Manifestos

QUEER SPACE

STOREFRONT
ART AND ARCHITECTURE

WANTED: PROPOSALS

QUEER SPACE MANIFESTOS/PROPOSALS

Flaming through outer space? Or cruising your inner child?
ACTing UP, going down, carrying on.
Hang around, come across, put out, jerk off, log on, boogie down, work through, fashion forward, lay back.
Safety. Danger. Uptown. Downtown. Ask. Tell.
Where are the traces of all our queer ancestors? Where did they arrive, shelter, display, disport, depart?
Melvin Dixon says: "I'll be somewhere listening for my name."
Vows and disavowals. Trade, betrayal, tradition. Erasures - racisms - races, Laborors, labors: loafing, and luxuries, and loveliness. A homeless person's "right to privacy" - where does it live? Younger and older; effeminate/femme/feminine/masculine/butch. Commotions, emotions, movements.
Dignity/pride/exhibitionism/shyness/shame/attitude/
public displays of affection.

"All the rage"

When is a march a parade a demonstration?
*The dictionary says: "**Queer** from German **quer** (oblique, cross, adverse)."*

WHAT MAKES SPACE QUEER? HOW TO GIVE QUEER SPACE A HISTORY AND A FUTURE, A POWERFUL PRESENCE? WHAT'S THE QUEEREST IN UTOPIAS, IN DIASPORAS, IN ENVIRONMENTS, IN INTIMACIES, IN BOWLING LEAGUES, IN HEALTH AND ILLNESS, IN SOLIDARITY, IN URBAN PETS, IN NATIONALISM AND COSMOPOLITANISM, IN SELF-DEFENSE, IN CYBERSPACE, IN JOBS AND NO JOBS, IN FILM AND VIDEO, IN THE CHRISTIAN RIGHT, IN MEMORY, IN THE HYPOTHALMUS, IN THE HIGH SCHOOLS, IN DANCING AND WALKING, IN CIVIL SOCIETY, AND IN INTERIOR DECORATING? THE STOREFRONT FOR ART AND ARCHITECTURE IN NEW YORK IS SOLICITING **QUEER SPACE MANIFESTOS** AND **MANIFESTO/PROPOSALS** FOR A COLLECTION EDITED BY ***EVE KOSOFSKY SEDGWICK*** WITH ***BEATRIZ COLOMINA*** AND ***DENNIS DOLLENS***, AN INSTALLATION CURATED BY ***CINDI PATTON***, AND OTHER POSSIBLE INSTALLATIONS/EVENTS (VIDEOS/ BILLBOARDS PERFORMANCES/ MONUMENTS/ RALLIES, CIRCLE LINE CRUISES/ BARNEY'S WINDOWS/ETC.) AROUND NEW YORK, TIMED FOR 25TH ANNIVERSARY OF STONEWALL THIS SUMMER. MANIFESTOS AND MANIFESTO/PROPOSALS CAN TAKE ANY FORM BUT SHOULD BE TWO 8 1/2" X 11" PAGES OR LESS INCLUDING ANY DRAWINGS. (PROPOSALS, IF INCLUDED, NEED NOT BE DETAILED AT THIS STAGE.) PLEASE SEND BY **JANUARY 1, 1994** TO:

QUEER SPACE
STOREFRONT FOR ART AND ARCHITECTURE
97 KENMARE STREET, NEW YORK, NY 10012
TEL 212-431-5795 FAX 212-431-5755

S C I - Arc

Southern California Institute of Architecture

Fax Transmittal *Number of pages including this cover sheet:* _____

To: Sally Fax # 212-431-5755

From: 3/16

Date:

Time:

Regarding:

If you do not receive the correct number of pages or if you have any other problems with the transmission, please call 310-574-1123. Our fax number is 310-574-3801.

Here's the text for the catalog, sorry - Edit the hell out of it if necessary.

March 26! YIKES!

This will be a compilation w/ many contributors - I'll explain it at AS&P

Ken

5454 Beethoven Street, Los Angeles, California 90066

use the right line

We couldn't help but overhear.

I.D. card into a basket next to the woman at the terminal. Today was the first day of a new procedure. Early in the morning a supervisor came by to remind her.

- Make it a part of each interview.

What it meant was everyone needed to detour an hour and meet with a clerk to fill out a new form. Are you who you say you are? Are you sick enough? Poor enough? Helpless enough? Dangerous enough? Disobedient enough?

-Kevin McKay is the name I used here. My real name is Gary Trumble but for the last year I've been coming here all my records have been under Kevin McKay.

Because it is a matter of documents they are of course lost, inaccurate, out of date. A test, one test, and its interpretation takes four and 1/2 hours. Securing medical care becomes a full time, 9 to 5, M through F, job.

He spent his days on errands from office to office agency to agency. He showed a letter.

-This person, when I called this number, not only wasn't in but nobody had ever heard of her.

The shoulder/gym bag to carry one's documents. Inside, especially, a plastic envelope with LACG I.D. plate, appointment card, notes with names.

Somebody wrote on how natural it was for persons who found themselves the only passengers in a carriage to exchange intimate confidences. Quaint notion. But the clinic is a terminus. There is the atmosphere of a bus or train station or airport. When a friendly face sits beside you, you talk. In another place or time perhaps this would be merely flirting. Eddie had been there since we had arrived.

-It began ten years ago. I lived very quietly. I worked and came home and cooked and worked in the garden. And then all of a sudden it was too much for me. I went to the doctor to find out why I was fatigued but he couldn't find anything. The rumors were just starting that there were problems with gay men.

And so on. He's 50. AZT makes him too sick and fatigued and the other drugs seem to do nothing. He spends his days at the clinic. And he mentioned his lover.

-The best thing that ever happened to me.

His unemphatic, matter of fact recitation halting somewhat. In this place momentarily overcome. He went on.

-All these fucking immigrants overburdening the health services. This guy I know is from Belize. He's always saying the U.S. does this , the U.S. does that, and this is wrong. Well when was the last time you read in the paper about anything Belize did for the world?

The fifth floor, baby blue. No sunlight, no fresh air, no window. Pine benches. Above the entrance no name but room numbers. Later we found stone. The grand entrance to the '32 building was very grand. For all the patient sees of it it might as well have been demolished with the 1912 buildings. Scholars, prostitutes, gheezers, guppies, queens,

KMcMahon

would be Marboro men, street people, kids: a familiar-type face pops up quickly enough.

-Nice shoes mom.

And pausing then with difficulty.

-Can I borrow them sometime? Oh, hello Doctor. Say hello to the mom and the dad.

Four, and the light pale citron. The cement wall along the driveway is warm. The cats roll on it. Blood gas and x-rays indicated no sign of PCP. Fever and swollen face are nothing more than a fungal infection. Hospitalization was therefore unnecessary. And then.

Three hours in front of the Franks Hotdog sign on Santa Monica Blvd. A man in a purple T-shirt with a sign "If you think AIDS is bad wait 'till you're in HELL!" Boy dumps a coke on him. Fight. Everyone straining on the rope. "Throw him out!" Bradley participating. ACT-UP chalking victim outlines on the route. A bit tedious with long pauses between the events. A girl's voice "How interesting!" The giggling trio in front. "I took one but he took four!" Texas drawl. The mushroom white scruffy men in black. We face the wrong way.

The way home. Neatly washed white walls w/block letters in corner - "Blessed Martin." In silver Oldsmobile a girl smooths her blond hair under a barrette then pulls on a grey habit. Girl in fluorescent lime blouse sits up from passenger seat to turn round and strike again and again into the back seat. Man leads woman trotting across the street holding phone to ear. Tour bus w/Korean script parked at Club Flamingo where a man gives instructions w/gestures (frame it here) to another taking his picture. In that crapholе! The old neighborhood. Who knows what visitors think.

And we were approaching the Silverlake exit.

-I'm getting to the point where I might just get some projects built and stop worrying about it. I mean if all the really successful architects can be over their heads in debt why can't I take the plunge? Eisenman probably owes hundreds of thousands. Mayne owes less but probably a lot still .

And again one night after it was over with one of the friends who saved my life.

-I thought about this being a whole multistory venue floor after floor of this fabulous merchandise. It would be my gift to the community you know? Through his business manager I've been talking to two attorneys. They're $280 an hour. They're telling me all this about registering as a trademark so that nobody else could use the name. We're setting up the board so that I'm the only member. Not a huge salary. If my assistants can make $50 thousand. But as a business in the same space I'll have a flower shop. Get artists to donate work. Then sell it. A deal w/a framer. Publicity.

- Kevin McMahon

First page

#2

FROM: KAZUKO SAKAMOTO
LUKA KITO
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967 Columbus Ave., #9
NY, NY 10025

TO: STOREFRONT FOR ART AND ARCHITECTURE
fax 212-431-5786
97 Kenmare St.,
NY, NY 10012

REF: QUEER SPACE MANIFESTO/PROPOSALS
PAGE. 3(INCL. FRONT PAGE)
DATE: MONDAY, 31 DECEMBER 1993

#2

QUEER SPACE: BETWEEN HEAD AND BODY

Space is reiceived and perceived by six senses of the BODY.

The degree of its queerness is determined by one's "HEAD"--that is, by his/her moral standard, background(cultural, educational, environmental, experiential et cetra), memory, gender, religion, health, status, class, occupation and so on. Therefore in this sense queer space is of a personal choice---in other words, it is a PRIVATE QUEERNESS.

But is there such a thing as a PUBLIC or UNIVERSAL QUEERNESS?

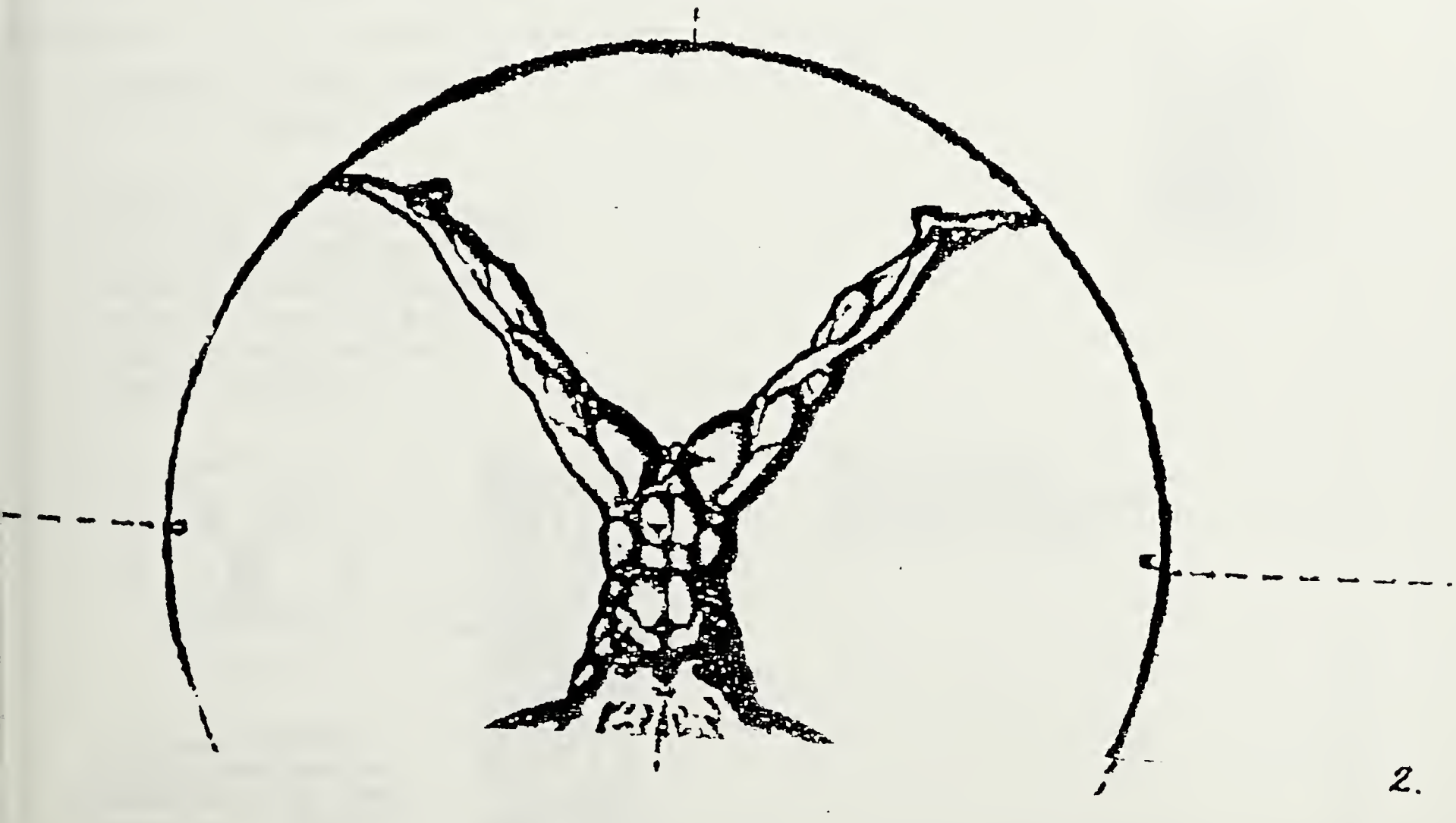
When we think about QUEER SPACE, it is possible to create a universal feeling of queerness. Remember that our BODIES perceive space, and that HUMAN BODIES function pretty much the same way regardless of individual diferrences of their HEADS. It is our common lauguage.

When our BODIES perceive space in a QUEER way, we are able to find QUEERNESS in space. Imagine that a Yoga master can easily achieve 'reversal of space' simply by standing on his HEAD and let his BODY float in the air--meanwhile we architects sweat and try to fight against the gravity to do that.

In our present society the distance between HEAD and BODY has become too great. When we think about SPACE, we tend to use words rather than our physique. There has been so much verbalization/theorization but not enough physicalization. To restore the completely detatched relationship between HEAD and BODY, we ought to reinforce the connection between INTELLECT and INSTINCT.

We would like to propose events offering various QUEER ways of perceiving existing spaces in New York City. Two of our ideas are presented on the next page.

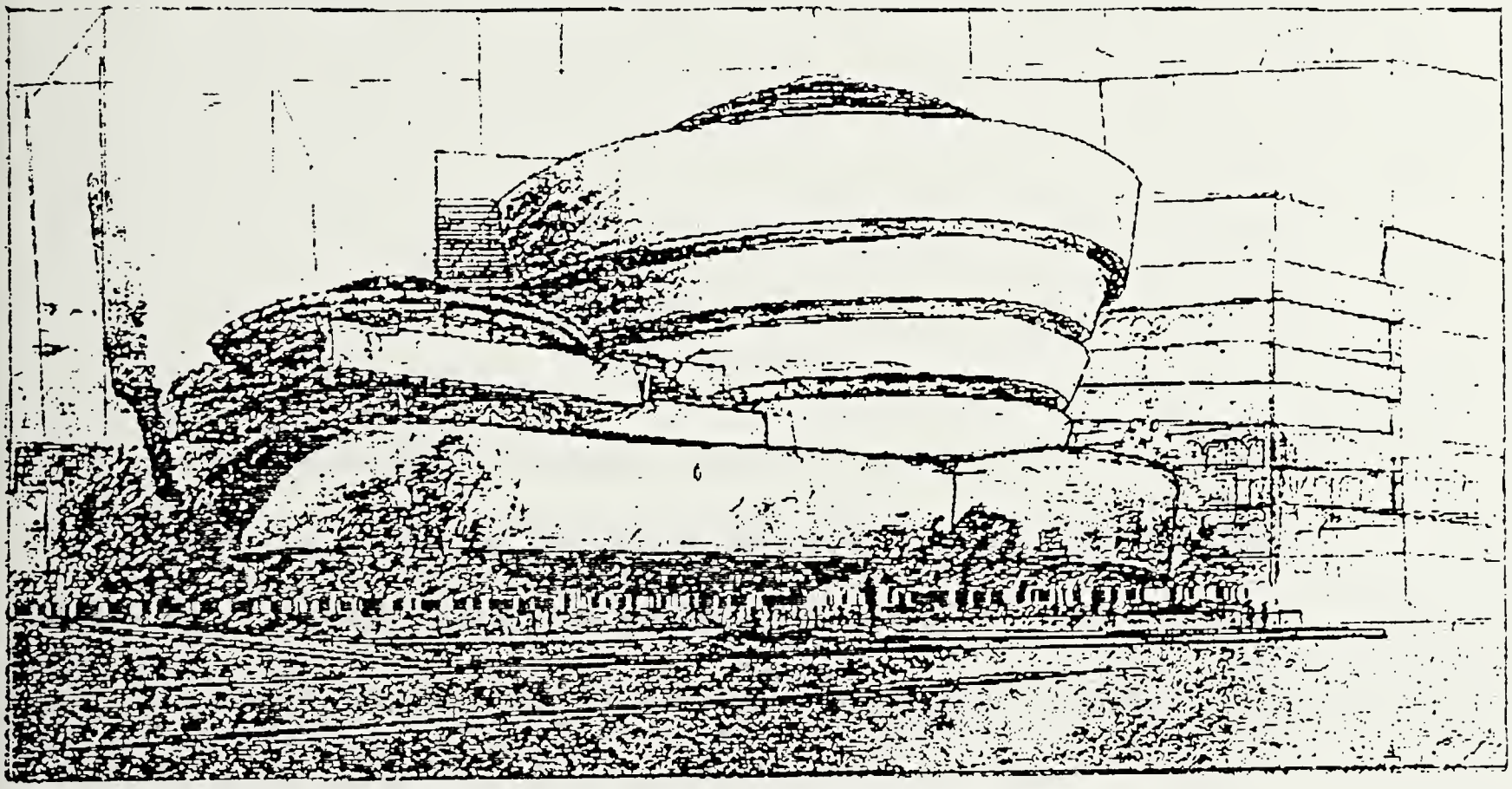
We urge our fellow architects to be flexible, courageous and QUEER before we go on to the making of QUEER SPACE. Relax! Relieve your tension, unfold your crossed legs and arms, free your eyes from computer screens, forget about all the updated information for a while. FEEL FREE TO BE QUEER!



(#2)

AL 1: The GUGGENHEIM MARATHON
- Feel its gravity. Its motion time/velocity of the spiral.

THE GUGGENHEIM MARATHON JUNE 8, 1994

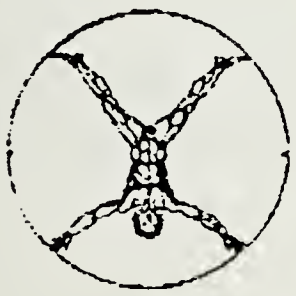


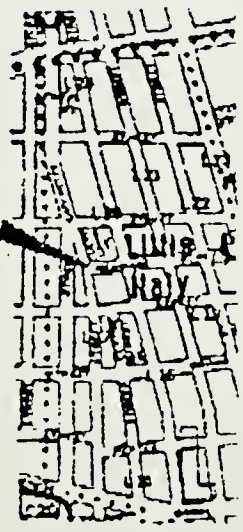
QUEER SPACE MANIFESTO / BY STOREFRONT

SAL 2: INVITATION TO QUEER SPACE by R.T.Gupta
At Storefront. Loose-fit clothing recomended. Bring a towel and a pair of socks(optional--barefeet preferred)

INVITATION TO QUEER SPACE
by R.T.Gupta

Everybody is welcome.
This is an introductory session
for the QUEER SPACE MANIFESTO.
Loose-fit clothing recommended.
Bring your towel and a drink.
A pair of socks optional--
Barefeet prefarred.





QUEER SPACE
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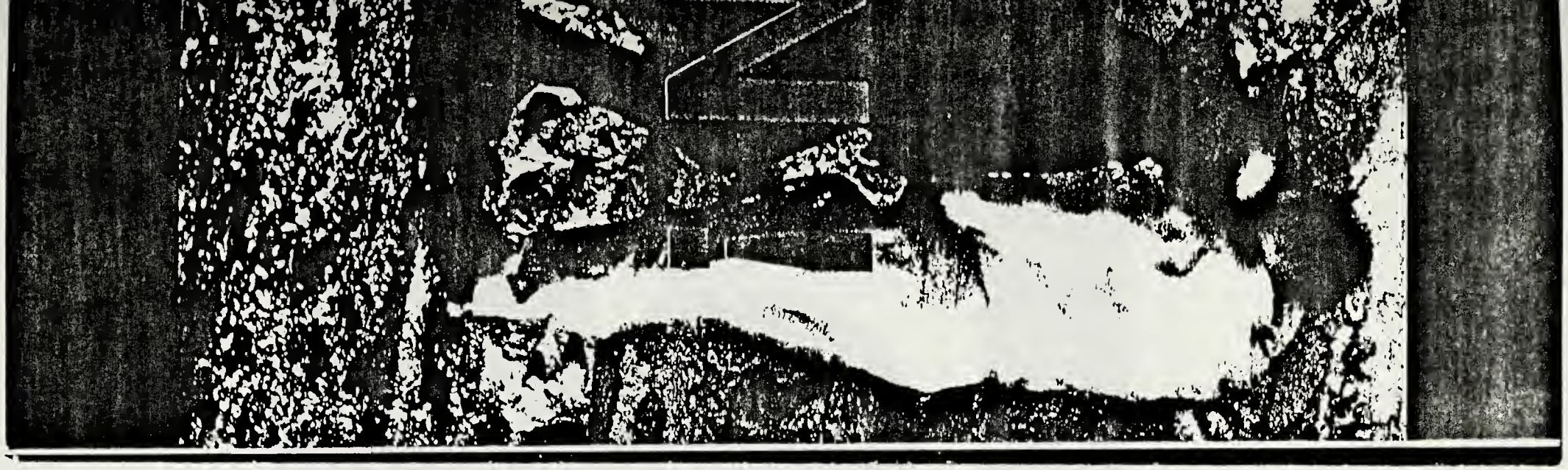
Mary-Ann Coucher
633 West 72nd St., #4B
New York, NY 10017

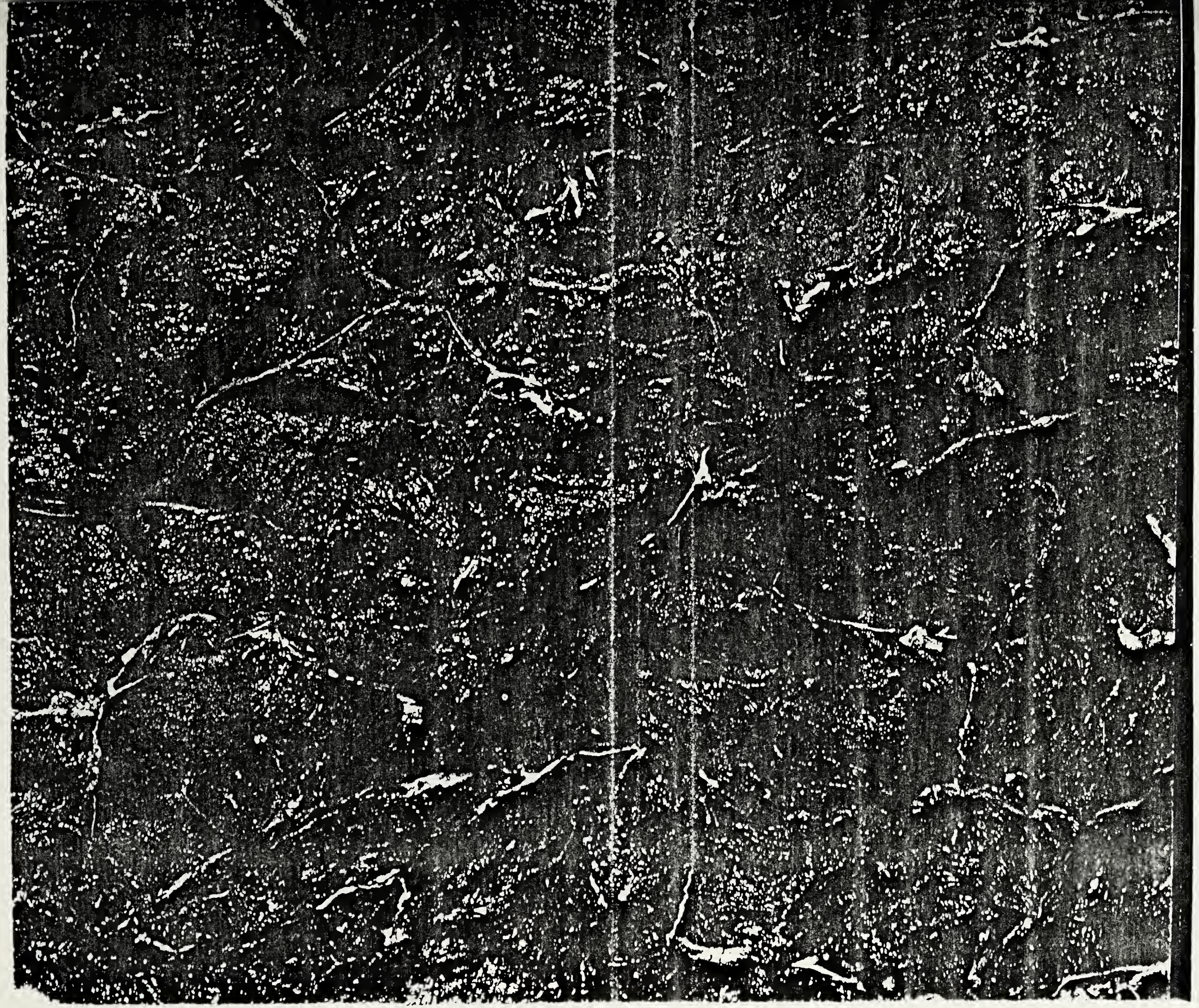
CUARTO OSCURO, un laberinto que convierte el placer del extravío que consuela, en goce que perturba. Un caos, una complejidad inteligente que oscila en esas dos líneas de tensión: el cuarto oscuro como el único lugar donde el poder mercantiliza y tolera que una conducta sexual no orientada a la procreación, promiscua y apersonal pueda manifestarse y consumirse, y ahora cuarto oscuro como desconstrucción del insuficiente concepto de homosexualidad, cuarto oscuro como explicitación de los mecanismos que han reprimido, expulsado y silenciado a la homosexualidad. y en definitiva, cuarto oscuro como espacio de reivindicación de la diferencia, de la especificidad de la homosexualidad, del acceso del sujeto homosexual al lenguaje para desarrollar su subjetividad.

CUARTO OSCURO

IGRAN


OCEASIC

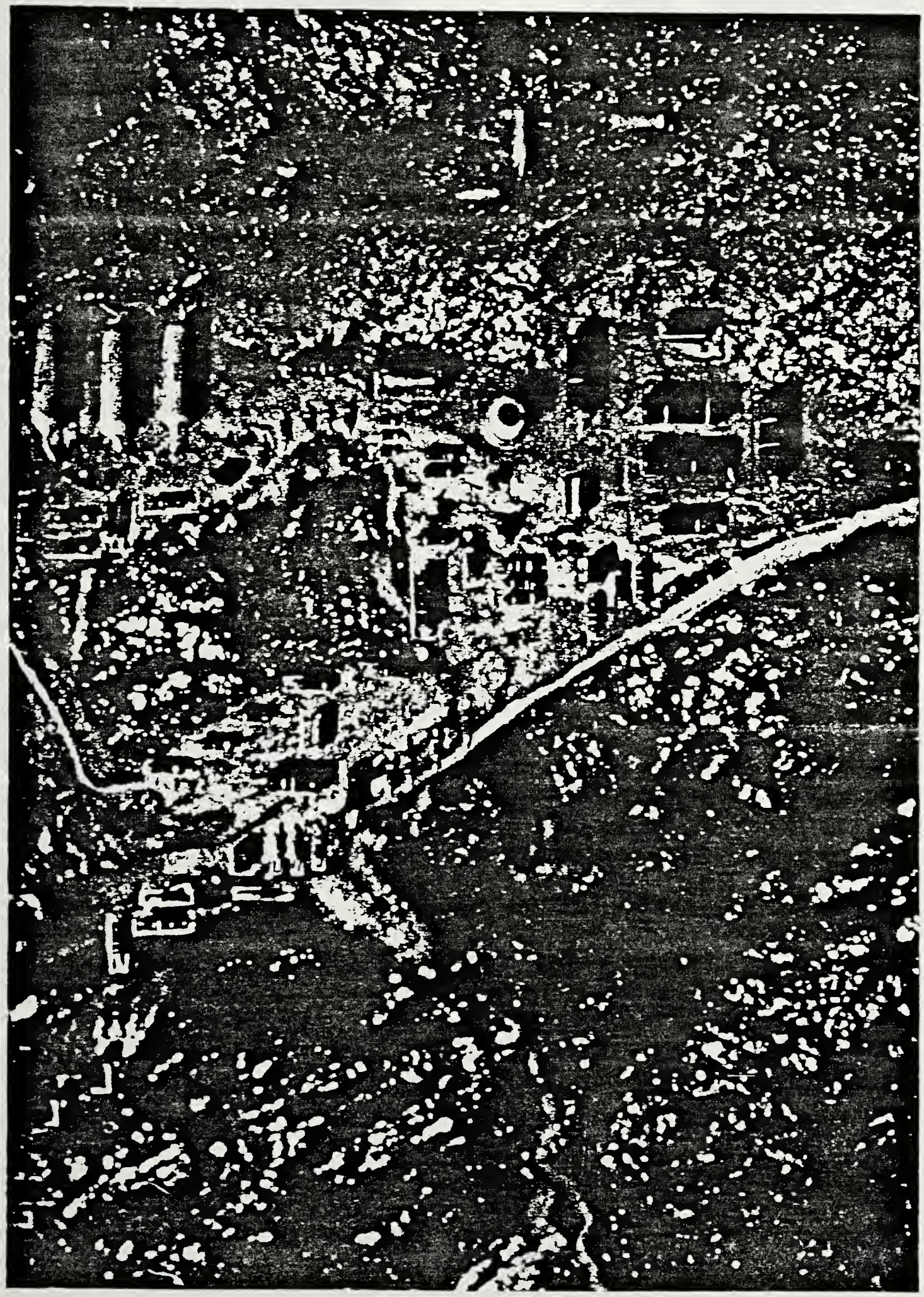




Palacio de los Condes de Gabia, Granada

BESOS NEGROS, 1991

fragmento instalación



PLANTA BAJA GRANADA

BANANAS

Proyecto de Instalación. Granada

AGRACIADOS AGRADECIDOS 1993 Instalación (fragmento)

6MANI CM B 27-OCT-93 20:18 FMU70

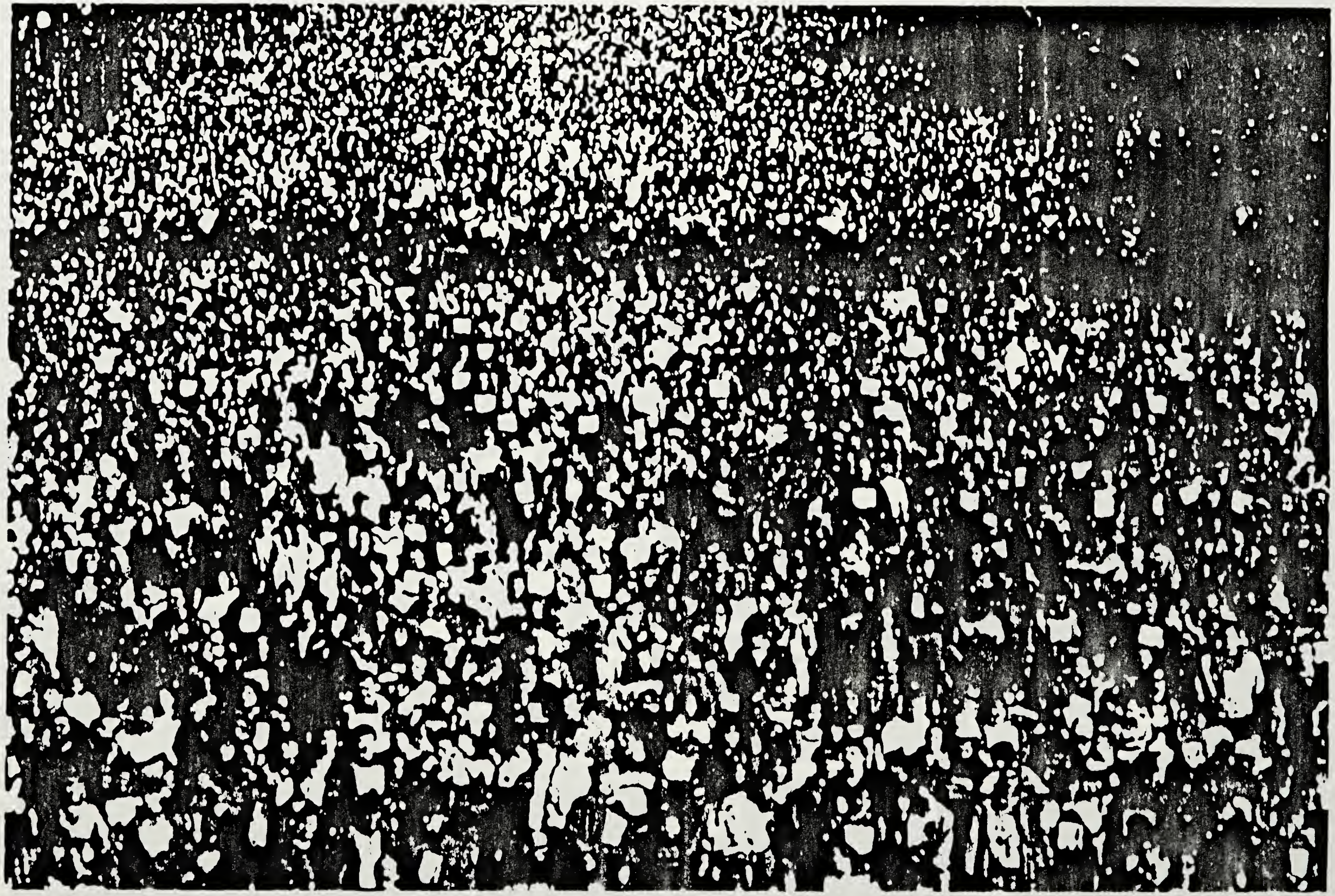
AGRACIADOS AGRADECIDOS 1993

ALGARVE- Primera bienal de arte de la Frontera- ANDALUCIA

AGACIADOS AGRADECIDOS 1993. Vista en máquina Viewmaster.

NEGRE

AGRACIADOS AGRADECIDOS 1993. Vista en máquina Viewmaster.



BANANAS

Proyecto de Instalación: intinerario de Capilla Real a Reyes Católicos- Granada

A Proposal for Queer Space
by Hugh English

"By Being Outside of America": Gertrude Stein's Queer American Self

> Yes I am married I mean I am married to America, it is so beautiful. I am going back to America sometime, someday not too long. I am already homesick for America. I never knew it was so beautiful. It was like a bachelor who goes along fine for twenty-five years and then decides to get married. That is the way I feel, I mean about America.

Gertrude Stein's response to an Associated Press reporter's question, upon her return to Paris in 1935 from her American tour, suggests how deeply Stein's idea of America intersects with her concerns about gender and sexuality. One might want to observe that this rather closeted response avoids explaining why she is not married, in the conventional sense, and how she is married, in another sense, to Alice B. Toklas. Moreover, the heterosexist epistemology of the question might explain why Stein and Toklas could be celebrated so widely during their American visit between October 1934 and May 1935. Their lesbian relationship could only be seen by those "in the know"; to most observers at public appearances and in the media, it must have been only too apparent that they were spinster companions. These valid observations mask the deep figurative associations between Stein's relation to both the place and the idea of America and her often less explicit focus on her gender and sexuality. Here, gender-crossing bachelorhood and marriage figure the development in her relation to America. We might also claim, however, that "America" (dis)places the ways in which her self-representations in the 1930's could consider gender and sexuality; with her trope, "America," Stein can locate her otherwise, and perhaps for her unrepresentable, eccentric subject position, as a woman and as a lesbian, in the center of the literary production of the twentieth century.

The Geographical History of America, Gertrude Stein's meditation on identity, America, and gender, written in 1936 after her triumphant tour of America, keeps both gender and the transcendence of gender by "the human mind" in play:

> I think nothing about men and women because that has nothing to do with anything.
> Anybody who is an American can know anything about this thing. (214)

For Stein, the sex/gender categories are uninteresting--they yield "nothing" for "the human mind" as it thinks and writes. Thinking and knowing, as activities and as possibilities, are understood here as attributes of an "I," paralleled with "anybody who is an American." Another category of subjectivity, being "an American," and a characteristically Emersonian move toward generalization with "anybody," enable her rejection of these contingent categories.

In Paris France, Stein hints that she embraced her self-exile from the United States for reasons that she links to her position as a woman and as a lesbian. Despite the fact that she returned to her native land only for her triumphant lecture tour in the mid-1930's, she consistently identifies herself with the idea of America. Her physical distance from the continent enables her self-placement in "America." As she argues in "Thoughts on an American Contemporary Feeling," America created the

twentieth century in America during the nineteenth century and, consequently, "the generation living as contemporaries...are occupying themselves to continue America by being outside of America" (159-160). The figure "America" offers Stein what Emerson, in "Circles," claims for literature: "a point outside of our hodiernal circle, through which a new one may be described...a platform whence we may command a view of our present life, a purchase by which we may move it" (408). "Being outside of America" allows Stein "to continue America"; this conceptual space of "ordinary ideas" gives her her vantage point on identity, gender, and grammar.

In her writing of the 1930's, "America" works as a central trope which she uses to represent a conceptual space (a subject position; a point-of-view; grammar and syntax), a conceptual space from which she can gain a vantage point on historically contingent and heterosexual categories of gender. I am not necessarily claiming that Stein intends to use the idea of "America" in this way; rather, I am interested in the cultural mechanism whereby a lesbian writer marginalized within the sex/gender system of heterosexuality finds the audacity to claim the most central position in the literary work of her time. Probably, we can best think of Stein's gendered project as deeply divided--she writes from the experiential, yet historically contingent, point-of-view of a woman, while she attempts to push language and literary representation beyond the gendered limits that work to contain her point-of-view as a woman's point-of-view. Similarly, she relentlessly locates herself as an American, while generalizing her experience and her self-representations as universal.

