

# ***Komplizenschaft – Eine Kunstgeschichte kollektiver Praktiken***

**Einführungsvorlesung Kunstgeschichte der Moderne und Gegenwart**

Dr. Charlotte Matter ([charlotte.matter@uzh.ch](mailto:charlotte.matter@uzh.ch))

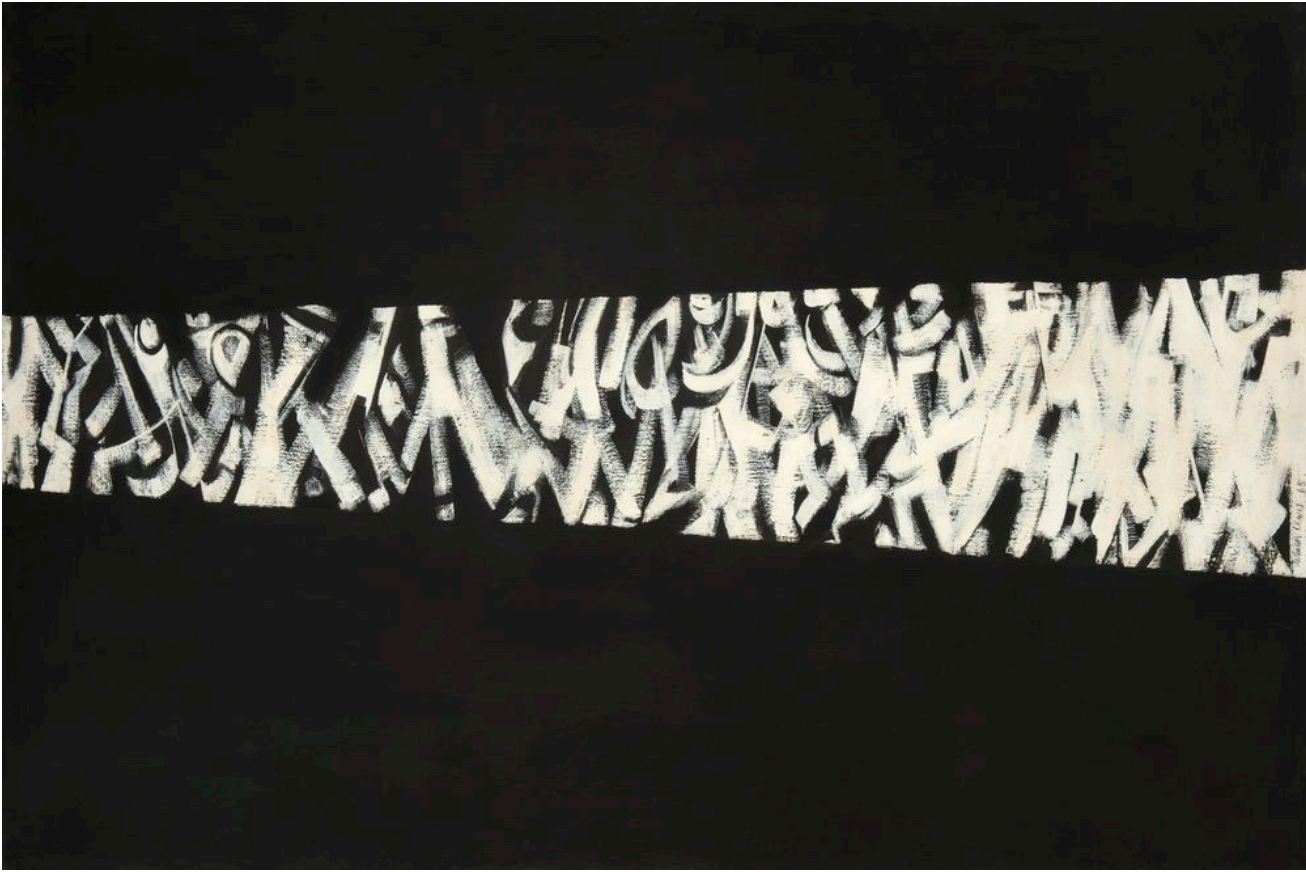
Frühlingssemester 2023 / Mittwoch, 15.15 bis 16.45 Uhr / MIS 03, Raum 3024

29. März 2023 – Wahlfamilien: Queere und trans\* Kollektivität

# Programm der heutigen Sitzung

- Rückblick auf die letzte Sitzung
- Lesbische Kunst und Künstlerinnen (1970er Jahre)
- Aktivismus und Trauer: Kollektivität als Antwort auf die AIDS Krise (1980er Jahre)
- Gemeinschaftliche Fürsorge: trans\* Kollektivität (ab 2010er Jahre)





Norman Lewis, *Processional* (auch bekannt als *Procession*), 1965  
Öl auf Leinwand, 97.5 x 146.4 cm



Romare Bearden, *Pittsburgh Memory*, 1964, Mixed-Media-Collage, Papier und Graphit auf Karton, 21.6 x 29.8 cm



Wadsworth Jarrell, *Revolutionary*, 1972  
Siebdruck, 83.8 x 68.6 cm



Barbara Jones-Hogu, *Unite (AfriCOBRA)*, 1971  
Farbsiebdruck auf Velinpapier, 66 x 85.2 cm (Blatt)



## BLACK WOMEN ARTISTS — 1971

June 22, to July 30, 1971

Blank, Carol  
 Brown, Kay  
 Browne, Vivianne  
 Crump, Iris  
 Davis, Pat  
 Leabeau, Mai Mai  
 McCannon, Dinga  
 Millar, Onnie  
 Omnlaye  
 Richardson, Charlotte  
 Ringgold, Faith  
 Tanksley, Ann

acts of art, New York City, 10014 (212) 989-8335

# COOKIN' & SMOKIN'



## where WE Black at Women Artists 1972

Carol Blank Kay Brown Carol Byard Gilbert  
 Jerrolyn Crooks Iris Crump Pat Davis Doris Kané  
 Mai Mai Leabua Dindga McCannon Onnie Millar  
 Charlotte Richardson Faith Ringgold Ann Tanksley  
 Jean Taylor

### Exhibits at Weusi - Nyumba Ya Sanaa Gallery

158 West 132nd Street — Harlem - New York

Opening January 2, 1972 — 3:00-7:00 P.M.

Closing January 20, 1972

Gallery Hours: 6-10 P.M.

Telephone 283-9475

## WHERE WE AT A TRIBE OF BLACK WOMEN ARTISTS 1973



Metropolitan Applied Research Center  
 60 East 86th Street  
 New York City



Das Combahee River Collective im Jahr 1974, von links nach rechts oben: Margo Okazawa-Rey, Barbara Smith, Beverly Smith, Chirlane McCray und Mercedes Tompkins, unten: Demita Frazier und Helen Stewart

«The most general statement of our politics at the present time would be that we are **actively committed to struggling against racial, sexual, heterosexual, and class oppression** and see as our particular task the development of integrated analysis and practice based upon the fact that **the major systems of oppression are interlocking**. The synthesis of these oppressions creates the conditions of our lives.»

—The Combahee River Collective, «A Black Feminist Statement», 1977





Titelblatt von *Third World Women's Alliance*, Bd. 1, Nr. 1, September–Oktober 1971 (links) und Mitglied der «Third World Women's Alliance» bei einer Demonstration, 1970 (rechts)

# *Dialectics of Isolation*

*An Exhibition of Third World Women Artists of the United States*

## **INTRODUCTION**

*There is a certain time in history when people take consciousness of themselves and ask questions about who they are. After World War II, the label Third World came into being in reference to the people of Africa, Asia and Latin America. The movement of Unaligned Nations was founded in 1961 with a meeting which took place in Belgrade. Their aims are to end colonialism, racism and exploitation.*

*We of the Third World in the United States have the same concerns as the people of the Unaligned Nations. The white population of the United States, diverse, but of basic European stock, exterminated the indigenous civilization and put aside the Black as well as the other non-white cultures to create a homogenous male-dominated culture above the internal divergency.*

*Do we exist?... To question our cultures is to question our own existence, our human reality. To confront this fact means to acquire an awareness of ourselves. This in turn becomes a search, a questioning of who we are and how we will realize ourselves.*

*During the mid to late sixties as women in the United States politicized themselves and came together in the Feminist Movement with the purpose to end the domination and exploitation by the white male culture, they failed to remember us. American Feminism as it stands is basically a white middle class movement.*

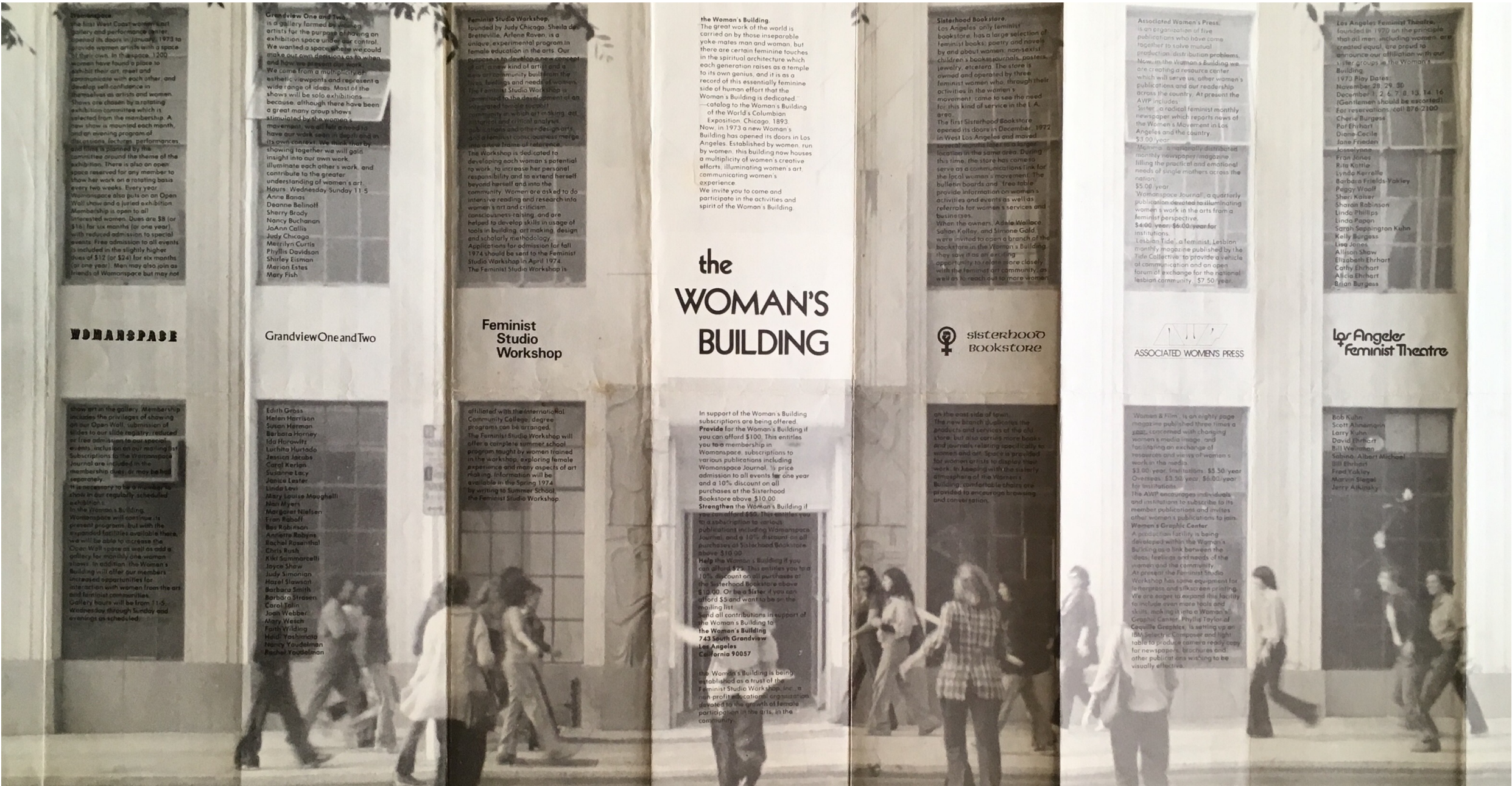
*As non-white women our struggles are two-fold.*

