. A year later, he decided to broaden his horizons, join his partner, and move to the United States. Once in this country, Lin started formal training in New York, taking art classes, first at the Art Students League and currently at the National Academy.

Lin has been associated with LLGAF since 2003 as a volunteer, where he learned about the gallery and the art scene in New York City. Aside from exhibitions at LLGAF and several other galleries, he shares his talent with the community in other ways. For the past year and a half, Lin has volunteered his time and talent weekly teaching painting to clients of Gay Men's Health Crisis. "When I teach, I learn. I find that my students present me with new and different problems that I've not encountered before. I am forced to pull answers and solutions from myself that I may never have encountered on my own," believes Lin.

He mentions two challenges as an artist. First is a personal desire to improve his craft. Second is self-promotion



Tai Lin, *Damaged Orchid*, 2010, Oil on canvas, 40 x 30"



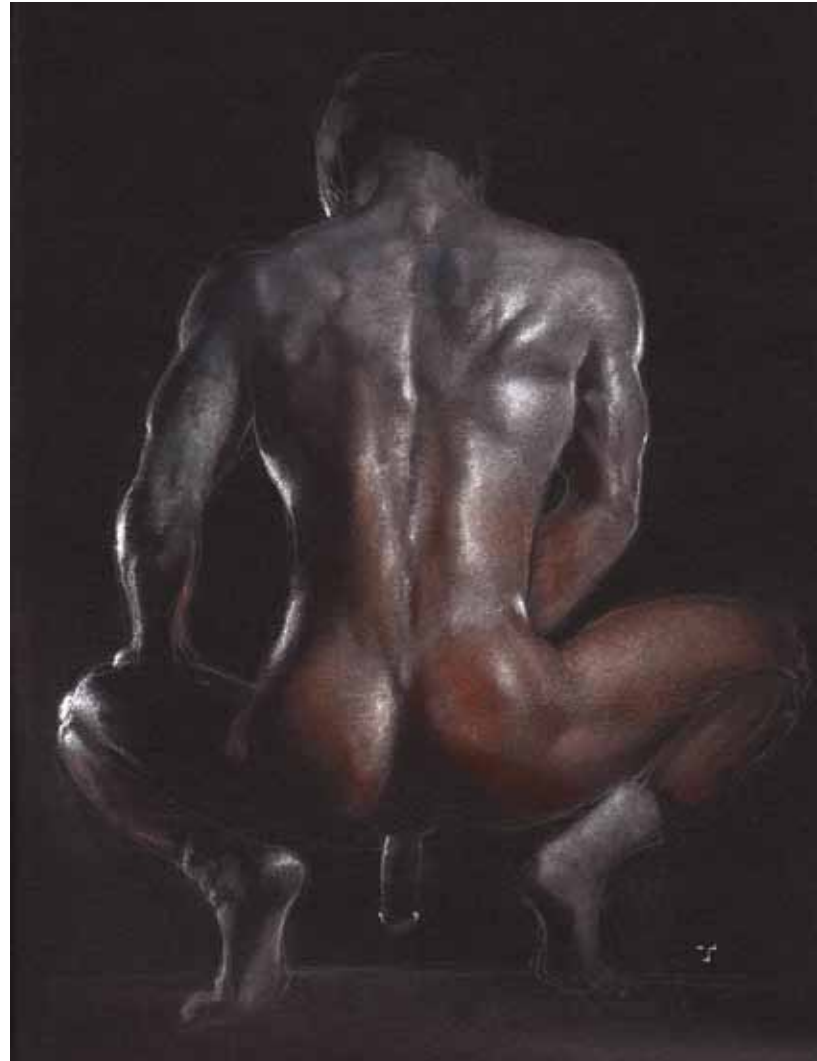
Tai Lin, *Danger*, 2005, Pastel on black paper, 5.5 x 5.5"  
Collection of Jery Kajpust

and marketing. Communication skills and business acumen are not his expertise, however important. As an artist, Lin prefers to focus on creating, rather than selling art. "I would hope that people get to know me through my work," he states. "My work explains who I am. For me, I would love just to present one of my images as my advertising, but I know that isn't enough for success. Unfortunately, artists must also have business savvy in order to reach their viewers." "I do however," he smiles, "get a great sense of satisfaction after promoting and attending an opening. It's at this point, after all the work is up, I can relax, absorb my work, and see how people experience my art." Lin has a website to advertise and showcase his work; visit [www.tailin.webs.com](http://www.tailin.webs.com), to see more from this talented artist.

Lin defines himself by saying, "My art is about humanity; it's more about feelings rather than pretty drawings. I'm not looking to become a gay art icon like Tom of Finland, but someone who expresses humanity through art. I truly love when someone understands and appreciates my work. It's not about the money, it's about a personal connection. Although total understanding is impossible, I hope to be understood through my work."