Much of the recent critical work on Stein has foregrounded Stein's gendered project--her writing "as a woman." I intend to argue that Stein finds in Ralph Waldo Emerson support for her revision of the terms of gender, as she begins to shift her thinking and her grammar out of the gender possibilities of heterosexuality, including to some extent the category "woman." Her assertion of writing as an ungendered space, as the sphere of "the human mind," seems to suggest the possibility of a transcendence of gendered culture. However, like Emerson's "self" which is often asserted, qualified, sometimes rejected, and then revised, Stein's ungendered "one" who writes is qualified by her insistent articulation of gender.

Being "a citizen of somewhere else," like Hawthorne's narrator in The Scarlet Letter, allows the rhetorical distance one needs to get a purchase on the order of national and gendered identity. With her insistent claim of a "point outside" and her equally insistent claim of her centrality, Stein writes to get out from under the order of gender, to describe a new circle. Stein's geographical and historical meditations on identity, Four in America and The Geographical History of America, offer instances of Stein's efforts to imagine and describe a subject position at once central and eccentric, representative and queer. In this essay, I address her use of "America" in The Geographical History of America, her rhetorical, grammatical, autobiographical, dramatic, and philosophical meditation on identity, America, and gender. This text, representing rhetorical and grammatical subjectivity as the history of America and as the geography of writing, in the queer space of the sentences where Stein maps Emerson's "rhetoric of thought," remains a neglected precursor to our contemporary considerations of queer space.

"By Being Outside of America": Manifest Destiny, Queerly

by Hugh English

> I think nothing about men and women because that has nothing to do with anything.
> Anybody who is an American can know anything about this thing.

In The Geographical History of America (1936), Gertrude Stein's rhetorical, grammatical, autobiographical, dramatic, and philosophical meditation on identity, America, and gender, queer possibilities emerge, possibilities made manifest in her seriously playful and relentless claim on "America" as a conceptual space where what one takes as given, as "ordinary," shifts queerly. In this text, Stein claims her central role in twentieth-century literary production "as a woman," while simultaneously exposing the arbitrary contingency of such a category. While claiming the importance of cultural experience that defined her as woman and as queer, Stein finds the historically available sex/gender categories uninteresting and needlessly limiting--"men and women" yield "nothing" for "the human mind" as it thinks and writes. Thinking and knowing, as activities and as possibilities, are understood as attributes of an "I," paralleled with "anybody who is an American." Another category of subjectivity, being "an American," and a characteristically Emersonian move toward generalization with "anybody," enable her rejection of these contingent categories and her gesture toward possibilities, "anything." Such conceptual possibilities are worth more thought, more worth knowing, than "this thing," this heterosexual limitation on human being.

Gertrude Stein's response to an Associated Press reporter's question, upon her return to Paris in 1935 from her triumphant American tour, conveys how deeply Stein's idea of America intersects with her concerns about gender and sexuality.

> Yes I am married I mean I am married to America, it is so beautiful. I am going back to America sometime, someday not too long. I am already homesick for America. I never knew it was so beautiful. It was like a bachelor who goes along fine for twenty-five years and then decides to get married. That is the way I feel, I mean about America.

One might want to observe that this rather closeted response avoids explaining why she is not married, in the conventional sense, and how she is married, in another sense, to Alice B. Toklas. Moreover, the heterosexist epistemology of the question might explain why Stein and Toklas could be celebrated so widely during their American visit between October 1934 and May 1935. Their lesbian relationship could only be seen by those "in the know"; to most observers at public appearances and in the media, it must have been only too apparent that they were spinster companions. These valid observations mask the deep figurative associations between Stein's relation to both the place and the idea of America and her consistent, often less explicit, focus on her gender and sexuality. Here, gender-crossing bachelorhood and marriage figure the development in her relation to America. We might also claim, however, that "America" (dis)places or (re)locates gender and sexuality; with her trope, "America," Stein can locate her otherwise, and perhaps for her unrepresentable, eccentric subject position,

as a woman and as a lesbian and as an "anybody," outside of such categories, claiming the center queerly.

In Paris France, Stein hints that she embraced her self-exile from the American continent for reasons that she links to her position as a woman and as a lesbian. Strangely, despite the fact that she returned to her native land only for her lecture tour in the mid-1930's, she consistently identifies herself with the idea of America. Her physical distance from the continent enables her self-placement in another "America," discovered and mapped in her revisionary geographical writing. As she argues in "Thoughts on an American Contemporary Feeling," America created the twentieth century in America during the nineteenth century and, consequently, "the generation living as contemporaries...are occupying themselves to continue America by being outside of America." The figure "America" offers Stein what Emerson, in "Circles," claims for literature: "a point outside of our hodiernal circle, through which a new one may be described...a platform whence we may command a view of our present life, a purchase by which we may move it." "Being outside of America" allows Stein "to continue America"; this conceptual space (claimed, explored, mapped) allows Stein "to command a view of [her] present life, [as it allows us] a purchase by which we may move" the patriarchal and heterosexual order of gender.

It is unnecessary to claim that Stein intends to use the idea of "America" as a conceptual space from which she can gain a vantage point on historically contingent and heterosexual categories of gender. Rather, let us learn from the queer cultural mechanism whereby a lesbian writer marginalized within the sex/gender system of heterosexuality finds the audacity to claim the most central position in the literary work of her time. We can best think of Stein's gendered project as deeply divided--she writes from the experiential, yet historically contingent, point-of-view of a woman, while she attempts to push language and literary representation beyond the gendered limits that work to contain her point-of-view as a woman's point-of-view. Thinking about historically realized and significant sex/gender categories and consequences, while never granting them absolute reality--working on more than one level of consciousness in this way--Stein charts queer possibilities. Rejecting both absolute particularity and universal categories untainted by contact with experience and history, Stein's "geographical history" begins to describe a queer space outside of the political, conceptual, grammatical and ideological regime of heterosexuality.

Being "a citizen of somewhere else," like Hawthorne's narrator in The Scarlet Letter, allows the rhetorical distance one needs to get a purchase on the order of national and gendered identity. With her insistent claim of a "point outside" of "America" and her equally insistent claim of her centrality, Stein writes to get out from under the order of gender, to describe a new circle. Stein's geographical and historical meditations on identity, Four in America and The Geographical History of America, offer queer spaces, efforts to imagine and describe a subject position at once central and eccentric, representative and queer. Reading Stein queerly begins to manifest a new destiny, a queer destiny of subjective practices that heighten our capacities to be both here and there, fully to occupy our historical and social locations as "lesbian" and "gay," while learning to position and to live our "selves" "by being outside" of the conceptual regime of heterosexuality, learning, with this queer one, to "think nothing about men and women because that has nothing to do with anything.

(5)

Harmonie Moore
Church Ladies for Choice
198 Ave A, #4a
New York, NY 10009
(212) 979-6203

To whom it may concern:

The enclosed manifesto is one that the Church Ladies for Choice of New York City (there are other C.L.F.C. groups in other cities!) handed out to over ten thousand Lesbian, Gay, Bisexual, and transgendered individuals at last summer's March on Washington. The national data bank of clinic defense groups that is listed on it is one of our projects that the National Organization of Women is helping us with.

For the past three years, the Church Ladies for Choice/NY have been bringing the spirit of humor and empowerment to defenders and activists with our drag driven critique of the patriarchy. If you've been involved with the reproductive rights community here in New York in any way, you must of heard of us.

Anyway, what we would like, and it would be very, very nice, is just some public space to erect an alter to reproductive freedoms (everyone's). This, of course, would feature us, and that may sound a little bit proud, but like one of our favorite female to male transvestites, Mary Martin, we feel we've gotta' crow. Bless you for your attention and graciousness.

Love and Choice,

Harmonie Moore

Harmonie Moore
Church Ladies for Choice

THE CHURCH LADIES FOR CHOICE

All across this great country of ours, queers are on the front line of the struggle for absolute reproductive freedom for all women. Arise with a resounding cry of

MY BODY, MY CHOICE!

and join your local clinic defenders as they stand up to the weekly onslaughts of the religiously challenged. Escorts and defenders are needed to ensure that women's health facilities remain safe and open to all, no matter how many psycho-christians attempt to krazy-glue themselves to the front door.

Now isn't that SPECIAL!

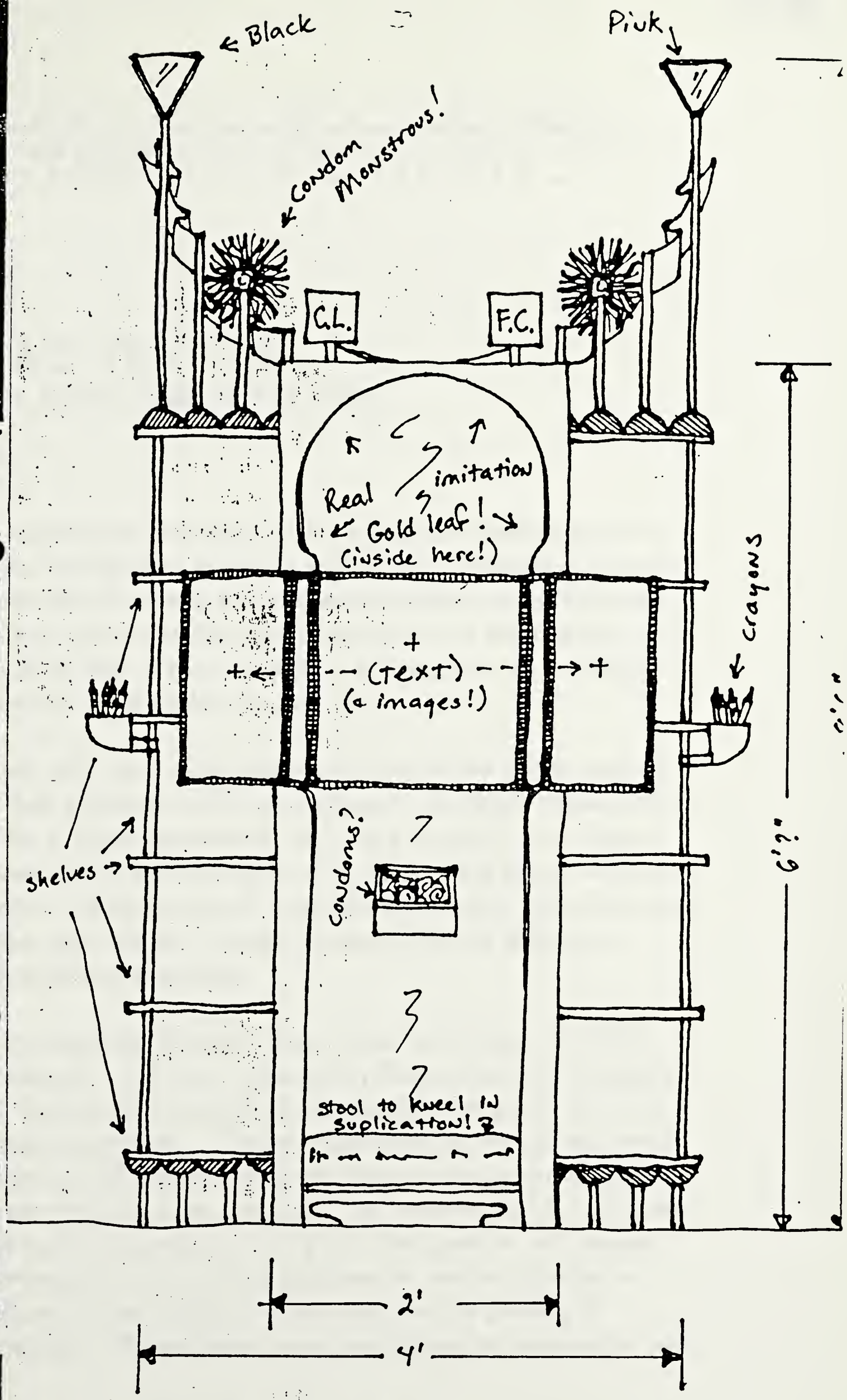
Contact National NOW's Project Stand Up for Women at 1000 16th St., NW, Washington DC, 20036, (202) 331-0066 to find out who organizes clinic defense in your area.

The Church Ladies for Choice lift spirits and provide comic relief to clinic defenders. We are the U.S.O. of the clinic defense movement - the cheerleaders of choice. New York's Church Ladies are pleased as punch to be an affinity group of WHAM! NYC.

WHAM! Women's Health Action and Mobilization is a direct action group committed to demanding, securing, and defending absolute reproductive freedom and quality healthcare for all women.

To get your Church Ladies for Choice starter kit, contact WHAM! NYC at, P.O. Box 733, New York , NY 10009 (212) 713-5966

THE CHURCH OF FEMINISM



"Altarpiece for Reproductive Freedom"

Andrew Williams
32 St. James Place #2 Brooklyn, NY 11205
(718)-789-8954 h. (718) 636-3690 w.

QUEER SPACE PROPOSAL

Andrew Williams, M.Arch candidate, Pratt Institute

Most, if not all, explorations into sexuality and space have taken place in a professional or non-pedagogical academic environment. Teaching youth and emerging professionals to explore how Queerness affects design has been unacceptable in part due to institutionalized homophobia in the profession but also in part due to the fear of Queer educators in being seen as recruiting. Students therefore are left to explore on their own.

Students sometimes take these explorations and feed off the stifling pressure put on them by their professors and their profession. Questions raised such as "how to design for a Queer community?" and "how to design as a Queer person?" find answers that both distinguish and compare the Queer with non-Queer communities. Student work and academic explorations, free from most economic realities, push design to change, changes that are difficult to achieve through professional practice.

I am proposing an exhibition of student design work on the topic of "What makes a space Queer?" with work submitted by (but not limited to) students at Pratt Institute. Each student would be free to explore the question in any way she or he sees appropriate. Students responding to the call for entries may take the question and attempt to answer it through design studio projects or submit work previously done on the issue. The work would be catalogued and coordinated so that presentation clearly asks the question and presents the material submitted in a manner that describes the student objective in response. Publication of an exhibit brochure may also be possible if resources are available. The exhibition may be displayed in cooperation with

the Organization of Lesbian and Gay Architects and Designers (OLGAD) ,the Pratt Project (for socially and environmentally responsible design) or Queer student organizations in the metropolitan area.

This exhibit, which might be installed at Pratt Institute's Puck Gallery or at another highly-visible location, could accomplish two important tasks: Students may be encouraged to explore the topic further in their studies both during and after the installation; and professionals may take away new concepts and theories about Queer space, encouraging them to explore the subject further in their own work. In addition, educational institutions may be more willing to allow and encourage research into this area once an interest is shown by students to explore this question.

Robert Clarke
20 Redcliffe Ave. #3B
Highland Park, NJ 08904
(908) 247-5722

#7

December 9, 1993

Queer Space
Storefront for Art and Architecture
97 Kenmare Street
NY, NY 10012

To whom it may concern,

Enclosed are some examples from a sticker project I have been working on over the past couple of years -perhaps you might have noticed them stuck in elevators and stairwells around Soho. I have also turned these images into a slide show which I've presented in places as varied as galleries and bars. The nature of my work has led me to take advantage of non-traditional exhibition spaces and that is why I am intrigued by the idea of an event called Queer Space. I would hope to hear from you in the near future.

Sincerely,

Robert Clarke

Installation Proposal for Queer Space Project

"Isn't it rich, isn't it queer: Queer Composers for the Concert Hall, the Opera House and the Broadway Stage in the 20th. Century USA"

As the millenium approaches, the moment couldn't be better to take an overview at 20th. Century American Culture, in its multiple manifestations and hidden fears. In the world of Classical Music, Opera and Broadway Musicals, the time has come to celebrate queer composers whose contributions in these fields constitute a major chunk of this century's musical history. These are the composers I have in mind:

Aaron Copland	Gian Carlo Menotti
Marc Blitzstein	John Cage
Virgil Thompson	Ned Rorem
Leonard Bernstein	Cole Porter
Samuel Barber	Stephen Sondheim

In 19th. Century Europe, aside from Tchaikowsky (the official, card carrying "homo" composer: could his still questionable status in "serious" music circles have a little bit to do with homophobia?), Schubert (vertically challenged way back then; part of a circle of Viennese artists and intellectuals of "homosexual orientation"), and maybe Beethoven (repressed? --I'm still waiting to hear the whole story about the nephew) -- do the official music historians ever mention any major or minor composers who were gay? What happened in our century in this country that we can come up with all these names -- and several more? Were there any queer composers in, say, 14th. Century China? Does sexual orientation leave a mark in an artist's work?

Can the affective life be separated from the creative

output? If an artist is known or assumed to be homosexual, does that affect how his or her work is perceived, interpreted and critiqued? Was Bernstein laughing in more ways than one while setting "Glitter and be Gay," the big number from Candide? What about Sondheim? A character in one of his musicals comes up with "Isn't it rich, isn't it queer?" while asking somebody (an imaginary ring master?) to "send in the clowns."

This homage takes the form of an installation with continuous music. It consists of a spacious room, with large windows and lots of light pouring in. Walls, ceiling and floor are all painted in a pungent shade of lavender. An emblematic American flag, à la Jasper Johns' all white one, will be painted on the floor, in a lighter value of the same lavender color. A grand piano, an old harp and the two kettle drums, all painted lavender, sit in the room.

Outside the windows is a white fence that surrounds the room. On it are written (using very austere black lettering; no graffitti) a wide sampling of homophobic attacks from this century: excerpts from newspaper and magazine articles, religious pamphlets, political documents, jokes, movies, etc. Musical selections by all the aforementioned composers will play through the duration of the installation.

June 1994 in New York City will be a historical moment for gay pride. And the perfect occasion to open the doors of all those backstage closets for queer musical history to come out. Remember, this is not about outing. It's about celebrating what so many would rather not be told. It's about upstaging homophobia with homo-euphoria.

Edgar Franceschi
97 Wooster St.
N.Y.C., N.Y.10012
(212) 925-9752

Queer (kwir) Forms: queir, queyr,queere, quer. [of doubtful origin, commonly regarded as cross, oblique, squint, perverse, wrongheaded.] 1. strange, odd, peculiar, eccentric in appearance or character. Also, of questionable character, suspicious, dubious. 2. not in normal condition; out of sorts; giddy, faint or ill. Also slang: drunk. 3.Queer Street, an imaginary street where people in difficulties are supposed to reside; hence any difficulty, fix or trouble, bad circumstances, debt, illness, etc. to quiz or ridicule; to puzzle.

Secret (sikret) L. secretus, a secret. 1. of actions, negotiations, agreements, etc: Done or entered into with the intention of being concealed; clandestine; of movement, stealthy 2. of doctrines, ceremonies, language, signs, methods or procedures, remedies and the like: Kept from the knowledge of the uninitiated 3. of feelings, passions, thoughts: Not openly avowed expressed; concealed, disguised; also in stronger sense, known only to the subject, inward, inmost. Hence said of the heart, soul, etc.

Treaty (triti) Forms: tretee, trete, trety, treatye. L. tractum, Treat v. 1. the treating of a subject in speech or writing, literary treatment, discussion 2. a work in which some subject is treated of; a treatise, dissertation, story, narrative, written account 3. treating of matters with a view to settlement; discussion of terms, conference, negotiation a settlement or arrangement arrived at by treating or negotiation; an agreement, covenant,contract.

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QUEER SPACE

"Secret Treaty " A Space One Doesn't Own

Todd Ayoung and Nancy Boy (aka Nancy Cadet)

How can a closeted space create an interruption in the compulsive repetition of heterosexuality? How can it be (or is it) a place of resistance? Are secret treaties formulated in such a space? Our work interrogates the concept of identity (ie. sexual, racial, class,) as both political contingency and historical formation. Error and the possibility of misidentification provide an opening for the play of fantasy and repetition .

The installation consists of two open rectangular structures which share the features of clothes closets and makeshift cardboard street homes. Leaning, they meet in an oblique angle and form an A shape . One box faces open to the spectator; the other leaning toward it is in back,with clothing on hangers suspended toward the floor. The box facing the spectator is painted white on the inside with a cardboard exterior and the other is glossy black on the outside, with a cardboard interior. The white box contains shelves and drawers filled with objects or pictures of objects such as cotton, tobacco, coffee, sugar, ties, wigs and hairpieces, cosmetics. The clothing and items suspended from the inside of the black box include fake leather, ball gowns, industrial hardware, theater costumes and empty hangers. Resting on top of the boxes is a bottle of water . Through a network of tubes the water drips slowly onto the clothing and into a janitor's bucket on the floor. For us, the installation's boxes, bucket and fluid embody a contradictory nexus of class, racial and sexual positionings. The empty spaces between the installation allow the spectator to articulate desires and fantasies through the artifacts which are secreted there.

Jose Gabriel Fernandez
Martin Zogran

126 South First Street
Brooklyn, NY 11211
T 718 782 5646

Storefront for Art and Architecture
97 Kenmare Street
NY NY 10012

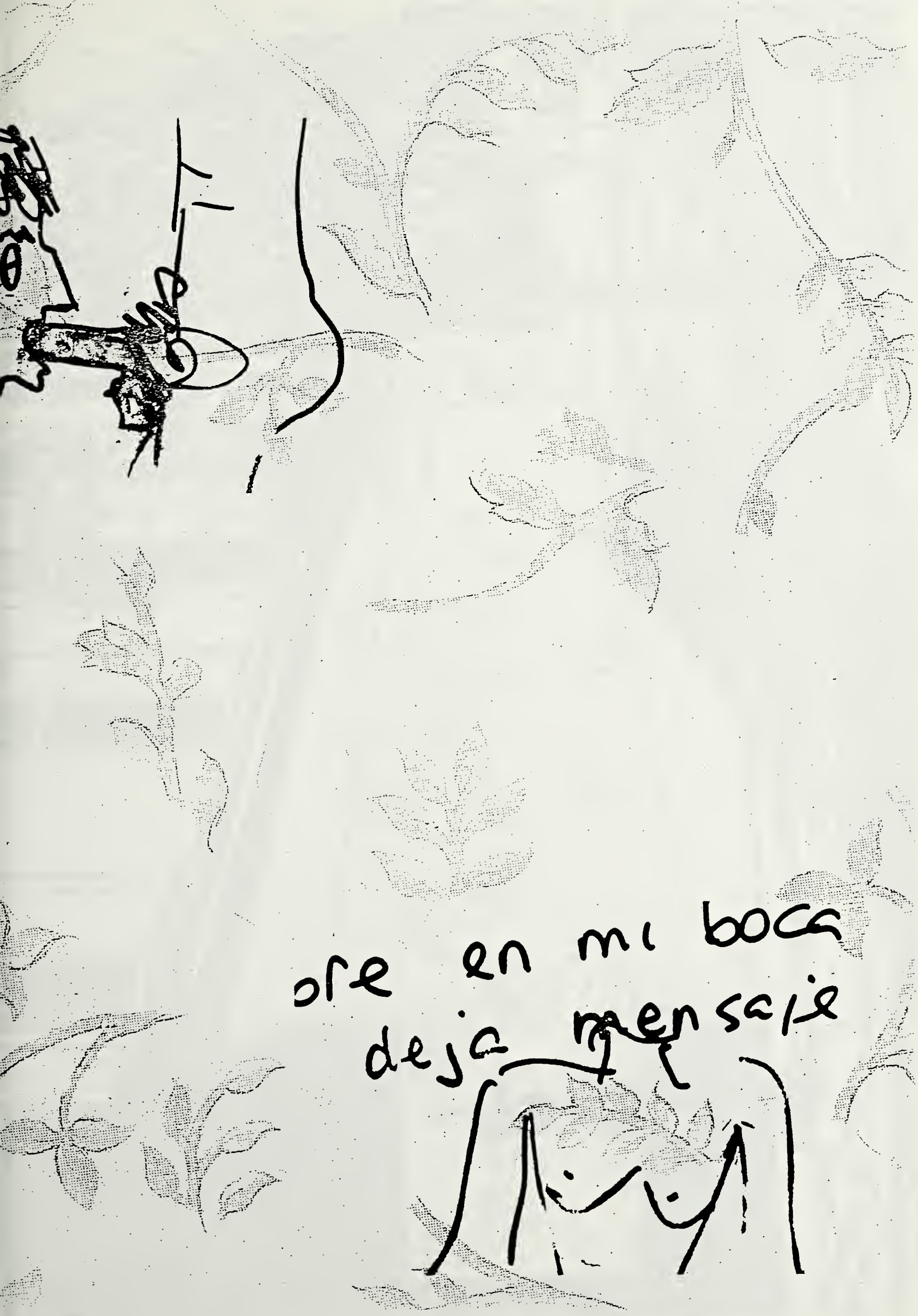
1 January 1994
original proposal
QUEER SPACE

Our proposal for this event expands upon inherent spatial/gender issues addressed by an installation to be shown this forthcoming February in Caracas, Venezuela. For the context of Queer Space we intend to re-employ a manufactured wall paper being used as part of the installation and reformulate it within an architectural situation in order to penetrate both the metaphorical and spatial boundaries of the homosexual condition.

The installation piece, titled "Sketch for a Natural History of Paradise," considers the Garden of Eden as the site where the first statement concerning the "order of things" (and any of its subsequent re-creations) excludes the homosexual condition from its boundaries, and demarcates queer space's perpetual state of exile from the City of God. Manipulating various iconographical motifs and explicit narratives pertaining to a long tradition of exegetical interpretation, "Sketch for a Natural History of Paradise" is to a degree an attempt at writing over the text of Genesis in order to inscribe forms of sexual practice and orientation, other than the heterosexual, on the Garden of Eden.

The wall paper used in this installation itself is a re-working of an already existing and commercially available material depicting floral motifs, referencing the Garden, which have been partially masked to allow for the insertion of a selection of graffiti of a homosexual nature taken from public baths and repeated on the surface of the wall paper to create a loose pattern. Wall paper as an element of interior decoration delimits on the one hand the boundaries of privacy, while asserting the notion of decorum on the other. The nature of most graffiti left on the walls of public baths - the most private of public spaces - seem then to stand at the opposite end of a scale of moral values weighed upon this very notion of decorum, of which "to decorate" one's private quarters or the walls of a public convenience is only but a derivative that may indiscriminately be used to refer to both gestures. In juxtaposing these two gestures, that stand at each opposite end, and in bringing them close together in the material produced, we seek to explore to what extent is the notion of decorum, segregative by its very nature, responsible for the genesis and formation of Queer Spaces.

As the sites for homosexual love and desire, Queer Spaces exist, as it were, as scattered self-delimited garden fragments within/outside the Garden. The spatial construction proposed therefore builds upon the theme of segregation and the expressions of exile within the spaces potentially queer. Walls created to segregate the other and to define the boundaries of inclusion or exclusion, can be undermined by a pointed dissection of their physical and social properties. The overlap of public and private, exclusion and privacy as manifested in the idea of the Garden, provides the context in which we will site our proposal.


ore en mi boca
deja mensaje


UPSTAIRS DOWN

Jose Gabriel Fernandez
Martin Zogran

126 South First Street
Brooklyn, NY 11211
T 718 782 5646

Storefront for Art and Architecture
97 Kenmare Street
NY NY 10012

15 March 1994

QUEER SPACE

Thank you for expressing interest in our proposal for the forthcoming Queer Space show at Storefront, as well as for wishing to include our initial proposal in a Storefront publication. We did, however, read with curiosity in your letter dated February 8, 1994 that "the panel particularly liked the idea of using the wall paper for installation in the gallery, but didn't feel that the proposed graffiti worked with the idea of addressing space". We believe our reasons for juxtaposing the samples of graffiti taken from a men's room at a public location, onto the orginal floral motif of the wall paper, were made clearly evident in our initial proposal (please see attached sample of the wall paper produced and the copy of our initial statement.)

The concept of decorum and decency expressed in the act of wall papering an interior space is exclusive in its very nature as it defines the inner boundaries of privacy, mainly that of mainstream heterosexual privacy. Decorum, of which to decorate is only a semantic derivative, relates to the "usages required by decency or good manners." Traces of homosexual desire left behind on the walls of public men's rooms, indecent or undecorous as they may be, take place at a site where the exchange of homosexual love is marginalized by the nature of its seclusion and concealment, excluded as it were, standing outside the range of moral values that bridge the notion of decorum. Other such recognized sites or queer spaces, such as porn theatres and park brambles are negotiated in a similar vein, as self-delimited garden fragments outside the Garden of Eden (which is but a metaphor for the city, the law, etc.,) since to be deviant is to be outside nature and hence outside the Garden. We hope this may further clarify that one of our intentions in producing this wall paper was to explore to what extent this notion of decorum, segregative by its very nature, is responsible for the formation of queer spaces.

As a further proposal, mainly concerned at this stage on how to use this material in the gallery and within the context of Queer Space, we have considered using the facade. When used normally on the wall of an interior space, wall paper acts as an ornate inner membrane for that wall, for which its austere facade acts as an outer membrane. In reversing this normal procedure we intend to juxtapose both membranes, so to speak, on one single plane, the facade, by fusing both interior and exterior, the ornate and the austere. One's personal facade at once concealing and revealing, is likewise often the representation in queer culture of either expression or hiding, in or out.

The gesture of exterior wall papering would, while taking advantage on the one hand of the fractured nature of the facade, with its slanted planes piercing through the wall itself at various angles, help reveal and expose whether opened or closed, the interior gallery space. On the other hand its presence reinforces the nature of Queer Space as an exhibition, thus outing as it were, what would otherwise safely dwell within the concealed gallery walls. The public toilet is again recalled as the dimensions of the exterior wall paper mimic the heights of toilet stalls, the generative site of our graffiti. Since walls such as this facade are not just the point where public and private meet but rather the place where both exclude each other, we consider our gesture one that not only is aimed at exposing, revealing, and outing, but also as an act of masquerade. Putting that ornate feminine dress on this obviously austere building-facade engenders the act of cross-dressing and with it, all of our fondest memories of Wigstock.

ODE TO A CROSS-DRESSING DUMPSTER

aura Sheehan Box 20752 Tompkins Square Station NYC

The dumpster keeps architecture alive. It's how a building athes. When you see a dumpster you can guess that the ghborhood you are seeing it in is pretty healthy.

When you view a construction site as a structural maternity d, you notice that the dumpster is always present as midwife. at the other end of the cycle, at the demise of a building, a destruction site, there is also always a dumpster present, inistering the last rites to a building before it's levelled.

Now doctor, if the city is your patient. Imagine you're up a helicoptor, viewing your patient from an aerial perspective. York City itself is laid out there on the operating table of hattan Island. The streets are the arteries. Vehicular ffic is the circulation. Buildings are the major organs, that duce the byproducts that it is the function of the dumpster to nsport. We need to do a blood count. The dumpster represents white blood cells that absorb the excess and transport and pense with it. Taking a dumpster count is like taking a blood nt, or taking the temperature of a neighborhood. It tips you as to the biological well-being of a location. If you don't a dumpster, you might assume the neighborhood has a fever. on the other hand, you might assume that the dumpsters are den in the basements, repressed into the unconscious, as pens in the "better" neighborhoods. What might Freud say ut the genuine well-being of such neighborhoods?

Now Doc, look again, let the city be your psychiatric tient now; New York City, the little neurotic, is laid out on r couch. The host building is the multi-levelled mind. The tents of the dumpster are the results of the psychoanalytic sion, all those repressed urges, those Oedipal complexes and ond childhoods, those dirty desires denied, those primal mpses and screams, even the transference itself, it's all in re, in the dumpster. The dumpster itself is the site of nsference. It's the psychological DNA of a building. It's the ble helix unwound.

But the golden dumpster is something yet again. It's chological space renewed or rendered whole, like the elessness of the unconscious, like the potential space of antile unity with the phallic mother, like the Lacanian realm the imaginary. Like Judy Garland's Emerald City somewhere r the rainbow.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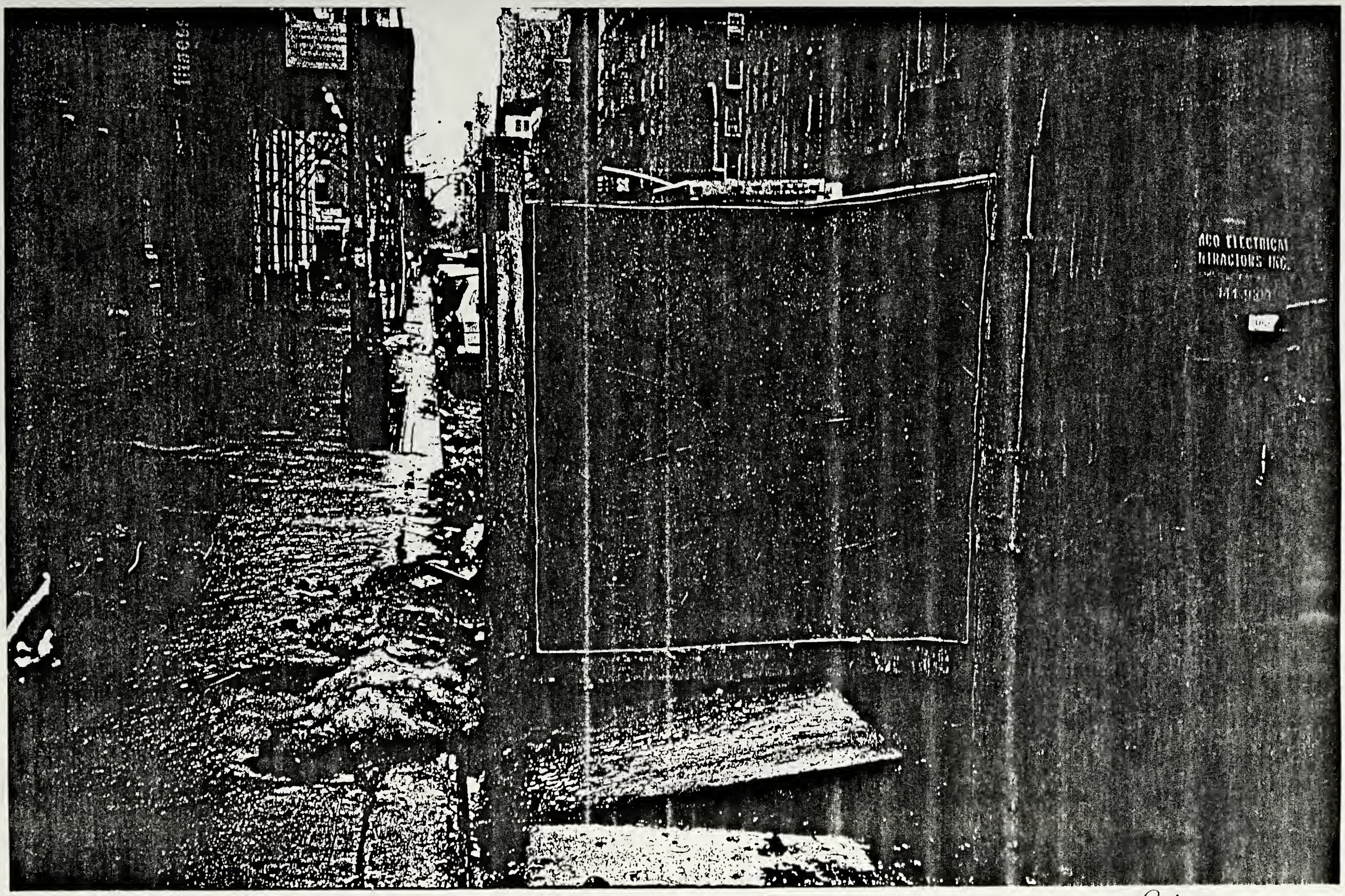


Sheehan

Shehan

March 23, 1994
419 West Polk, Apt. 4
Houston, TX 77019
(713) 523-5536

Storefront for Art and Architecture
97 Kenmare Street
New York, NY 10012

Dear Ms. Hall,

Enclosed is "Montrose Notes," the poem I described in my proposal. As it—like the poem I included with the proposal—is also a direct consideration of queer space, I hope it will be suitable for both the publications you are planning, which is to say, I hope you like it. If you have any questions or concerns about the work, please contact me. Best of luck with the project.

Yours,

Benjamin Scott Grossberg

use this only.

Benjamin Scott Grossberg
419 West Polk, Apt. 4
Houston, TX 77019

Montrose Notes: Dynamics of a Queer Space

Never hand-holding on Elgin or kissing behind trees
on Richmond at Kirby, where there aren't any trees,
no cross-dressing on Stanford—unless it's after midnight
on a Friday, or you're well accompanied or down where Pacific
crosses with four bars and two clubs, almost arranged
like castled towers, but there anything's possible—
and on Halloween I saw Kay Bailey Hutchinson in cuffs
win first prize and Dorothy go down
on a pirate against his truck, the basket still on her arm,
(though not quite the heart, it is something central, something just less
than a sun that radiates out, both heat and light)
but if you know where to look, you'll find it all here

in ten by ten city blocks just west of futuristic
down town, the *Robocop* backdrop—not much more than jewelry
to us. From where Main becomes Montrose
to where Montrose turns to Studemont, the concentration
comes up, grasses through asphalt, in thicker and thinner
tufts; subtle at the Stop-n-Go, *Out* and all sorts of cum rags
on sale on the news rack, otherwise same old beer and lottery tickets;
thick as dandelions with the same dyed yellow mops
at the local Kroger, where the food checkers all wear red ribbons
and are happy to discuss recipes—talk apple sauce—
finger your produce, comment on your products. We costumers know.
Men push carriages while men circle round and drop in cans,
sometimes bicker about prices. *We have corn from last week.*
But shopping alone's more common: men in denim shorts
reach up to the top shelves for canned beets when they don't need beets.
Others, in cut-off tees and sweats reach down for the big bag
of cat food. They have no cats—
Certainly, Kroger stays busy past midnight.
(If the cans and aisles look the same,
notice the manager's manicured quoif or the freedom
rings on the mousy guy behind the courtesy desk.)
And just down the street, across four lanes of Montrose
traffic, one of three local clinics, obvious only by letters on the door.
Have I mentioned the clinics? I won't.

There's Mary's; if buildings can be out, this one is—
(its only rival, the pink sign in front of Studz: just the name's on it
but in a cheesy Star Trek font, labeling a white shed
ostensibly selling men's videos) bright as the moon with that same illusion,
Mary's, the mirror facade painted with acrylic construction paper colors
that change weekly; this week it's a tangle of barbed wire
and bull skulls falling around two dancing men—comic book
figures with exaggerated pecs, hats and chaps,
and a line of hair from stomach to chest;
inside, it's dark as a basement and the clock's hung upside down.