*This exhibition points not necessarily to the injustice or incapacity of a society that has not been willing to include us, but more towards a personal will to continue being "other."*

*Ana Mendieta © 1980*

Katalog zur Ausstellung *Dialectics of Isolation: An Exhibition of Third World Women Artists of the United States*, Cover und Einleitungstext von Ana Mendieta, A.I.R. Gallery New York, 1980





**WOMANSPACE**  
The first West Coast women's art gallery and performance center opened its doors in January, 1973 to provide women artists with a space of their own. In this space, 1200 women have found a place to exhibit their art, meet and communicate with each other, and develop self-confidence as themselves as artists and women. Shows are chosen by a rotating exhibition committee which is selected from the membership. A new show is mounted each month, and an evening program of lectures, lectures, performances and films is planned by the committee around the theme of the exhibition. There is also an open space reserved for any member to show her work on a rotating basis every two weeks. Every year WomanSpace also puts on an Open Wall show and a juried exhibition. Membership is open to all interested women. Dues are \$8 (or \$16) for six months (or one year) with reduced admission to special events. Free admission to all events is included in the slightly higher dues of \$12 (or \$24) for six months (or one year). Men may also join as friends of WomanSpace but may not

**WOMANSPACE**

Show art in the gallery. Membership includes the privilege of showing on our Open Wall, submission of slides to our slide registry, reduced or free admission to our special events, inclusion on our mailing list. Subscriptions to the WomanSpace Journal are included in the membership dues, or may be had separately. It is necessary to be a member to show in our regularly scheduled exhibition in the Woman's Building. WomanSpace will open new its greatest program level with the expanded facilities available there, we will be able to increase the Open Wall space as well as add a gallery for monthly one woman shows. In addition, the Woman's Building will offer our members increased opportunities for interaction with women from the art and feminist communities. Gallery hours will be from 11:00 Wednesday through Sunday and evenings as scheduled.

**Grandview One and Two**  
is a gallery formed by women artists for the purpose of having an exhibition space under our control. We wanted a space where we could make our own decisions as to when and how we present our work. We come from a multiplicity of aesthetic viewpoints and represent a wide range of ideas. Most of the shows will be solo exhibitions because, although there have been a great many group shows stimulated by the women's movement, we still feel a need to have our work seen in depth and in its own context. We meet first by showing together we will gain insight into our own work, illuminate each other's work, and contribute to the greater understanding of women's art. Hours: Wednesday Sunday 11-5  
Anne Banas  
Deanne Bellino  
Sherry Brady  
Nancy Buchanan  
JoAnn Callis  
Judy Chicago  
Merrilyn Curtis  
Phyllis Davidson  
Shirley Eisman  
Marion Estes  
Mary Fish

**Grandview One and Two**

**Edith Grbas**  
Melan Harrison  
Susan Harman  
Barbara Horvay  
Ida Horowitz  
Luchita Hurtado  
Jessica Jacobs  
Carol Merlan  
Suzanne Lacy  
Janice Lester  
Linda Levi  
Mary Louise Maughelli  
Mary Meyer  
Margaret Nielsen  
Fran Raboff  
Bess Robinson  
Andrea Robbins  
Rachel Rosenthal  
Chris Rush  
Kiki Sammarcelli  
Joyce Shaw  
Judy Simonson  
Harriet Sloviter  
Barbara Smith  
Barbara Strasen  
Carol Tallin  
Joan Webber  
Mary Welch  
Fanny Wilding  
Heidi Yoshimoto  
Nancy Youdelman  
Recher Youdelman

**Feminist Studio Workshop**  
founded by Judy Chicago, Sheila de Bretteville, Arlene Raven, is a unique, experimental program in female education in the arts. Our purpose is to develop a new concept of art, a new kind of art, and a new artistic community built from the lives, feelings and needs of women. The Feminist Studio Workshop is committed to the development of an integrated feminist aesthetic (an artistic community in which art-making, criticism and critical analysis, publications and other design arts, and a feminist consciousness merge in a new frame of reference). The Workshop is dedicated to developing each woman's potential to work, to increase her personal responsibility and to extend herself beyond herself and into the community. Women are asked to do intensive reading and research into women's art and criticism, consciousness-raising, and are helped to develop skills in usage of tools in building out making design and scholarly methodology. Applications for admission for fall 1974 should be sent to the Feminist Studio Workshop in April 1974. The Feminist Studio Workshop is

**Feminist Studio Workshop**

affiliated with the International Community College; degree programs can be arranged. The Feminist Studio Workshop will offer a complete summer school program taught by women trained in the workshop, exploring female experience and many aspects of art making. Information will be available in the Spring 1974 by writing to Summer School, the Feminist Studio Workshop.

**the WOMAN'S BUILDING**

**the Woman's Building**  
The great work of the world is carried on by those inseparable yoke-mates man and woman, but there are certain feminine touches which each generation raises as a temple to its own genius, and it is a record of this essentially feminine side of human effort that the Woman's Building is dedicated - a catalog to the Woman's Building of the World's Columbian Exposition, Chicago, 1893. Now, in 1973 a new Woman's Building has opened its doors in Los Angeles. Established by women, run by women, this building now houses a multiplicity of women's creative efforts, illuminating women's art, communicating women's experience. We invite you to come and participate in the activities and spirit of the Woman's Building.

In support of the Woman's Building subscriptions are being offered. **Provide** for the Woman's Building if you can afford \$100. This entitles you to a membership in WomanSpace, subscriptions to various publications including WomanSpace Journal, a price admission to all events for one year and a 10% discount on all purchases at the Sisterhood Bookstore above \$10.00. **Strengthen** the Woman's Building if you can afford \$50. This entitles you to a subscription to various publications including WomanSpace Journal, and a 10% discount on all purchases at Sisterhood Bookstore above \$10.00. **Help** the Woman's Building if you can afford \$25. This entitles you to a 10% discount on all purchases at the Sisterhood Bookstore above \$10.00. Or be a Sister if you can afford \$5 and want to be on the mailing list. Send all contributions in support of the Woman's Building to: **the Woman's Building 743 South Grandview Los Angeles California 90057**

the Woman's Building is being established as a trust of the Feminist Studio Workshop, Inc., a non-profit educational organization devoted to the growth of female participation in the arts, in the community.

**Sisterhood Bookstore**  
Los Angeles' only feminist bookstore has a large selection of feminist books, poetry and novels by and about women, non-sexist children's books, journals, posters, jewelry, etc. etc. The store is owned and operated by three feminist women who, through their activities in the women's movement, came to see the need for this kind of service in the L.A. area. The first Sisterhood Bookstore opened its doors in December, 1972 in West Los Angeles and moved several months later to its present location in the same area. During this time, the store has come to serve as a communications link for the local women's movement. The bulletin boards and free table provide information on women's activities and events as well as referrals for women's services and businesses. When the owners, Adèle Mallace, Susan Kelley, and Simone Gold were invited to open a branch of the bookstore in the Woman's Building they saw it as an exciting opportunity to relate more closely with the feminist art community, as well as to reach out to more women.

**sisterhood Bookstore**

on the west side of town. The new branch duplicates the products and services of the old store, but also carries more books and journals relating specifically to women and art. Space is provided for women artists to display their work. In keeping with the sisterly atmosphere of the Woman's Building, comfortable chairs are provided to encourage browsing and conversation.

**Associated Women's Press**  
is an organization of five publications who have come together to solve mutual production, distribution problems. Now, in the Woman's Building we are creating a resource center which will serve us, other women's publications and our readership across the country. At present the AWP includes: **Sister**, a radical feminist monthly newspaper which reports news of the Women's Movement in Los Angeles and the country. \$3.00/year. **Woman**, a nationally distributed monthly magazine/magazine filling the practical and emotional needs of single mothers across the nation. \$5.00/year. **WomanSpace Journal**, a quarterly publication devoted to illuminating women's work in the arts from a feminist perspective. \$4.00/year. **Lesbian**, a feminist, lesbian monthly magazine published by the Tide Collective, to provide a vehicle of communication and an open forum of exchange for the national lesbian community. \$7.50/year.

**ASSOCIATED WOMEN'S PRESS**

**Women's Film** is an eighty page magazine published three times a year, concerned with changing women's media image, and facilitating an exchange of responses and views of women's work in the media. \$3.00/year. Institutions: \$5.00/year. For institutions: The AWP encourages individuals and institutions to subscribe to its member publications and invites other women's publications to join. **Women's Graphic Center** A production facility is being developed within the Woman's Building as a link between the ideas, feelings and needs of the women and the community. The Workshop has some equipment for linotypes and silkscreen printing. We are eager to expand this facility to include even more tools and skills, such as litho at Woman's Graphic Center. Phyllis Taylor of Coquette Graphics, is setting up an IBM Selectric Composure and light table to produce camera-ready copy for newspapers, brochures and other publications wishing to be visually effective.

**Los Angeles Feminist Theatre**  
founded in 1970 on the principle that all men, including women, are created equal, are proud to announce our affiliation with our sister groups in the Woman's Building. **1973 Play Dates:** November 29, 29, 30 December 1, 2, 6, 7, 8, 13, 14, 16 (Performances should be escorted). For reservations, call 876-2100. **Cherie Burgess**  
**Pat Ehrhart**  
**Diane Cecile**  
**Jane Frieden**  
**Joselyne**  
**Fran Jones**  
**Rita Kettle**  
**Lynne Marrallo**  
**Barbara Fields-Vakley**  
**Peggy Woolf**  
**Sheri Kaiser**  
**Sharon Robinson**  
**Linda Phillips**  
**Linda Papan**  
**Sarah Seppington Kuhn**  
**Kelly Burgess**  
**Lee Jones**  
**Arlison Shaw**  
**Elizabeth Ehrhart**  
**Conly Ehrhart**  
**Alicia Ehrhart**  
**Brian Burgess**

**Los Angeles Feminist Theatre**

**Bob Kuhn**  
**Scott Ahmariqin**  
**Larry Kuhn**  
**David Ehrhart**  
**Bill Weinman**  
**Sabina**  
**Albert Michael**  
**Bill Ehrhart**  
**Fred Vakley**  
**Martin Siegal**  
**Jerry Aikinsky**

Flyer für The Woman's Building, Los Angeles (Detail), 1973, 37.8 x 80.5 cm, gefaltet zu einem 9-teiligen Falblatt

file cc  
AN OPEN LETTER TO LESBIAN CREATORS:

DEAR SISTERS,

BEGINNING IN THE FALL OF 1977, MEMBERS OF THE FEMINIST STUDIO WORKSHOP WILL CONDUCT A THREE-YEAR, MULTI-FACETED PROJECT ON THE HISTORY AND MEANING OF LESBIAN ART AND LESBIAN SENSIBILITY,

WE SEE THE PROJECT ENCOMPASSING THREE MAJOR ASPECTS: THE CREATION OF A CLOSE-KNIT SUPPORT COMMUNITY OF LOCAL LESBIAN ARTISTS, USING CONSCIOUSNESS-RAISING TO EXPLORE OUR LESBIAN SENSIBILITY AND WORK-SHARING AND CRITICISM GROUPS TO SUPPORT AND DEVELOP OUR CULTURE; EXTENSIVE RESEARCH INTO BOTH HISTORICAL AND CONTEMPORARY LESBIAN CREATORS AND THE EVOLUTION OF THEORY AND ANALYSIS; AND EXTENDING OUR GROUP AND OUR INFORMATION INTO THE PUBLIC REALM, THROUGH SOCIAL EVENTS, MEDIA COVERAGE AND PUBLICATIONS,

SOME OF THE ACTIVITIES PLANNED FOR 1977-78 INCLUDE:

- \*FORMATION OF C-R AND WORK-SHARING GROUPS, CREATING DIALOGUE AMONGST US,
- \*CREATION OF A LECTURE SERIES OF LESBIAN CREATORS SHARING THEIR WORK,
- \*COMPILATION OF ARCHIVES AND A SLIDE REGISTRY OF WORK BY LESBIAN ARTISTS TO BE HOUSED AT THE WOMAN'S BUILDING,
- \*SPONSORSHIP OF LESBIAN CELEBRATIONS AND CULTURAL EVENTS,
- \*DEVELOPMENT OF AUDIO- AND VIDEO-DOCUMENTATION OF THE PROJECT,
- \*COMMUNICATION WITH OTHER LESBIAN CREATORS NATIONALLY AND INTERNATIONALLY,

WE INVITE YOU TO PARTICIPATE WITH US IN ANY OF THE FOLLOWING WAYS:

- \*SHARE WITH US YOUR ACTIVITIES, THOUGHTS AND FEELINGS ABOUT LESBIAN CREATIVITY AND ART; ABOUT BEING A LESBIAN CREATOR,
- \*SEND US SLIDES OR OTHER EXAMPLES OF YOUR CREATIVE WORK SO THAT WE CAN SHARE THEM WITH A LARGE AUDIENCE AND LEARN FROM YOU,
- \*SEND US ANY INFORMATION YOU MAY HAVE ABOUT LESBIAN CREATORS NOW OR IN THE PAST,
- \*SEND US A SMALL DONATION TO COVER MAILINGS, ETC, AND HELP US GET THE PROJECT STARTED,
- \*ENROLL IN THE FEMINIST STUDIO WORKSHOP AND WORK WITH US IN THE FALL!