•

*Jerry Kajpust is LLGAF's Director of External Affairs and a frequent contributor to The Archive.*



Tai Lin, *Back*, 2008, Pastel on black paper, 12 x 9"



Tai Lin, *The Kiss*, 2009, Pastel on black paper, 9 x 12"

# PHOTOGRAPHIES DU TEMPS PERDU

BY DOUGLAS BLAIR TURNBAUGH

"We had faces then."

Norma Desmond, *Sunset Boulevard*

*For Arthur Whitfield*

Photography! This thrilling invention that captures reality! In particular, mechanically accurate portraits of people. And who does not want his or her picture taken? And pictures of loved ones. And "artistic" studies of the nude! However, this socially acceptable new pleasure in the Garden of Eden also opened up an insatiable appetite for a new apple of forbidden fruit: erotic photography a.k.a. pornography. As soon as there was photography, there were photographs of sex acts. Paid models posed for some; others were made by narcissists and exhibitionists who wanted to celebrate their sexuality. This was illicit from Day One. Because of the scientific process necessary to get from the snap of the shutter to the finished print, with a censorious lab in between, amateur production was extremely limited. New crimes for the Morals Squad to pursue!

Then came Polaroid! At last the legally risky difficulty of having hot negatives printed was eliminated. The tremendous commercial success of the



Douglas Turnbaugh, *Film from a vanished time*, 1958  
Stills from an 8mm black-and-white-film

# WE ARE EVERYWHERE

## THOUGHTS ON *EMBODIMENT*: A PORTRAIT OF QUEER LIFE IN AMERICA

### BY MOLLY LANDRETH & AMELIA TOVEY

Polaroid company was probably due to the public appetite for do-it-yourself erotica [the film was very expensive]. One drawback was that the Polaroid print was unique, no negative. The only way to get another print was to send the original to the company for a reproduction. I sent an “artistic” one of myself, full figure standing naked—back view, perfectly modest—which was returned by Polaroid with a sniffy note explaining it could not reproduce the photo because it would be “offensive to the technicians.” Hmmm, I wondered. Polaroid was very concerned that its name not be read as ‘Pornoroid.’ To try to offset the obvious, and to establish their respectability, the company began giving huge grants to established artists to use their cameras and film—naturally some erotica appeared in this work. Simultaneously, the U.S. Postal Service was removed as censor of printed matter, and a flood of pornographic magazines flowed freely [since then the flood has been dammed].

As for erotic motion pictures! This was an even more complicated process and therefore almost entirely in the hands of professionals, a kind of niche

market for organized crime, which managed all the sex business of the era: bars, prostitution, etc. Although considered anathema to public morality, “stag” films [inevitably heterosexual] were standard fare for entertainment at fraternal lodges and fraternity houses. There was certainly no way for an ordinary citizen to get erotic motion pictures processed.

But, of course, where there’s a will there’s a way. My friend Arthur Whitfield, a fellow student at the School of the Ballet Russe de Monte Carlo, purchased a Kodak 8mm movie camera with a remote control. We bought 16mm film and crudely split it in half to make 8mm for the camera. We then shot our Kama Sutra, in short scenes limited by the wind-up-by-hand spring motor which ran the camera. Arthur bought a film development kit, chemicals, etc., and set to work using the bathroom as darkroom and the tub for chemicals. His processing technique was elementary at best and as a result there is over exposure to under exposure. There are places where the emulsion is entirely washed off the film, black stretches, clear stretches, and ghostly

grainy stretches. He hung the film from the shower curtain rod to dry. When we finally saw it projected on the wall, we felt we had really made something special. After we looked at it, it was put away and more or less forgotten.

That was ca. 1958. Today it would be difficult to even find an 8mm projector. Surely after 50 years, this little *cinéma vérité* film qualifies as an historic artifact. Here are glimpses of clandestine romantic luxury of *temps perdu*. Arthur died of AIDS in the late 80s. A popular Broadway dancer, with a lithe boy-body, he was an enthusiastic performer and an overt exhibitionist. A kind of Pan, he was insatiable for appreciation of his sexuality.

Hi Arthur! This is for you. (He would be thrilled to know he lives on in this documentary of his joy of sex.)

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*Douglas Blair Turnbaugh is the creator and producer of the documentary films Ballets Russes (2005) and Keep Dancing: with Marge Champion and Donald Saddler which opened at the ArcLight Theatre in Hollywood on August 13, 2010.*

About a month ago, I presented my current project, *Embodiment: A Portrait of Queer Life in America* to a class of students at the Photographic Center Northwest in Seattle. After it was over, a woman in her 50s came up, shook my hand, and said happily, “We are everywhere!” Her simple statement, which immediately informed me of her relationship within the queer community, is one that I’ve heard quite a bit over the last few years and one that never fails to make me smile. This simple statement was like a verbal finger pointing from her heart to mine, tying us together as insiders and secret-keepers in a big scary world. We are everywhere. “We” is so personal, intimate, and connecting. “Everywhere” is just the opposite; it is the broad brushstroke, the vast landscapes and the surprising differences. As a photographer, I have always used my camera to navigate and expose the complex and shifting lines between insider and outsider, artist and audience, photographer and subject, participant and observer. I guess you could say that my photographic work has always concerned the pursuit of discovering the intimate “we” in the vast “everywhere”.