The walls are dark brown, like slats, barely finished
and, an island in the center, there's the bar,
its surface hardly smooth: snapshots—family dogs, a shepherd mix
at my elbow—men in drag, in tights, in bed, too, with each other,
all covered by a heavy coat of acrylic, which gives it a yellow tint
that's easy to mistake for the passage of decades;
but this place is old enough, and there must be people here now,
at two in the afternoon, who drank here when this was shellacked down,
and for them, the pictures must be nothing short of gravestones,
must look like a Nazi road, at first only slowly becoming
that way, but with greater momentum as years passed.
Have I mentioned the hospice, where I worked for a while—
really only affected by one woman, 34, bedridden, thin and dark
as wrought iron with her wrists pressed to her collar bone?

There's my friend José who says he gets culture shock
every time he leaves; it's not as if the street signs are pink
triangles for stop, check out the man in the next car over,
and even though the film isn't quite black and white, either,
I know you could drive through and never suspect.
He also once told me, over a quiet dinner of lentils and kale,
he thought there was a death wish, that without
AIDS tricking out wouldn't be as exciting as it is—
what to do with that?
I guess it's just part of the place, like the rainbow
bumper-stickers the size of index cards or the murder
three years ago, just five blocks from my apartment;
people still talk about it, in awkward suddenly too-still tones:
ten men in a blue Toyota and silver sedan, from the suburbs,
had dinner first, their weapons—broken-off 2 x 4s with nails
pushed through—brought with them, perhaps made for the occasion.
There's no spray painted sidewalk marking the spot,
this isn't The Village—though somebody's lover was bashed there,
and three years later, parole's being considered—
but it's a story everyone knows, like the hustler found mummified
in cellophane, after a month, on the second floor of a Stanford condo
or the graveyard for ex-patrons in the garden
behind Mary's. (That one's not true,
though they will, on occasion, scatter ashes there.)

It's the ratio of leather shops to supermarkets,
of bars and clubs to coffee shops
and coffee shops to fast food joints—something undefined, yet
undeniable, difficult to internalize
as the reality, stepping into a bar, that half the clientele
have a fatal disease. And there are more museums
than gas stations here, though my suspicion is they come to us—
Montrose—it's easy to miss as a pin in a button-down,
but just as impossible not to feel.
Have I mentioned the obituaries, pages of pictures,
usually snap-shots with over bright smiles
in *This week in Texas*?

Queeries in the St. Patrick's Day Parade
Proposal for Queer Space Exhibition at Store Front for Art and Architecture
Ernest Pascucci
January 1, 1994

For the past three years on St. Patrick's Day in New York City, Fifth Avenue has been the site of an intense political struggle over the right of the Irish Lesbian and Gay Organization (ILGO) to march under its own banner in the annual parade sponsored by the Ancient Order of Hibernians. Conflicts over who has the right to define Irish identity are set in sharp relief on St. Patrick's Day because they become conflicts over who has the right to the city streets themselves. The refusal on the part of the Hibernians to include lesbians and gays in their vision of Irish identity accompanies their refusal to include openly identified lesbians and gays in the parade. Such a restrictive notion of Irish identity requires that access to certain spaces of the city be restricted. For the 1993 parade, the two blocks surrounding St. Patrick's Cathedral were corded off as a way of keeping protesters at arm's length. Access to the cathedral and Cardinal O'Connor was limited to those with invitations. The parade ran smoothly without conflict or protest as it passed by the cathedral - if only because this parade no longer takes place in public space.

Conservative groups often appeal to a unified notion of "the public" and, in this case, a unified notion of Irish identity - Catholic, pro-life, not homosexual. Such notions are deployed as a means to exclude outsiders and classify them as a threat to Irish identity. The St. Patrick's Day Parade reveals the lengths that the Hibernians and Cardinal O'Connor will go to in order to preserve a unified notion of Irish identity - to the extent that they will privatize public space in the name of the public interest. Apologists for the Hibernians claim that lesbians and gays do indeed have a right to march in the parade so long as they don't publicly declare themselves queer. Such a "don't ask, don't tell" policy typifies the paradoxes of an ostensibly democratic society that guarantees individuals with certain rights, but gives them no place in which to exercise those rights.

Perhaps we need to turn to an alternative model of democracy proposed by political theorist Claude Lefort, one which sees democratic society as one that sustains, rather than resolves conflicts. Such an idea, when transposed into urban space, corresponds to Henri Lefebvre's notion of *le droit à la ville*. The right to the city for Lefebvre is tantamount to the right to difference. In this regard, the conflicts that take place on the sidewalks and behind police barricades along the St. Patrick's Day parade route - conflicts between Hibernians and Irish queers, between Irish queers seeking inclusion in the parade and queer activists-at-large seeking to disrupt the parade, between Long Island Irish teenagers and downtown queer activists - are perhaps precisely what make this restricted, privatized parade into a "public" event. Due to the legal challenges, media attention, and spectacular protests that overshadow the parade itself, the St. Patrick's Day Parade in New York has become a public forum in which issues of Irish identity and queer visibility are debated, disputed, and contested. That the parade route is now conflicted terrain - despite the Hibernians' efforts to smooth it over - is itself a victory for democracy.

The situation in markedly different in the Boston St. Patrick's Day Parade. The Irish Lesbians and Gays of Boston (GLIB) are permitted by court order to march because the Boston parade also celebrates Evacuation Day, a Revolutionary War victory, thus making the parade a secular event. The parade takes place on the streets of South Boston, a tightly knit Irish working class community that has chosen to remain in the city rather than migrate to the suburbs. The presence of queers in this space for a brief performative moment not only reveals conflicts in South Boston over the issue of queer visibility, but also attests to the fragility of the community's self-definition. The responses of the

community to the queer marchers in 1992 and 1993 has ranged from verbal and violent antagonism to open support, often with next-door neighbors expressing radically different opinions as the parade goes by. Overheard along the sidelines of the Boston parade in 1993 were comments like "Keep it in the closet," "Get out of our neighborhood," "Keep away from our families," and, rather overwhelmingly, "Our taxes are going to pay for cops to protect *these* people?!" The presence of queers poses more than one threat to the people of South Boston - the threat to a particular, heterosexist notion of family, the threat to a particular notion of public propriety, as well as the threat (both imagined and actual) of gentrification. Perhaps the tensions within South Boston that erupt during the media event of St. Patrick's Day have proven too threatening to the Irish community's understanding of itself. Rather than allow a parade that engenders conflict and debate, the Allied War Veteran's Council, the parade's sponsor, has just recently decided not to hold a parade at all this year. Conflict itself has been placed in the closet.

The situations I have sketched out here in this brief space provide some ways to make queries into the St. Patrick's Day parades. For the past three years, I have been following the queers in the St. Patrick's Day parades in New York and Boston with great personal and intellectual interest. Given my background in architectural history and urban studies (but equally importantly feminist criticism and queer theory), my perspective on the event is decidedly spatial. This leads me to focus on what happens when identity politics is played out, indeed performed, in public space. During these events, all sorts of unexpected tensions "come out," so to speak, and efforts are made to closet them.

In May of 1993, I published a brief piece entitled "Mapping the St. Patrick's Day Parade" in the MIT architecture journal *Thresholds* (a copy of which is enclosed), and I plan to present a revised and expanded version at the Fourth National Graduate Student Conference in Queer Studies at the University of Texas at Austin in early March. I *wanted* to propose a video project for the Queer Space exhibition that would include footage of the 1994 parades in Boston and New York, and I'd already made some arrangements with Cambridge Documentary Films to get some people to videotape the Boston event. The two parades differ radically (queers march in Boston, but are banned in NYC; South Boston is Irish turf, while 5th Avenue is up for grabs; Boston police protect queer marchers from bashings, while New York police protect the Hibernians' parade from queer protest) and would make for a compelling contrast. Since the Boston parade won't be happening this year, such a video project is not possible. I propose instead one of two projects:

1. A "manifesto" of some sort that could be an edited-down version of the essay I'm presently writing.
2. A more diffuse collection of statements and reactions to the queers in the St. Patrick's Day parades - clipped from newspapers, overheard on the streets, broadcast on News 4 New York, etc. I've amassed quite a sampling of such documents over the past three years, and I think a selection of carefully juxtaposed excerpts and photographs might articulate the conflicts better than any manifesto could.

Ernest Pascucci
Ph.D. Candidate, MIT Department of Architecture
Program in History, Theory and Criticism
109 Windsor Street #6
Cambridge, MA 02139
(617) 576-3644

P.S. I'll be away from January 5 until about the 20th.

#14

COLORADO

An Outing Space

Proposal by: Paul Haslhofer and Andrew Hull

Correspondence: 210 W19 st 5b New York, NY, 10011
212.727.7206

queer space proposal / manifesto storefront for art and architecture 01.01.94

COLORADO An Outing Space

calling all angels calling all angels walk me through this one don't leave me alone callin' all angels callin' all angels we're tryin' we're hopin' we're hurtin' we're lovin' we're cryin' we're callin' 'cuz we're not sure how this goes *

To be homosexual in space is to be suspect. Queer.

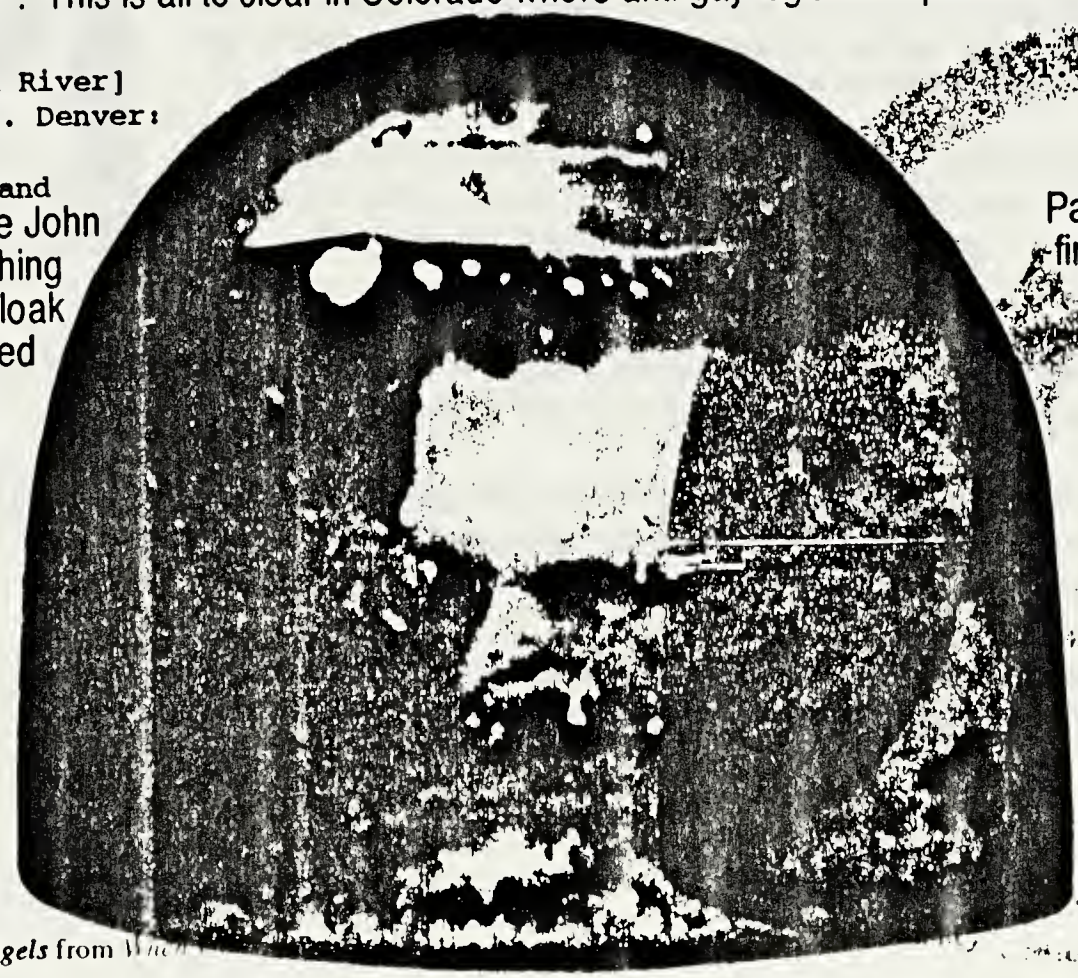
Suspect A:

Colorado. *Whiteness.* Space is vast, but it is not without it's limits. If space is culture, then culture's parameters must curb vastness with Government. A "governmentality" that *"increasingly aligns power, the state, culture and the law with "heterosexuality", understood as a uniform, monolithic structure, bound by rigid conventions of gender and sexual conduct"*. This is all to clear in Colorado where anti-gay legislation passed in 1993 attempted to cover-up any emerging visibility of queerness in space.

Colorado [< Sp. name of the river *Rio Colorado*, Red River] 1. Mountain state of the W US.: admitted 1896; 104,247 sq. mi.; pop. 2,207,000; cap. Denver: abbrev. Colo., CO

colorado [Sp., red, lit., colored pp. of *colorar*: < L. *colorare* < *color*: see COLOR] of medium strength and color

A cover-up that facilitated the staging of Pope John Paul II's World Youth Conference, that among other moral preaching firmly located sexual boundaries within the "heterosexual". A white cloak however, will only draw space further into the laboratory. The red river is infected as is the sacred blood. Immunity is not the state of the nation in Colorado: in the foothills of *"the hinterland of the perverse"*; the perfect place for an outing



* Jane Siberry and k.d. lang: *calling all angels* from

Back Room. *Blackness.* Absence of space. The proximity of bodies, unmediated desire. Groping, [in], bodies without limits. A relentless assault of fluids where all you see is your breath. Homosexual bodies functioning as *" a fantasy of containment, fixing mobile, unstable desire in the fleshy 'evidence' of the corporeal."*

What is queer here is that bodies are not sublimated to the controlling and imposing eye of the observer who must operate within a constrained state of desire. In the Back Room, the absence of light, blackness, provide the prescripted invisibility of homosexual desire, undulating in the shadows of the white plane of projected, and therefore governmented space. Queer space then, is the agitated undercover of space itself, threatening from within/out. It is simply, space's back room.

What makes space vulnerable is its hidden mass. **avalanche** *n.* [Fr. (altered after *avaler*, to descend) < *lavanche* < LL. *labina*, slippery place < L. *labes*, a falling down < *labi*, to slip, glide down}] 1. a mass of loosened snow, earth rocks etc.. suddenly and swiftly sliding down a mountain, often growing as it descends 2. anything that comes suddenly in overwhelming number

The white surface and frame of convention that defines the space of modernism is threatened by what it represses. For this reason space must be outed. Queer space must confront whiteness.; this picturesque whiteness, this pure air, these pure forms are loosening . . . Space has a slippery place. Avalanche.

Queer Proposal: We propose an agitated installation. An avalanche. A slippery place where the secreted queer "space" of the back room descends upon the overwhelming vastness of the space of the state. Colorado.

In keeping with the tourist boycott by homosexuals of Colorado, we also propose the production of souvenirs that will remember the place of forbidden travel. Shake 'n' Snow memories of the 'slippery space'. A subversive tourism of travels in queer space, to be sold at Stonewall 25 events with proceeds going to AIDS charities.

A black light will always reveal a dusting of white flakes: a body of evidence caught in the act of the crime. As this snow cover is spreads over the white surfaces of space it outlines a threatening mass of corpses. *Angels.* The loosening of queer space, through which a burgeoning red river flows: Colorado.

This is an outing of space. A white out.

**all quotations from* Simon Watney,, "The Homosexual Body", in *PUBLIC 3* (Toronto: Public Access, 1989).

COLORADO An Outing Space

Colorado [< Sp. name of the river *Rio Colorado*, Red River] 1. Mountain state of the W US.: admitted 1896; 104,247 sq. mi.; pop. 2,207,000;cap. Denver:abbrev. Colo., CO

Att: Sally Hall/Queer Space Committee

From: Paul Haslhofer

Sorry for the delay in sending you a more detailed explanation of our scheme. Even though in the months since we first proposed this installation/production, much of the anti-gay legislation was overturned in the courts in Colorado, *Colorado* remains a lingering reminder in the gay community of the wave of homophobic legislation that is being pushed in many other states. These tendencies demonstrate space as defined by projection and limits and permits the necessity that space be cleansed, such that it may maintain grip upon it's stable boundaries. Queer space, *space's back room*, is the mass that threatens to come crashing down from beyond this secure, stable and seeminigngly vast picturesque whiteness of space. *Avalanche.*

colorado [Sp., **red**, lit., colored pp. of *colorar* < L. *colorare* < *color*: see COLOR] **of medium strength and color**

Our scheme remains made up of two parts; a construction to be installed at storefront for architecture and the production of souvenirs (Shake 'n' Snow) from queer space. The construction we are proposing is a light sculpture inspired by the work of the artist James Turrell. Turrell creates 'pictures' of light that seem to hang on the gallery wall, only as the eye adjusts, one is able to make out the perspective of a room beyond and the viewer plays a role in the production of space. The two-dimensional picture plane dissolves, as one reaches out to touch it, they push through into a colored mass of air. What is interesting to us about this work vis -a-vis our scheme is that space is depicted as unformed until the observer's eye calibrates itself to make out the sketchy, familiar limits of perspectival space. For the viewer this is a very soothing, if not affirming experience. Once space is secured, its prior life as a chaotic mass is soon forgotten. Our queer space proposal will address that threatening mass that is pushed beyond space's boundaries, it's potential slippage; the possibility of an avalanche.

avalanche *n.* [Fr. (altered after *avaler*, to descend) < *lavanche* < LL.,*labina*, **slippery place** < L. *labes*, a falling down < *labi*, to slip, glide down}] 1. a mass of loosened snow, earth rocks etc.. suddenly and swiftly sliding down a mountain, often growing as it descends

We have experimented with many versions of this idea that grew to rather large proportions, and the one presented here is a suggestion that can be more easily accommodated in a group show in the *Storefront* space. The installation involves the construction of a raised platform on a slight cant (between 4" to 8") at the triangular end of the gallery painted black and also painting the converging walls black at this location. An oval cut-out in this floor and through to the basement below (about 1.5' wide by 3' long) finished with a knife edge. [see section drawing below] Suspended below is a chasm of two titanium white painted planes of which the light of low watt fluorescent tubing (red) mounted below the floor reflects. An extruded Plexiglas dome in the proportion of a 'shake 'n' snow" sits on the

knife edge cut-out and contains canned fog released from the chasm below. The intended effect is to show space as an unformed mass, in a state of constant agitation, the white surface of the picture plane as a site of potential avalanche. As fog creeps through the chamber, moving up into the domed space, it passes through a wall of red light at the surface of the floor. We hope this read as an outing of space.

2. anything that comes suddenly in overwhelming number.

The concept of this scheme is extruded from dictionary definitions of Colorado, the often snow bound state and of avalanche, mapped onto the current of gay rights and AIDS. The imagery of snow serves to illustrate a cover-up of space as well as alluding to snow's associations with death. The undulating mass of red gives reference to the Red River, which for gays remains infected.

The production of shake 'n' snows will be made in the standard tourist form. They will be vacant of imagery except for text (eg. Barbra Kruger) made up of the above definitions with references to legal text from the Colorado anti-gay laws. The bottom will be painted red illustrating flowing blood, or a river.

Please keep in mind that we are very flexible and are anxious to hear your feedback.

COLORADO An Outing Space

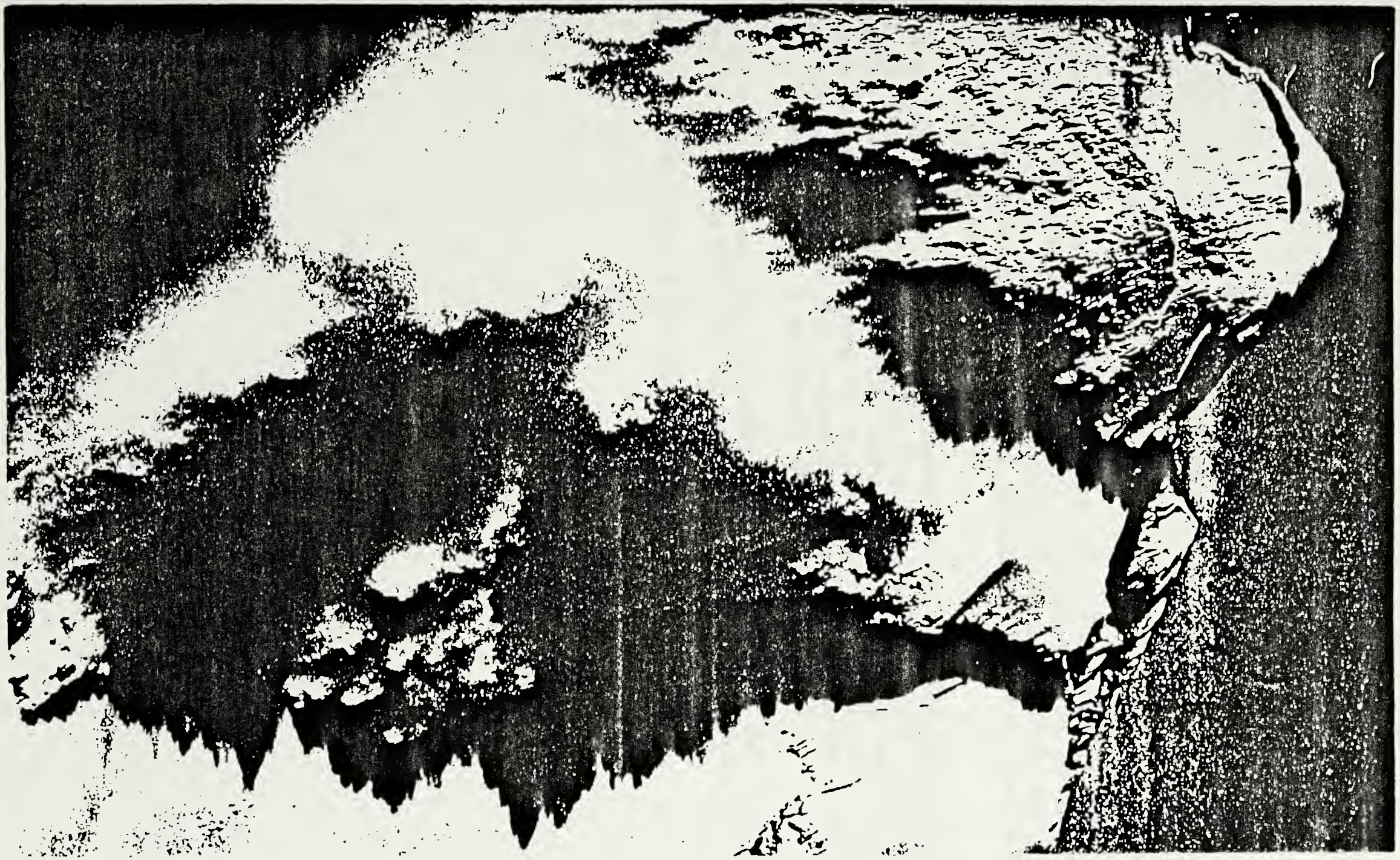
Colorado. *Whiteness*. Space Is vast, but it is not without it's limits. This is all too clear in Colorado where anti-gay legislation passed In 1993 attempted to cover-up any emerging visibility of queerness in space. The parameters of space such defined attempt to further distance space from the infection that flows rampantly through the burgeoning Red River of the spectrum: *colorado*. Pushed passed the periphery of the eye of government however, the whiteness of space becomes a slippery entity. The projection of space is always only surface and therefore there is the constant threat of a loosening, an unpredictable slippage. **Avalanche**.

This is a shadowy area, a queer space acting as the agitated undercover of space itself and threatening space's defined surface with its hidden mass. It is simply, space's back room. Here bodies proximate in unmediated desire, but like snow angels, their figuring is soon dusted, over. Over. Too many bodies. *We can't make it out!*

Our installation focuses on the avalanche that occurs as the queer "space" of the back room descends upon the overwhelming vastness of the space of the state. *The White Death*. Since queers are not welcome in this space, we will manufacture souvenirs that attempt an *outing* of that slippery place.

In Colorado, confronting the weight of whiteness requires outing space. A white out.

Installation by Paul Haslhofer and Greg Tuck with Andrew Hull



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88 Oakley Road
Belmont, MA 02178
(617) 489 - 6492

December 30, 1993

Queer Space
Storefront for Art and Architecture
97 Kenmare Street
New York, NY 10012

Dear Queer Space:

This package is in response to your call for Queer Space Manifestos/Proposals. At present, I am finishing my thesis at Harvard's Graduate School of Design which addresses many of the issues included within, issues I assume will be raised within your collection and installation.

The two page paper I have enclosed entitled, The Meaning Does Not Stop At The Wall - Inhabiting The St. Marks Baths, is part of an expanded version which looks more closely at gay bathhouses and the potential to use them as sites for new projects. I have tried to keep within the boundaries you set. Under separate cover, I am sending a proposal described visually.

I have a great deal of interest in your project and hope to have a chance to take part in it and put forward my ideas.

Thank you for your time and consideration.

Sincerely,

Ira Tattelman

CLOSED

BY COURT ORDER

DATE: 12-6-75 COURT: [illegible]

AGENCY: [illegible]

— NOTICE —

MUTILATION OR REMOVAL OF THIS NOTICE OR THE COURT ORDER UPON WHICH IT IS BASED IS PUNISHABLE, UPON CONVICTION, BY A FINE OF UP TO $250 OR BY IMPRISONMENT OF UP TO 15 DAYS OR BOTH. (Admin. Code C 18 -2 1(de))

THE ARTS PROJECT AT THE ST. MARKS BATHS

Ira Tattelman
Thesis Project
January 1994

My project takes as its site a former gay bathhouse on St. Marks Place in New York City. I plan to turn the building into an art and social space - one that brings together art, commerce and work while also offering a place for new relations between the body and art and between one body and another.

Let me state up front that I am a queer man and have been to a number of gay bathhouses, including this one, as well as a number of art museums and galleries over the past fourteen years.

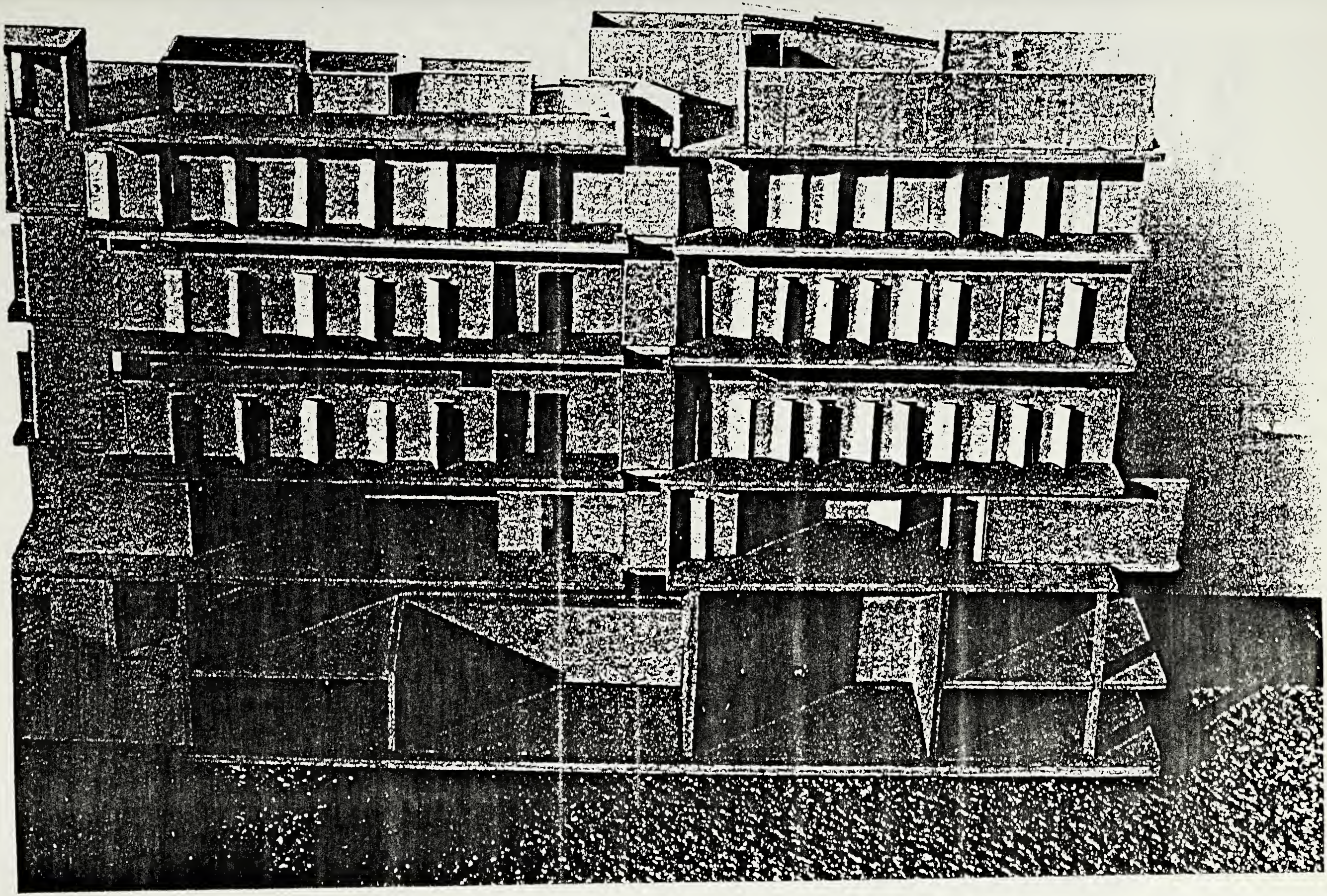
The bathhouses I am addressing are part of a particular time period in the gay movement, the years between the Stonewall Riot and the discovery of HIV. While some baths still exist, they operate very differently now as a result of HIV and AIDS. I think the furor over AIDS that closed most baths was misplaced. Promiscuity was blamed as opposed to the specific sex acts that spread the HIV virus. The bathhouse, with its broad mix of closeted, bisexual and openly gay men could have become a site for AIDS education through demonstrations, workshops and videos. Government inaction and condom distribution were not enough.

The bathhouse offered gay men the safety and freedom within which to explore a multiple set of inter-relations. Sensual pleasure became the predominant motive, one that relied less on the orgasm and more on the multiplicity of senses, the erotic possibilities of the whole body and a variety of fetishized behaviors. It should also be noted, as Leo Bersani writes, that the bathhouse was "ruthlessly ranked, hierarchized, and competitive", bringing racist and phobic social relations from outside into the baths.

My project however is not a bathhouse, a program that no longer serves the needs of gay men because of their interiority and lack of an activist agenda. That agenda would include visibility, an examination of body phobia and the acceptance of difference.

My project is also not a museum for the bathhouse, a program that strips the object or site of its time period and relevance. Art today is rarely a painting in a frame. Artists often work with communities and environments, handing out leaflets, interpreting technology or conceptualizing events and installations. I am not going to specify the art for this building but, my spaces for art are very particular and might invite new forms of art production and experience.

My proposed space serves gay men and women in the city as a new meeting place and a center for the making and showing of art.



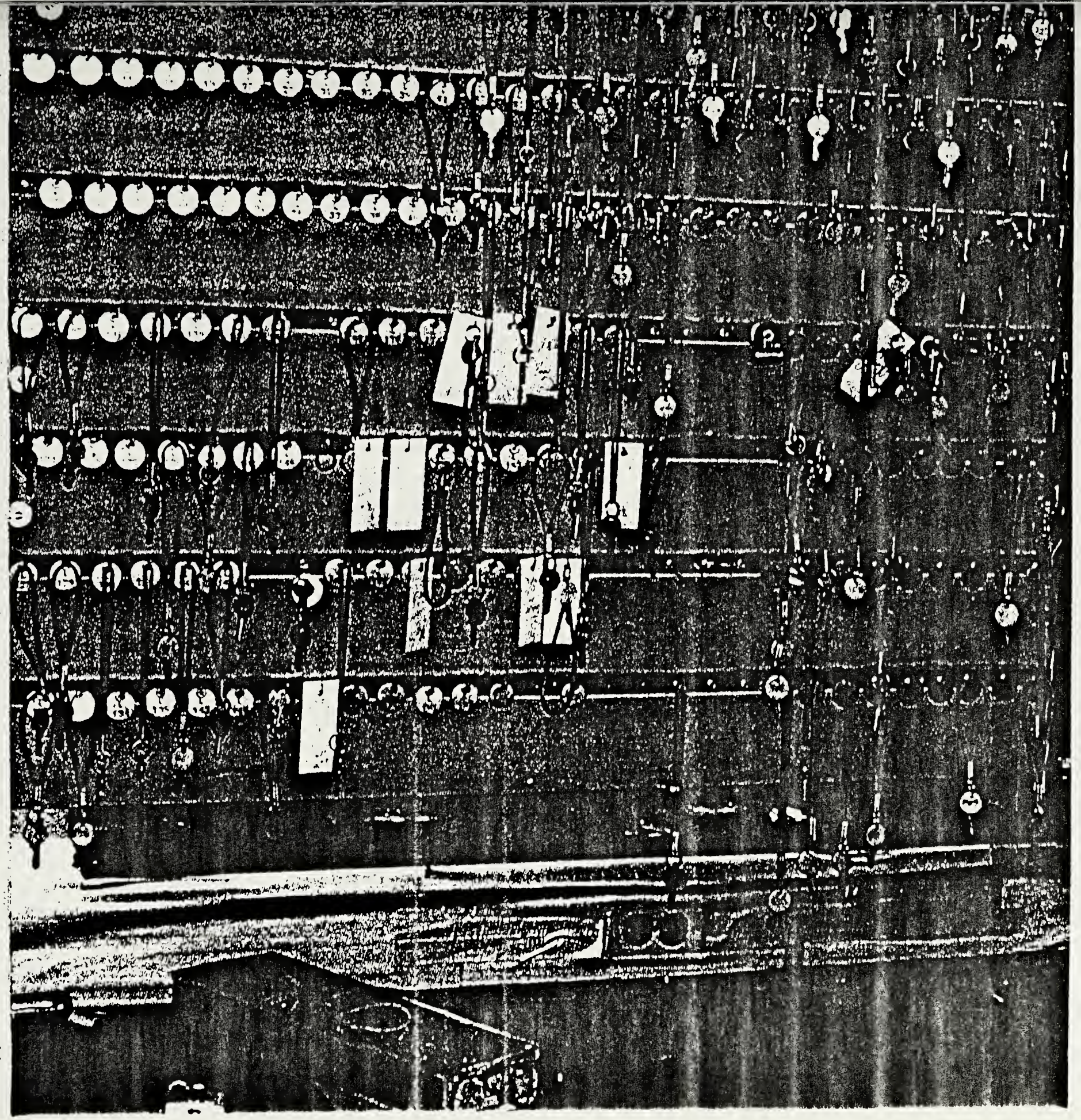
This space will allow for communication, sensual intercourse without sex and casual encounters between genders.

The project does not preclude the inclusion or invitation of other people into the building, people who were part of the East Village art scene which has been displaced to Soho or those who shop or live in the neighborhood. My program tries to bring the variety of the urban street into the building, reacting against commercial homogenization and the exclusivity of many museums.

People using this space, which I am calling "The Arts Project at the St. Marks Baths," will come to understand over time that this new space and their relation to the art within it is due to the bathhouse asserting its influence on the museum. The project both learns from and critiques the bathhouse and the viewing of art through programmatic collage and sited architectural interventions. By providing a multi-valent art, social and commercial space so that on route to one, you pass through another, I am offering spaces of looking, touching, hearing and thinking.

I have created six kinds of spaces for art, four commerce spaces including market, cafe, meeting room, and body center and four work spaces for artists, health workers, and project managers. I have tried to work within the existing infrastructure of the first two floors while allowing the upper floors, which have been stripped of their rooms, to be rebuilt. This reprogramming and rebuilding constructs the new relations I have described.

By inhabiting this building, I am committed to exploring issues of consumption, control, and confrontation. I hope to put the bathhouse into focus, critique a traditional notion of museum space as public space and create a hybrid that allows for the occupation of difference.



CODING THE BATHHOUSE AND THE MUSEUM

The bathhouse and museum create closed environments as sites of pleasure and entertainment. Eroticism is present in both and communication often occurs through codes rather than words. The choreography of the spaces, the marks and boundaries which indicate what is seen/scene and not seen/scene are particularly relevant in these cultures of looking and touching but also, looking and not touching.