SEND YOUR INFORMATION, INQUIRIES, CONTRIBUTIONS AND RESPONSES TO :

LESBIAN ART PROJECT  
THE WOMAN'S BUILDING  
1727 N. SPRING STREET  
LOS ANGELES, CA. 90012



The Woman's Building, «Open Letter to Lesbian Creators», 1977 (links) und *An Oral Herstory of Lesbianism*, 1979 (rechts)  
Foto: Jo Goodwin, Archives of American Art, Smithsonian Institution

«From the earliest days of contemporary lesbian-feminism, **the notion of a unique lesbian space**—sometimes actual, sometimes mythic or spiritual—has guided our visions and politics.»

—Bonnie Zimmerman, *The Safe Sea of Women: Lesbian Fiction 1969–1989*, 1990



The Natalie Barney Collective, *Lesbian Fantasies: Sculptures in Dough* by Nancy Fried, Flyer, 36 x 21.5 cm, Archives of American Art, Smithsonian Institution (links) und Natalie Clifford Barney, um 1890–1910, Foto: Frances Benjamin Johnston (rechts)

«We are the Natalie Barney Collective, five women from the Feminist Studio Workshop who have come together to conduct the Lesbian Art Project, an endeavor consisting of **equal parts art historical research, community building, activism, group therapy, heavy partying,** and the kind of life-as-art performance sensibility inherited from the Fluxus artists.»

—Terry Wolverton, «Lesbian Art: A Partial Inventory», 2011





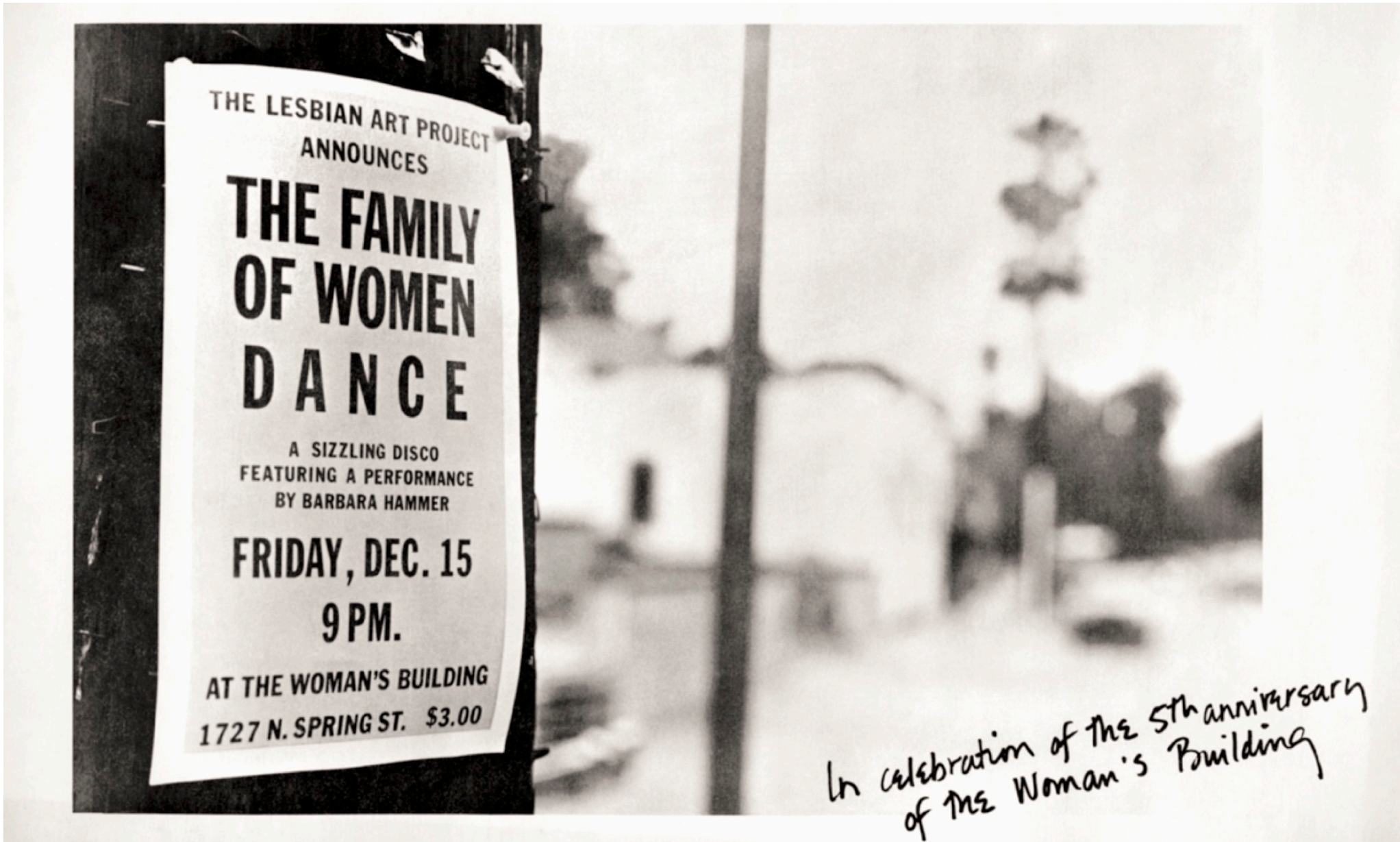
*The Natalie Barney Collective as Butches, 1977, von links nach rechts: Maya Sterling, Sharon Immergluck, Arlene Raven, Nancy Fried und Terry Wolverton. Foto: E.K. Waller*



*The Natalie Barney Collective as Femmes, 1977, sitzend: Nancy Fried und Arlene Raven; stehend, v.l.n.r.: Maya Sterling, Sharon Immergluck und Terry Wolverton. Foto: E.K. Waller*

«Family is a frequent topic within the LAP [Lesbian Art Project]. Many of us **feel estranged from our families of origin**, but we hunger to belong to a unit. So we declare ourselves **a family of women**, will into being a **mythical network of friends and lovers and ex-lovers** bonded with all the ferocity of blood.»

—Terry Wolverton, «Lesbian Art: A Partial Inventory», 2011



*The Lesbian Art Project Announces The Family of Dance*, 1979, Einladung, 21.6 x 27.9 cm  
Woman's Building Image Archive, Otis College of Art and Design



# THE GREAT AMERICAN LESBIAN ART SHOW

Lesbian Visual Artists come out of the closet! The Great American Lesbian Art Show will be a national celebration of Lesbian culture, as well as the formation of a national network of Lesbian Visual Artists.

In April, 1980, Lesbians all over the country will be showing our work in galleries, bookstores, bars, homes, streets and wherever we can invent or imagine. The G.A.L.A.S. collective will provide information and advice to any Lesbian Visual Artist who wants to find a way to show her work as part of this national celebration and coming out as a Lesbian Art Workers.

Artists will send documentation (slides and photographs) of our shows and in May we will exhibit it all at the Woman's Building in Los Angeles, in conjunction with an exhibition honoring several known long-time out, Lesbian Artists. All work will become part of the existing permanent archives at the Woman's Building and also archives in New York. We also have plans for a catalogue with political as well as historical analysis of our situation.

MAKE HISTORY AND COME OUT BY SHOWING YOUR WORK WITH US!

- YES I am interested in:
- organizing shows in my area
  - making a contribution of \$ \_\_\_\_\_
  - more information on how to show
  - being a contact for my region
  - being on your mailing list

WRITE: GALAS  
Tyaga, co-ordinator  
P.O. Box 38777  
Hollywood, CA 90038

Co-sponsored by the Woman's Building and Gay Community Services Center



*The Great American Lesbian Art Show (GALAS), 1980, Flyer, 28 x 21.5 cm, Archives of American Art, Smithsonian Institution (links) und Button (rechts)*

## Explosive Words Bonded

*Lesbian*

*Artist*

The Lesbian Artist reclaims the centuries of contributions made by lesbians to culture. She remembers all the creations that were lost, destroyed, ignored, maligned or stolen by (male) culture.

The Lesbian Artist refutes homophobia, both personal and social. In her work she declares she will not be invisible, she will not be mute. She sees her lesbianism, her "Otherness" as a primary source of inspiration.

The Lesbian Artist refuses to allow (male) culture to define her in pornographic or psychiatric images. She defines herself; her creations are formed in her own image.

The Lesbian Artist challenges us to imagine the relationship between those words: lesbian artist. She affirms that her loving of women, of her own kind, deeply affects her perceptions of the world, deeply affects her desire and ability to manifest her visions.

The Lesbian Artist contributes to the evolution of a culture that is by and for women. Daily she invents a way of living, a lesbian sensibility, creating community, mythology, and a sense of the possible made real.

The Lesbian Artist asserts that her knowledge is essential to human survival, that her understanding of women, power, violence, exchange, communication, sexuality, and life itself is both necessary and transformative.

The Lesbian Artist is builder, healer, storyteller, lover, and magician. It is she who helps us to see what we dream.



Lula Mae Blocton, Ohne Titel, 1979  
Farbstift auf Papier, 44.5 x 45.7 cm



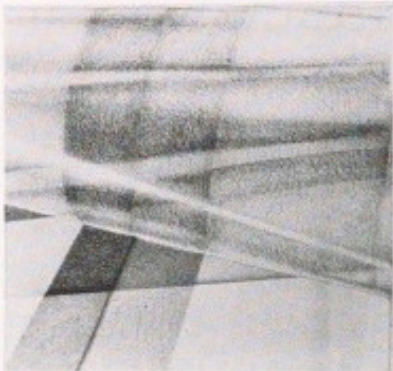
Tee Corinne, *Yantra #41, Yantras of Womanlove*, 1982  
Gelatinesilberabzüge mit Klebeband, 18.7 x 23.5 cm

## LULA MAE BLOCTON

These drawings represent a new direction of image making which includes a conscious awareness of who I am. I can't negate the fact that I am black and lesbian, but I feel I don't have to justify that fact in my work. I feel my creativity can't be limited to fit into stylistic definitions of black, feminist or lesbian art. During the sixties, I endured questions about "blackness" in my art; in the seventies, women were looking for the "femaleness" of the image. Now the eighties, I find the same questions coming from lesbians. I am not concerned with definitions of words, but with making art which is true to myself.