*Embodiment* began as a solo photography project in 2005 but has since evolved into an international collaboration with Australian video artist

Amelia Tovey. The incorporation of video, a somewhat foreign technology to me until now, and the creative voice of a non-American has added new layers of complexity to my practice and original thesis. Together we have turned *Embodiment* into a multi-media documentary that explores the intersection of “queer” lives and American identity as a national experience. We ask: “What does it mean to be a queer woman, a queer man, a queer person of color, a queer person of faith, a queer American?” The list goes on as we add other adjectives to locate individuals within their geography, class, faith, race, ability, gender, and so on. In the process of asking these questions, we have realized that our experiences as queer individuals are endlessly confusing, beautiful, and complex.

The individuals who were brave enough to partake in this project opened their doors and hearts and invited us into their lives; tables were set, prayers were dedicated, deeply personal stories were shared and, at the end of the day, we were escorted back to our car and warmly waved on. It’s a cliché to say it, but we felt like family. The immediate connections that were made, however, were never without some sadness. A fifteen-year-old transgender boy, told us that he would probably cry after we left because there weren’t any other queers



Molly Landreth, *Ashley, Jackson, MS*, 2009  
Digital pigment print, 40 x 32", edition of 10

he could relax with in his small town in Wisconsin – his mom nodded in agreement. Again and again, we were struck by contradictory experiences of pride and despair, of identification with the landscape and then breaking down in its wake. We created intimacy while sharing stories of coming out, growing up, first loves and inevitable heartbreaks, only to have that bond ruptured and remade as we recognized differences and similarities between us. We realized quickly that the family who walked us to our car after one especially amazing night of filming was doing so not out of chivalry but out of a real fear for our safety – not as queers but as two middle-class white wom-



Molly Landreth, *Travis at Gay Skate, Glendale, CA 2005*, Digital pigment print, 32 x 40", edition of 10

en we stood out as easy targets in their intensely poverty-stricken neighborhood of North St. Louis, where gang violence, assault, and robbery are daily occurrences.

We realized quickly that even as members of the queer community, stereotypes run deep inside us and are difficult to face and unpack. What exactly constitutes a queer neighborhood, a queer life, or a queer space? We were shocked to realize that there was a gay evangelical preacher living happily in rural Texas. We were blown away when we met two self-identified "hillbilly" lesbians living deep in the Ozark Mountains; two "fat femmes" living revolutionary lives and engaged to be married in Iowa City, gay cowboys competing in rodeos in Colorado, trans men who were also Hassidic Jews, and a trans woman who was once on the front lines in Vietnam. They, too, were shocked to realize that we would bother driving across the country to meet them. We were all new to one another and in that exchange found evidence that we are everywhere—and

everyone. It is this mish-mash of experience, identities, and allegiances that is not only inherently queer but essentially American.

It's not only our personal experience that reflects this breaking down of expectations, stereotypes, and lines between insider and outsider—we hope that our work and our presentation demonstrate this as well. Showcasing our work online, we speak unencumbered and directly to you, our audience. We make broad connections by focusing our lens on love, family, religion, and geography to frame universal experiences, while filming and photographing subjects in unique, spontaneous and informal ways that encourages an intimacy and an openness that invites every viewer to be an insider as well. You may see yourself in these images; sitting in a diner, lying in your bedroom, or resting on the hood of your car. *Embodiment* engages classically American icons and accents to remove the barriers of "us" and "them," presenting a blend of complex and sometimes challenging im-

ages and voices that fold together to build a national portrait of authentic queer lives and re-imagined American dreams which simply state that, yes, we are everywhere.

*Embodiment: A Portrait of Queer Life in America* is the first comprehensive web based documentary and archive to explore the LGBTTQ community in America as a whole. In 2011 *Embodiment* will be launched as an innovative multi-media website featuring short films, photographs and written statements from individuals across the USA. These photo + video character profiles will be released as weekly episodes. Until then, track their journey on [Embodimentusa.com](http://Embodimentusa.com).



Molly Landreth, *Jim and Rob, Detroit, MI, 2007*, Digital pigment print, 32 x 40", edition of 10



Molly Landreth, *Ronni and Jo, Seattle WA, 2007*, Digital pigment print, 32 x 40", edition of 10

BACK COVER: Tai Lin, *Soldier*, 2010, Pastel on paper, 7 x 5"