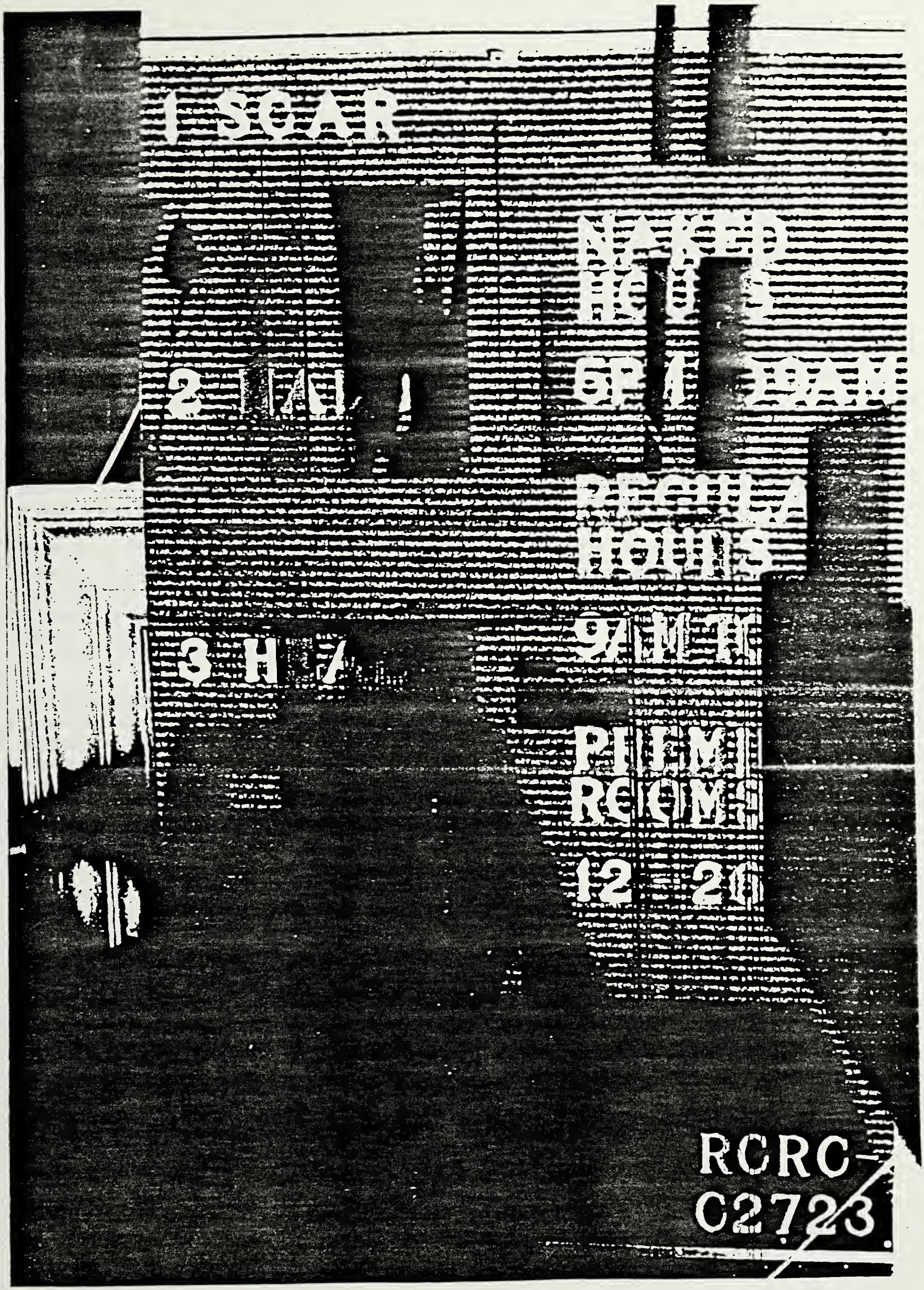
The boundaries of the bathhouse are clearly marked and were developed in relation to the body. These boundaries are exact but never complete closure; the dividers never reached the ceiling. A particularly fragile boundary occurred in the cafe where clothed men, awaiting entry, sat on one side of the counter while men in towels or nude sat on the other side.

The codes of the bathhouse include body placement, glances, gestures and the arrangement of the towel. The museum is coded through labels, plain walls that hide the infrastructure of security, support and the selection process, and through maps that suggest a choreography.

In terms of body positions, we find two in the museum - standing or sitting. In the bathhouse, we find these as well as kneeling, lying down, leaning and crouching. This project proposes ways to put people into the position of the other, a position they would not normally be in.

In my initial model, I interpret the means by which the bathhouse was constructed through spatial relations. The east wall compares the tight individual spaces of the upper floors to the large collective spaces of the lower floors by thinking about the water of the sink and toilet in relation to the water in the pool or Jacuzzi. The west wall describes the circulation spaces. The bathhouse invited a continuous flow of traffic repeatedly passing each room, sometimes finding a door open and inviting, sometimes closed to view but never to sound.

Finally, in programming this building, I created a series of collages. By overlapping one photograph on top of another, two images remain independent, yet, their overlap produces a third image, heightening issues of scale, sensuality and the viewing frame.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PROGRAM

My program can be seen as a series of interventions that
* rearrange the hierarchy of bathhouse spaces.
* eroticize encounters through intimacy and surprise.
* intensify material surfaces and boundaries.
* establish relations between things but also prohibit such relations. These relations are implied by readjusting the hierarchy of viewing positions, by juxtaposing different kinds of activities and through the proximity of bodies.

An important design intention is to include some interventions which are not immediately apparent to everyone although I hope they become more visible through repeated use. In some ways, they are like an elitist code to those who have experienced the bathhouse before or have studied the museum gallery.

Functionally, on the first floor, the old cafe and offices remain the same. The orgy room now becomes a meeting room, a collective space for trustee gatherings or rentable to groups for classes or safe sex parties.

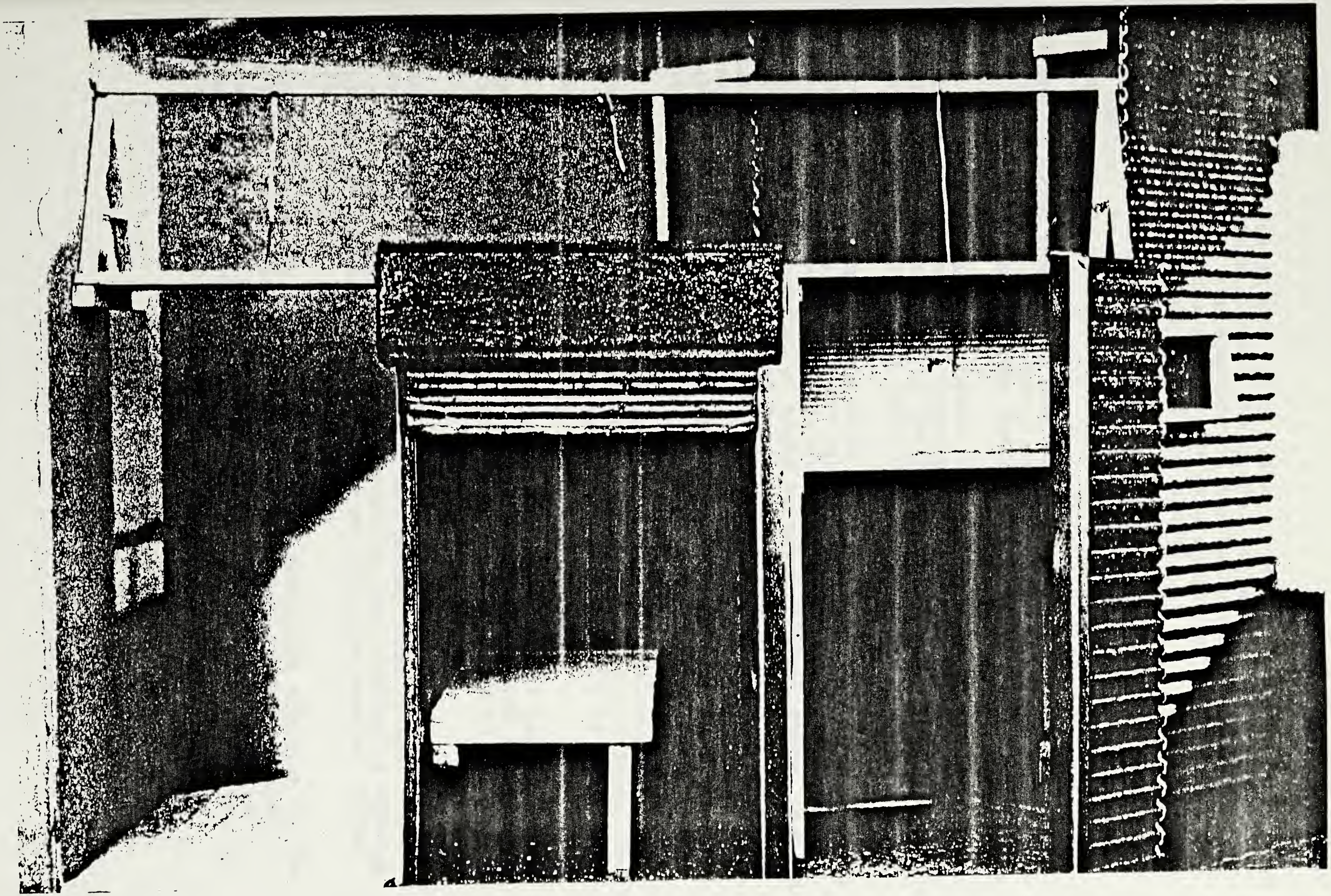
The old Cashier's Desk now becomes the orientation lobby or information booth through which people enter. The former threshold into the interior of the bathhouse is blocked. Visitors cannot "experience" the bathhouse as it was, instead they takes control of their own access. The old Key Rack becomes a Community Bulletin Board

In the basement, the sauna and showers, bright spots in baths, become an artist work space and the steam room, formerly blurred through water vapor, becomes a health room, available for needle exchange, condom distribution, AIDS education or counseling. Across from the pool, facing a line of mirrors, I have placed open booths offering coin operated video screens, sun lamps and vibrating chairs. This is an area of narcissism or implied masturbation. One's own pleasure is placed on view.

Upstairs, a set of paired stores, placed in conjunction with the pair of bathrooms create a service core at the center of the building. The store space is tight and constricted like the bathhouse corridor or the sidewalks outside. One store sells basic needs such as bread, milk or toilet paper. The other sells whatever they are selling on the street.

The bathroom becomes a prime site rather than a non site within this project. It is one of the few places in public where we expose our genitals. Between the two bathrooms is a water wall, allowing rain water to flow from the roof down to the pool. The pool water is no longer imagined to be clean and pure but, the contaminated water of the city.

The urinal and toilet each have windows facing into this water wall, its placement between the toilets questioning issues of



source and waste in our water system. The windows also imply but prohibit relations between the users. Closeted men, who might have found sexual satisfaction in the bathhouse and public bathrooms are now seeking sex in more dangerous locations or, conversely, are forced out of the closet.

There is also a one way window looking onto the cash register of the market. An act of consumption is under surveillance, one participates in an event without knowing it.

A set of rooms become the body center. Rentable on a daily basis, possibly for hair cuts, massage, tatoos, or body piercing, the rooms bring people into contact with the body of another.

The art spaces occur throughout the building. The functional concerns include storage, showcase (suspended over the pool), public plaza (on the way to the lockers/coat check), performance, choreographed gallery and individual experience.

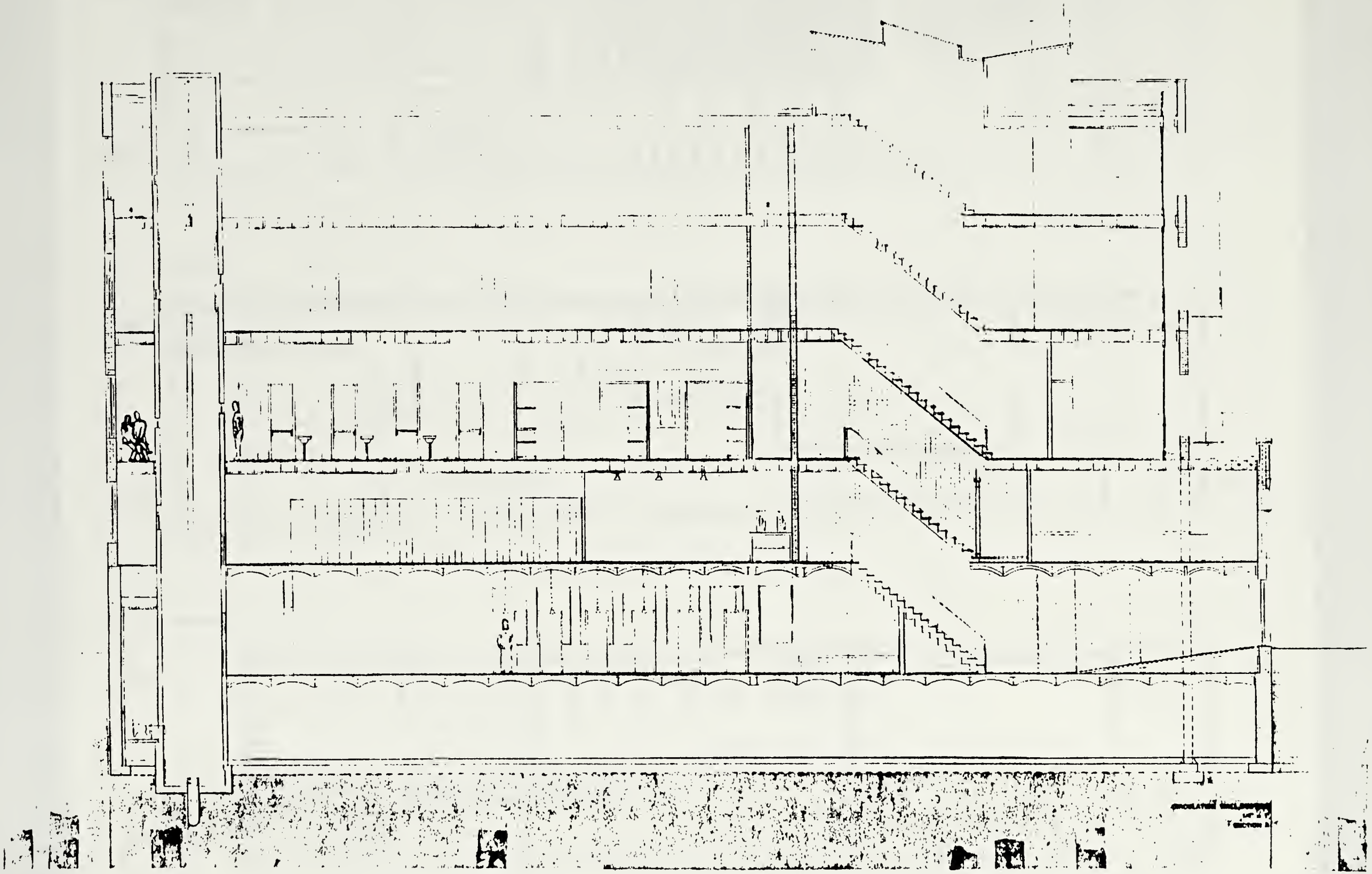
The performance space opens onto a grouping of tables for eating, reading or socializing. This gallery also has a back alley so that one understands the space as an artificial construction. What is deemed "acceptable" might be presented out front, what is "offensive" might be placed behind the wall. The floor is a platform and the walls are raised to offer views of the paneling behind and for access to electrical sockets. One sees the remnants and performance of the bathhouse in relation to the current activities.

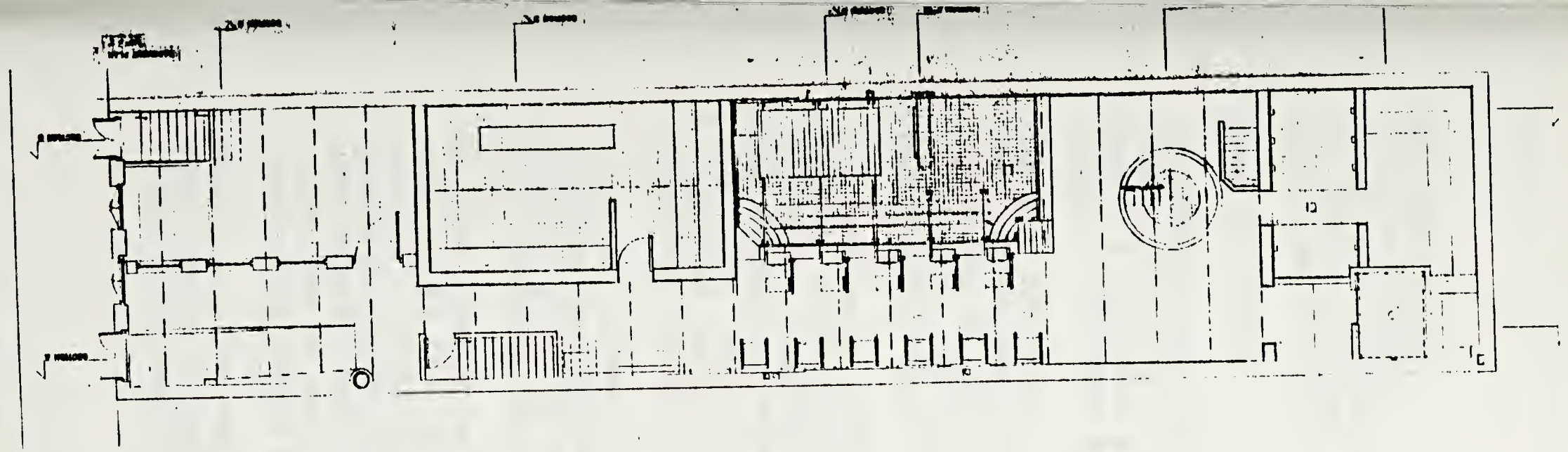
The gallery is both passageway and labyrinth, the movable partitions recall the dimension of the room walls and doors, and the walk down the bathhouse corridor. The gallery is protected with walls wrapped in latex.

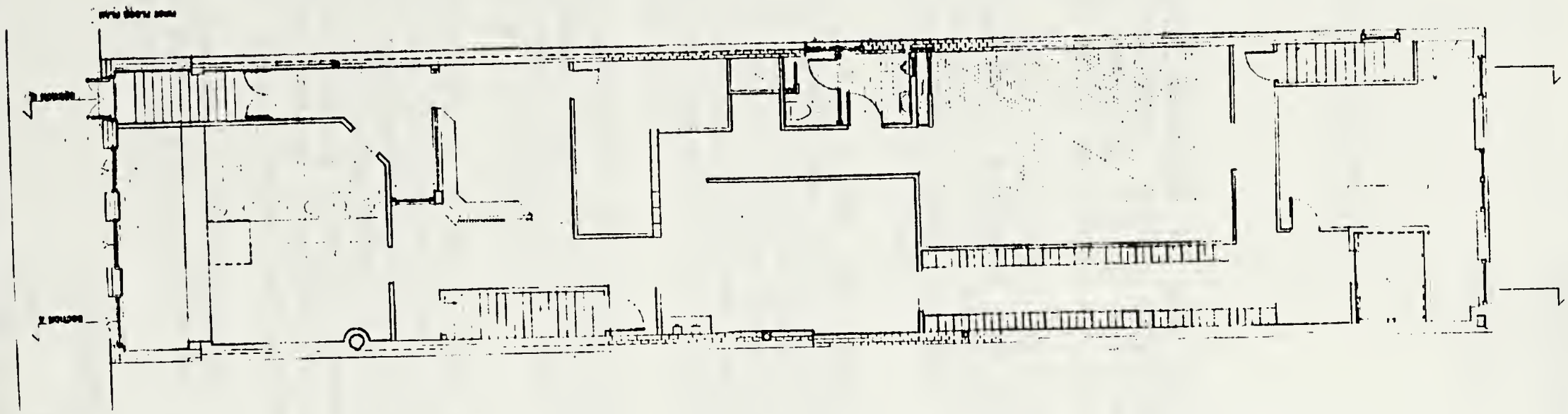
The individual spaces become part of the permanent exhibit. The three thresholds offer three choices. One recreates the "room" of the bathhouse, another highlights materiality with a microphone and the last isolates body positions.

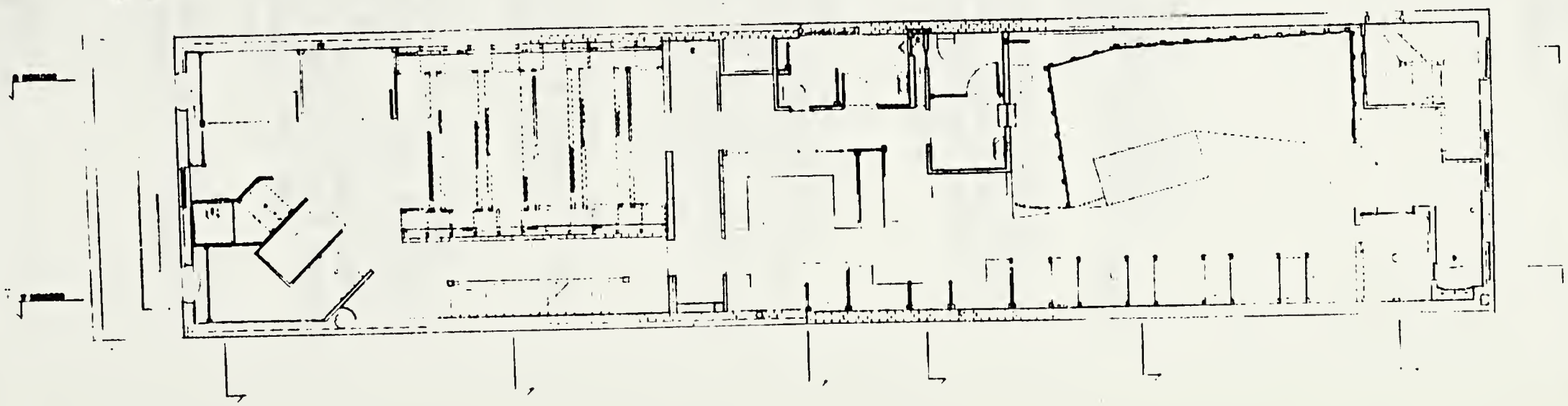
This constructed alcove becomes a ritual or initiation place; one kneels because of ceiling height and passes under a spot light. By accepting a position in the spectacle, the visitor is offered a window in the floor which looks down onto the counter of the cafe, a window to the bathhouse.

Finally, while the elevator shaft is a practical addition to the building, it creates another necessary space, a comfort space between the outer wall and the elevator wall. This area is a place of pause, intimacy and touch. The window seat for two is soft and heated to body temperature.









Letter sent 3/8/94.
Sending visuals

1338 Fairmont St. NW, Apt A
Washington, DC 20009
(202) 232 - 3564

March 4, 1994

Ms. Sally Hall
Program Officer
Storefront for Art and Architecture
97 Kenmare Street
New York, NY 10012

Dear Ms. Hall

I recently met with Mark Robbins at the Wexner Center and he suggested I write you another letter regarding Queer Space. While I received your response to my original submission to Queer Space, I believe my project warrants my persistence.

The gay bathhouse provides a specific history that has not yet been documented or studied. Between the Stonewall Riots and the discovery of HIV, a total of 16 gay bathhouses operated in New York City. Only three remain open and they operate very differently now as a result of AIDS.

The bathhouse offered a space for self expression. In the 1970's, a gay majority took over the bathhouse as a site for freedom. Invisible to or on the periphery of mainstream society, the bathhouse became central to the development of a gay identity. The authority of mainstream society was displaced; the bathhouse became the evidence of a new style of life and an assertion of the right to be.

I try to uncover the bathhouse as spaces for interaction and address the displacements that resulted from their closure. My project provides one way to deal with their history, both intellectual, emotional and physical.

At the time of my submission, I was in the middle of my thesis project at the Harvard's Graduate School of Design. The visual material I submitted represented those beginnings. I have since graduated from school and have completed a book of photographs, models and drawings regarding the bathhouse. It would be a great privilege to meet with you or a member of the panel and put forward my ideas and their visual representation.

Thank you for your time and consideration. I have included with this letter a resume and a description of my project. I look forward to hearing from you.

Sincerely,

Ira Tattelman

1338 Fairmont St. NW, Apt A
Washington, DC 20009
(202) 232 - 3564

March 21, 1994

Ms. Sally Hall
Program Officer
Storefront for Art and Architecture
97 Kenmare Street
New York, NY 10012

Dear Ms. Hall

Attached you will find my portfolio which contains a visual description of my proposal for The Arts Project at the St. Marks Baths. I appreciate your showing my work at the Queer Space committee meeting on March 26.

The gay bathhouse provides a specific history that has not yet been documented or studied. Invisible to or on the periphery of mainstream society, the bathhouse became central to the development of a gay identity. The authority of mainstream society was displaced; the bathhouse became the evidence of a new style of life and an assertion of the right to be.

In my project, I allow the bathhouse to have a presence; I uncover the bathhouse as a space for interaction and self expression, and address the architectural significance of the bathhouse through documentation and transformation. The material I provide tells a story that is specific to New York City and to queer space; how the superimposition of one photograph/program on top of another creates a third thing, a project that respects history while proposing a queer space to be.

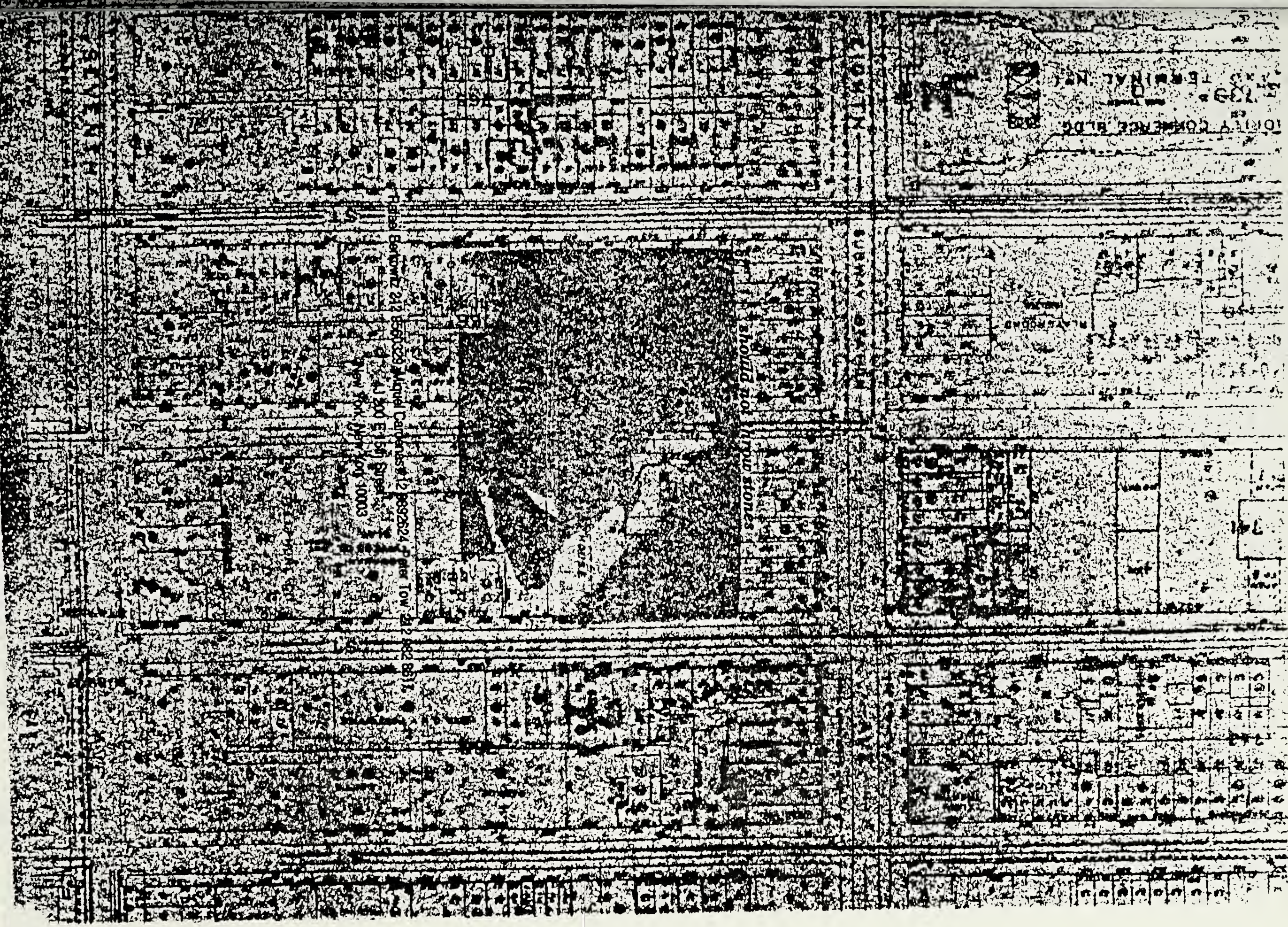
Through programmatic collage and sited architectural interventions, my project (and any exhibit of the work) offers spaces of looking, touching, hearing and thinking. This reprogramming and rebuilding constructs spaces for difference.

I want to thank you for the opportunity to submit a selection of images, drawings and models for your exhibit. My work is available either at this 8 1/2" by 11" format or at original size.

Please let me know if you need anything else.

Sincerely,

Ira Tattelman


TERMINAL NO.
LOBBY & CONNECTING BLDG
CONVENTION CENTER
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Showing 200 Hollywood stones
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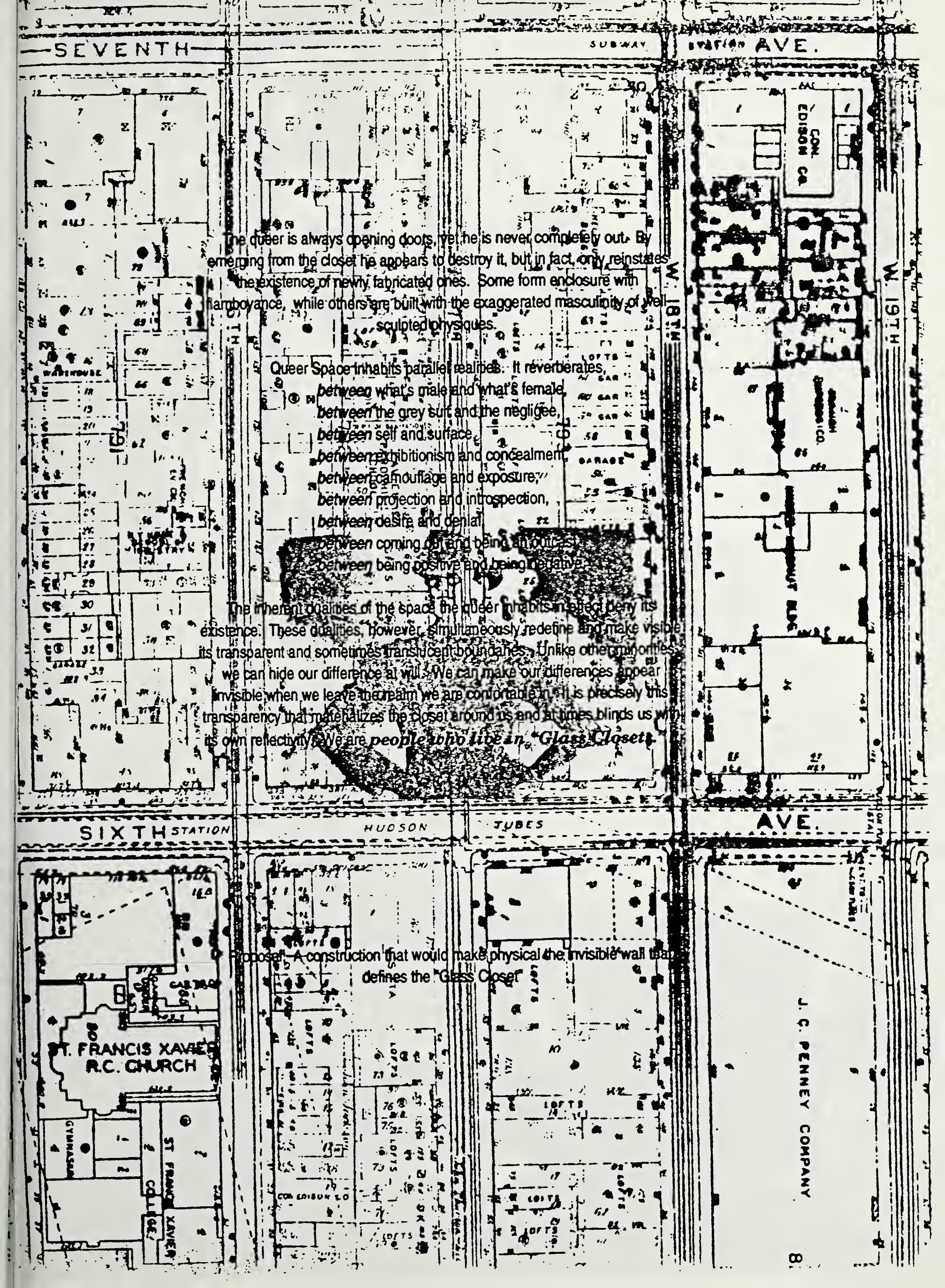
Buses
Nyc 400003

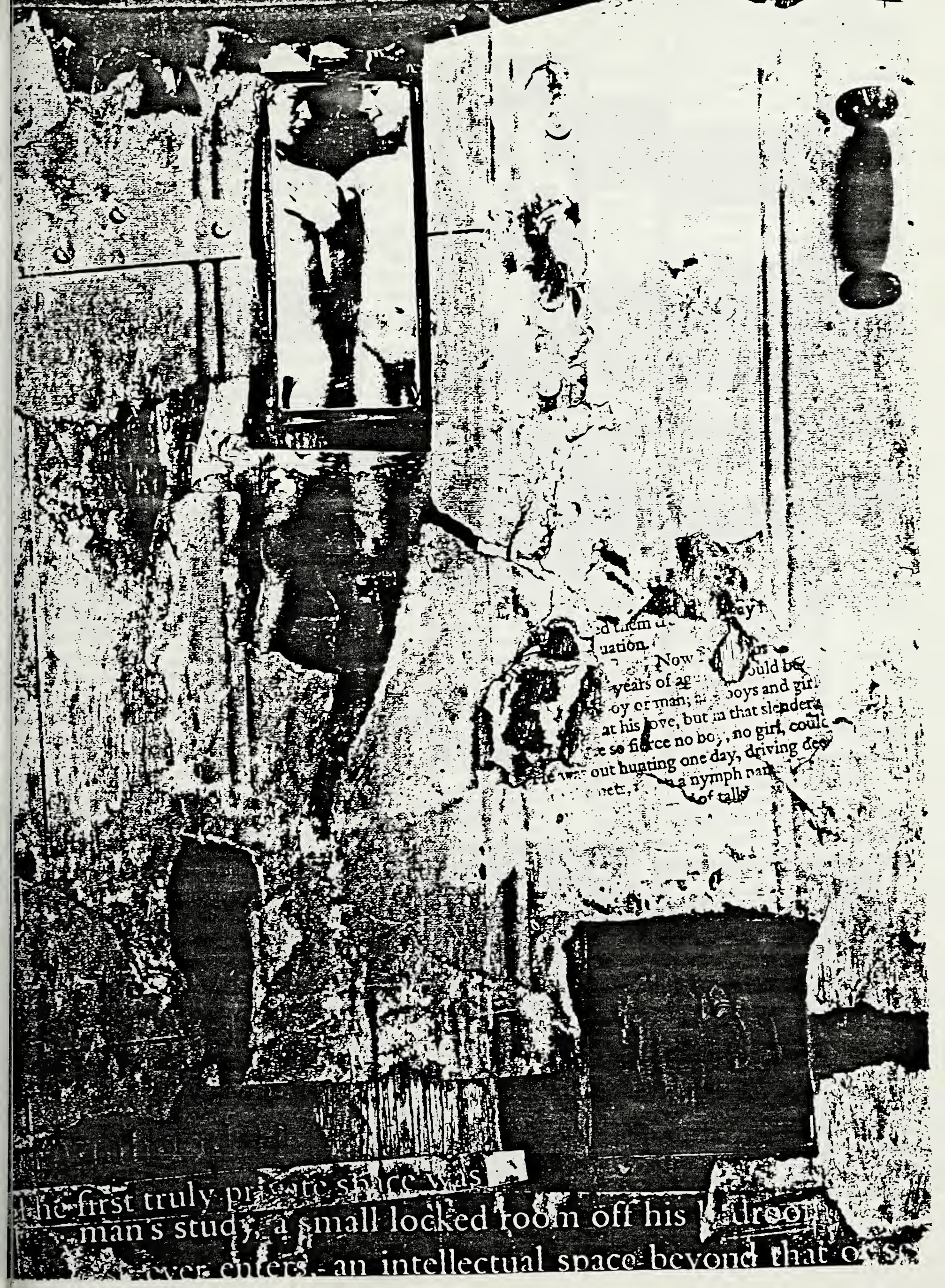


The queer is always opening doors, yet he is never completely out. By emerging from the closet he appears to destroy it, but in fact, only reinstates the existence of newly fabricated ones. Some form enclosure with flamboyance, while others are built with the exaggerated masculinity of well sculpted physiques.

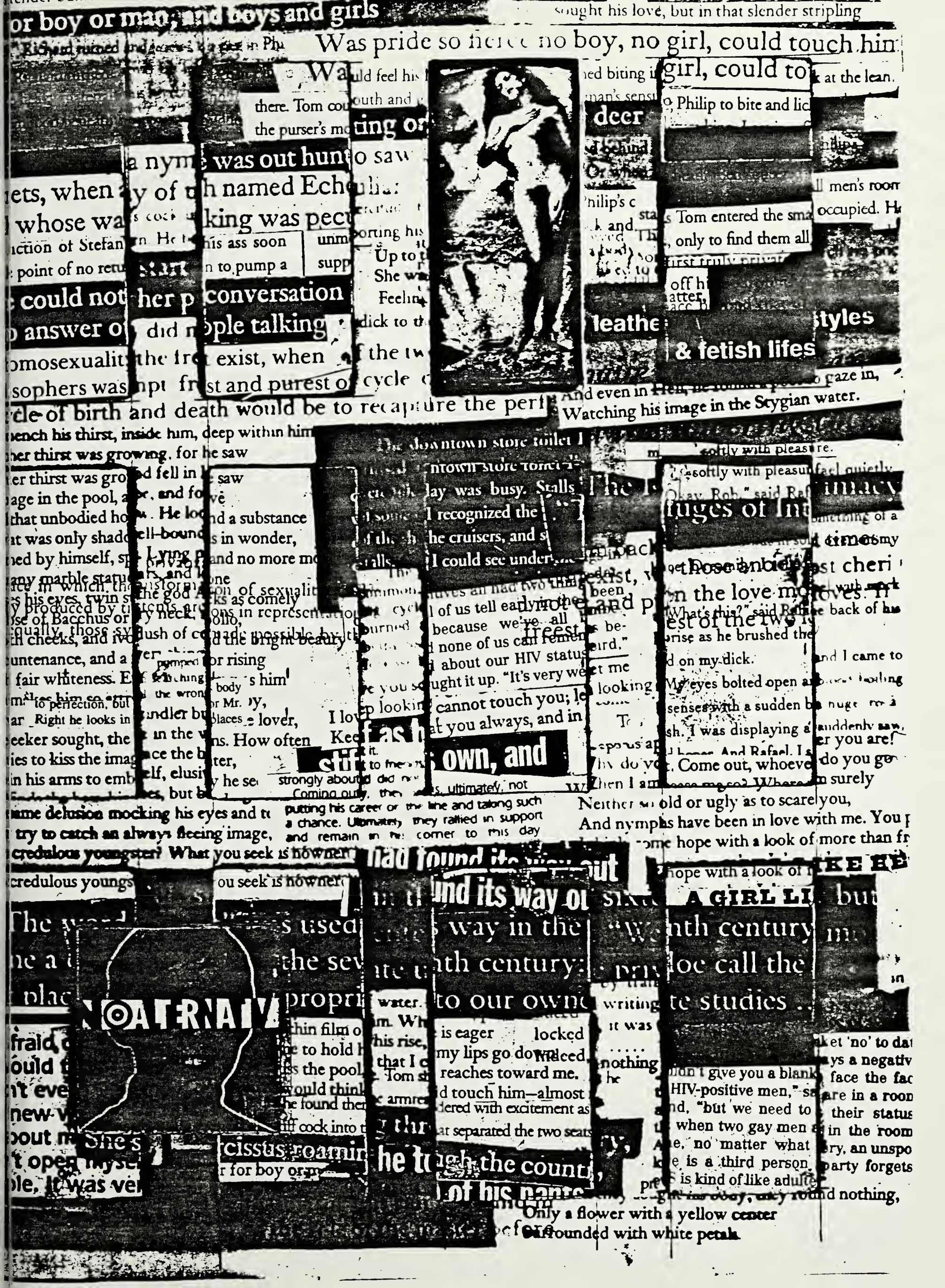
Queer Space inhabits parallel realities. It reverberates,
between what's male and what's female,
between the grey suit and the negligee,
between self and surface,
between exhibitionism and concealment,
between camouflage and exposure,
between projection and introspection,
between desire and denial,
between coming out and being an outcast,
between being positive and being negative.