The drawings are based upon the illusion of twisted transparent ribbons of color. Flat, the ribbons are simple forms. Twisted, they offer an unlimited variety of different shapes. Since the ribbons are transparent, there is an ambiguity of space. Color is an important concern — the color combinations of the ribbons as they go under and over each other — reflective color, and cast shadows. Three important ideas which I carefully considered were size, surface and composition. I wanted to create interest and movement over the entire surface for the drawings. Blending the pencil marks, I'm less concerned with individual marks, and more concerned with the smooth flowing of one color to another. I like to work with this size, because it is intimate and it relates to the kind of marks I make.

My work is an extension of who I am — artist, black, lesbian, feminist.



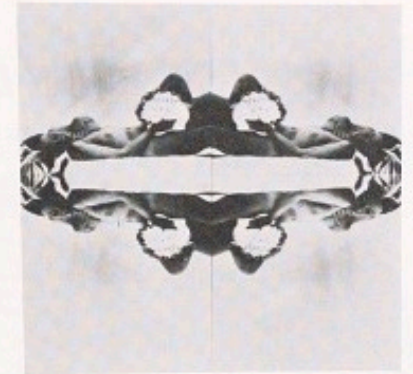
untitled, colored pencil, 17" x 18"

## TEE CORINNE

I care that the women I love be able to look at my work and find themselves within it. I want to share with friends and community a vision of lesbians as strong, sensual and beautiful. In order to do this I interweave conventional and non-traditional forms. I chose to work with homosocial and lesbian sexual content because both delight me personally. They are the images I have looked for in the world and not found enough of. I have sought out my role models accordingly: Romaine Brooks, Berenice Abbott, Ruth Bernhard, women whose powerfully woman-identified work, ripening outside of the mainstream, has been ignored by the male power elite. I look at Bernhard's work: the exquisite nudes, the oysters, and they take my breath away. I look at Brooks' and Abbott's portraits of dykey women with a sense of recognition and of kinship. When I think about how these women were denied to me in my growing up, in my 7 years of university education as an artist, I rage.

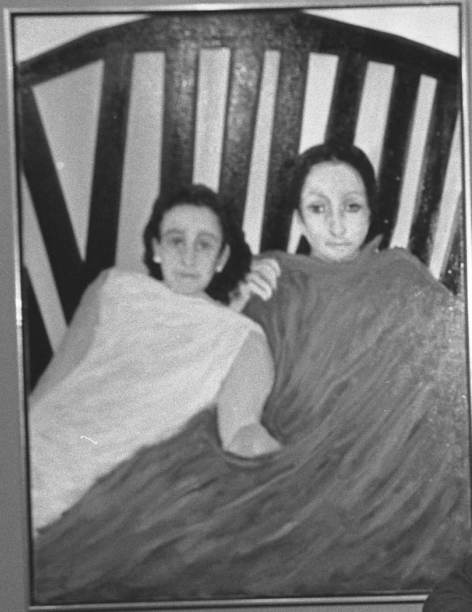
I want to touch women with my own work in the ways these earlier women have touched me, waking deep places, opening up my vision, helping me to dissipate the lies I have been told; the lies of silence and omission and the misapplication of value. I want to contribute to an imagery of women caring about and loving each other and the physical world.

I am very honored to be invited to participate in this show.



"Mandala" 14 x 10"

DAK SAFETY FILM 5063



## GLORIA LONGVAL

I am an artist, a lesbian, a woman of color, a mother, an individual — a woman! Sometimes these identities nourish one another, sometimes conflict, the conflicts arising from conditioning imposed on us by society.

Through my work as a visual artist I have been trying to express my total experience as a woman. At times the mother emerges, the woman, the lesbian, the person. As a result, the images that emerge express love, tenderness, rage, fear, loneliness — reactions that I feel myself as a woman in this suppressive society. This suppression is, I think, quite evident in my work in the recurrence of themes of social protest.

As my feelings of being a lesbian-feminist gain the ascendancy, and I give and receive love, energy and support from my lesbian sisters, I know my work will take on a new sensibility, new dimensions, feelings, awareness and depth, and I shall continue to grow as an artist.

"Amour"

charcoal and pencil 40" x 22"

Gloria Longval, Statement in der Broschüre zur Ausstellung *The Great American Lesbian Art Show (GALAS)*, 1980

→ 8

→ 8A

Gloria Longval mit ihren Werken in der *Great American Lesbian Art Show (GALAS)*, Woman's Building, Los Angeles, 1980



DAK SAFETY FILM 5063



### Lesbians of Color

Recognizing that the existing community of lesbian artists is insulated, we have made an extensive outreach to artists who are lesbians of color to participate in GALAS. We are delighted by those women of color who have chosen to exhibit their work, both in the invitational show and in the network of regional exhibits. We are moved and inspired by their courage and commitment. We are continuing to solicit slides of creative work in any form from lesbians of color, to include in our archives. If you are in need of assistance in obtaining slide documentation of your work, please contact: GALAS, P O Box 38777, L.A. CA 90038

### We Are Everywhere

It is vital to remember that for each one of us present identified themselves, or who have chosen not to exist in fear of personal or social consequences exist for a lesbian lifestyle. It is our hope that the women, that their lives will be touched by the work.

Broschüre zur Ausstellung *The Great American Lesbian Art Show (GALAS)*, 1980

→ 8

→ 8A

Gloria Longval mit ihren Werken in der *Great American Lesbian Art Show (GALAS)*, Woman's Building, Los Angeles, 1980



To make art that has meaning, it is essential to make art that is honest.

To make art that is honest, it is essential that I do not cut off any part of myself. I am an artist. I am a lesbian.

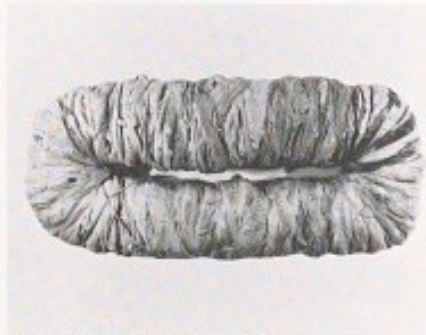
I was an artist before I was a lesbian. I came out through my art and the feminist movement. That is the work gave form to my lesbian feelings as it gives form to all my feelings and ideas.

"Adelphi" and "Durango" are lesbian places. They refer to sensuous times and spaces between women. Making visible what has been hidden. Specifically they are places where my lover and I met, and touched. They are about a female sensuous presence. Presence as essence made visible. A sense of touching.

"Adelphi" and "Durango" are made of recycled cloth/rags wrapped around foam rubber and a wooden frame/skeleton. Wrapped, coiled, spiraled, and layered. They are about building from the inside out, creating out of self. The physicality of self and female space. The surface is given one coat of gesso, letting the colors show through, and then several coats of liquid rubber and a final coat of rhoplex. It is as if the skin of paint holding the earlier work together has been peeled back revealing the insides. A felt, not a seen, content, meant to exude a raw passionate female sensuality rather than depict it through images.

A sense of touching is necessary. For art. For revolution. For life.

## HARMONY HAMMOND



"Adelphi" wood, rags, rhoplex 72" x 33" x 13"  
courtesy of Lerner — Heller Gallery NYC

Harmony Hammond, *Durango*, 1979, Stoff, Holz, Schaumstoff, Latexgummi, Gesso und Rhoplex, 79 x 180 x 46 cm (oben), Text in der Broschüre zu *The Great American Lesbian Art Show*, 1980 (unten)



## Durango

1979

Harmony Hammond  
American, born 1944

*Durango's* padded interior—discarded cloth rags wrapped around a wood stretcher bar—gives way to a sturdy, skin-like musculature, creating a tension between the seeming corporeality of the structure and its synthetic materials. The anthropomorphic form engages ideas of process, labor, and materiality that connect feminist strategies and concerns of Minimal and Postminimal art. By adopting repetitive and additive procedures such as wrapping, braiding, and binding as sculptural practice, the artist recuperates physical activities often associated with women's domestic work. The sculpture's coiled form registers and makes visible Hammond's labor, rendering her physical engagement with its materials an integral part of the work itself.

To make art that has meaning, it is essential to make art that is honest.

To make art that is honest, it is essential that I do not cut off any part of myself. I am an artist. I am a lesbian.

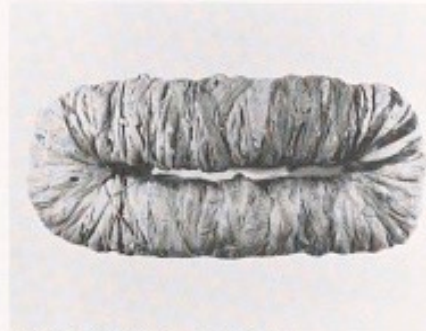
I was an artist before I was a lesbian. I came out through my art and the feminist movement. That is the work gave form to my lesbian feelings as it gives form to all my feelings and ideas.

"Adelphi" and "Durango" are lesbian places. They refer to sensuous times and spaces between women. Making visible what has been hidden. Specifically they are places where my lover and I met, and touched. They are about a female sensuous presence. Presence as essence made visible. A sense of touching.

"Adelphi" and "Durango" are made of recycled cloth/rags wrapped around foam rubber and a wooden frame/skeleton. Wrapped, coiled, spiraled, and layered. They are about building from the inside out, creating out of self. The physicality of self and female space. The surface is given one coat of gesso, letting the colors show through, and then several coats of liquid rubber and a final coat of rhoplex. It is as if the skin of paint holding the earlier work together has been peeled back revealing the insides. A felt, not a seen, content, meant to exude a raw passionate female sensuality rather than depict it through images.

A sense of touching is necessary. For art. For revolution. For life.

### HARMONY HAMMOND



"Adelphi" wood, rags, rhoplex 72" x 33" x 53"  
courtesy of Lerner — Heller Gallery NYC

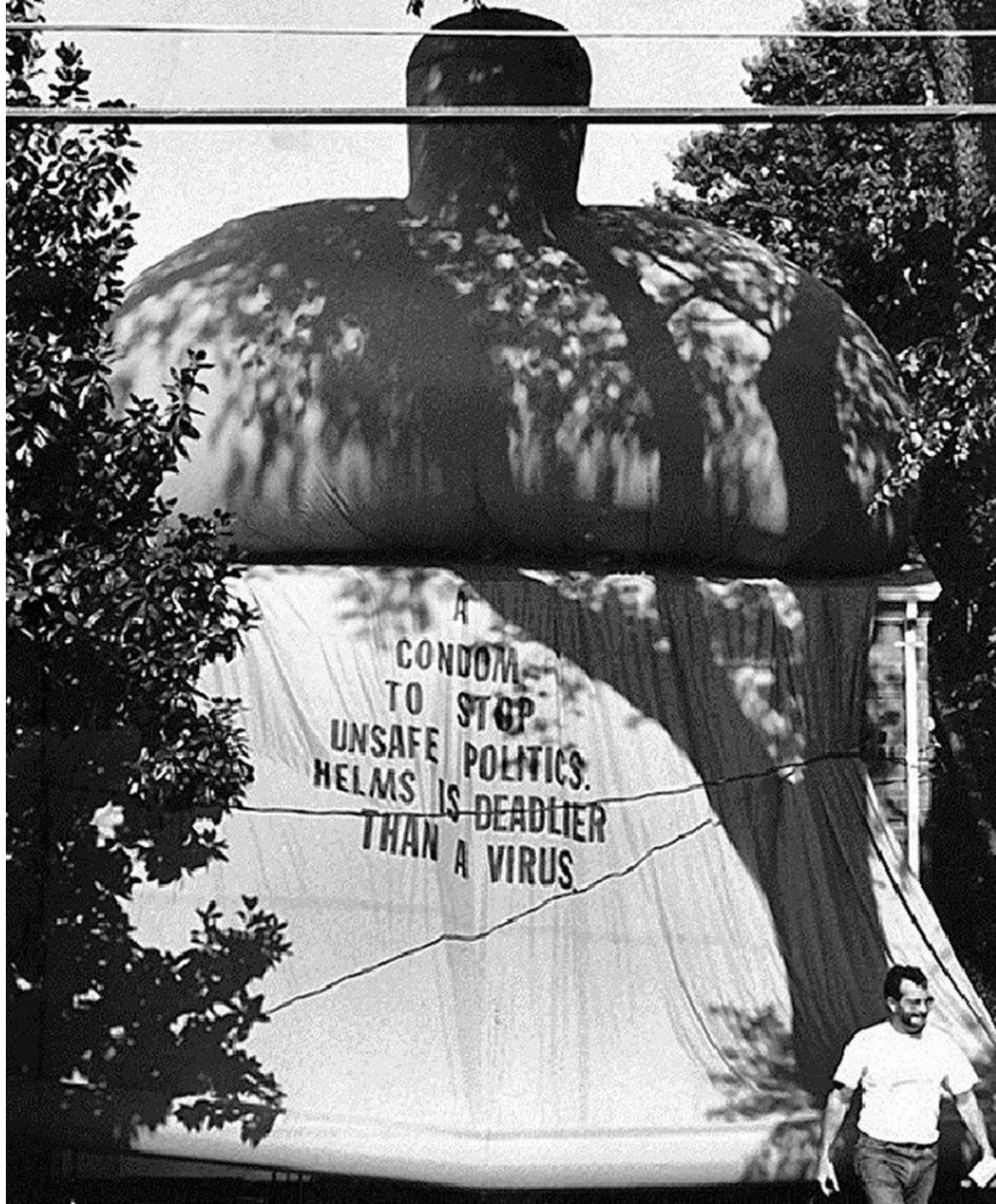
Harmony Hammond, *Durango*, 1979, Stoff, Holz, Schaumstoff, Latexgummi, Gesso und Rhoplex, 79 x 180 x 46 cm (oben), Text in der Broschüre zu *The Great American Lesbian Art Show*, 1980 (unten) und Notiz auf der Website des Art Institute Chicago (rechts)