The inherent qualities of the space the queer inhabits in effect deny its existence. These qualities, however, simultaneously redefine and make visible its transparent and sometimes translucent boundaries. Unlike other minorities, we can hide our difference at will. We can make our differences appear invisible when we leave the realm we are comfortable in. It is precisely this transparency that materializes the closet around us and at times blinds us with its own reflectivity. We are *people who live in "Glass Closets"*.

Proposal: A construction that would make physical the invisible wall that defines the "Glass Closet"



The first truly private space was
man's study, a small locked room off his bedroom
lower chiefs - an intellectual space beyond that o


or boy or man, and boys and girls
sought his love, but in that slender stripling
Was pride so fierce no boy, no girl, could touch him
girl, could to
deer
was out hunt
named Echo
king was pecu
conversation
ple talking
& fetish lifes
styles
Watching his image in the Scygian water.
quiet
times
Only a flower with a yellow center
surrounded with white petals

#17

To: Queer Space/
Storefront for Art and Architecture

From: Brian P. McGrath (201) 817-9057

March 14, 1994

Dear Curators,

Thank you for your interest in my proposal for "Queer Space". Let me give you some more specifics and elaborate on my intentions as they relate to the spatial aspect of "Queer Space".

The project will consist of queer readings of public spaces in New York City. Familiar public spaces will be mapped in unfamiliar ways, emphasizing the non-physical and sensual. An audio cassette tape will be given to gallery goers when they enter Storefront, like an "Acousti-guide" at the Met. This "map" will be accompanied by a "navigational chart" of a queer drift through public spaces in the city (World Trade Center, Subway, Grand Central, Public Library, Metropolitan Museum, Central Park, Lincoln Center, Etc.) The chart will depict the spaces as continuous rather than discrete. They are manual devices to describe non specific minor routes through major public spaces in the city. This drawing, chart, construction will be approximately 8" x 6'-0", and will combine computer-generated walk-through views, photographs, and drawings.

My intention is to describe queer <u>public</u> space, not as a defined realm that exists separate from "normative" space, but as a minority appropriation of a majority space. Queer space is not an enclave or ghetto, but exists everywhere, unbounded, and ever-present. Sound and "gaydar" are used as analogues in this project to describe this space which can barely be perceived by those "outside" of queer space, but vividly present to those who occupy it.

Queer Space
Storefront for Art and Architecture
97 Kenmare Street
New York, NY 10012

Brian McGrath
60-64 Union Street
Newark, NJ 07105
(201) 817-9057

Proposal for an "acousta-guide": for the Storefront Gallery, with pre-recorded and "live" sounds from microphones around the city.

Queer space is a soundcape: unbounded and multi-layered. It is a whisper in a lover's ear, a rustling of sheets; the hollow echo within a toilet stall or a dank basement; waves against a pier, or wind in the Rambles' branches; telephone party lines, disco and lip-sink, the electronic amplification of an intimate whisper to large crowd.

Proposal for "gaydar" maps; navigational charts of generic, non physical queer spaces in the public realm.

Queer space is measured with "gaydar"; seen only by us. It is a charged glance on the subway, the smell of a certain neighborhood in a strange town, the grafitti in a toilet stall, certain park locations, or highway rest stops.

Page 2: "Safe-sex Piers", detail, 1987

To: Sally Hall/Storefront for Art and Architecture
From: Brian McGrath/Path Architecture

Manifesto/"Queer Space"

THERE IS NO "QUEER SPACE", ONLY DIFFERENT POINTS OF VIEW

This project in not about the making of queer space, but it is a representation of the possibilities of individual and minority appropriations of majority space.

My intention is to describe the appropriation of public space, not to define a minority realm which exists separated from "normative" space. We must not make exclusive ghettos or enclaves, queer or straight. "Queer space" exists potentially everywhere in the public realm. Unbounded and ever-present, it is the individual's appropriation of the public realm through their personal, ever-changing points of view . An acoustical guide and navigational chart are provided in this project to describe a space which can barely be perceived by those outside of it, but vividly present to those who "occupy" it. The installation aims to invite others to occupy New York City from many different points of view.

The project consists of representations of and recordings from public spaces in New York City. Familiar public spaces will be mapped in unfamiliar ways. An audio cassette tape will be given to gallery goers when they enter Storefront, like an "Acoustic-guide" at the Met. This sound-scape will be accompanied by a "navigational chart" of a drift through public spaces in the city. (Subway, Central Park, Waterfront) The chart will depict the spaces as continuous rather than discrete. They are devices for the ear and the eye to enter into minor routes through major public spaces in the city.

Brian McGrath

Project Credit:

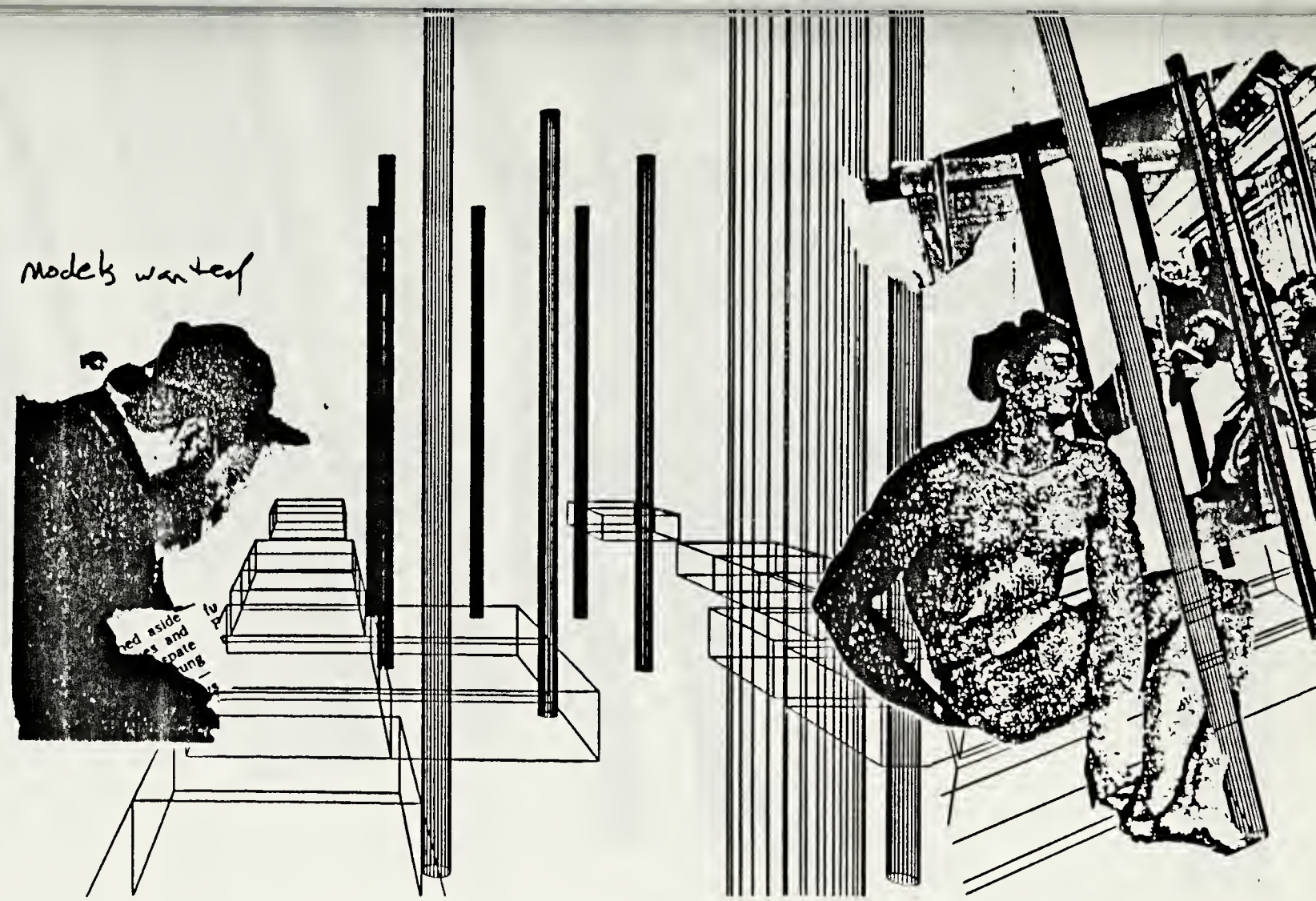
Path Architecture

Brian McGrath
Mark Watkins
Mao-jung Lee

Third [illegible]

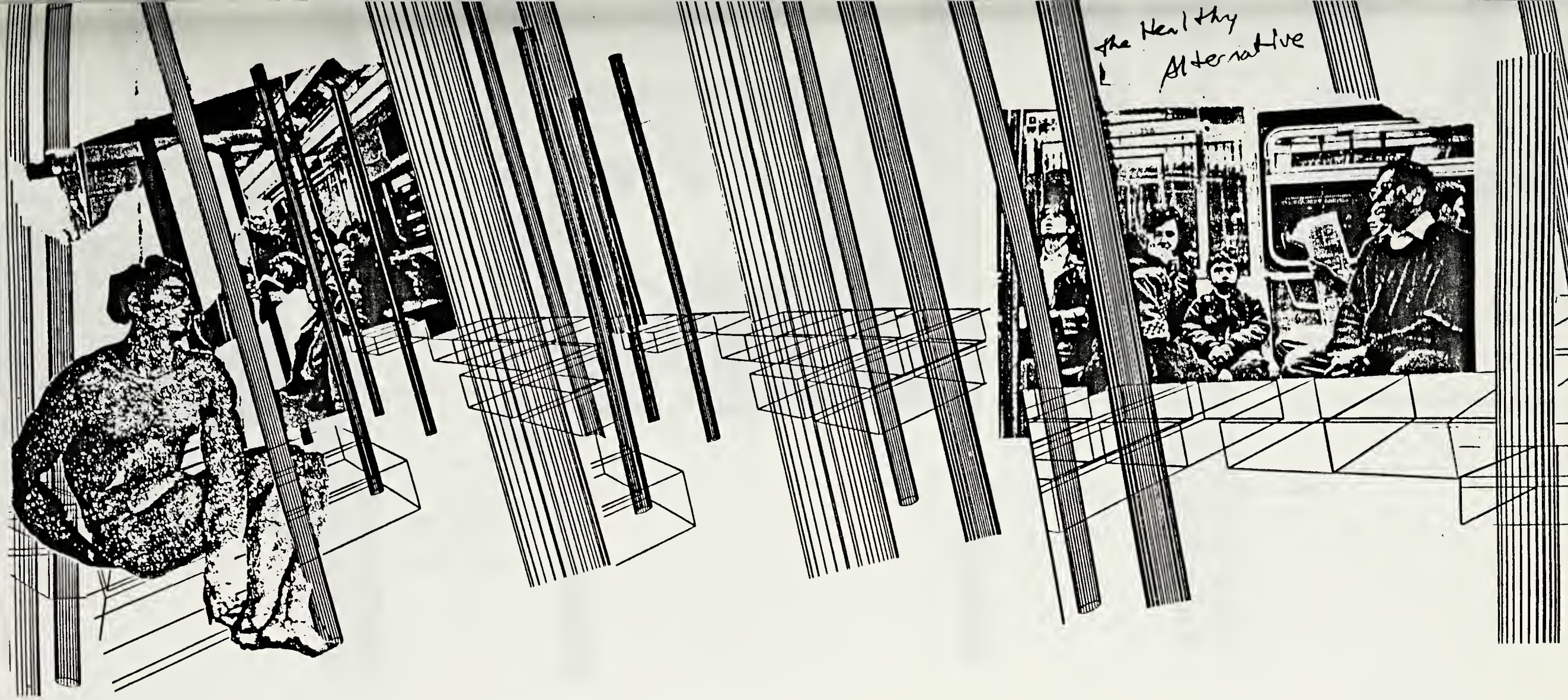
[illegible]

models wanted

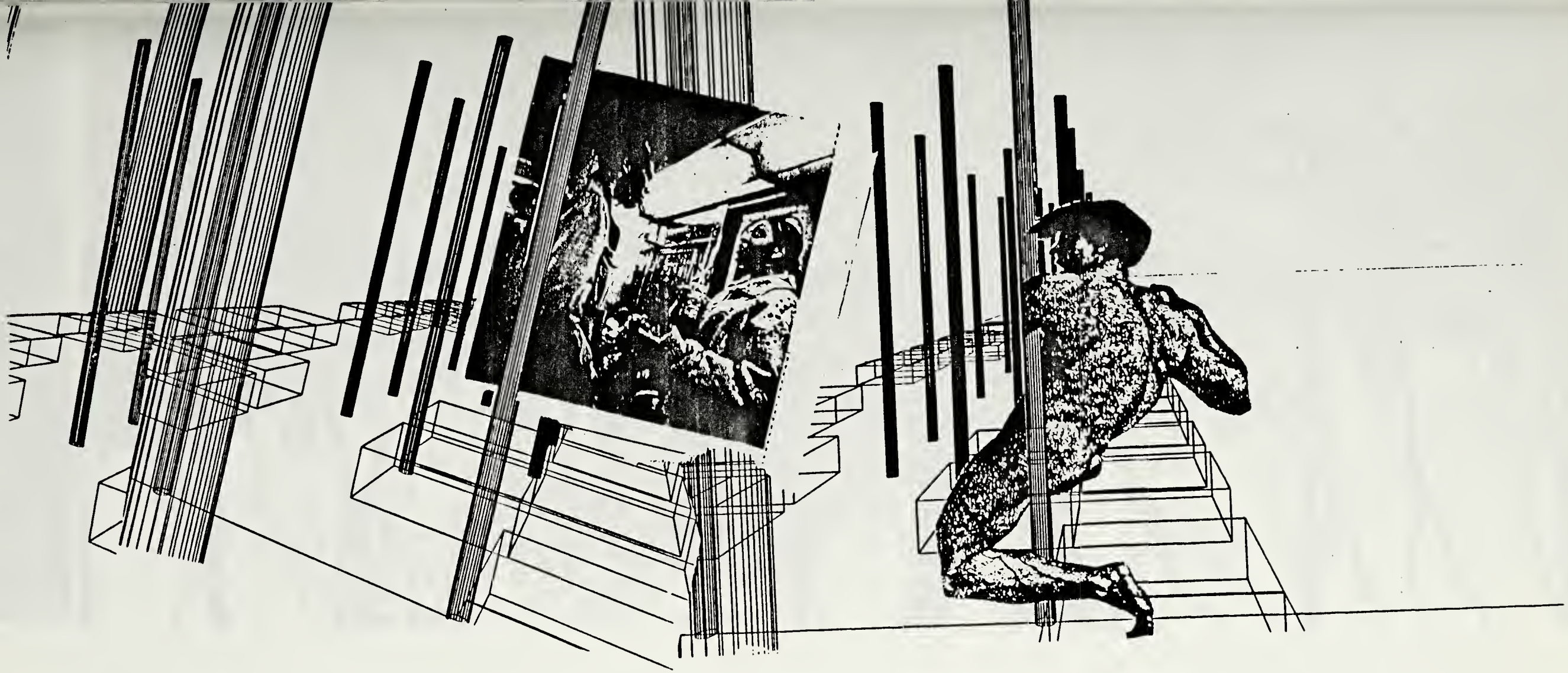


Subway

9:00 A.M

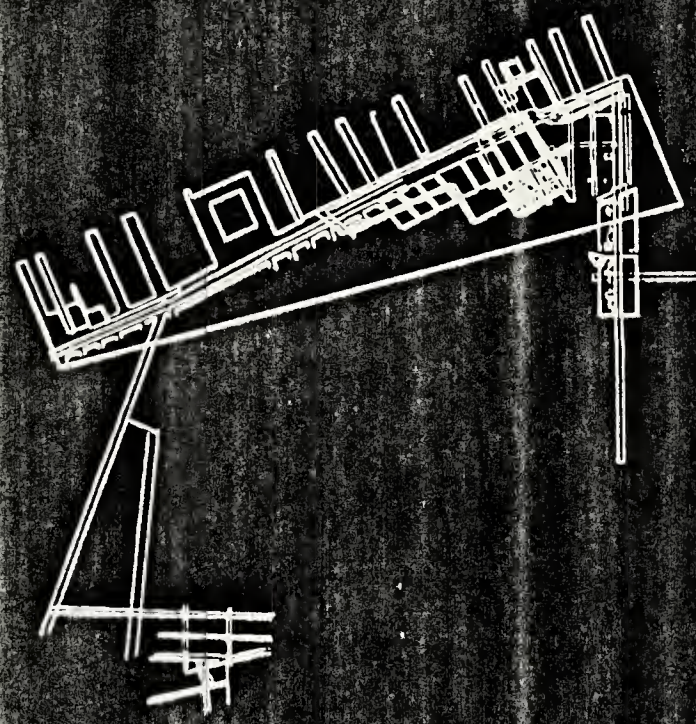

the Healthy
Alternative

Together
Strong



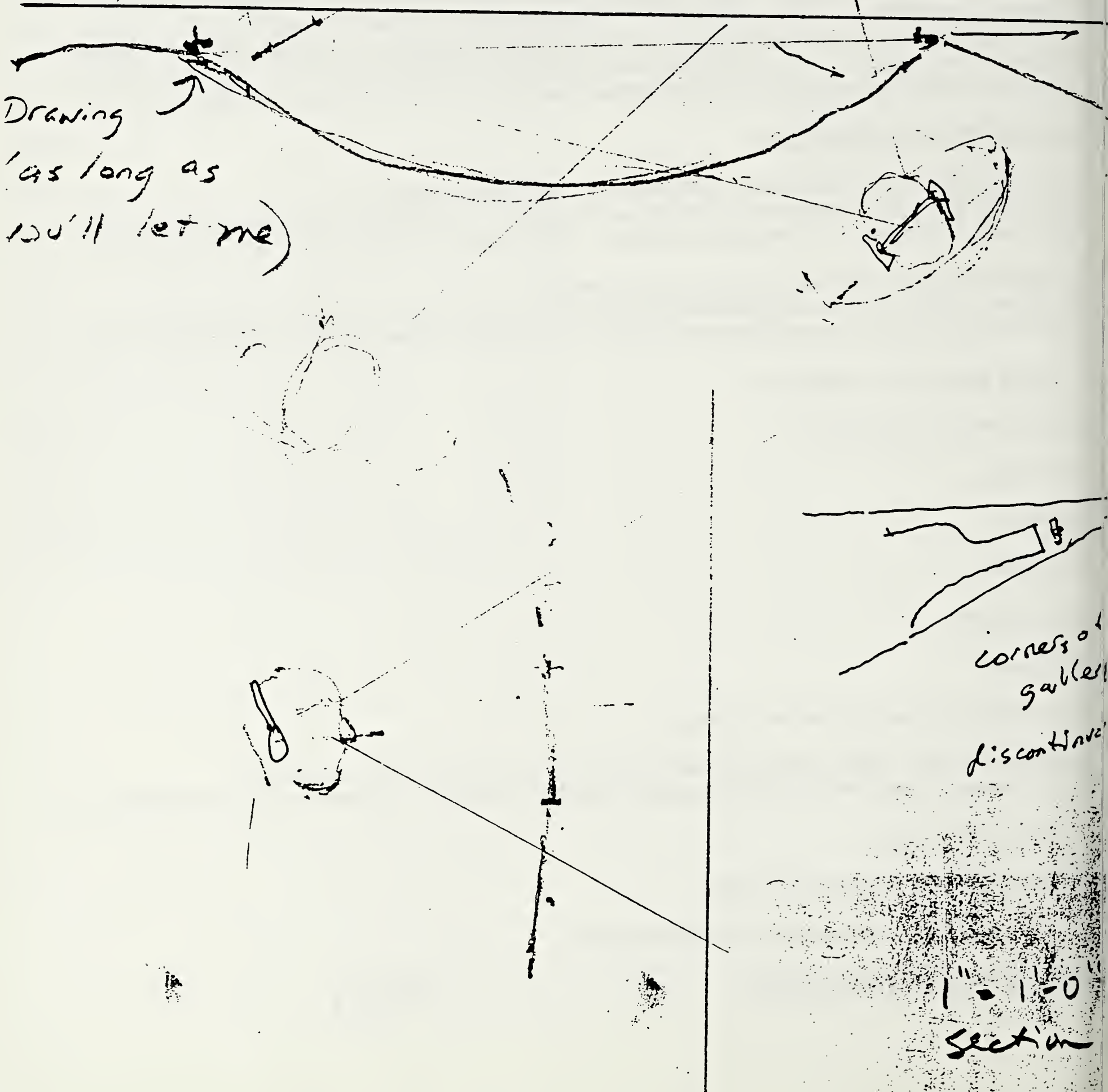
(2) Park

3:00 PM



1" = 1'-0" plan / installation of "Navigation chart"

Gallery Wall



#18

QUEER SPACE MANIFESTO

Do not define queer space--it does not mean anything.

Is "Jewish" space a synagogue or a bank?

What is "Black" space?

Try to define my space and you try to define me--a fruitless exercise. The result will be claustrophobic and narrow at best. Degrading and demeaning at worst. In any case, it will be pointless.

Queer Space is where I/We am/are Queer???

The street.

The sidewalk.

The theatre.

The office.

The world.

Queer space is wherever I am.

"QUEER SPACE" IS A GHETTO.

Presuming that you are well-intentioned, what is it that all queer humans have in common that you will recognize, celebrate, define and give space to when you attempt to define our space? Only our existence. To define it further is to restrict, exclude. Mis-represent.

The queer "community" is a temporary measure. It is a way-station between the closet and the real world. My queerness is not the point, yet it is most definitely not beside the point. It is my reality and I want the larger world to recognize it. Get used to it. Get over it. Move on.

QUEER SPACE PROPOSAL

A series of banners which would occur throughout the city. Line the sidewalks. Perhaps people could claim their part of the city by "planting" their own banner in their neighborhood or in front of their office or where they first saw the person they love. As the banners multiply, they would become the tangible evidence of our presence. Our omnipresence. Simultaneously, the banners would create an overhead "zone"; as we pass under them and pass through them, they would begin to define/re-define space. People will become conscious of the sidewalks and parks and plazas from a new perspective or in a new context. The banners might be emblazoned with the likenesses of famous queers from history/herstory. The banners might be emblazoned with the likenesses of everyday queers from here in NYC. Maybe both. Maybe neither. The point is less to educate or explain or defend or define and more to mark our presence. Queers are here on the streets with you every day. Side by side. Step for step.

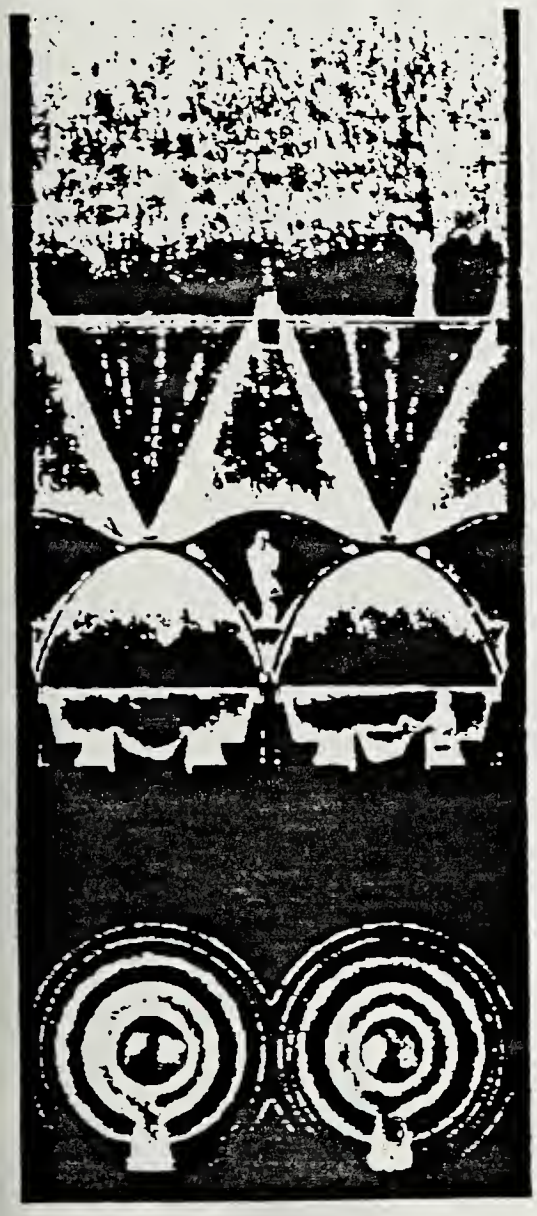
Come out of the closets and the bars. Claim the streets. Claim the plazas and parks. Claim your space.

Aardvark Design
Nathan Turoff
Brian Billings
544 East 11th St.
No. 1A
New York, NY 10009
212.995.8244

identity? Lesbian spaces, mostly bars, have traditionally allowed for (relatively) uninhibited interaction. They have been our "homelands," fostering a sense of ourselves among similar selves. But these existing spaces are insufficient for our diverse demands. Xanadu was a chance to create a new type of lesbian space—one designed for us rather than altered to contain us.

We agreed that water was an appropriate theme for representing lesbian sexualities—humorously, symbolically, literally, and architecturally—and for unifying places designed for lesbians. With this in mind, we structured our building around the Wall of Water. We estimate construction costs at between $5 million and $10 million. Sure, it's a dream project. But if every lesbian contributed $5 . . .

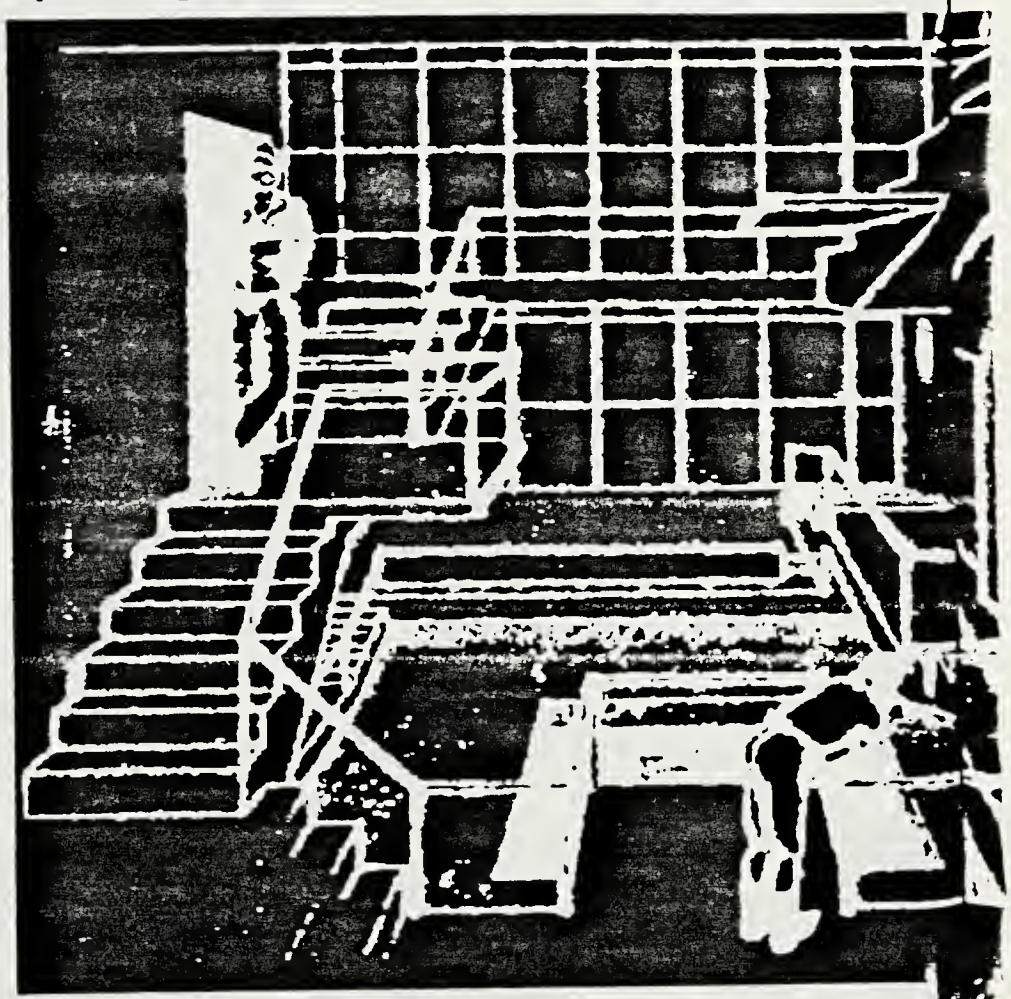
THE WALL OF WATER links all areas of the building. Outside, plastic reinforced concrete structures are set against its vertical, translucent mass. Inside, it serves as the center of our plan, leading visitors first to the Passion Rising Stair, then the Gallery, the Bathroom, and on through the rest of the complex. Water gushes visibly in some places and oozes from tiny openings in others. Sometimes it can only be heard by an attentive ear. Near the Out Cafe and the Lovers' Parking, it's a waterfall; on the roof, it serves as a link to the Amelia Earhart Open-Air Theater; at the subground floor, it is the backdrop for the Shower Room and Turkish Bath.



IN THE CONVERSATION TIT (left), visitors recline on an undulating, cushioned floor, watching videos that beam from the apex of the domes, through the translucent floor plates, and into the dance hall above.

BATHROOMS are stages for voyeuristic and exhibitionistic fantasies and safe meeting places for sex—anonymous or not. Gay men use them more than lesbians, probably because they don't accommodate our needs. But Xanadu's transformed bathroom might encourage different uses, following the notion that the spaces we live in dictate our behavior.

THE PASSION RISING STAIR (below) should encourage the exploration of its various platforms, alcoves, and niches. Visitors will be inspired by the activities of other women half-glimpsed and half-heard and by the sight and sound of water falling constantly from the full-breasted gargoyles above. This highlights our idea that lesbian space exists wherever lesbians are, not just where a "typically lesbian" activity occurs.



THE SHOWER ROOM offers a respite from hot dancing and sweaty mingling. Its walls are thick glass and ceramic tile, heated with coils. Candles are set into the walls for light. Shower heads are placed to accommodate groups, couples, or the lone traveler.

You said: "I'll go to another country, go to another shore,
find another city better than this one.
Whatever I try to do is fated to turn out wrong
and my heart lies buried like something dead.
How long can I let my mind moulder in this place?
Wherever I turn, wherever I look,
I see the black ruins of my life, here,
where I've spent so many years, wasted them, destroyed them totally."

You won't find a new country, won't find another shore.
This city will always pursue you.
You'll walk the same streets, grow old
in the same neighborhoods, turn gray in these same houses.
You'll always end up in this city. Don't hope for things elsewhere:
there's no ship for you, there's no road.
Now that you've wasted your life here, in this small corner,
you've destroyed it everywhere in the world.

LESBIAN VISIBILITY
pop trend or revolution

QUEER SPACE

...is wherever I am.

(19)

Carleton
UNIVERSITY

School of Architecture
1125 Colonel By Drive
Ottawa, Canada K1S 5B6
Tel: (613) 788-2855
Fax: (613) 788-2849

January 15, 1993

Queer Space
Storefront for Art and Architecture
97 Kenmare St.
New York, NY 10012

Curators, *Queer Space* Exhibition:

Attached please find two copies of a proposal for the *Queer Space* exhibition. The text outlines the general parameters of the proposal. The format could vary depending on the space and resources available.

Were hoping to ask some questions and answer some others—to get a handle on the question of the domestic realm. I hope you will look upon this proposal favorably.

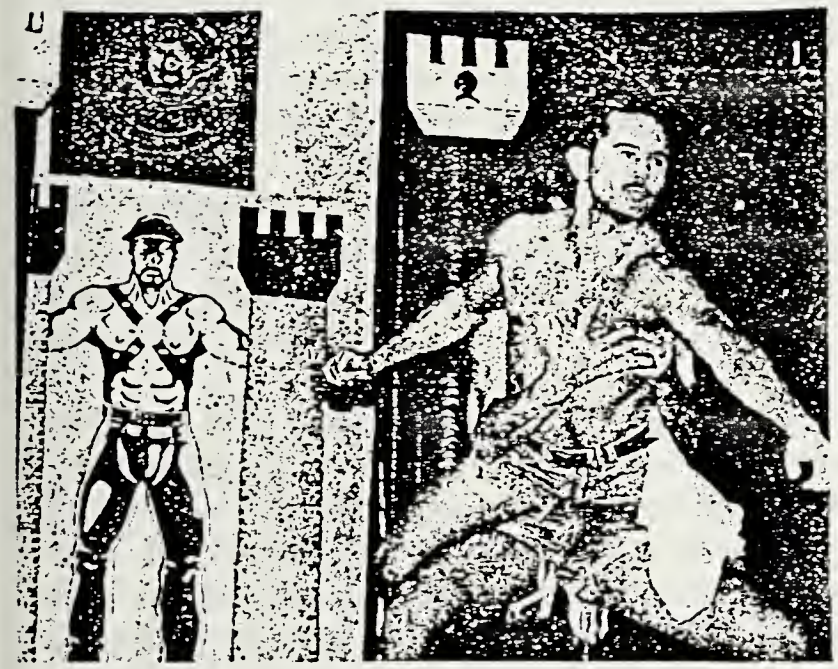
The proposal is being submitted jointly by myself and my partner Mark Robbins. If there are any questions you can reach me at the above coordinates. Direct phone and voice mail: (613) 788-2862 ; e-mail: bgianni@ccs.carleton.ca

Sincerely yours,

Benjamin Gianni
Director

Columbus, Ohio has a population of 1.2 million

If one out of ten people are gay, there are 120,000 homosexuals living in Columbus



On a given night 5000 are in bars, clubs or cruising areas

Where are the other 115,000?

Who are we? Where are we? How do we live?

We propose to place an ad in the classified sections of gay papers in two mid-sized cities: Columbus, Ohio and Ottawa, Ontario. In the ad we will ask members of the gay and lesbian community to send us two 3x5 snapshots of their homes—one exterior view and one interior view. We will also ask them to indicate their age, their gender, if they live alone, with roommates or a lover, and whether they consider their neighborhood to be urban or suburban. The photos will allow us to explore (and explode) stereotypes about the gay community, who we are and how we live. It will also allow us to examine certain assumptions—like the myth that gay men are urban dwellers while lesbians prefer suburbia.

We know that the demographics of the family have changed and that the "single family" house houses singles and many variations on the family. Census data is not specific, however, on sexual orientation. It is difficult to get a sense how gay men, lesbians and bisexuals are distributed throughout our cities. In gay ghettos, it is apparent, but the majority of gay people live among their heterosexual neighbors. Some of us react against normative symbols of domesticity, others of us embrace them.

For the exhibition on *Queer Space* we propose to present these photographs and the data we are able to collect about the gay household—either as a matrix on the wall or in a series of photo albums.

Benjamin Gianni, Ottawa, Ontario
Mark Robbins, Columbus, Ohio

sample copy for article in gay press:
Venues in Canada: GoInfo, Capital Xtra
Venures in the US: Gaybeat, The Adovcate, Genre, Out

Exploding Myths: A Call for Information on Who We Are and How We Live

This year marks the twenty-fifth anniversary of the Stonewall Riots—the beginning of the modern gay liberation movement. Coming out of the bars and closets into the, gay men and lesbians have become much more visible within the community at large. As part of the Stonewall celebration planned for June in New York City, the Storefront for Art and Architecture Gallery is mounting an exhibition entitled *Queer Space*. This exhibition involves, among other things, a look at the spaces gay men and lesbians inhabit—from sex spaces, workplaces, and social spaces to the home.

1994 has also been designated the International Year of the Family—a UN sponsored initiative to promote the family as a social and economic unit. But it is unclear what constitutes the family and how gay men and lesbians fit into the picture. Census data indicates that the structure of the household has changed dramatically in the last decades and that less than 10 percent of all households now correspond to the traditional nuclear family. But data don't tell us how gay households are comprised. Do we live mostly alone, as couples, with roommates or in group situations? Do housing preferences divide along gender lines? Are there generational differences? Do we prefer urban or suburban communities? How many of us live in small towns and rural communities?

By collecting data from individuals, we would like to explore the fit (or lack of fit) between the domestic marketplace and the diverse values and lifestyles of lesbians and gay men. How is the dwelling a political statement? What are the politics of public presentation within the gay community and in the community at large? The house is a symbol of normative (straight) culture. Do we react against it or embrace it? Is it something we reject or something to which we lay claim? Does the house play a symbolic role for the gay couple? Do singles live differently than couples?

The focus of this exploration is on the gay community in the US and Canada. To this end readers (you!) are asked to send two snapshots of their house (one from the outside and one of your favorite room or space) and to note the following information: a) gay man or lesbian?, b) apartment or house?, c) urban, suburban or rural?, d) live alone, with a roommate, with a lover, with a spouse, with a relative, in a group house?, c) kids or no kids?, e) own or rent?, f) approximate age of each household member, g) approximate income of each adult household member, h) value of the house or rent per month. This information may be marked on the back of the photos or on a separate sheet. Feel free to include whatever additional information you wish. It is not necessary to note names or addresses.

In the New York exhibition, the photos will be complied into a mock real-estate directory—similar to the directories found in supermarkets and real estate offices. Instead of information about the house, however, profiles of the inhabitants will be listed below each photograph. These directories will be displayed on a shelf beneath a series of text panels presenting statistical information compiled from the data. The data (no photos) will also be used to formulate gay-positive ads for the straight press to be run around the time of the Stonewall celebration.

Information should be sent to *Storefront*, P.O. Box ????, Columbus, OH 432??. In Canada send information to *ALGO*, P.O. Box ?????, Ottawa, ON K1??????. Information should be received by May 15, 1994. The *Queer Space* Exhibition opens June ?? at the Storefront for Art and Architecture, 97 Kenmare St., New York, NY.

Sample copy for classified ad (for classified sections of gay newspapers across the Canada and the US):

> **Survey seeks information on how gay community lives.** Need info for *Queer Space* exhibition in New York in June. Send one exterior and one interior photo of your house with following data: a) gay man or lesbian?, b) apartment or house?, c) urban, suburban or rural?, d) live alone or with roommate, lover, spouse, relative, or group house?, c) kids?, e) own or rent?, f) approximate age of each household member, g) approximate income of each adult household member, h) value of the house or rent per month. Names/addresses optional. Send by May 15th to *Storefront*, PO Box ????, Columbus, OH 432??. Exhibition opens June 15th at Storefront for Art and Architecture, 97 Kenmare St., New York, NY. Your help is greatly appreciated!

Sample copy for paid advertisement:

> ***Out of the closet and into the streets.***
> ***But where do we go from there?***
>
> As part of the twenty-fifth anniversary of the Stonewall Riots, the Storefront for Art and Architecture in New York City is mounting an exhibition. The theme "queer space," explores the spaces inhabited by gay men and lesbians. By collecting data from individuals, we would like to look at the fit or lack of fit between the domestic marketplace and the diverse lifestyles and values of lesbians and gay men.
>
> ***Tell us who you are and how you live.***
>
> Please send us two snapshots of your house (one exterior and one interior). On the back of the photos note the following: a) gay man or lesbian?, b) apartment or house?, c) urban, suburban or rural?, d) live alone, with a roommate, with a lover, with a spouse, with a relative, in a group house?, c) kids or no kids?, e) own or rent?, f) approximate age of each household member, g) approximate income of each adult household member, h) value of the house or rent per month. It is not necessary to note names or addresses.
>
> Send by May 15th to *Storefront*, PO Box ????, Columbus, OH 432??. Exhibition opens June 15th at Storefront for Art and Architecture, 97 Kenmare St., New York, NY. Get involved! Your help is greatly appreciated!

Venues (if they are not amenable to running an article on the project):

The Advocate
Genre
OUT

#20

382 E. 10 St. #3D
New York
NY 10009

(212) 505 8116

1 January, 1994

QUEER SPACE
Storefront for Art and Architecture
97 Kenmare Street
New York, NY 10012

Dear Storefront

The enclosed proposal is for a "flight simulation" which will attempt to create a spatial experience of the fantasies and memories of queer flight. I imagine it realized as a kind of performative installation/video game, but it could take many forms. I hope that the proposal is not too abstract. I'd be happy to become more concrete, so to speak, if you are interested, also to send in my resume, c.v., etc.

I hope that your "send by" date was a mailing date, not a receipt date -- I have been out of the country.

Sincerely,

John E. McGrath

BACK FLIGHT (A SPACE BETWEEN)

Description of an Installation for Storefront -- Queer Space.

The installation will make a queer space -- that is to say, not a space at all, but a queerness in relation to space. A lack of space made into something. For this particular queer space, I will use the experience of a back flight -- a flight back over the space of a flight from -- my own flight from Liverpool, England to New York, New York some years ago, and my own retracing of that flight to return for holidays, etc., most recently last Christmas. The no-space-to-speak-of of a Virgin Atlantic economy seat will be literalized for the installation with a Virgin Atlantic economy seat. The queer mental space of re-sniffing the trace of my earlier flight will appear through in-flight video and other delights.

So. There's a little aisle and a single seat. The seat is at a thirty degree angle to the wall, and a thirty degree angle to the floor -- that is to say, as you sit in it you are off your balance and on your back. Cramped -- like a New York studio, or fucking in a loft bed. Your knees are a little higher than they need to be for sitting. To your right is the aisle. To your left the cabin window, looking out not on the sky only, but on a video projection playing a collage of Tom Cruise movies and porn movies based on Tome Cruise movies -- *Top Guns* and *Big Guns* -- you get the picture. In your face -- from above -- another video screen. Controls let you play a video game -- like a fighter pilot. Except that it does not work that way, the control you exert over the game does not work. Something queer is going on. Put on the headphones, block it out. The soundtracks of gay Manhattan mingle with a more personal story. Coming home. In flight again.

The installation is designed to articulate the memory that our model of space -- the family home, the public sphere -- is one which has pushed many things inside, creating an alternative mental space -- a queered space. Eventually we fly. And sometimes, perhaps in a New York club, or a march on Washington, we feel that finally we have a space, a public space, a family space of our own, as promised. The interior space turns outside, our fantasies are written on the walls, the smiling faces -- we have come home, we are family.

But in a turning-inside-out move something ends up inside. Whatever was outside rolls in -- this time the memories of home, the invented selves, the disguises and the sublimations. The gay space feels -- once again -- not quite in our possession. Once again the interior pushes out against the edges of the body-in-space. Once again it all gets queered.

For my queer space installation I have taken the space between these spaces -- the flight back home, retracing the flight from home -- as quintessentially queer. Instead of the openness of public spaces, the space is cramped and reminiscent of the restricted spaces of sexuality -- the New York loft bed, the video porn booth, the adolescent under the bedsheets. This restriction causes the interior to somehow seem exterior. The day dream floats in the sky and memories are remade as realities. One drawback -- each time we seem to be in

control of this space, calling the shots like a good straight-shooting pilot, something fucks us up -- some memory we didn't know about, some desire we never expected, and we find ourselves once again just passengers in a space enjoyed but never quite possessed.

But maybe you don't want to be a passenger today. Well in the installation there will be a second choice. If you don't want to be a passenger, you can be -- a hostess.

That's what we used to call them, in England at least, before they became the cabin crew -- air hostesses.

In the small aisle space of the installation, a pair of size twelve, stiletto-heeled glamor pumps await, calling you lovingly. Those who serve are in control. You slip your feet inside. A pun runs through your mind -- being an air stewardess is a drag! Male or female, you are being invited to step into a femininity way too large for life. A dream of femininity a mile high in the sky.

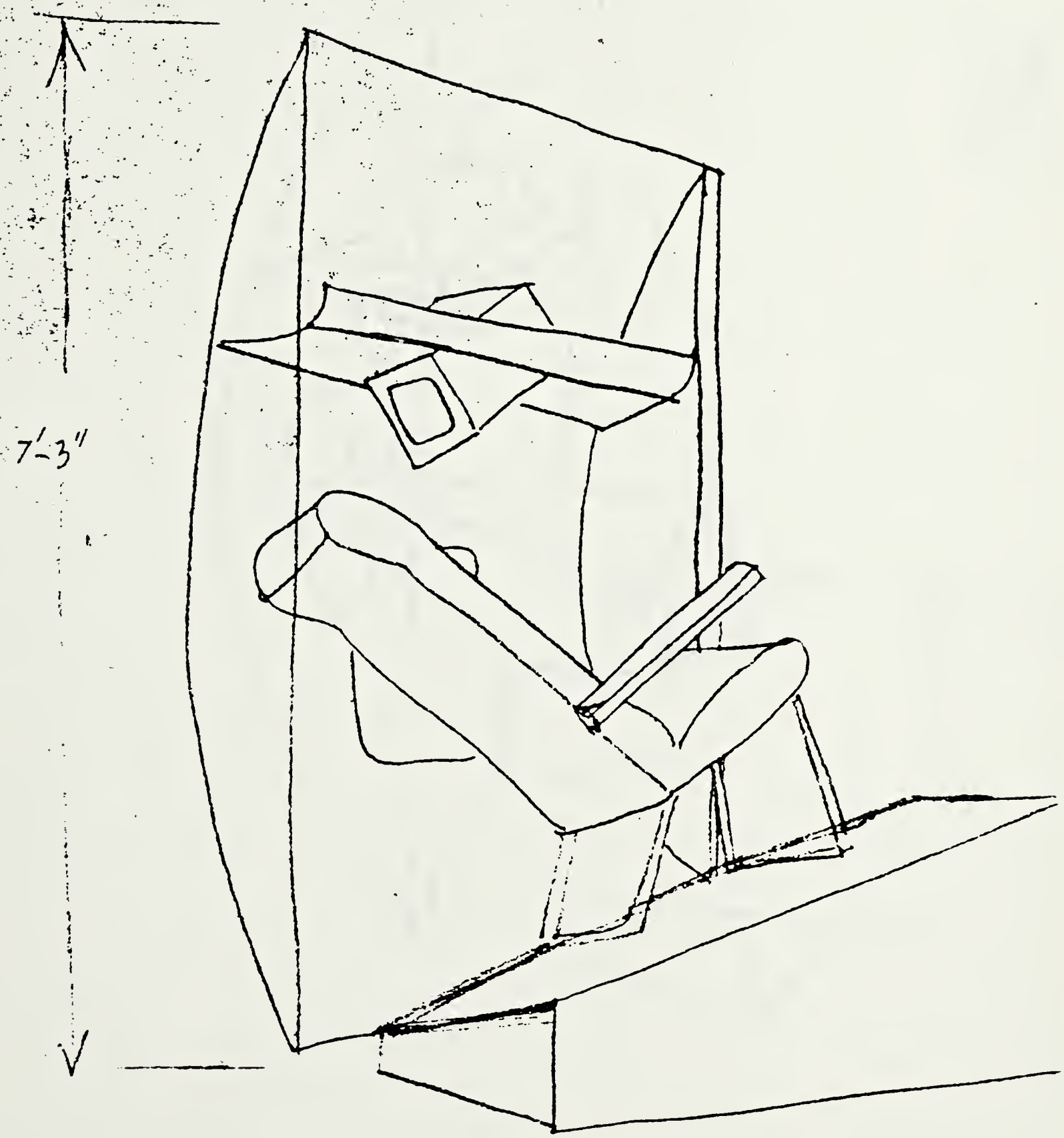
Because of the angle of the aisle and the shoes you are thrown off balance, forced to bend forward to hold onto -- perhaps the handles of a meal cart. Your ass pouts up at the air, with more curves than you dreamed you had. You look into the passenger seat and see your friend, your lover, some stranger, lost in a world of Tom Cruise and video games and soundscapes. You stare down at the food cart. It is a little odd.

Inside the food cart is a model world -- an ideal world filled with happily integrated, upper-middle class gay couples and lesbian couples and straight couples -- raising families and having dinner parties. It's *Philadelphia.* It's Utopia. And you are God -- standing above it all in size twelve stiletto heeled pumps, about to serve it all up for dinner.

Welcome to *Back Flight (A Space Between).*

John E. McGraath
42 1/2 St. Mark's Place
New York, NY 10003

(212) 505 8116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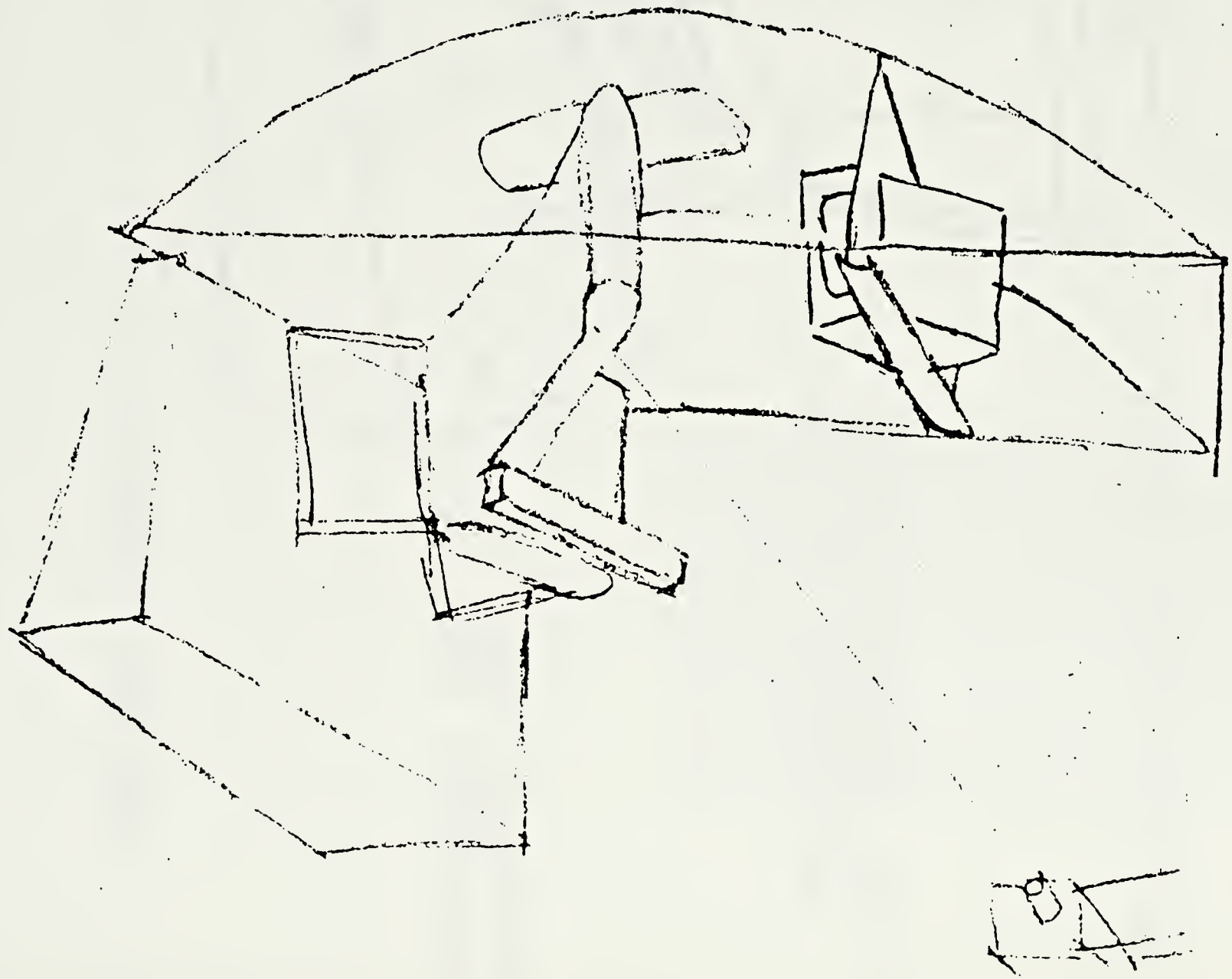
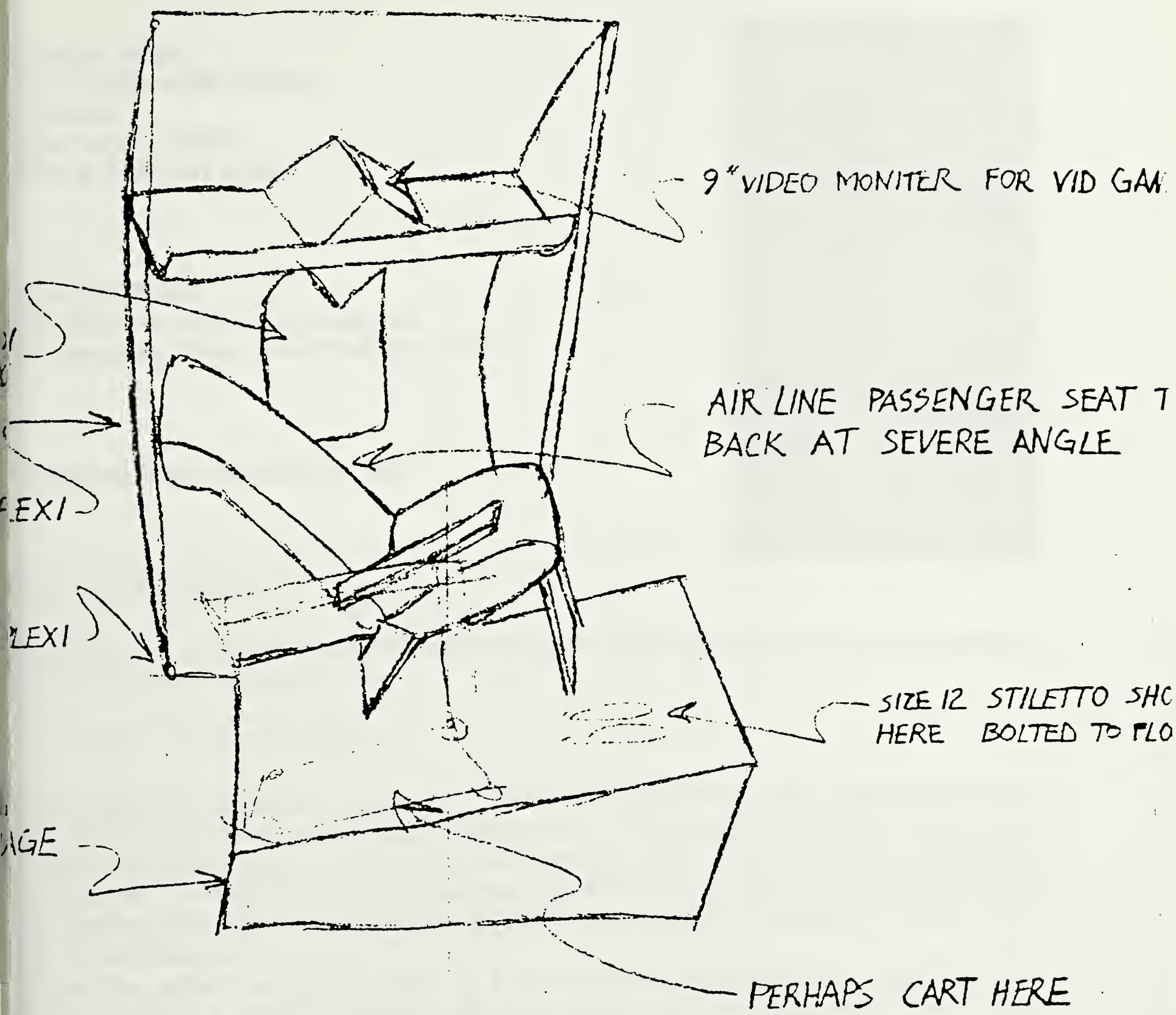




'E
R
RPLANE
BEYOND
INDOW

BACK FLIGHT
STORE FRONT
97 KENMARE ST NYC
CONCEIVED BY JOHN McGRATH
WITH PAUL CLAY
INITIAL DESIGN SKETCHE
NOT TO SCALE

#21

Juergen Mayer
14.5 Vandeventer Avenue
Princeton
New Jersey 08542
Phone (609) 497 0536

QUEER SPACE
Storefront for Art and Architecture
97 Kenmare Street, New York, NY 10012

Princeton, 23rd Decemeber 1993

Dear STOREFRONT,

reacting to your call for QUEER SPACE / QUEER HABIT responses, I want to submit my proposal for an installation:

H O U S E W A R M I N G

This proposal is based on a series of 'YOU CAN TOUCH ME'- walls installed to evoke interaction as part of entertainment / enjoyment. 'Temperature sensitive liquid crystal coating' on these walls will change color through bodily contact due to temperature change on its surface. Precise situations still have to be located, however possible placements can be at the Storefront Gallery, other galleries, outside or inside public Manhattan spaces.
Since this project is mainly based on the technology of 'temperature sensitive liquid crystal coating', I started to get in touch with various producers and researches to clarify eventual technical problems.
Additional to these walls I propose postcards which I consider as miniatures/models of the walls in order to reach out beyond the confined limits of Manhattan Island.

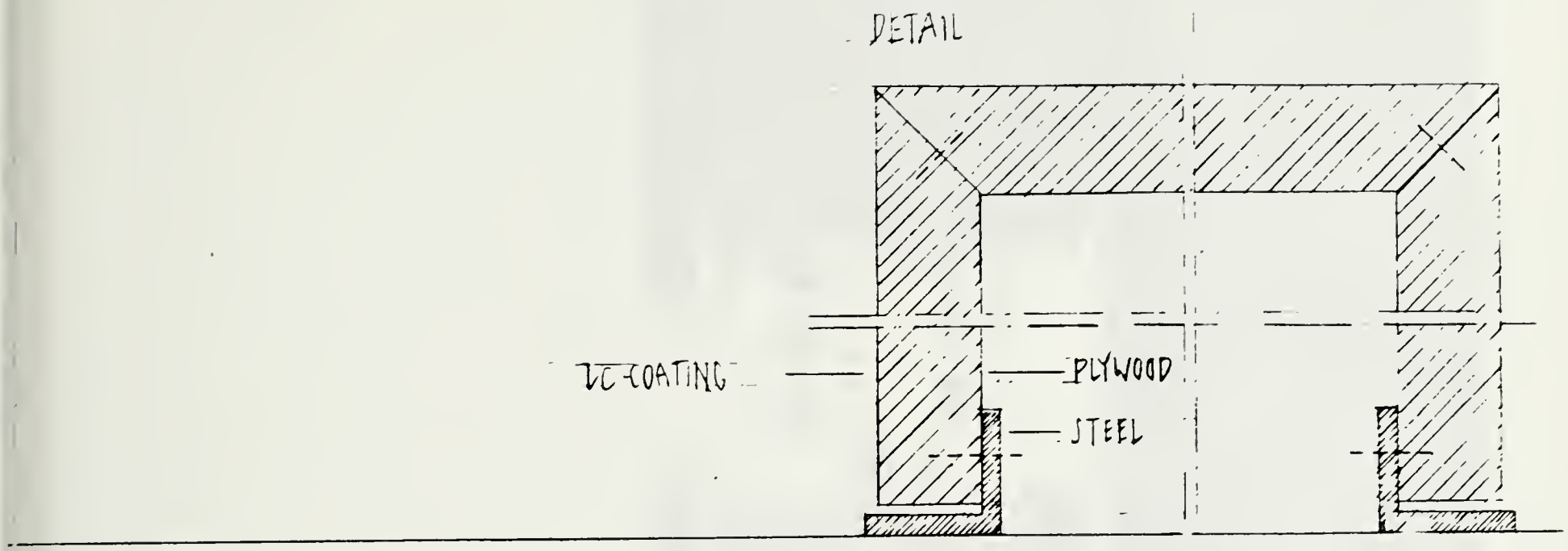
Enclosed please find a folder with the description of the project in between two temperature sensitive liquid crystal sheets.

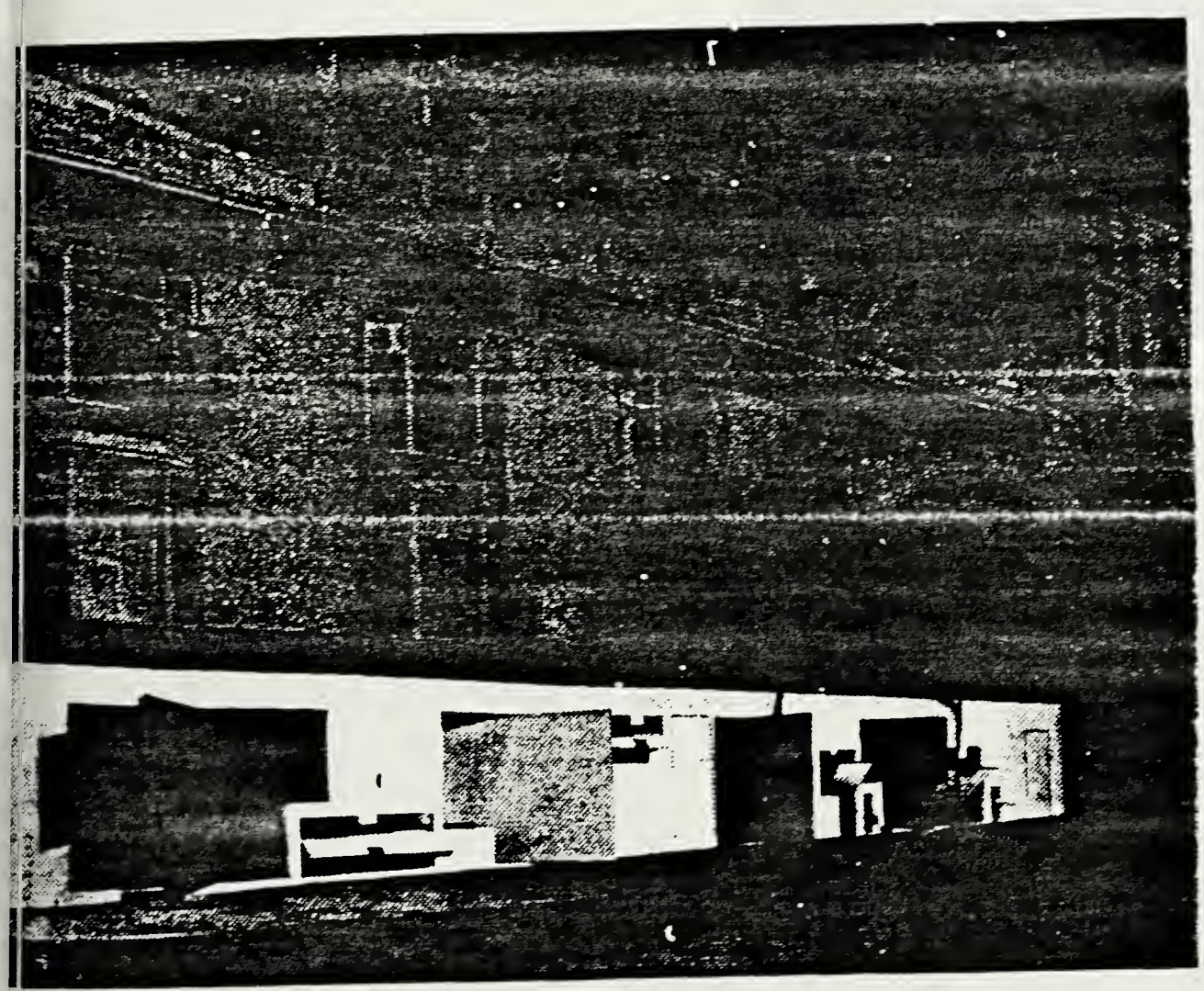
Thank you for this opportunity / event to think about QUEER SPACE / QUEER HABIT.