# Aktivismus und Trauer: Kollektivität als Antwort auf die AIDS Krise

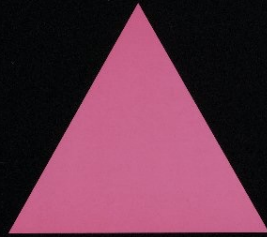


Gay Pride in New York City, 1989, von links nach rechts: Douglas Crimp, Alan Robinson, Rand Snyder. Foto: T. L. Litt





Kondom auf dem Haus von Senator Jesse Helm, Aktion von ACT UP Aktivist\*innen, September 1991



# SILENCE=DEATH

Why is Reagan silent about AIDS? What is really going on at the Center for Disease Control, the Federal Drug Administration, and the Vatican?

Gays and lesbians are not expendable...Use your power...Vote...Boycott...Defend yourselves...Turn anger, fear, grief into action.

© 1987 AIDS Coalition To Unleash Power



Silence=Death Project (Avram Finkelstein, Brian Howard, Oliver Johnston, Charles Kreloff, Chris Lione und Jorge Socarrás), *SILENCE=DEATH*, 1987, Plakat, Offset-Lithographie, 85.2 x 55.7 cm. Brooklyn Museum, New York (links) und ACT UP Demo in New York, 1987 (rechts), von links nach rechts: Steve Gendon, Mark Aurigemma, Douglas Montgomery, Charles Stinson, Frank O'Dowd, Avram Finkelstein. Foto: Donna Binder

KISSING DOESN'T KILL: GREED AND INDIFFERENCE DO.



CORPORATE GREED, GOVERNMENT INACTION, AND PUBLIC INDIFFERENCE MAKE AIDS A POLITICAL CRISIS.

Gran Fury

Gran Fury, *Kissing Doesn't Kill, Greed and Indifference Do*, 1989, Plakat, Offset-Lithographie  
Ausstellungsansicht *Read My Lips*, Auto Italia, London, 2018



# KISSING DOESN'T KILL: GREED AND INDIFFERENCE DO.

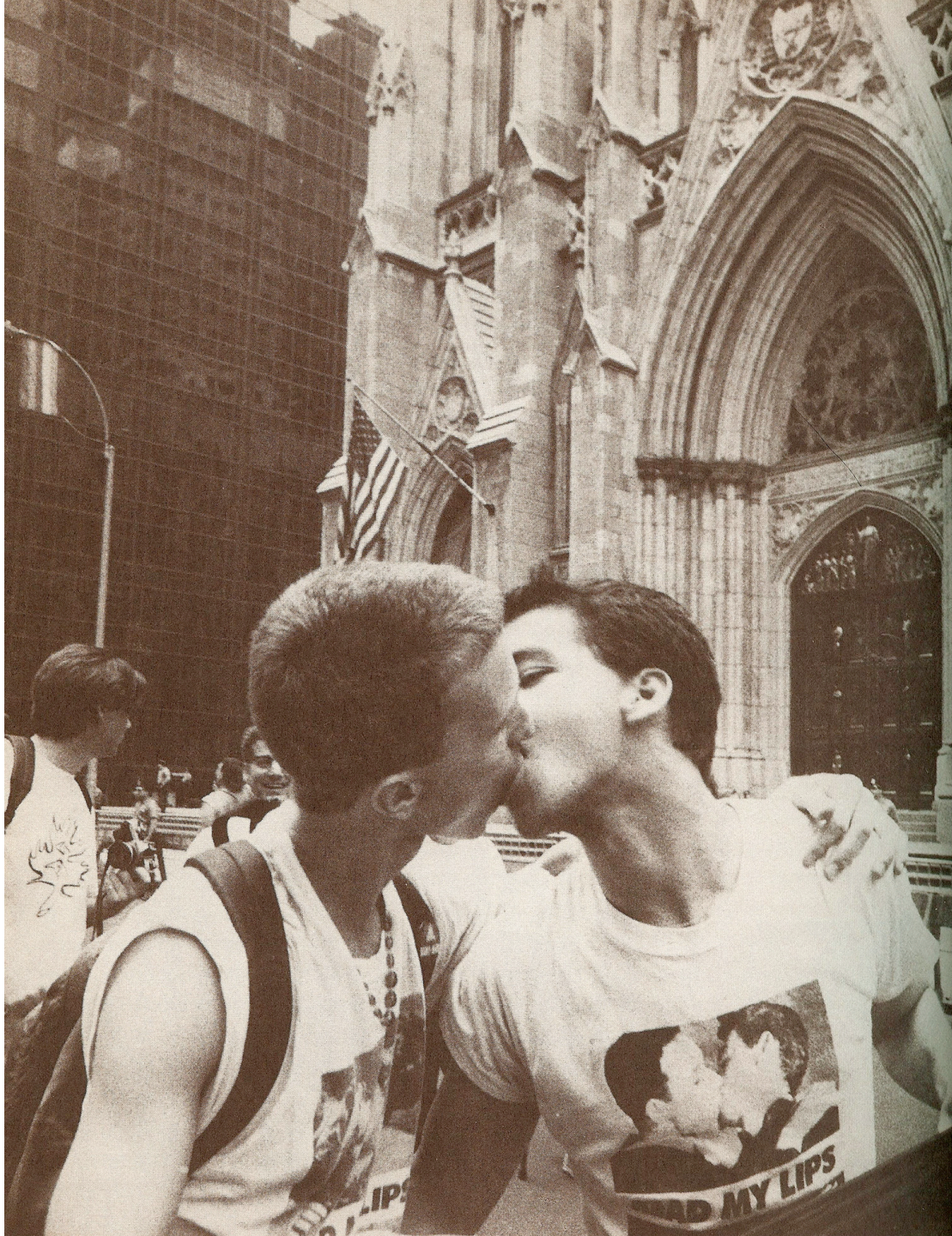


CORPORATE GREED, GOVERNMENT INACTION, AND PUBLIC INDIFFERENCE MAKE AIDS A POLITICAL CRISIS.

Benetton has all the colors in the world



Gran Fury, *Kissing Doesn't Kill, Greed and Indifference Do*, 1989, Plakat, Offset-Lithographie (oben) und Werbekampagnen für Benetton und Esprit, 1980er Jahre (unten)



«What often made Gran Fury so effective, was that **scores of people would hold the same sign, wear the same pin or don identical T-shirts.** Gran Fury's *Read My Lips*, a T-shirt of two kissing sailors produced to combat homophobia, is such an iconic image only because ACT UP's membership made it so **ubiquitous.** Shirts like this visually identified ACT UP and gave ACT UP **a visual cohesion.** What an army gains from its uniform, ACT UP drew from Gran Fury.»

—Jack Lowery, *It Was Vulgar and It Was Beautiful: How Aids Activists Used Art to Fight a Pandemic*, 2022

# BOMB

artists • writers • actors • directors

WINTER 1991 \$4.00  
JESSICA HAGEDORN  
PHIL HARTMAN  
ROMULUS LINNEY  
LARI PITTMAN  
WHIT STILLMAN  
2 BLACK 2 STRONG

The medical fact of AIDS is made more critical by the fear and hatred of drug addicts, gays and lesbians, women, people of color, and the poor.

These prejudices must be wiped out before the AIDS crisis can be solved.

Everyone must have equal access to healthcare, education and housing.

AIDS ISN'T OVER FOR ANYBODY  
UNTIL IT'S OVER FOR EVERYBODY.

A PROJECT BY *Gran Fury* FOR THE DECADE SHOW: FRAMEWORKS OF IDENTITY IN THE 1980s.

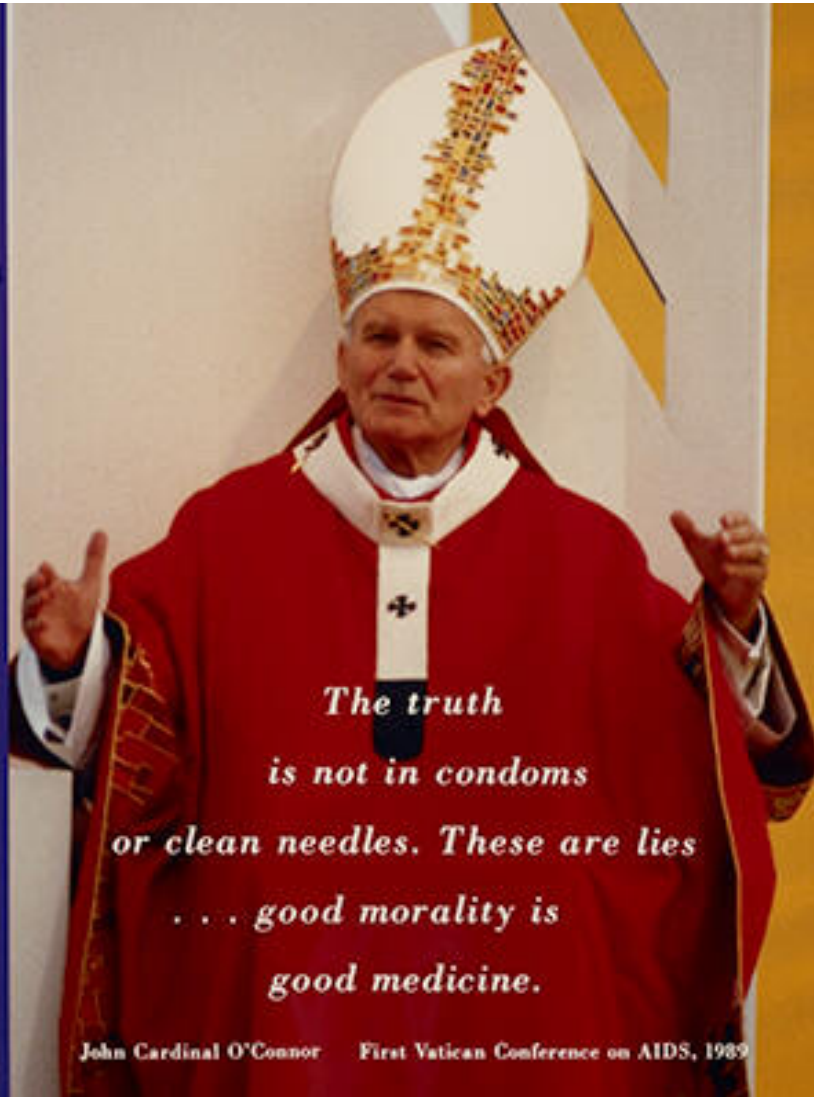
MAY 11-AUG 14, 1990



*Gran Fury*

Gran Fury, Titelseite für *BOMB Magazine*, Winter 1991

The Catholic Church has long taught men and women to loathe their bodies and to fear their sexual natures. This particular vision of good and evil continues to bring suffering and even death. By holding medicine hostage to Catholic morality and withholding information which allows people to protect themselves and each other from acquiring the Human Immunodeficiency Virus, the Church seeks



to punish all who do not share in its peculiar version of human experience and makes clear its preference for living saints and dead sinners. It is immoral to practice bad medicine. It is bad medicine to deny people information that can help end the AIDS crisis. Condoms and clean needles save lives as surely as the earth revolves around the sun. AIDS is caused by a virus and a virus has no morals.

**SEXISM REARS ITS UNPROTECTED HEAD**

**MEN**

**USE CONDOMS  
OR BEAT IT**



**AIDS KILLS**

**WOMEN**



Gran Fury, *The Pope and the Penis*, 1990  
Installationsansicht 44. Kunstbiennale von Venedig, 1990

**IT WAS  
VULGAR &  
IT WAS  
BEAUTIFUL  
HOW AIDS  
ACTIVISTS  
USED ART  
TO FIGHT  
A PANDEMIC  
JACK LOWERY**





*NAMES Project AIDS Memorial Quilt, National Mall in Washington, D.C., 1987*



*NAMES Project AIDS Memorial Quilt, National Mall in Washington, D.C., 1987*





NAMES Project AIDS Memorial Quilt, digitalisiert zugänglich auf der Website



Panele des NAMES Project AIDS Memorial Quilt

Sophie Junge

# KUNST gegen das VER SCHWIN DEN

Strategien der  
Sichtbarmachung  
von AIDS  
in Nan Goldins  
Ausstellung  
Witnesses: Against  
Our Vanishing

DE GRUYTER

mr

LECTURES  
MAISON  
ROUGE

Elisabeth Lebovici

Ce que le sida m'a fait

Art et activisme à la fin du XX<sup>e</sup> siècle

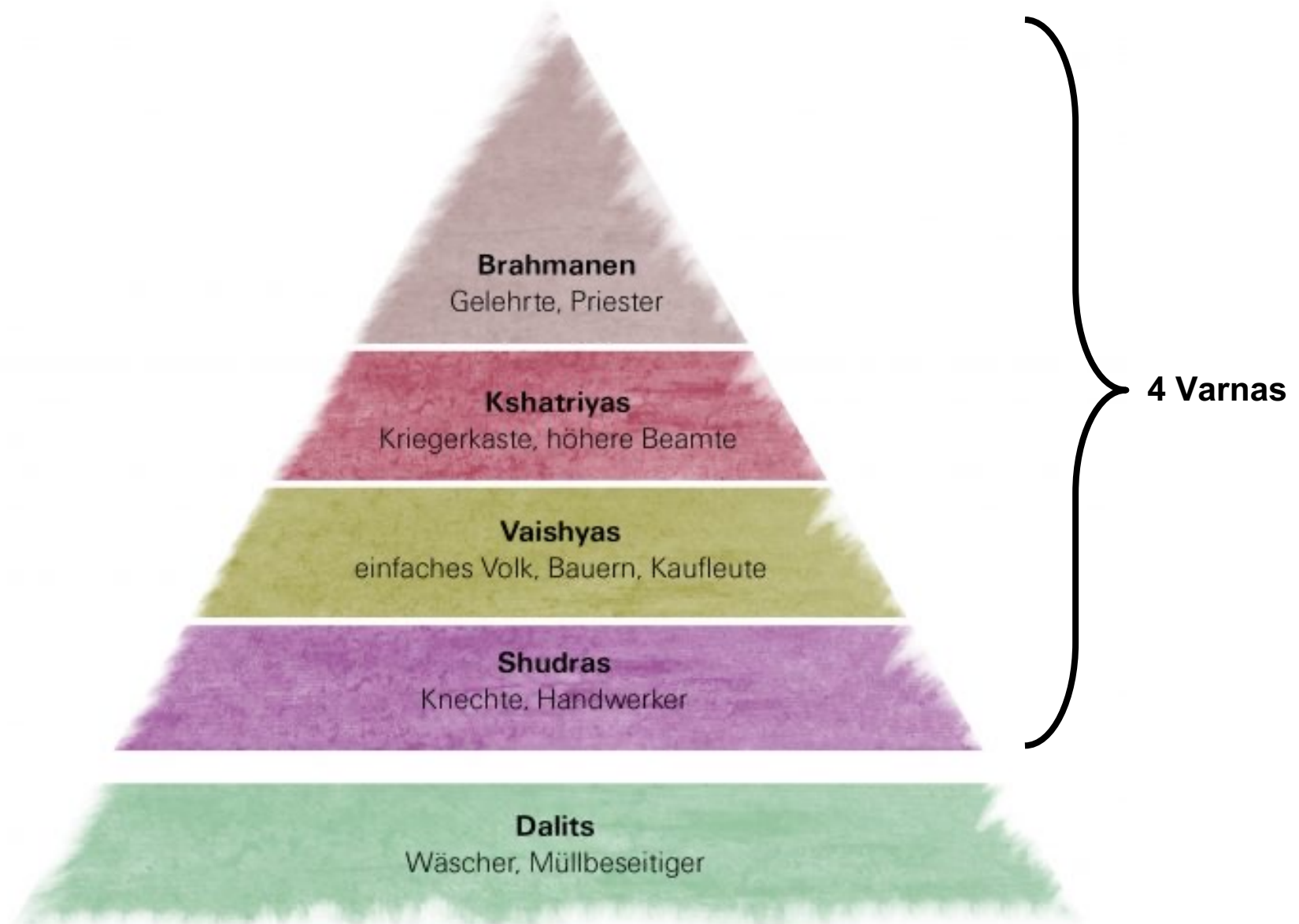
jrp|ringier





Party Office, New Delhi, Illustration von Jonathan Eden, 2022

# Das Kastensystem



***Party Office* is an anti-caste, anti-racist, antifa, a trans\*feminist art & social space. It investigates the commons through intersectional enquiries, dialogues & celebrations towards critical future publics.**

*Party* is a political group with certain ideologies and agendas. *Party* is an act which seems to be only a leisure activity, rather becomes a site for building relationships, friendships, thinking together, and to be able to “do nothing” in a safe company. *Office* is a place of work, it is an architecture where work is performed. *Office* here is interested to deconstruct gendered organizational methods, to reconsider how we approach work and occupation, through queer anarchist positions.

The ‘Queer’ today is understood in multiple modes of being, *Party Office* is interested in using this word in its gerund, as an activation of doing queer, by: Queering Bodies, Queering Time, Queering Space, Queering Hegemony.

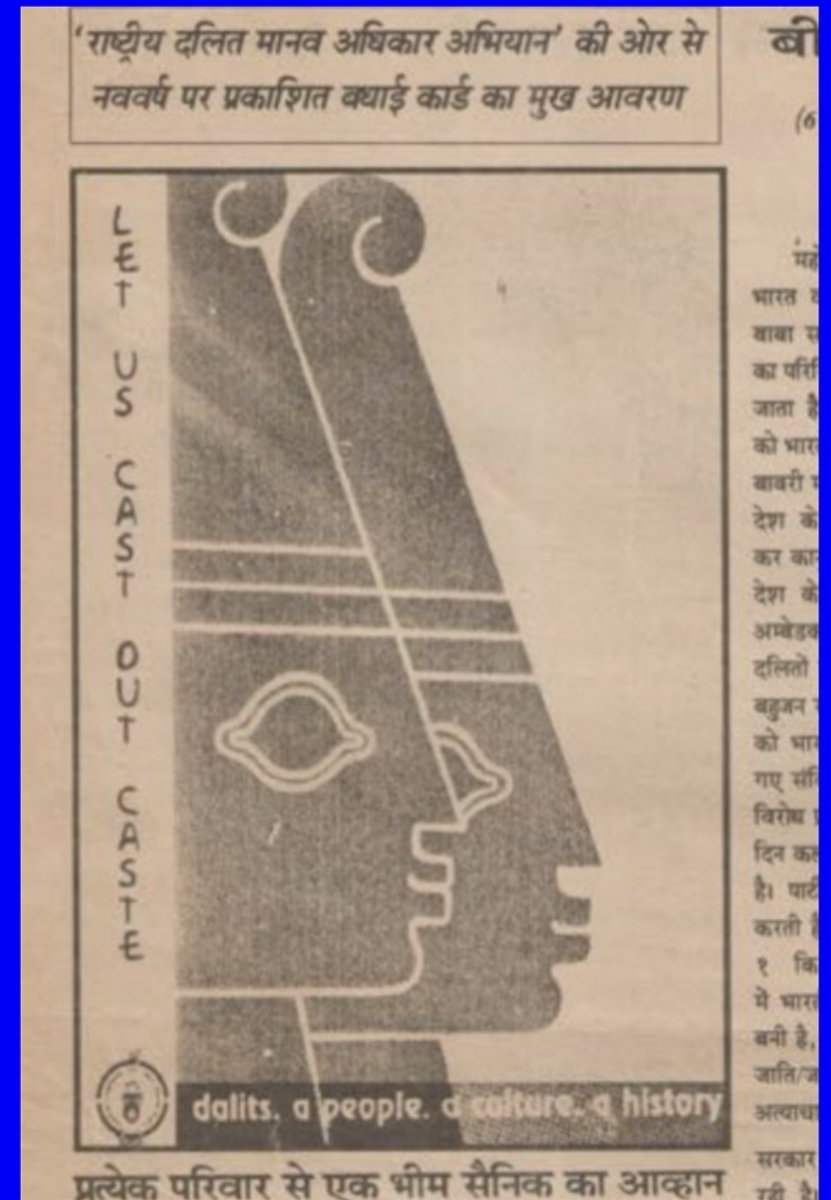


skin of distraction, Vidisha Fadescha, 2015.

Within global and local contexts, 'radicalised and marginalised bodies' are those that have been subjected to hegemonic oppression and suffer under direct, institutional, and cultural forms of violence. We believe that affective countering by queering hegemony must include consciousness of class, caste, gender, sexuality, and forms of segregation and 'Othering' present within the socio-political techno landscapes of India and the World.

*Party Office* opens at a moment where as a generation we don't relate or have any associations to our present political parties, then making a social and cultural space which we can support and approach in working towards building future publics, which are critical, supporting and care for one another.

This independent artist-run initiative is primarily a host to young artists, activists, trans\* and queer people and others marginalised to create a hospitable space through curatorial frameworks of celebrations, conversations, positive recognition and representation.