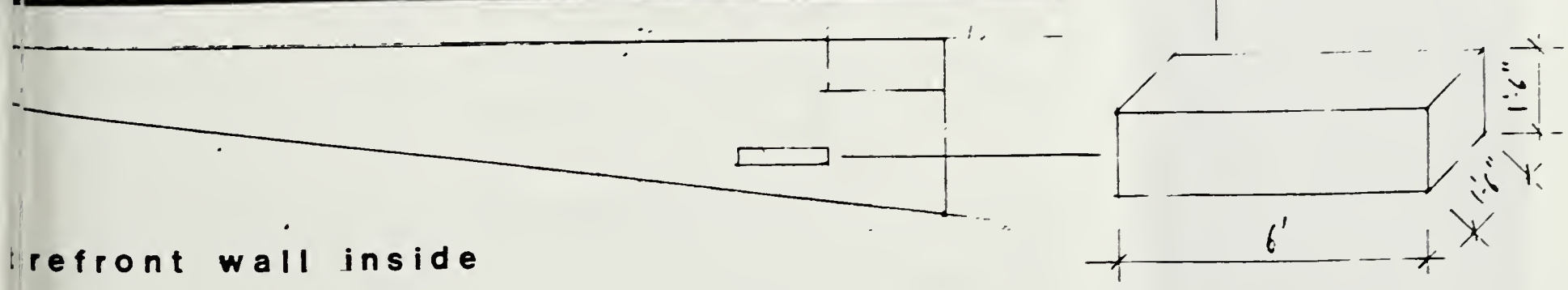
Yours sincerely,

Juergen Mayer

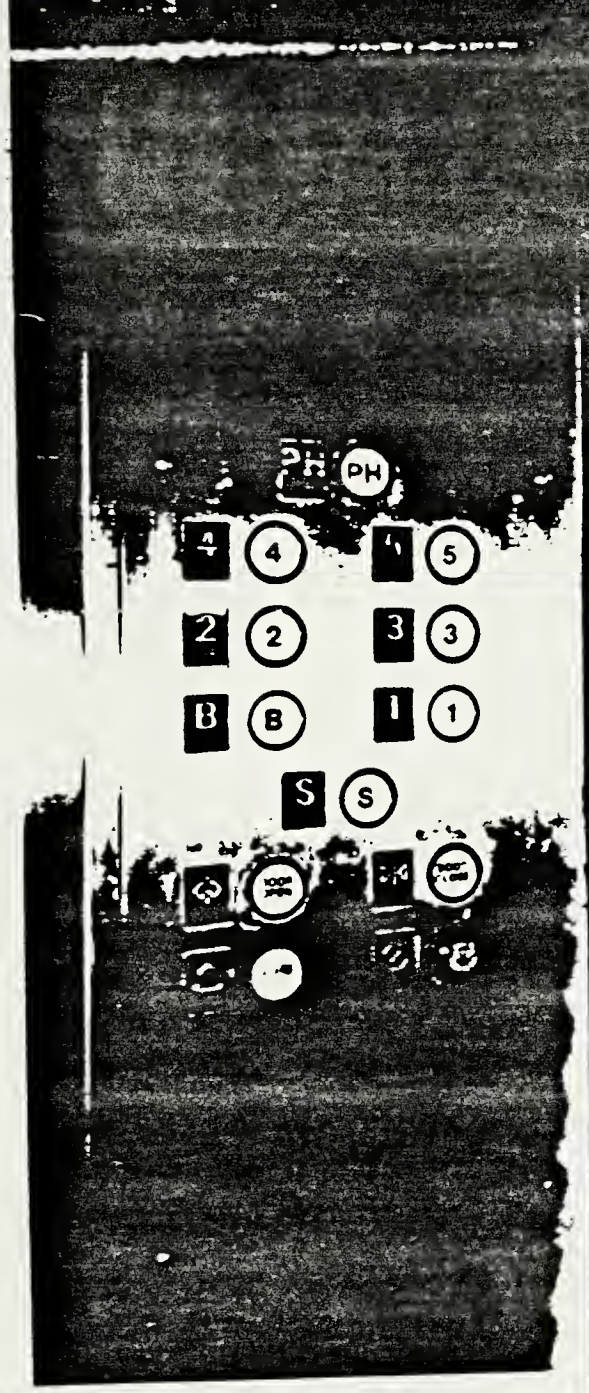
A

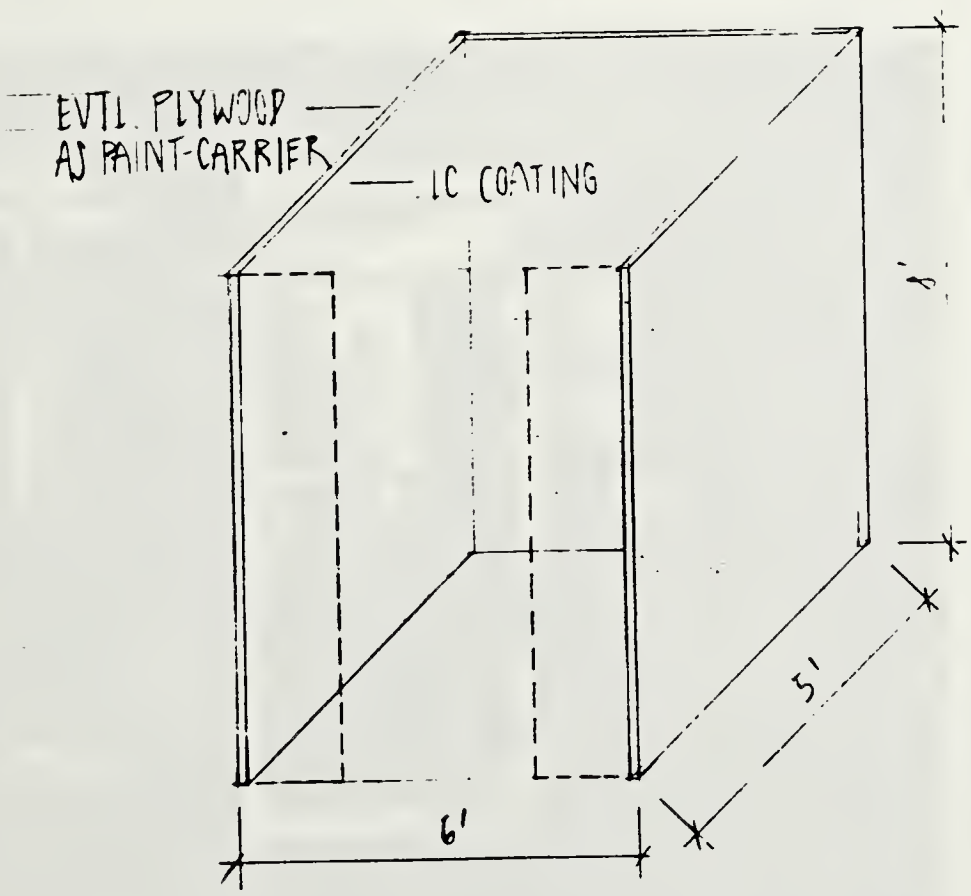






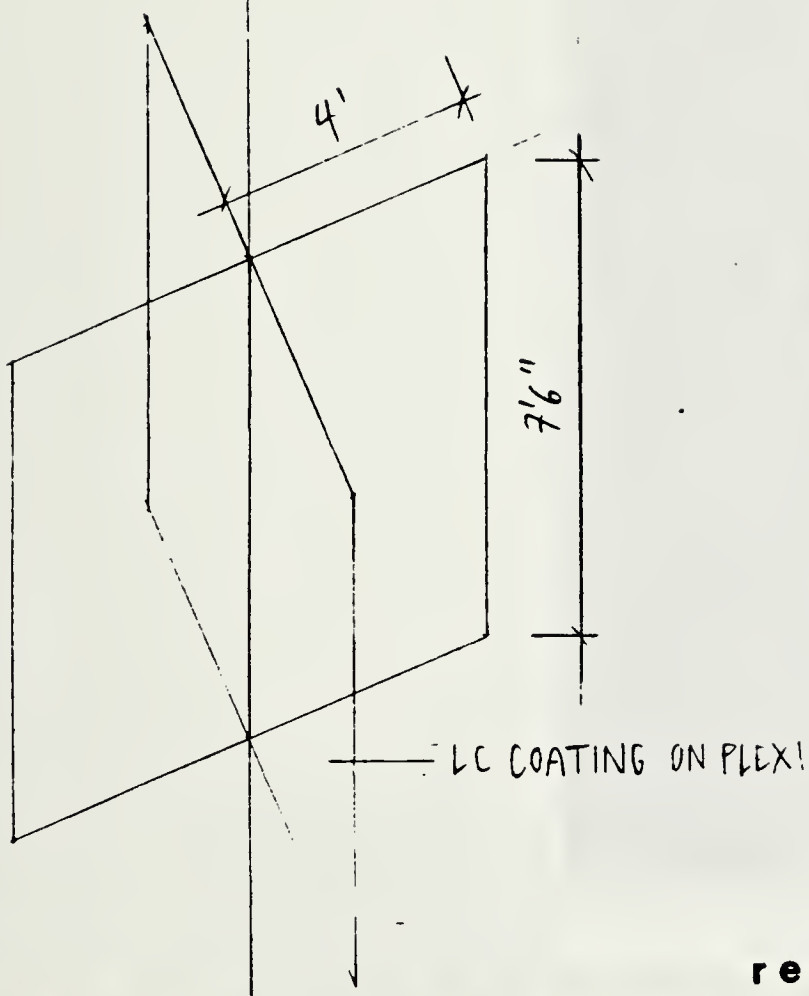
refront wall inside



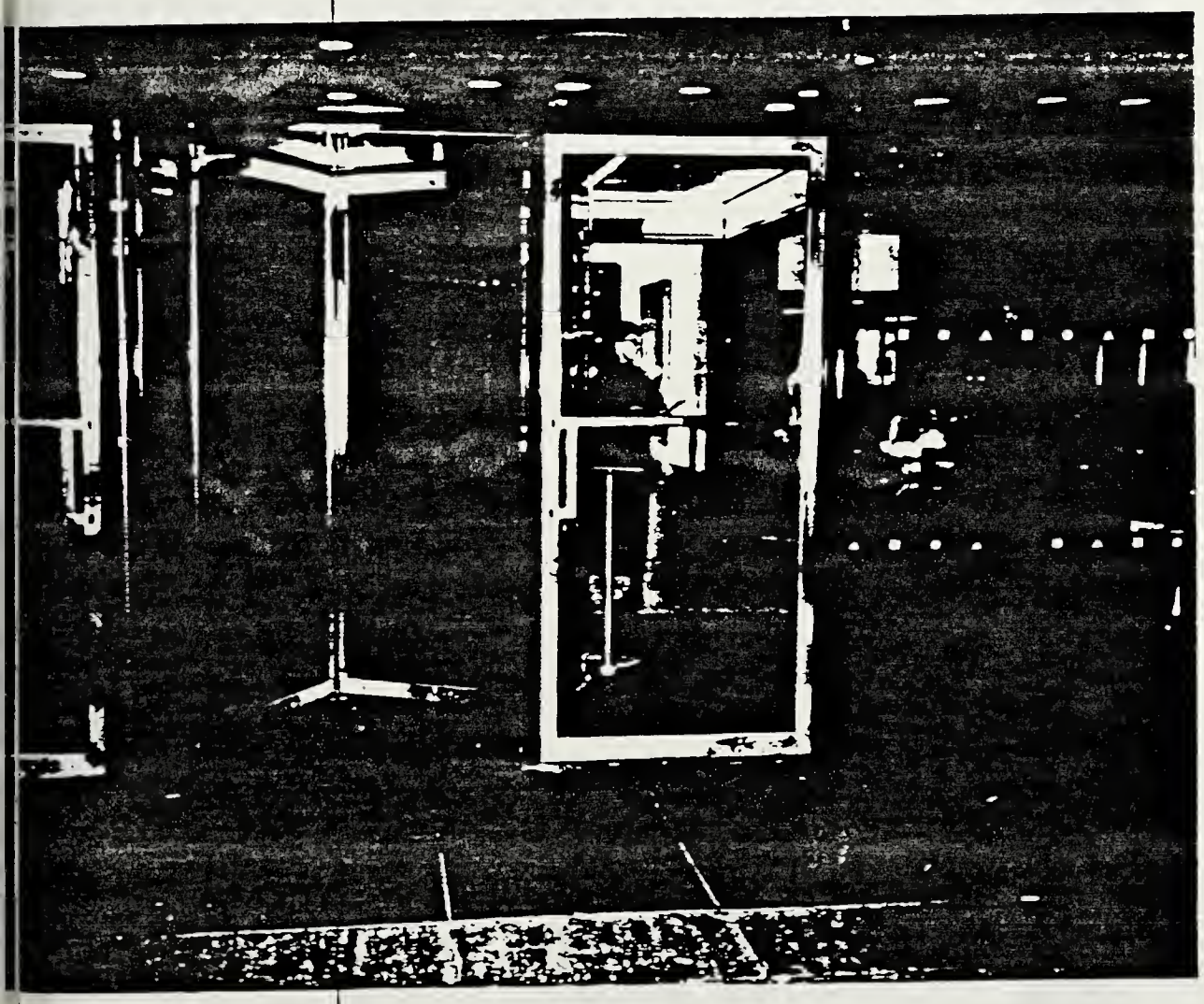


elevator interior

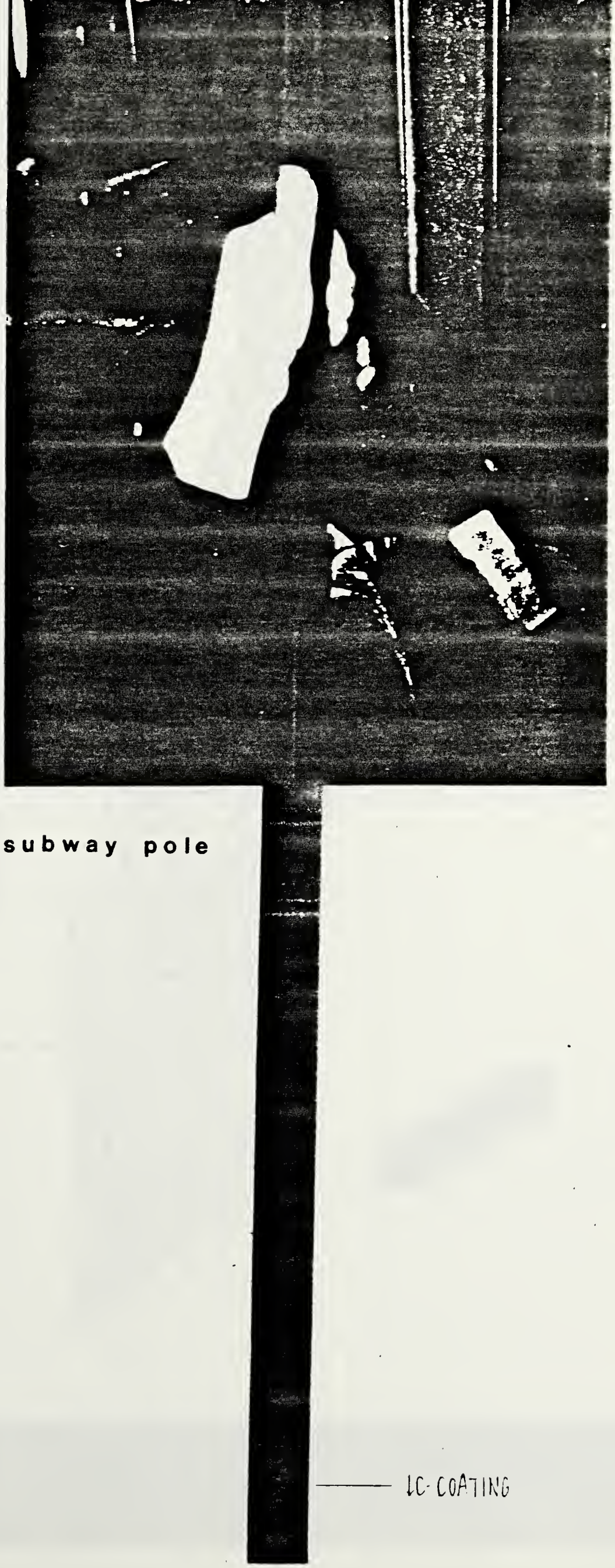
C



revolving door

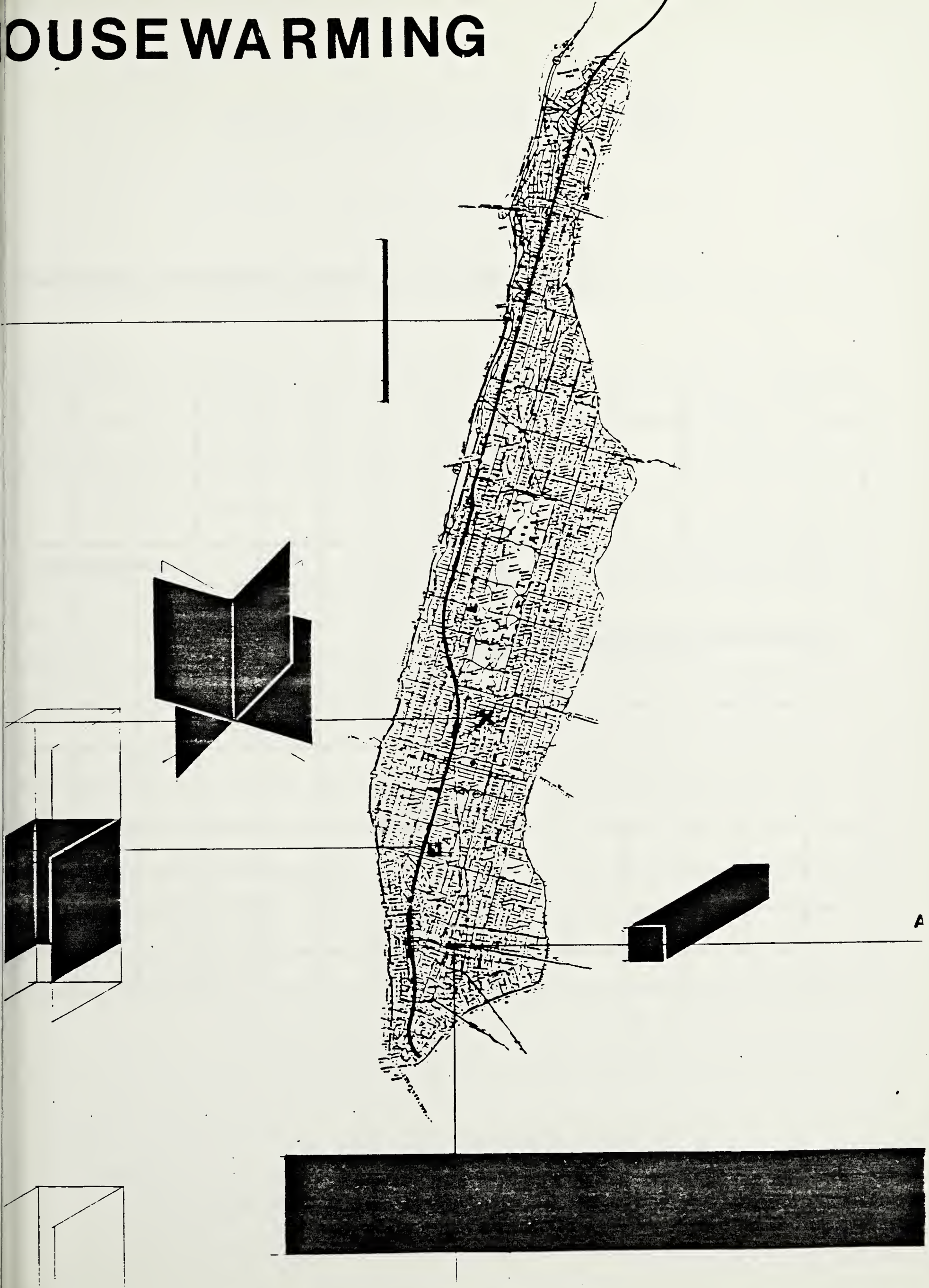


D

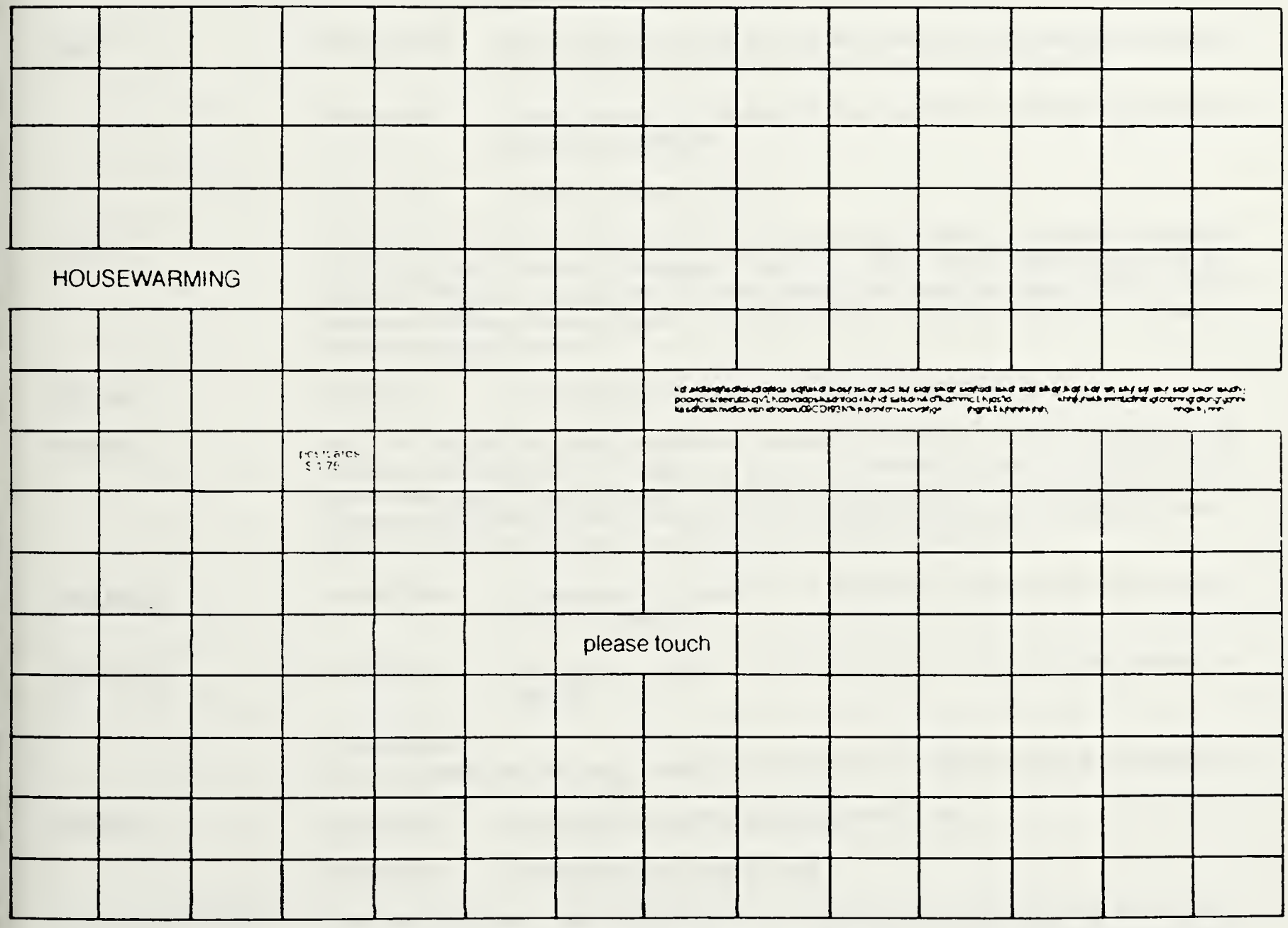


subway pole

OUSEWARMING



Possible display of postcards as Wall Paper / Pin Wall (~ 7' * 5'):



HOUSEWARMING

the small print

WARM-UP 4: practice or preparation to an important or major event (Webster's New International Dictionary)

OUT

WARM-UP 1: a period of practice or a series of exercises...prior to...

COMING OUT is a daily practice of bringing to surface the invisible; keep in touch with, make visible, - retouch: fight disappearance. Public space probes the experience of individual performance.

ENJOYMENT

WARM-UP 3: entertainment provided before (event) audience to make it responsive to

LOVE

WARM-UP 2: the running of (a device) prior to operation for the purpose of bringing the working parts and the lubricant to efficient temperature

WARM 4a: readily showing or reacting to love, affection, fondness, appreciative pleasure or gratitude

WARM 4b: marked by sexual desire

TOUCH

Merging in the crowd or self-distance are both temporal conditions constructed with self-confidence and insecurity. Distances created by man are the result of fear of the unknown. Physical contact with anything strange is usually avoided. With the AIDS epidemic the fear of being touched escalated towards a new level of hygiene, infection protection and separation.

COLOR

WARM 7: having the color or tone of something that imparts heat

TESTING

Short life images are cast in surface. Temperature sensitive coating repositions its structure with temperature change and becomes transparent. Used as a testing tool, it unveils the underlying structure of the object to be researched by projecting interior temperature differences onto the surface or indicating its changing properties. Here it appears as a colorful image in a micro-millimetered film of space.

VIOLENCE

WARM UP 2: to approach a state of or become characterized by violence, conflict, or danger

ABNORMAL

WARM 1a(2): perceptibly above bodily temperature without being painful or harmful

Coincidence:
German everyday language uses 'EIN WARMER' to name someone homosexual.

LOVING

WARM 2a: to infuse with or with the appearance of love

WARM 6a: newly made: still strong: fresh

CASUAL DISRUPTION

'You can touch me' - GLAZINGS stand as fragments of a yet to be built new 'house'. Specific architectural elements of every day use in contact with the human body will be coated with temperature sensitive paint. Casual actions of touching will provoke unexpected reactions, including estrangement as events of interaction. With this proposal I want to invite for a creation of patterns through bodily contact, eliciting parts of the body as a superimposition in succession, appearance, disappearance and re-appearance onto architectural projection elements.

HOUSE

WARM 3: to open (a house) by entertainment:
give a **HOUSEWARMING** in or for

AND BEYOND

Postcards / Invitation Cards as miniatures of the 'You can touch me' - GLAZINGS with two-sided temperature sensitive coating can be bought at STOREFRONT to reach beyond the limits of New York.

Stuart Blackley

#22

Fruit machine recreates simultaneously two actual historical episodes from the late 1950's and early 1960's. The two actors are replaying the last 15 minutes of the life of John Watkins, a former Canadian ambassador to Russia. It is October 12, 1964. This is the climax of three months of interrogation by the head of Canadian security after Watkins was finally identified by a Soviet defector as the ambassador blackmailed by the KGB for a homosexual indiscretion during the 1950's.

During this period, anyone suspected of homosexuality working for the Canadian government or military was immediately fired because they were assumed to be easy targets for blackmail, even in Canada, by the Soviets, and obviously because of the prevailing homophobia of the time. Traditional methods were very successful, but behaviourist psychologists, using research from the U.S., also devised a method of identifying homosexuals, nicknamed the "fruit machine." It consisted of showing slides to the subject and monitoring their response in pupil dilation and increased sweat. The slides were to be of a "homosexual nature," but due to prudery and an almost complete ignorance of the gay subculture, the slides did not consist of erotic material but of incomprehensible "subliminal" codes. Words such as "circus, bagpipe, blind, camp, fish, sew, house, restaurant" were flashed on a screen and meant to evoke an immediately quantifiable response in the suspected homosexual subject. Years later, this method was abandoned as unworkable.

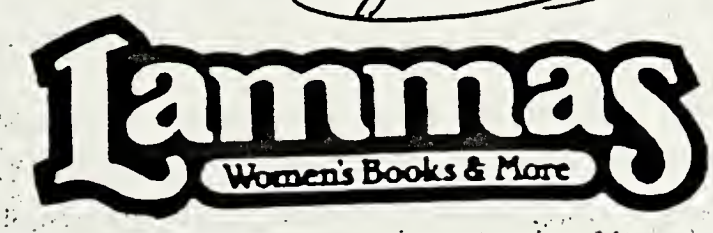
Watkin's death is still something of a mystery, a heart attack merely described as "sudden" under the still censored coroner's report. It has been speculated that it may have been due to the stress of the interrogation, that Watkins stopped taking his medication as a form of suicide to avoid public exposure as either a homosexual or spy, and even, as the CIA subsequently

believed, that his heart medication was substituted by Bennett to keep both their identities as spys secret.

Fruit Machine contextualizes Watkins' personal history as a homosexual with that of Canadian society, both within his own period and our own. While much of the dialogue and all of the factoids are based on material in the public domain from that period, their relevance today is obvious...not only of gays and the military, or AIDS and gay bashing, but the still closeted lives like Watkins' of the vast majority of gays and lesbians. The slides, in effect, make the audience undergo the fruit machine as a kind of trial parallel to the one Watkins has to endure, as a suspected spy and admitted homosexual. His plight and humanity as a character, I hope, will involve them also on a more emotional level. Instead of trying to recreate the historical fruit machine, the slides also suggest in their contemporary resonance ways we can understand and critique the homophobia still in place today and within the audience by using irony, pathos, and satire. Unlike the original fruit machine, this play intends to provoke as many different responses to these themes as possible.

#23

Contact: ▶ Leigh Bailey, Director
DOLLENNIUM 2000
(202) 544-8083



1426 21st St., NW
Washington, DC 20036 (202) 775-8218

FOR IMMEDIATE RELEASE

The lesbian family is here to stay, and this new visibility of alternative families did not escape the eyes of visionary artists Leigh Bailey and Doug Michels. The D.C. based creation team has designed the dollhouse of the future: DOLLENNIUM 2000, which has the needs and realities of modern lesbian families in mind. Opening on Human Rights Day, December 10, 1993, DOLLENNIUM 2000 can be found at Lammas Women's Books and More, Washington's only women's/feminist/lesbian bookstore. Located at 1426 21st Street, N.W. in the heart of DuPont Circle, Lammas is where Bailey and Michels will unveil their innovative architectural creation to Washington and the world.

DOLLENNIUM 2000, the only lesbian-specific dollhouse in existence, is an impressive and thought-provoking sight. It's a three-foot, 5-level, completely round space-age home built for two doll mothers and their young daughter and son. "Our dollhouse is architecturally futuristic," grants Michels, whose Ant Farm design team in 1974 created the renowned American Icon, Cadillac Ranch, "Since we were transcending traditional constructs of the family, we thought why not throw off traditional architecture too."

DOLLENNIUM 2000 is indeed a masterful creation. From the streamlined interiors with sensuous fabrics and hand-crafted furniture to its sublime sky garden and rooftop office, this one-of-a-kind dollhouse design is intricately crafted with the finest materials and assembled with a meticulous attention to detail. DOLLENNIUM 2000 is different from traditional dollhouses in many senses. It incorporates the perfect shape of harmony – the circle and its round shape allows play from all sides Symbolizing the natural world and its cycles, the circular shape is designed to reassure and inspire children.

Perhaps the most impressive quality of this streamlined world all are the dolls themselves. These exquisitely detailed miniature women animate the lesbian dollhouse with beauty and charm. All wearing original designer fashions, twenty-one doll ladies come to life in a fabulous Millennial New Year's Eve party. Celebrating the new century, you'll discover a swirl of signature girls each adorned in a daring fashion statement. Some dance in flowing beaded gowns, other exude sexual charm in erotic party outfits. Each delicate doll in this futuristic scene is a hand-crafted miniature art figure created with extraordinary attention to individual personality, style and preference. Doll clothes for lesbian and mothers and their kids are designed by Lisa Elliott, owner of the Los Angeles store Neo 80 and the Cherkasky sisters of DOLLZ 2 WOMEN. Builder of the dollhouse is American craftsman D.W. Hurr.

-continued-

Inside DOLLENNIUM 2000, a miniature New Year's eve celebration is in full swing. Hosting this delightful doll fete are, lesbian power couple, Camille and Susan, who've been together for about twelve years. They are the mothers of Heather and Neo. A precocious child, Heather is quite an athlete and is the star of the New Neptune Elementary School soccer team. Her brother Neo, a born humorist from the start, keeps the family entertained with his surprisingly sophisticated humor and plans to go on stage as soon as he's older.

Camille is often at home working in Dollennium's rooftop "telesphere" office. Her work allows her to enjoy the comforts of home and also to be there for the kids. She's a very successful novelist and has recently moved into screen-writing as her first novel Blue Iris has been signed as a film. This film contract is quite a victory as this marks the first time a provocative tale of lesbian love has gone main-stage. Susan is a geneticist working on the Biogenesis "gene mapping" project. She is one of the first scientists to explore the incredible replicative power of human genes. Susan shares the telesphere with Camille, but does most of her work at the BioGeno Lab in the city. This modern family definitely needs a modern home to suit their needs. "DOLLENNIUM 2000 is a model for social innovation and cultural advance," concludes Bailey, "We believe in the philosophy of Dollennium"

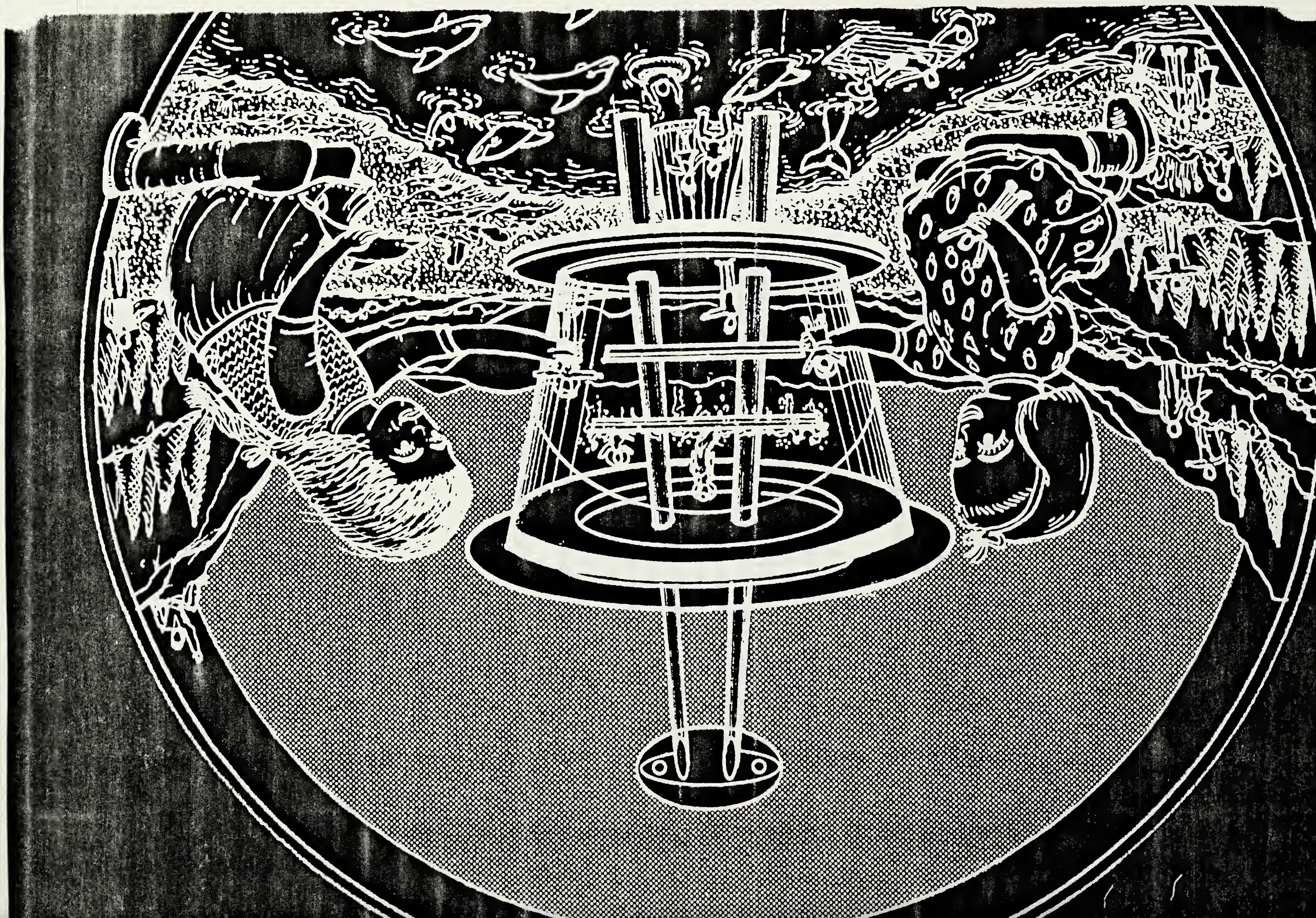
The dollhouse was inspired in part by Leslea Newman's book Heather Has Two Mommies. Author Newman will fly in from Massachusetts to join Bailey, Michels and Lammas for the unveiling of DOLLENNIUM 2000 on December 10th. Also present at the opening reception will be the entire DOLLENNIUM design team including Elliott, the Cherkasky Sisters and Hurr. DOLLENNIUM supermodel Mari Houston and photographer Annie Adjchavanich will also be on hand. After a festive opening reception with the design team, Newman, local lesbian parents and their children and other special guests, DOLLENNIUM 2000 will remain on display in Lammas through the beginning of the year.

The DOLLENNIUM 2000 pavilion on display at Lammas, will be for sale beginning December 10. The purchase price for DOLLENNIUM 2000 is eleven thousand dollars. In addition to the five-level doll home and display case, all scale furniture, futuristic art, miniature gardens and aquatic iconography are included. Featured prominently are twenty-one beautifully crafted miniature lesbian dolls and a friendly "Doliphin" family of three mother and five baby dolphins. Included in the price are original blueprints signed by the artists. Also available at Lammas are signed DOLLENNIUM photographs and prints.

DOLLENNIUM 2000 is both a functional dollhouse and a prescient icon of lesbian motherhood. Experience this miniature masterpiece on view at Lammas from December 10, 1993 until February 3, 1994.

###

DOLLENNIUM 2000



#24

Mags and Fags: Mass Marketing and the Gay Consumer

The sending of this catalogue does not imply a sexual orientation. If you would like your name removed from the mailing list, please notify us.
H.I.M. Magazine

For the purposes of this exhibition we propose to look at the space of the catalogue, specifically the marketing of clothing and identity through the mail.

Background

As Queer culture has come into its own, a number of catalogues have appeared which market products destined specifically for gay and lesbian consumers. In recent years pioneers such as *International Male* have been joined by others such as *H.I.M.* and *Shocking Gray*. These catalogues market gay culture to the gay consumer as out, open and avowedly middle class. They colonize and appropriate supposedly marginal aspects of gay culture (leather, piercing, S/M imagery, etc.) presenting them as fashion options for the gay consumer. In their tone and format they both assert the uniqueness of gay culture and place it squarely and proudly in the context of American consumerism. The distribution network is nationwide and allows for shopping in the privacy of the home. The identifying merchandise can be purchased remote from urban centers, making it unnecessary to personally appear out on a marked street or in a store. The images of men, gay men, becomes as reduced or typed as the figures which sell goods marketed to a heterosexual audience. The buffed depilated male replaces the dominant use of the female body, frozen in unreal perfection. At the other limit of representation as "just regular guys", the models become indistinguishable from their often, (i.e., Sears), de-sexualized straight counterparts,

Like the supermarket physique magazines, the catalogue has long been an purveyor of sexual and latently homoerotic images. For years catalogues from such mail-order establishments as Sears were the average adolescent's only access to images of the body in various stages of undress. In targeting the gay market, the techniques of these newcomers fall somewhere between traditional window advertising by which closeted cultures were targeted in the past, and more overtly sexual material.

Method

We will compare the representation of the body in catalogues targeted at gay consumers, with similar catalogues targeted at non-gay (or non-specified) consumers such as J. Crew, LL. Bean, J.C. Penny, etc. How are images propped and cropped, what is the mise en scene, who are their buddies, what is

#24-

airbrushed? How does fashion, clothing and body-type, cross-over, mixing performative values which are legible from either side?

The project will take the form of a series of panels juxtaposeing products and poses from a variety of sources: men's underwear ads from the K-Mart advertising supplements, from the Sears Catalogue, from International Male and from the Men's Health and Fitness magazines, and women's brassiere ads from the Sears Catalogue, Victoria's Secret, Frederick's of Hollywood and from Shocking Gray. These panels will be scaled to fit a gallery wall or, if possible, blown up to the size of a billboard. Where appropriate, text derived from catalogue copy will accompany the images.

Mark Robbins/Benjamin Gianni
763 N. Park St.
Columbus, OH 43215

Plain Front

Pleated Front

Adjustable Waist

D

#24-3


erfectio


Wrap yourself
in a cage of
and snare the

#24-

Framing American Cities

1992, Wexner Center for the Arts, Columbus,

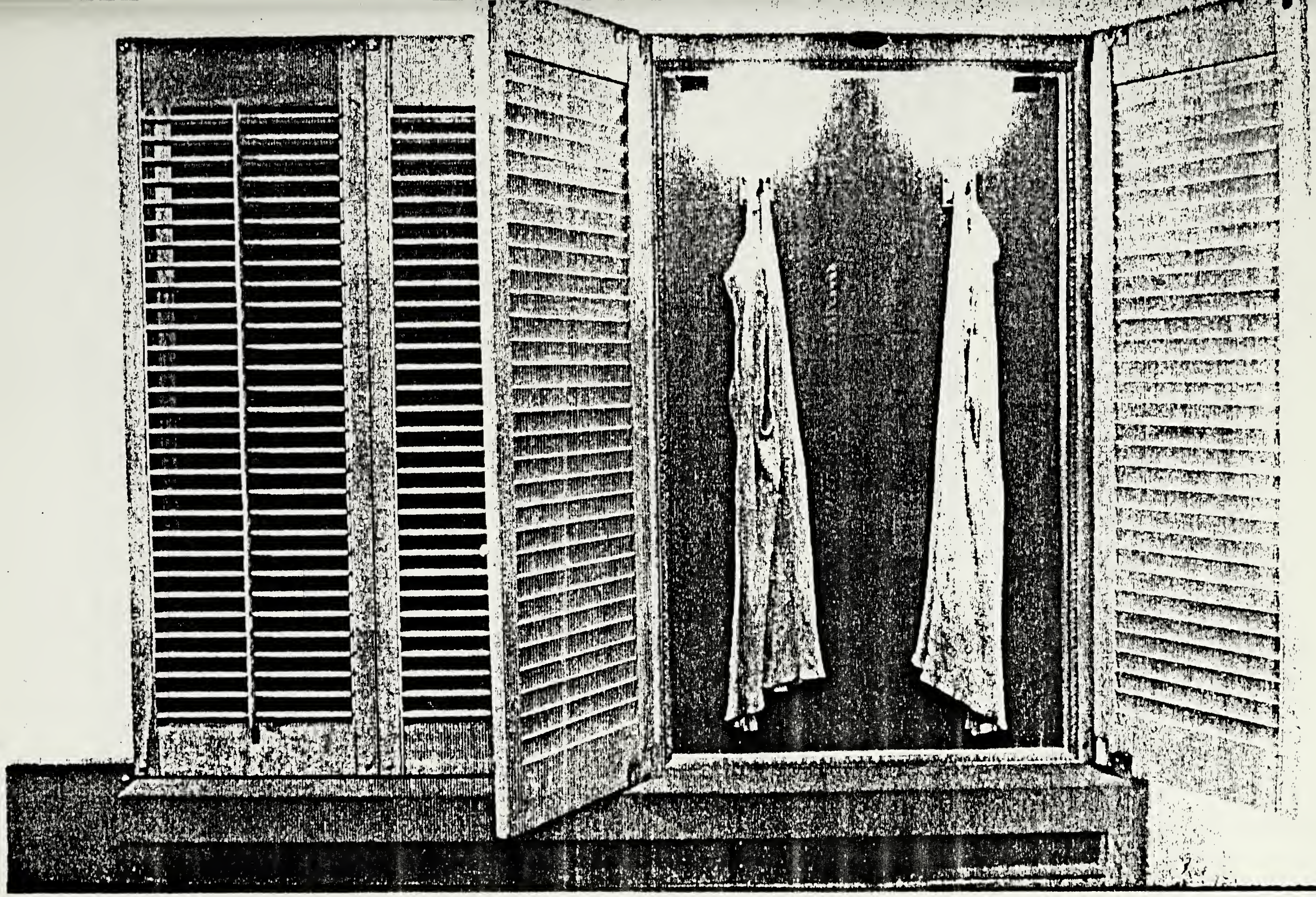
Angles of Incidence

1991, Clocktower Gallery, New York

In these two recent installations, three U.S. cities; New York, Columbus, Ohio and San Francisco, are used to present the layered fabric of urban culture. References are drawn from the urban, rural, and suburban vernacular, which assert in their architecture, normative American settings. The intention, beyond a historical and formal analysis, is to explore the coexistence of unauthorized and marginal culture within the officially sanctioned representations of the city. The narratives associated with a place are revealed to be a function of how, and by whom, it is framed. Through a manipulation of viewpoint and enclosure at various scales, the simultaneity of cultural and architectural conditions is exposed. The periphery emerges as a spatial as well as social construction.

Included are stills from a video of the installation *Framing American Cities*; the ruffled seam between public and private - between ideology and life on the ground.

Mark Robbins
763 North Park Street
Columbus, Ohio, 43210



#2

Alexander the Great - Gertrude Stein - Rock Hudson

We propose a game for the gallery. Pairs of framed images of buildings will be grouped in pairs on wall ledges. The building pairs are selected fro their formal and stylistic similarities. Below each ledge a device will be constructed with a sliding switch that can be moved by the viewer. It will reveal the words **GAY** and **NOT GAY** under each framed picture. Is he or isn't he. Were they or weren't they? "Both and", "either or"?

The game is fueled by the need to know. The answers are ambiguous. The significance and lack of signification of sexual identity cohabit. The simple mechanical device plays on a mass desire to reify individuals according to sexual, social, or moral status; the demon among us. Class, marital status, region, religion - all have biographical bearing - links to be drawn between production and personality. Does it matter? - certainly and not.

A

The Glass House
Philip Johnson

The New Sacristy
Michelangelo

Richards Medical Research Center
Louis I. Kahn

Piazza D'Italia
Charles Moore

Women's Building
Louis Sullivan

B

The Farnsworth House
Mies Van Der Rohe

The Old Sacristy
Brunelleschi

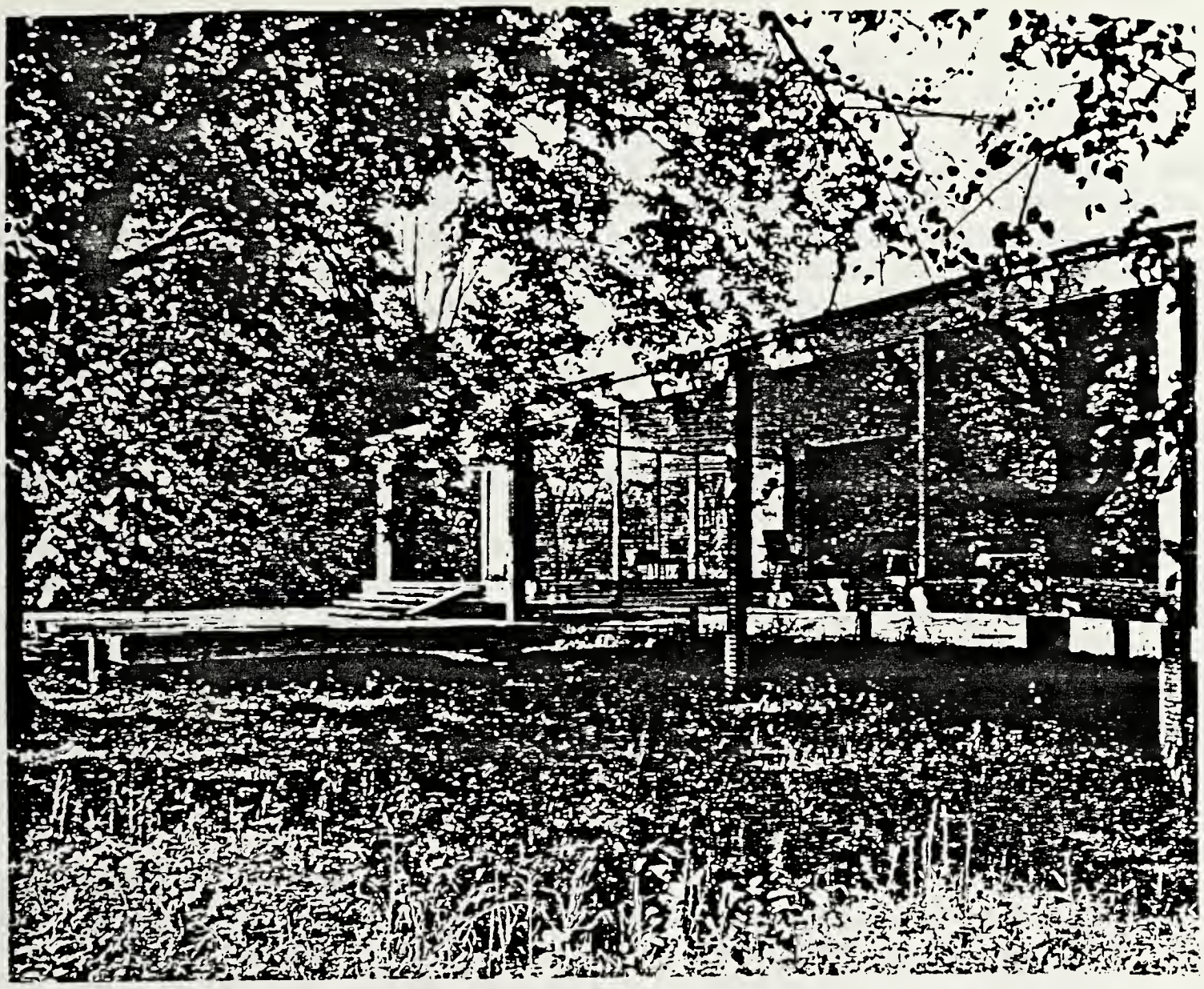
Yale University Art & Architecture
Paul Rudolph

Pool Addition - Loveladies, NJ
Robert Stern

Maison Du Peuple
Victor Horta

Mark Robbins/Benjamin Gianni
763 North Park Street
Columbus, Ohio 43215

#2



A. Farnsworth House, Plano, Illinois (1945–51).

B. House at New Canaan, Connecticut (1945–9).

(#25)

QUEER SPACES PROPOSAL

Who we are

REPOhistory is a collective of visual and media artists, writers, performers and educators of diverse backgrounds, founded in New York City in 1989. Our name comes from the notion of "repossessing history." We work to reclaim the past and re-present it as a multilayered, living narrative that includes the untold stories of those who have been marginalized or disenfranchised because of their class, race, gender or sexuality.