Party Office, *Queer Time: Kinships & Architectures*, Ausstellungsansicht documenta fifteen, Kassel 2022



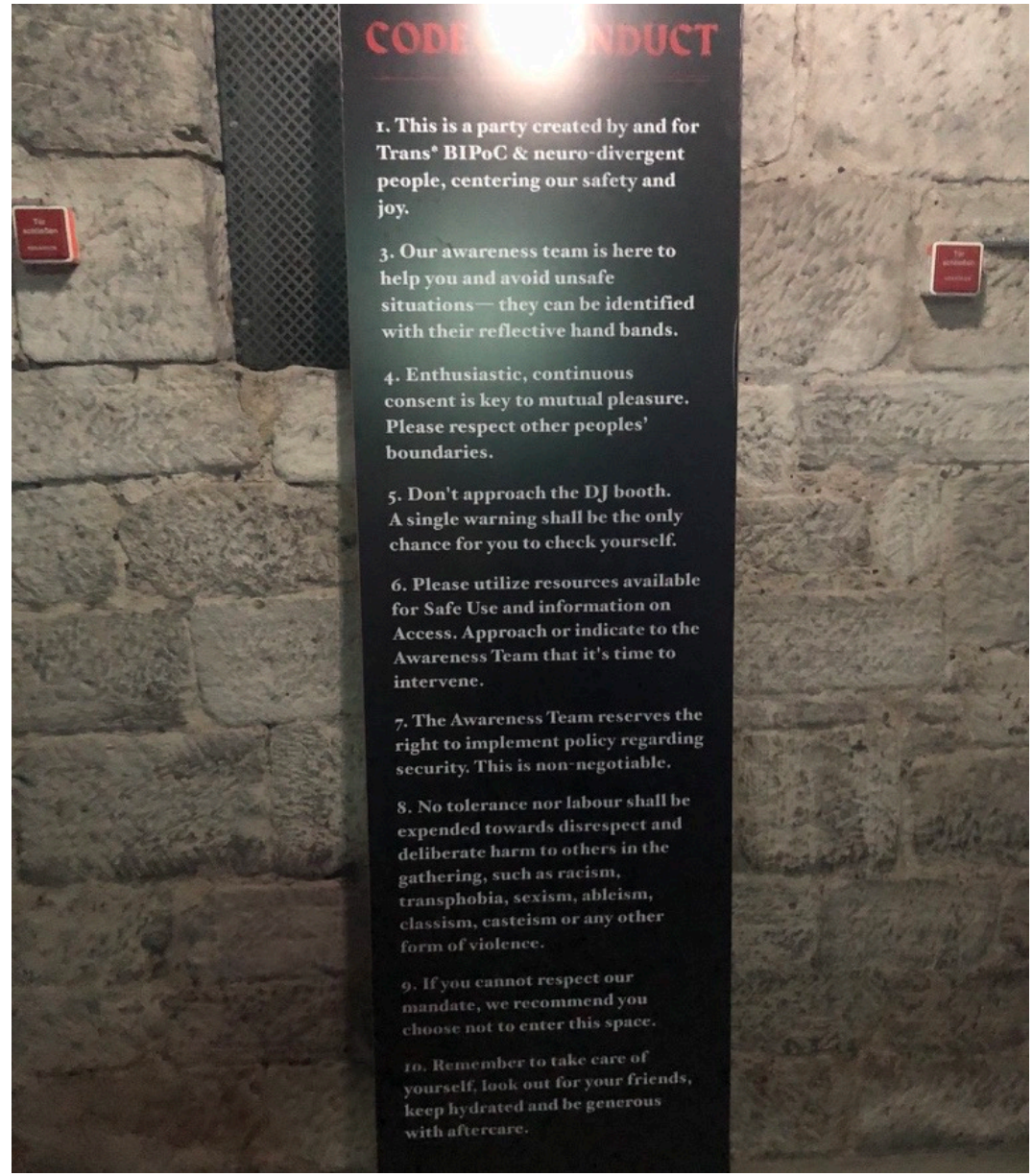
party  
office  
b2b fadescha

Centering QT2BIPoC  
Pro-BDSM

DOCUMENTA  
FIFTEEN

Queer Time :  
Kinships & Architectures

June 2022  
Calendar



### CODE OF CONDUCT

1. This is a party created by and for Trans\* BIPoC & neuro-divergent people, centering our safety and joy.
3. Our awareness team is here to help you and avoid unsafe situations — they can be identified with their reflective hand bands.
4. Enthusiastic, continuous consent is key to mutual pleasure. Please respect other peoples' boundaries.
5. Don't approach the DJ booth. A single warning shall be the only chance for you to check yourself.
6. Please utilize resources available for Safe Use and information on Access. Approach or indicate to the Awareness Team that it's time to intervene.
7. The Awareness Team reserves the right to implement policy regarding security. This is non-negotiable.
8. No tolerance nor labour shall be expended towards disrespect and deliberate harm to others in the gathering, such as racism, transphobia, sexism, ableism, classism, casteism or any other form of violence.
9. If you cannot respect our mandate, we recommend you choose not to enter this space.
10. Remember to take care of yourself, look out for your friends, keep hydrated and be generous with aftercare.

Party Office, Plakat für *Queer Time: Kinships & Architectures* (links) und Verhaltenskodex (rechts), documenta fifteen, Kassel 2022

ERÖFFNUNGSPARTY:  
JULIANA  
HUXTABLE,  
JASMINE  
INFINITI, SLIM  
SOLEDAD UND  
ICU VON  
PARTY OFFICE  
B2B FADESCHA

Die Eröffnungsparty mit Juliana Huxtable, Jasmine Infiniti, Slim Soledad und ICU ist eine Veranstaltung der lumbung-Künstler\*innen Party Office b2b Fadescha.

Party Office laden die DJs Juliana Huxtable, Jasmine Infiniti und Slim Soledad ein, um die Tanzfläche in einen Ort der Befreiung durch radikales Beisammensein zu verwandeln. Die Party dreht sich um das Glück von Black und Brown People und die Sicherheit der FLINTA\*-Community.

## HINWEIS

Diese Party ist ein safer space für BIPoC und FLINTA. Das heißt, daran können nur BIPoC (Black, Indigenous, People of Colour) und FLINTA (Frauen, Lesben, intersexuelle, nicht-binäre, trans\*- und agender-Personen) teilnehmen.

ABGESAGT:  
QWORKAHOLICS  
ANONYMOUS

## VERANSTALTUNGSHINWEIS

Diese Veranstaltung wurde von Party Office bis auf Weiteres abgesagt. Bitte halten Sie sich über den Kalender auf dem Laufenden über kommende Veranstaltungen des Kollektivs.

*Qworkaholics Anonymous* der lumbung-Künstler\*innen Party Office b2b Fadescha definiert Entziehungsprogramme neu und schafft einen Ort zum Nichtstun, basierend auf der Annahme, dass Schwarze, Braune, Trans\*-Personen und andere marginalisierte Gruppen mit ihrem bloßen Überleben wichtige Arbeit leisten.



After Party Collective (Vidisha-Fadescha und Shaunak Mahbubani) und Poster für die Ausstellung *Dance Trans\* Revolution*, Apexart New York, 2021 (Gestaltung: Mithsuca Berry)



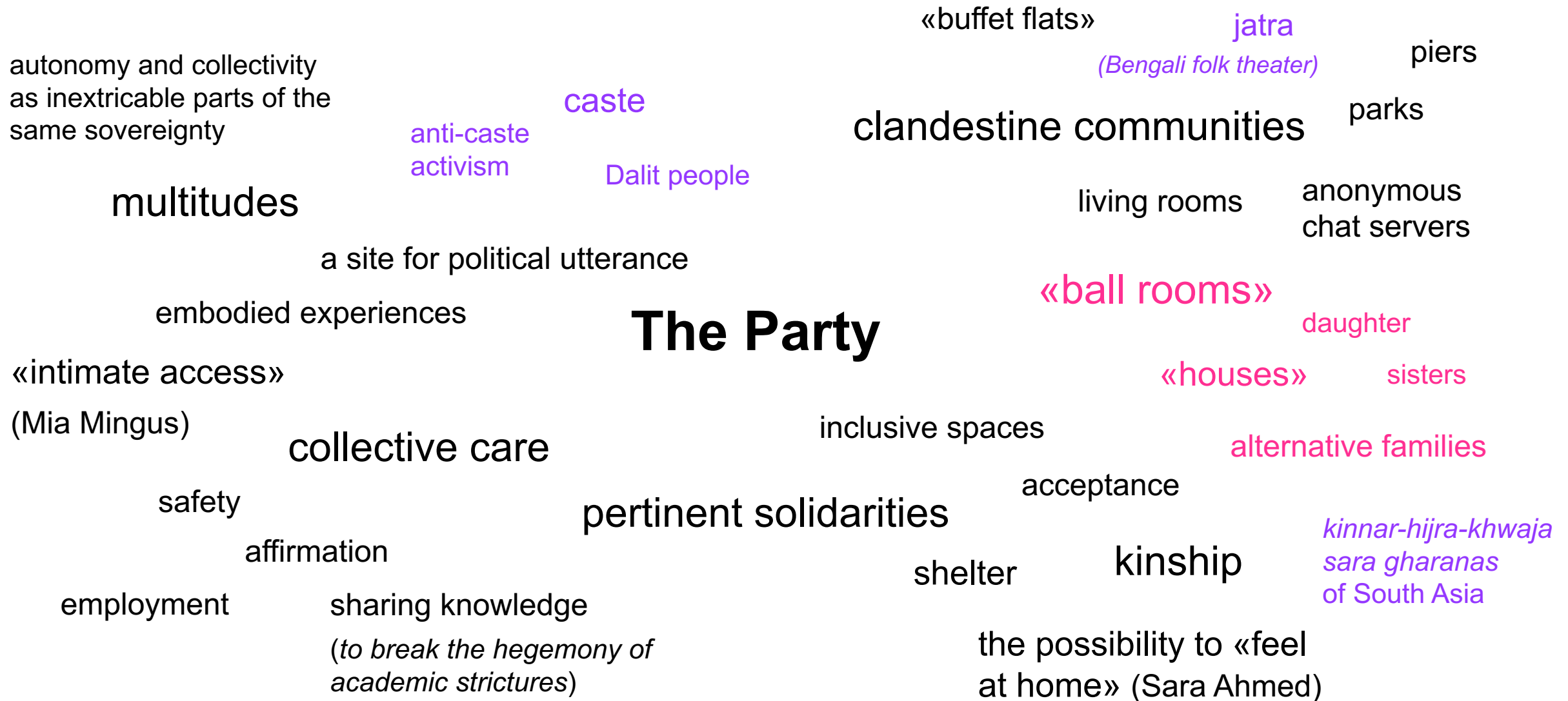
«For centuries, colonial and religious empires have criminalized gender-variance and imposed the binary as a method of control. **Shunned from public life by threats of violence, the modern history of transness can be seen as a history of clandestine communities.** Trans\* people have long known the importance of creating safety amongst ourselves: **finding kinship in living rooms, makeshift ball rooms, anonymous chat servers, jattras, parks, piers, and buffet flats.** The most joyous are those modes of gathering organized by trans\* people for trans\* people, which offer not only safety but also affirmation, and are celebrated within this exhibition.»

—After Party Collective, *Dance Trans\* Revolution* Exhibition Essay, 2021

«In these conditions, the party can become a site for political utterance, collective care, and the formation of pertinent solidarities.»

—After Party Collective, *Dance Trans\* Revolution* Exhibition Essay, 2021

# Begriffe aus dem Essay von After Party Collective zur Ausstellung *Dance Trans\* Revolution* (2021)



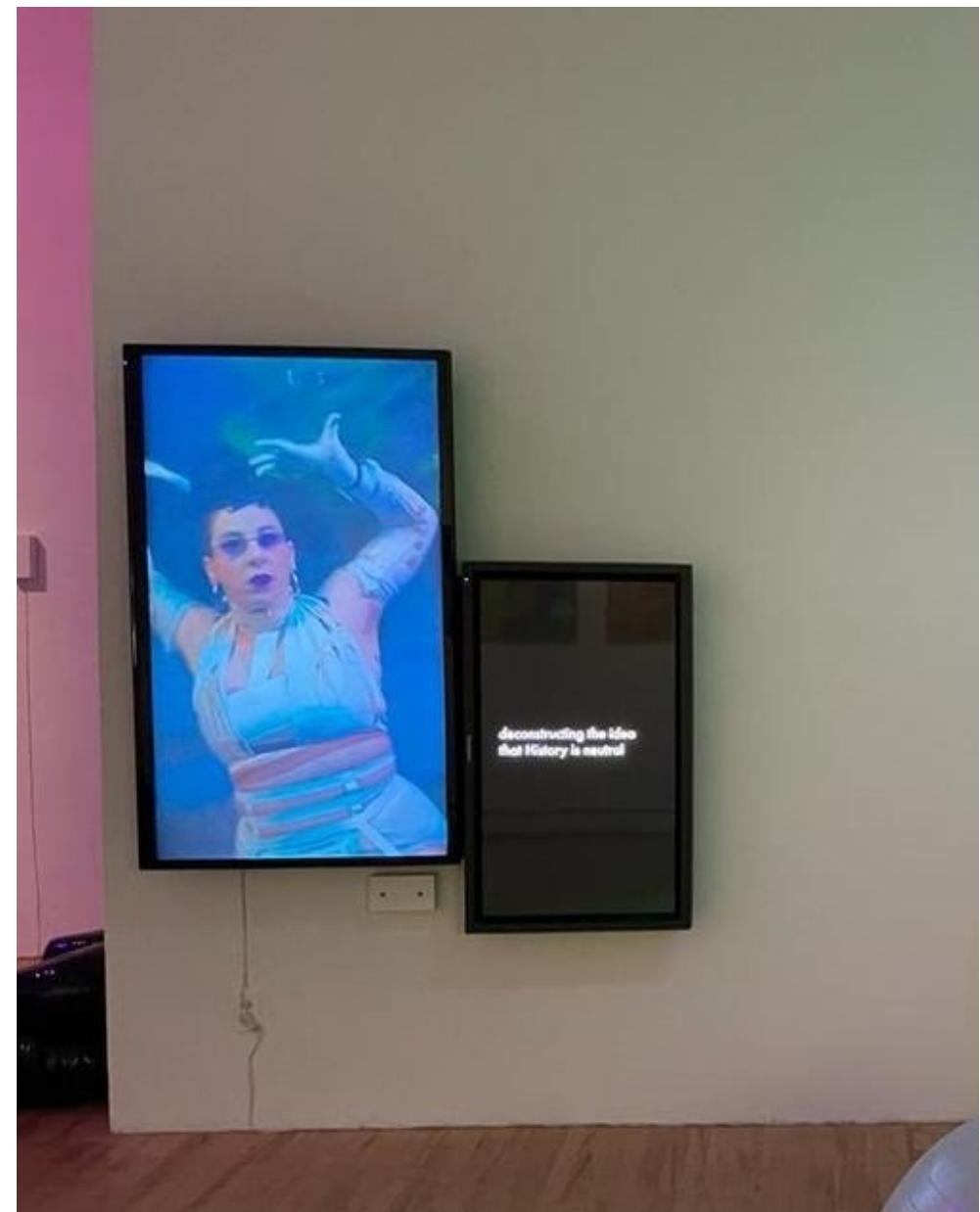
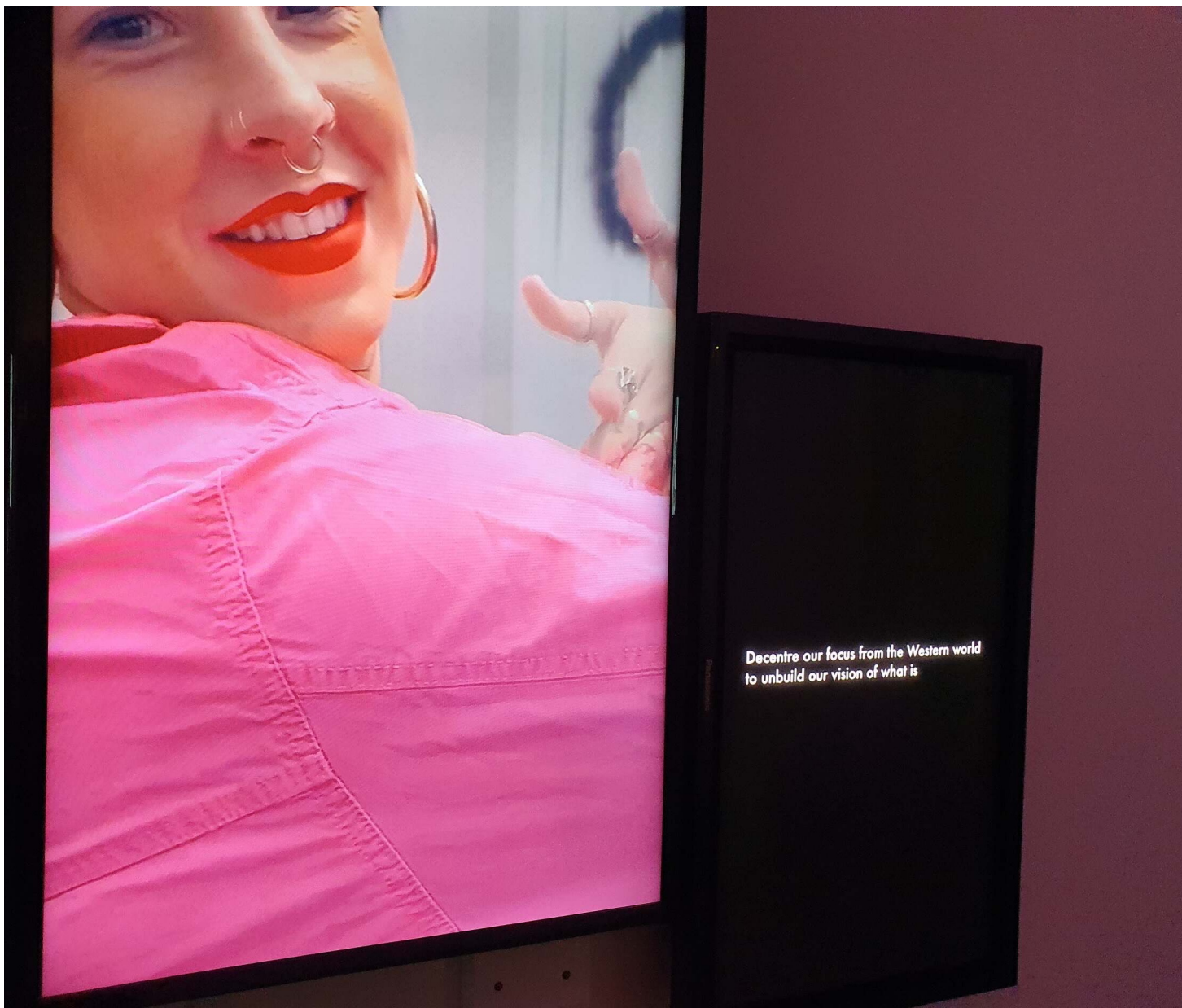


Ausstellungsansicht *Dance Trans\* Revolution*, Apexart New York, 2021





Bhenji Ra, *Immortal Memories* (Still), 2020, Mehrkanal-Video, 79 Min. 30 Sek.



Habibitch, *Decolonize the Dancefloor*, 2021, Digitales Zweikanalvideo, 9 Min. 47 Sek. und 10 Min. 42 Sek., Ausstellungsansichten  
*Dance Trans\* Revolution*, Apexart New York, 2021



7thGirl a.k.a Liniya, *Slow Weekend* (Still), 2021, Digitales Video, 2 Min. 6 Sek.



Grace Banu, Sandeep Nagar, 2020, Digitale Fotografie



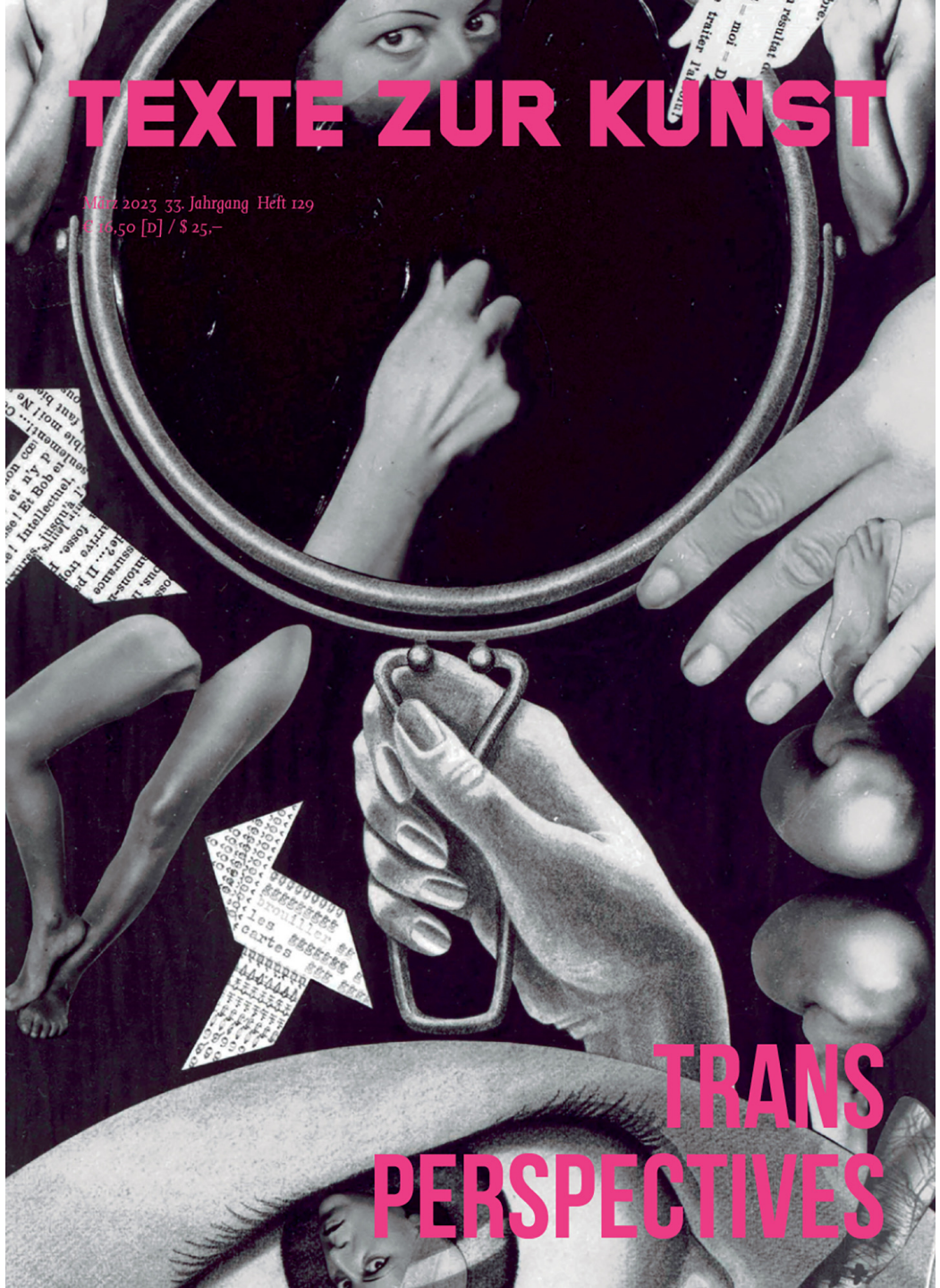
Dion McKenzie, *Meet Us On The Dance Floor Before The World Ends*, 2020, Acryl auf Leinwand, 61 x 91.5 cm



Jonathan Soren Davidson [Eden], *Interstellar*, 2021, Digitaldruck auf Stoff, *Dance Trans\* Revolution*, Apexart New York, 2021

# TEXTE ZUR KUNST

März 2023 33. Jahrgang Heft 129  
€ 6,50 [D] / \$ 25,-



# TRANS PERSPECTIVES

**FACHSCHAFT D'HISTOIRE DE L'ART  
ET D'ARCHÉOLOGIE**

— PROCHAINS ÉVÉNEMENTS

**30 MARS - VISITE DES CENTRES D'ART,  
FRIART + WALLSTREET  
RDV 16H DEVANT FRIART**

**15 MAI - APERITIF DE FIN DE SEMESTRE DU  
DEPARTEMENT - 18H, SCANT**

**17 MAI - PARCOURS D'HISTORIENNE DE  
L'ART AVEC MME. CAROLINE SCHUSTER,  
DIRECTRICE ADJOINTE DU MAHF  
17H, SALLE MIS 02 2118**

**VISITE FRIART  
+ WALLSTREET**

**30 MARS 2023  
RDV À 16H DEVANT  
FRIART**

**COME AND JOIN US!**