Our work includes both site-specific public art and gallery installations. In 1992, we created the LOWER MANHATTAN SIGN PROJECT, a series of 39 artist-designed signs reinterpreting the history of Lower Manhattan by landmarking sites whose history had been ignored or misconstrued. We worked closely with Frank Addeo of the New York City Transportation Department to secure the necessary permits and arrange for the installation and removal of the signs. Our second project, which also opened in June, 1992, was CHOICE HISTORIES, a multimedia installation on the history of abortion and reproductive rights in America, commissioned by Artists Space, a non-profit gallery in Tribeca.

Our current projects include:

** a commission to create a site-specific public art installation for the Atlanta International Festival in 1995 on race and urban planning in Atlanta
** residencies at two alternative junior high schools (one in Hell's Kitchen, the other in the Lower East Side) to develop community history projects (one will result in a video and series of books; the other will culminate in a school-based museum of neighborhood history)
** DOMESTIC SITUATIONS, an exhibition at the Museum of the City of New York, examining the museum's collecting practices and exploring alternative notions of family and domestic life.

Proposals

We are interested in exploring some of the hidden histories and unmarked geographies implied in the title "queer spaces." We have several ideas, depending upon whether we would be able to mount an outdoor project or would need to develop an exhibition that could be installed in a gallery.

** The genealogy and geography of cruising. This installation would examine how the practice of cruising has evolved and been socially constructed in different epochs of New York City's history. We will look at how race, class, gender and sexuality inform this practice. We will look at specific streets, intersections and other locales that have been sites for cruising, focusing on the period from the early 19th century to the present (the East Side docks, the Battery, the Five Points area, Union Square, the Bowery, the West Side docks, the Ramble, Christopher Street). We will also interrogate the language of cruising, the rituals of seduction, the inherent ambiguities in carrying out private

acts in public space. The exhibit would include a series of maps or fragments of maps (both historical and contemporary), excerpts from newspaper articles, photographs or drawings, quotes from interviews. Our installation could include a re-creation of a site or series of sites.

** A series of 6 to 8 signs installed on lamp-posts, tracing the migration of New York's red light district from colonial times to the present. The signs would be similar in size and form to the ones we produced for the Lower Manhattan Sign Project, and we have already had a preliminary discussion with Frank Addeo of the DOT to explore this possibility (we already have the hardware and tools with which to mount the signs). They will trace a circuitous route from the sixteenth century settlement up to Times Square. There will be similarities in overall design to link the signs, which will be geographically distant from each other, and we will produce a map of the signs which can be distributed at the Storefront and other sites. The signs will not only map in a literal way the sex industry at various epochs in New York's history, it will also question racial and economic aspects of the sex trade; how it has been transformed as a result of changes in New York's and the world economy -- how have immigration, changes in real estate development patterns, "urban renewal", gentrification and the reclamation/transformation of "downtown". Signs will include historic images and texts, such as newspaper articles, nineteenth century guidebooks to New York's "bawdy houses", interviews with sex workers.

** a series of 6-8 signs (as above) which would reclaim and mark sites where anti-gay violence has occurred. This could either be limited to Manhattan or spread to other boroughs (depending upon the wishes of the curators). The signs would not only contain information about what occurred on these sites, thus historicizing quotidian spaces, but would also raise questions: about transgressions, crossing the line, territory; what is history, and whose history counts; the relationship between public and private. While the signs will highlight bias-related violence against gays, they will also draw parallels to other peoples who are "punished" for crossing the line.

A committee of 8 to 10 members of REPOhistory will work on this project. The overall parameters and design will be developed jointly, so that there is visual continuity between the individual pieces, while artists or teams of artists will have the freedom to develop their own ideas within a collaborative framework.

QUEER SPACES:
PLACES OF STRUGGLE/PLACES OF STRENGTH
REPOhistory

Repohistory has created a series of street signs about overlooked histories and unmarked places that are "queer spaces." The signs mark eight sites on New York City streets and claim them as important history. The signs—pink tempered masonite triangles, measuring approximately 24" on each side, are installed on lamp posts in accordance with the Department of Transportation regulations. The signs are linked visually through simple common design elements.

The Repohistory "Queer Spaces" signs are part of a larger movement to claim public sites for gays and lesbians. In this case, rememberance is significant to the construction of public memory. The signs contain information about what occurred at specific locations, and historicize everyday spaces. They raise questions about territory, whose history counts, and the relationship between the public and the private. Who defines these acts as transgressive or crossing the line?

Each sign will mark a particular event, movement or personal history:

- the first gay rights demonstration in New York City protesting anti-gay policies by the US Army (Whitehall St.).
- Julius' Bar which won a court case over "decency" issues (West 10th St. and Waverley St.)
- the Gay Activist Alliance firehouse, an early site of post-Stonewall organizing (99 Wooster St.)
- Bonnie and Clyde's Bar representing lesbian culture and women's spaces (West 3rd St.)
- the Everard Bathhouse (28th St. between 5th and 6th Avenues.)
- the passage of the gay civil rights bill, after 15 years of political and legal struggle (City Hall).

- scene of the first ACT UP demonstration representing the new wave of queer activism, which currently include groups such as Queer Nation and the Lesbian Avengers (Wall & Broadway).

- the legendary transvestite Marsha P. Johnson, whose drowning death may have been the result of homophobic violence (Christopher St. pier).

(Special thanks to the Dept. of Transportation for their assistance & cooperation.)

QUEER SPACES

PLACES OF STRUGGLE PLACES OF STRENGTH

New York City's Gay and Lesbian Civil Rights Bill was introduced in the City Council on January 6, 1971. It was the first bill in the nation's history to prohibit discrimination on the basis of sexual orientation in employment, housing and public accommodations. However it took fifteen years, numerous hearings, demonstrations and the selection of a new council majority leader for the legislation to finally pass on March 20, 1986 and become law.

QUEER SPACE

. . . TO DELINEATE A TERRITORY OF QUEER TRANSACTION THROUGH INCLUSIVE IDENTIFICATION AND DOCUMENTATION OF LIMITS IN CURRENT NEGOTIATION . . .

IDENTIFICATION

THE FOUNDATION OF AN IDEOLOGICALLY QUEER SPACE MUST ADDRESS ISSUES OF MEMBERSHIP AND SHARED ACKNOWLEDGEMENT. THE HUMAN HAND, SEEN AS AN INSTRUMENT OF COMMUNICATION WITHIN ITS CULTURAL CONTEXT, FUNCTIONS BOTH AS A SYMBOL OF INCLUSION AND AS A PRIMARY POINT OF INTERACTION AMONG INDIVIDUALS. QUEER HANDS CREATE A SPACE OF QUEER ACTIVITY, BOTH AS THEY ARE RAISED TO DEMAND RECOGNITION AND LINKED TOGETHER TO FORM BONDS OF SUPPORT.

DOCUMENTATION

THE DOCUMENTS OF QUEER SPACE ARE THE MEDIATED PRODUCTION, BOTH CULTURAL AND POLITICAL, WHICH COMPRISE THE CONSTANTLY SHIFTING BOUNDARIES OF A SOCIAL CONTRACT STILL IN NEGOTIATION. THE NEWSPAPER, AS A VOICE OF CONSOLIDATED POWER AND MASS GROUP RESPONSE, MEASURES THE SHIFT AND DRAMA OF SUCH LIMITS ON A DAILY LEVEL AND THUS DESCRIBES A SPACE OF QUEER PRESENCE AND INTERVENTION.

RE-COLLECTION

IT IS PROPOSED THAT THE COLLECTING OF THE PRODUCTS OF QUEER IDENTIFICATION AND DOCUMENTATION CAN BEGIN TO COMPRISE A SPACE OF QUEER CHARACTER. MORE SPECIFICALLY, POLAROID SHOTS OF QUEER HANDS EXHAUSTIVELY DISPLAYED SUGGEST THE DIVERSITY OF PARTICIPANTS WHILE SERIES OF RELEVANT NEW YORK TIMES ARTICLES, PERHAPS AS PART OF A FILING APPARATUS, DOCUMENT A NEGOTIATED SPHERE OF BOUNDARIES. FINALLY, THE RELATIONSHIP OF VIEWER TO THESE COLLECTIONS DESCRIBES A SPACE FOR CONTEMPLATION ON THE ISSUES PRESENTED.

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; NEW YORK CITY
(GOV); DINKINS, DAVID N (MAYOR); GIULIANI,
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McCormick said.

Access No: 9300084244 ProQuest - The New York Times (R) Ondisc
Title: PENTAGON BUDGET IS PASSED WITH CLINTON'S GAY POLICY
Authors: AP
Source: The New York Times, Late Edition - Final
Date: Thursday Nov 18, 1993 Sec: B National Desk p: 18
Length: Long (725 words)
Subjects: UNITED STATES ARMAMENT & DEFENSE; LAW & LEGISLATION; FINANCES; BUDGETS & BUDGETING; [redacted]; MILITARY PERSONNEL; UNITED STATES; UNITED STATES
Names: CLINTON, BILL (PRES)

Abstract: Congress has sent President Clinton a $261 billion military budget that writes into law a version of the Clinton administration's new policy on [redacted] in the armed services. Clinton is expected to sign the legislation, which reflects a continuing drop in military spending.

Article Text:
WASHINGTON, Nov. 17 -- Congress today sent President Clinton a $261 billion military budget that writes into law a version of the Clinton Administration's new policy on [redacted] in the armed services.
The Senate voted 77 to 22 for the budget measure for the fiscal year that began Oct. 1. The package, which was approved by the House on Monday, is $2.6 billion less than the amount proposed by Mr. Clinton and $12 billion below last year's level.
The President is expected to sign the legislation.
The vote came a day after a Federal appeals court ruled that the old military ban on declared [redacted] was based on prejudice and serves no legitimate purpose.
The Pentagon said the court decision did not affect the new policy, which is an attempt to settle the controversy raised by Mr. Clinton's campaign promise to eliminate the military ban on [redacted]

Leaves 'Do Ask' in the Wings
After meeting strong resistance from the military and the public, Mr. Clinton in July issued a policy that would permit [redacted] to serve in the military so long as they remained silent about their sexual orientation, except in the most private of settings, and did not engage in [redacted] acts.
The policy that was adopted by the House and Senate was written by Senator Sam Nunn, chairman of the Senate Armed Services Committee and a leading opponent of ending the ban.
The Nunn policy tells the military not to ask about sexual orientation but lets a future Defense Secretary reinstate the question. The policy also says declarations of [redacted] pose an unacceptable risk to morale, good order and discipline.
The policy does not address the issue of whether the military should try to ferret out [redacted] who have not made their [redacted] known.

Congress States Its Rights
The White House and Mr. Nunn, Democrat of Georgia, have said the Senator's policy is consistent with the President's plan. [redacted] rights advocates contend that the Nunn version is more restrictive.

Access No: 9300076207 ProQuest - The New York Times (R) Ondisc
Title: LUTHERANS ASKED TO DECIDE ON BLESSING OF [redacted] UNIONS
Authors: TAMAR LEWIN
Source: The New York Times, Late Edition - Final
Date: Thursday Oct 21, 1993 Sec: A National Desk p: 16
Length: Long (973 words)
Subjects: [redacted]; LUTHERAN CHURCHES
Names: LEWIN, TAMAR

Article Text:
After four years of study, a group from the nation's largest Lutheran body has proposed a wide-ranging statement on sexuality, opening the way for the church to bless any relationship based on a loving, permanent commitment -- heterosexual or [redacted].
The draft statement does not specifically recommend that the church allow [redacted] marriage. Instead, it asks the 5.6 million Lutherans, who will be deciding the church's position over the next two years, to consider whether the church should recommend lifelong abstinence for [redacted], tolerate [redacted] or affirmatively bless unions between people of the same sex.
But the draft statement suggests that the first approach, lifelong abstinence, should be challenged both on theological grounds and 'because of its harmful effect on [redacted] and [redacted] people and their families.'

'Basis for Discussion'
'The purpose of this document is to provide a basis for continuing discussion and deliberation,' said the Rev. Karen Bloomquist, director of the 17-member Task Force on Human Sexuality of the Evangelical Lutheran Church in America. 'We do not propose a position on [redacted] unions. We do propose a strong stance against adultery, promiscuity, pornography, sexual abuse and media exploitation of sexuality. And we strongly affirm the loving permanent commitment that we think is at the heart of marriage.'
The 21-page draft, 'The Church and Human Sexuality: A Lutheran Perspective,' is to be sent to the church's 19,000 pastors tomorrow. After local churches respond, a new draft will be prepared in time for action by delegates to a churchwide assembly in 1995.
The draft being sent out this week is the first statement on sexuality by the Evangelical Lutheran Church in America since it was formed five years ago by the merger of the Lutheran Church in America, the American Lutheran Church and the Association of Evangelical Lutheran Churches.
In an initial response to the document, the church's 67-member Conference of Bishops said it had received the draft 'with appreciation but also reservations,' and expressed concern that the document might threaten the unity of the church.

Troubling Language
The bishops were also troubled by language that seemed to some to equate any loving committed relationship to marriage. And they specifically rejected the idea of [redacted] marriage.
'There is basis neither in Scripture nor tradition for the establishment of an official ceremony by this church for the blessing of a [redacted],' said the bishops' statement.

RESPOND TO: KEVIN DAVIS 352 WEST 18TH ST. #2B NEW YORK, NY 10011 H: 645-7823 W: 366-185

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The Mayor's counsel, George B. Daniels, said Mr. Dinkins would also seek to negotiate insurance coverage for domestic partners with other unions of city workers. 'The Mayor's made it clear that this isn't just about settling the [redacted] teacher'e case,' Mr. Daniels said. 'It's a benefit that should be available to all city employees.'

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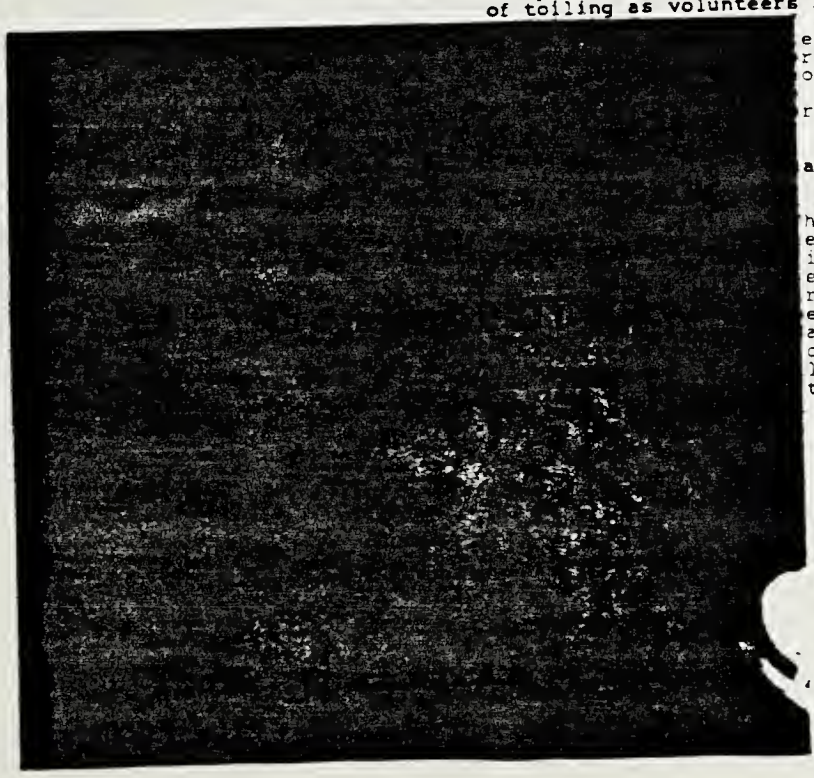

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RESPOND TO: KEVIN DAVIS 352

#28

"Niagara False"

Queer Space: project proposal for the Storefront for Art and Architecture

Calvert Wright
POB 1360, NYC 10163

February 15, 1994

"Every American bride is taken to Niagara Falls, and the sight of the stupendous waterfall must be one of the earliest, if not keenest disappointments of American married life."

Oscar Wilde, *Impressions of America*, 1883

Niagara Falls straddles the Canadian/ American border, and is one of the world's seven "natural" wonders. In addition to tourists, the sublime power of the cataracts at Niagara has a history of attracting hydroelectric industrialists, daredevils, and honeymooners. The Falls attract nearly seven million visitors yearly, each of them well aware its renowned status as "honeymoon capitol of the world". In fact, it was in the early 1800's that not just honeymooning, but honeymooning **at** Niagara Falls was institutionalized as a ritual in heterosexual courtship.

In my project, I intend to exploit the already unstable boundaries and oppositions present at Niagara Falls and their potential for subversive resignification in an effort to destabilize the institution of compulsory heterosexuality and architecture's complicity in the maintenance of heteronormativity. Through an understanding of the Falls as constructed "nature," their significance in defining the Canadian/ American border, and as historic honeymoon capital, I intend to explore the responsibility of architecture in the fabrication and performance of these "natural," national and sexual identities.

My proposal is a hotel and viewing tower at Niagara Falls, located directly across from the American Viewing Tower on the Canadian shore of the Niagara River. While the hotel serves Niagara's tourist industry with its observation platforms and tourist shops, its guest rooms cater primarily (though not exclusively) to honeymooning couples.

The initial development of this project was in fulfillment of my Spring '93 M.Arch degree requirements at the Princeton University School of Architecture. I have continued to significantly transform and re-present the project outside of school and would be honored to continue its evolution for the Storefront.

#29.

Imag[in]ing AIDS

Queer Space: project proposal for The Storefront for Art and Architecture

Rocco Giannetti and Calvert Wright
154 E. 7th St. apt.7, New York NY 10009
ph: 212.505.1132

February 15, 1994

Science has to acknowledge that there are no facts, only interpretations. -Martin Heidegger. Earlier this past week, National Public Radio reported that a New York City health department employee was fired for falsifying the computerized results of an unidentified person's HIV-antibody test. City officials called for the overhaul of the Health Department's present computer system to prevent the possibility of similar actions in the future.

Although HIV is a viral illness, AIDS was initially modeled in the medical community as a (homo)sexually transmitted disease and it is still widely regarded as such in the public eye. Ironically, despite the insistent correlation between sexual orientation and HIV transmission, corresponding conceptualizations of sexual orientation and AIDS have not occurred. Social construction has released sexuality from fixed, determined positions, while AIDS and HIV-antibody positivity are viewed as scientifically determined and essential. The experiences and histories of PWA's are vastly different, even from within the same constituencies, continually shifting and expanding AIDS subjectivity. *Early strategies to define and manage the AIDS emergency were specifically conceptualized to protect the general public from infection by clearly defining who was other by means of scrutiny, judgment and discursive dissemination of othering behaviors. -Cindy Patton.* Science, presumably objective, had played a moralizing role in the representation of AIDS. Without the HIV test (we do not dispute the value of the HIV-antibody test) the essentialist differentiation of antibody-positivity and antibody-negativity could not exist. The HIV-antibody test has been appropriated as a measure to determine who is healthy and who is other. Furthermore, specific manifestations of AIDS are identified as somatic markers of otherness and are less understood as manifestations of the progression of the disease.

Contemporary diagnostic strategies which are relying increasingly heavily on imaging techniques, further problematize the assumption of scientific objectivity since these strategies are interpretive. The interesting aspect of the diagnostic image is its tendency to be a reductive interlocutor, splitting the person-with-illness from the pathology or manifestations of disease. Some may argue that this amplifies de-humanized medicine, but it also provides opportunities for re-subjectification and re-identification.

Until AIDS is firmly redefined along a disease pathology that more respectively follows universal transmission modalities, the project to subvert othering behaviors remains important. That is, the integration of PWA's into the normative spectrum of people-with-illness. The allied

relationship of Queer/AIDS identities is inextricably woven via the social constructions of moral differentiation.

On February 3, *The New York Times* reported that New York City Mayor Rudolph Giuliani had approved the closure of the Adonis Theater, a gay male porn theater in Times Square for repeated violations of city regulations governing public sex. This closure, effective immediately, serves as Mayor Giuliani's first public action in response to activists' plea for attention to AIDS issues. Operating with the logic that denial of publicly sanctioned space (ie. baths, theaters, housing, etc.) for the propagation of "other" identities will erase the larger issues of the AIDS crisis, space continues to be a primary battleground for the expression of AIDS/Queer identities.

The aim of this proposal is to employ simultaneous and re-circulating re-presentations of the media defined images of AIDS and (by extension) "health", deliberately confusing their respectively coded spaces. Since the layers of images used in medicine are already models ie. representations, translations, conversions, we propose, in part, to appropriate diagnostic imaging techniques in the production of representations of sexual orientations, illness and health, normativity and otherness.

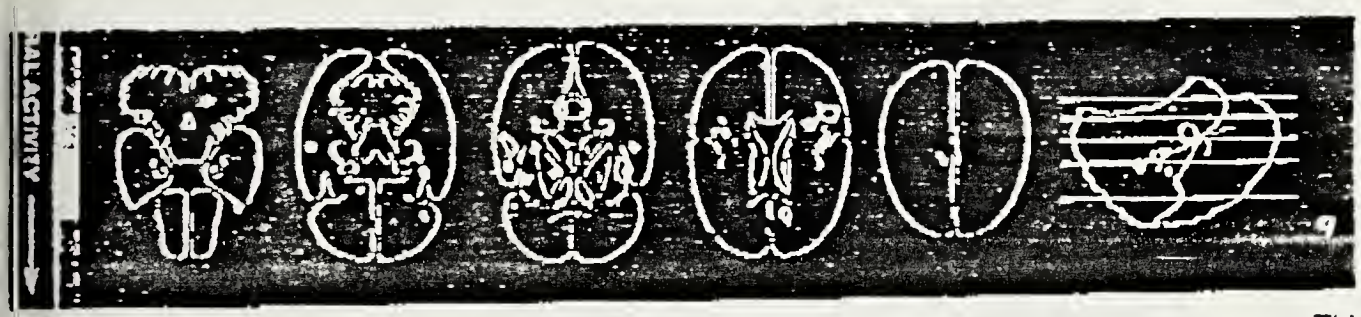
The idea of reality (in late modernity) cannot be understood as the objective given lying beneath, or beyond, the images we receive of it from the media. -Gianni Vattimo

Imag[in]ing AIDS
Part One: Diagnosis

Prophylactic Barrier

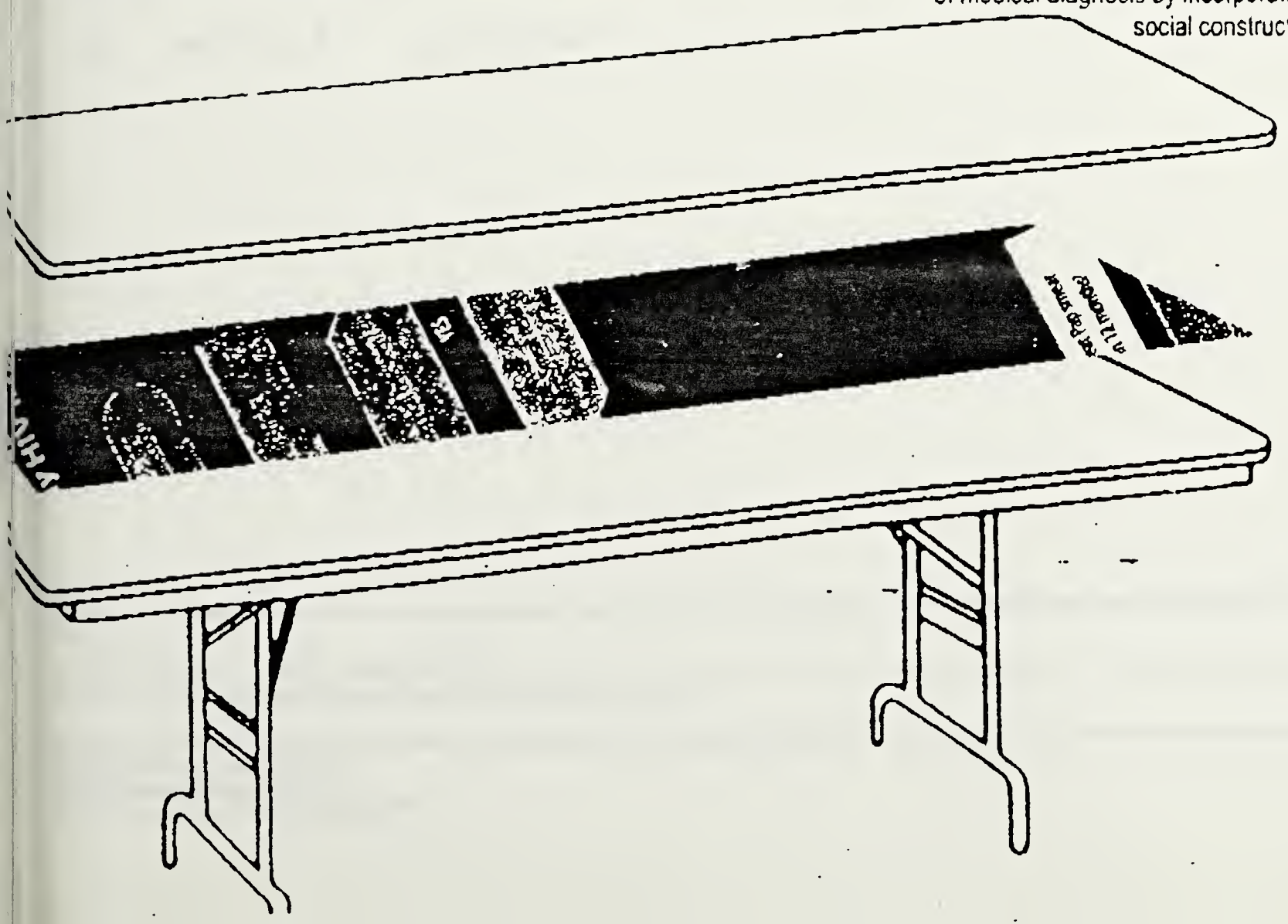
Film Transparencies
of socially prohibited sites of the body. These images represent disembodied, de-subjectified sexual acts as defensible sites by "medical authority." (The technique is to manipulate photographic images via computer graphic images to approximate the invasive and quasi-abstract qualities of diagnostic images.

Viscous Transparent Fluid
(Lubricant)
A model of the immunological body, represented as a network/circuitry that is located everywhere within the physical body and yet nowhere specific.



Narrative Field
Diagramming of an evaluation chart. This text will demonstrate the non-objectivity of medical diagnosis by incorporating (hyperbolized) social constructs as "symptoms."

Light-box Table



Facsimile Transmittal

Gensler and Associates
Architects

To: Store-front

Date: 7 June 1994

Attention: Sally

Facsimile Phone Number: (212) 431.5755

Time:

Project:

Project Number:

Total number of pages including cover page:

Description:

Imaging AIDS: Diagnosis

Socially prohibited sites of the body are represented as images for re-examination to dispute the claimed objectivity of science and medicine. The subjectified sexual body is a defensible site from medical authority, where the locations of social constructs judged as symptoms are interpreted in the process of medical diagnosis

From: Rocco Gianneth

If you do not recieve all pages, please call back as soon as possible. Ask for:

Gensler and Associates/Architects
One Rockefeller Plaza, Suite 500
New York, New York 10020 (212) 581-9600

#30

Adolfo E. Profumo
350 Central Park West, Suite 1A
New York, NY 10025
(212) 222-3040

Ms. Eve Kosofsky Sedgwick
Queer Space
Storefront for Art and Architecture
97 Kenmare Street
New York, NY 10012

February 14, 1994

Dear Ms. Sedgwick:

Enclosed with this letter please find an installation proposal for the 25th anniversary of Stonewall, and a copy of my resume.

Sincerely,

Adolfo Profumo

Encls.

#30-

Leaning Against Stonewall:
Fantasy of a Man Leading a Heterosexual Life.

The elements of this installation might include:

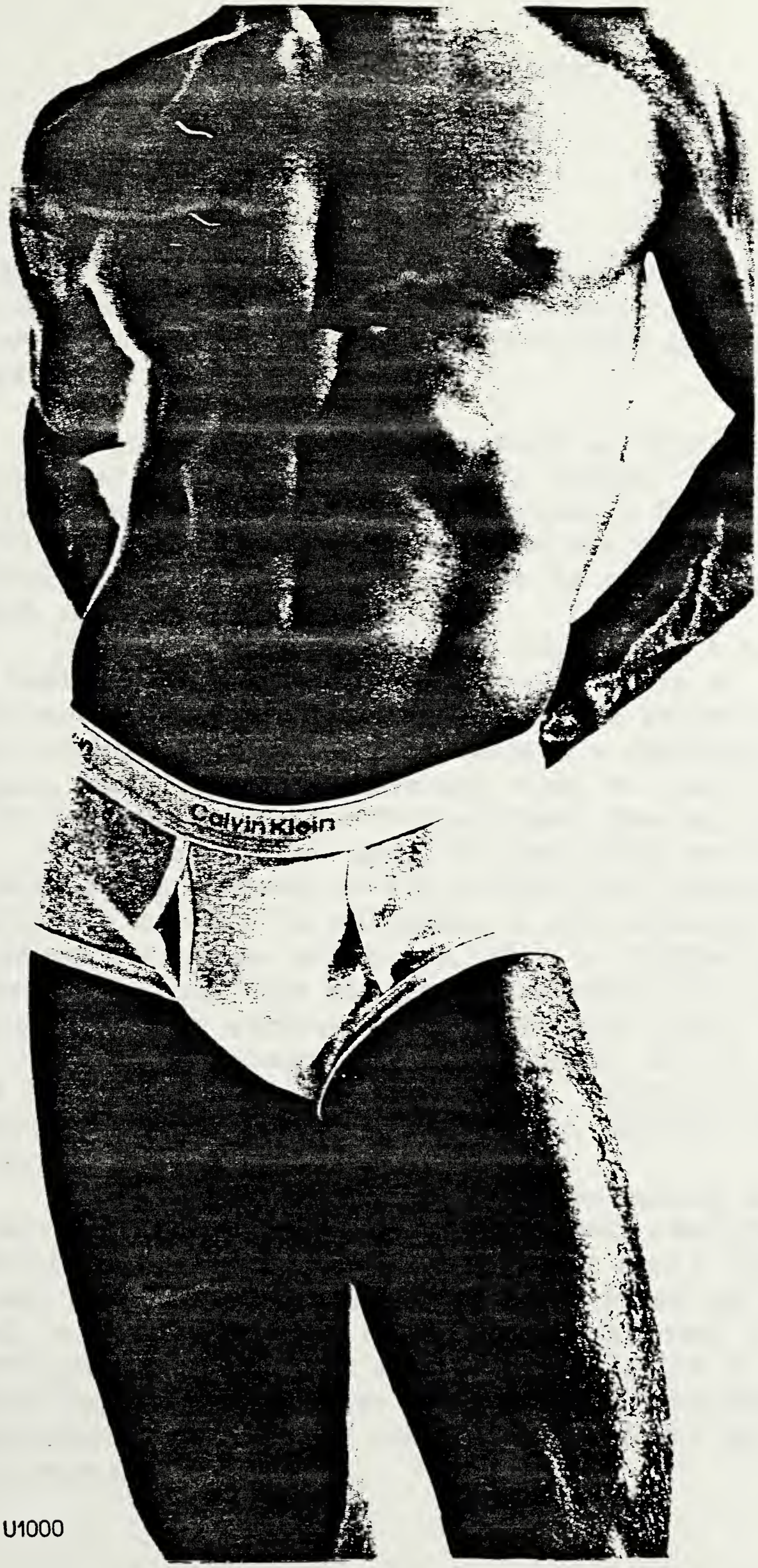
A rectangle composed of fifty Calvin Klein's "underwares images" (9x5 each - see sample of image enclosed with this proposal) against a white wall.

A tape-recorder with earphones, on the floor in front of the rectangle, containing a tape of Woody and Arlo Guthrie's "Wake Up" and "Don't You Push Me Down."

An 8 x 11 page on the wall that says:

INSTRUCTIONS:

Crouch.
Put the earphones on.
Push the start button on the tape-recorder.
Stand in front of the Calvin Klein's images.
Listen to both songs while looking at the images.
Crouch again.
Take the earphones off.
Push rewind.
Wait.
Push stop.
Spring.



U1000

DYKE PLEASURE PALACE

Ann Krsul, Sarah Drake

What is lesbian space? What is specific about lesbian pleasure, as opposed to gay male pleasure -- or heterosexual pleasure? How do we challenge the hetero matrix of space and space making?

This project proposes to pick up where we left off when we collaborated with two others to design a "Lesbian Xanadu" -- a "Dyke Pleasure Palace" -- for OUT Magazine in the summer of 1992. Many issues that were merely touched upon during the formulation of that project now provide the groundwork for a much more in-depth investigation.

The initial project centered on a discussion of a new type of lesbian space -- not one altered to contain us, as all conventional lesbian bars or clubs are, but one designed *for* us . Our collaboration resulted in the creation of a collection of spaces, four of which were developed, which we combined to make a building -- the Dyke Pleasure Palace. (See page 2).

We propose to begin again, this time giving our building a specific site in Manhattan as well as asking new questions in addition to the old. We will attempt to more thoroughly challenge conventional architecture, which is informed by prevailing political, class and sexual assumptions. We seek to "queer" the basic architectural assumptions that hold in place an ideal masculine/feminine regulatory binary, and to break the distinction between public and private, which in our built structures substantiate a world of privilege, exclusion and control.

Specifically, we want to understand the building as it relates to the lesbian body. How is this body transformed through the way it inhabits a building? How does a building locate, inform and produce this body? We believe the lesbian body is distinct from other bodies, however the result of this investigation is not to create a new set of exclusions or regulations. Instead, it hopes to lay bare the impoverished, reductionist and essentialist conventions that define our built environment.

As either a separate proposal or, in addition to our initial submission, we propose a full-scale installation of a detail from the Dyke Pleasure Palace. This detail would attempt to deal with all of the same issues as the larger project, in effect serving as a microcosm for the ideas pursued in the overall building. By virtue of being more experiential, this installation would be more accessible and meaningful to the non-architect.

The detail chosen for construction could be anything from a section of wall, to an entrance, to a seating arrangement. We seek to challenge the conventional notions of wall, door or chair as they relate to different permutations of bodies, sexualities and genders.

Specifically, we will investigate the lesbian body. How is the body transformed through the way it passes through the door? How does the wall distort traditional meanings of closure and exposure? How does this chair locate and inform the body? Through the use of irony or the mixing of conventional and non-conventional materials, we will confront standard meanings, our goal being to alter known ways of perceiving and experiencing.

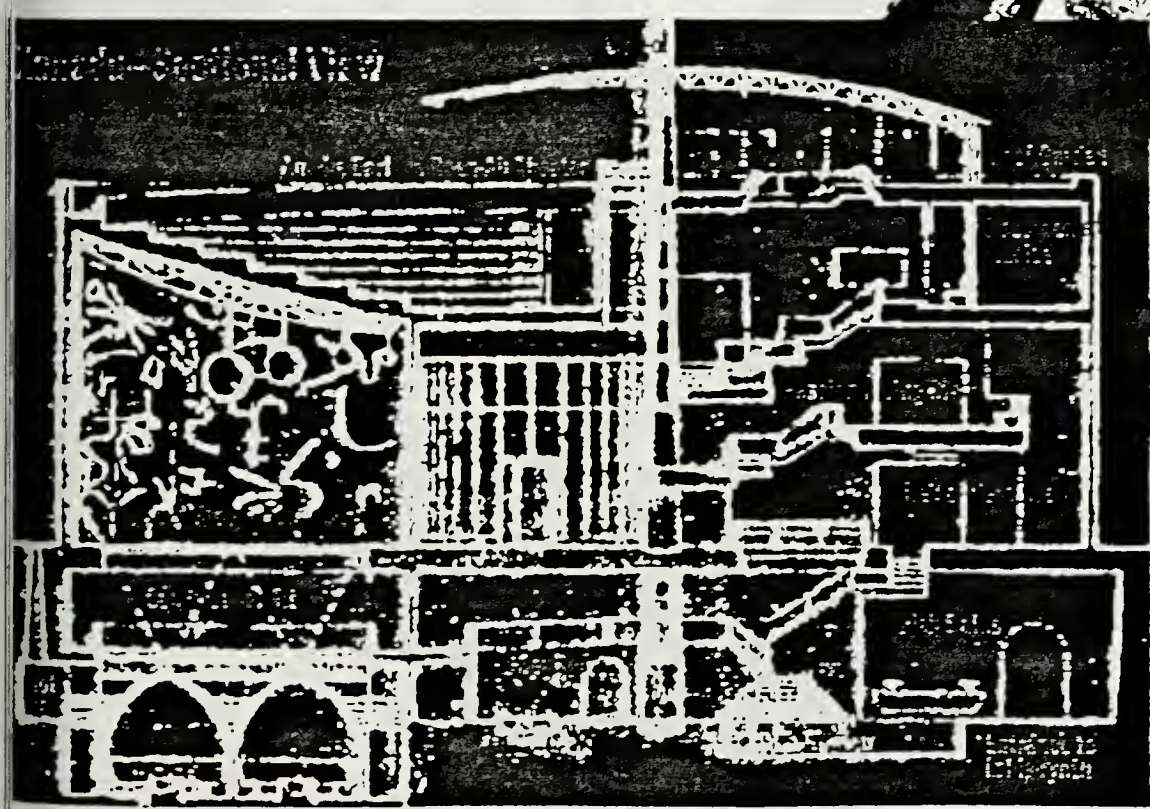
WELCOME TO THE PLEASURE DOME

Y ANN KRSUL,
ARAH DRAKE,
MY CAPPELLAZZO,
ND ALEXIS ROWORTH

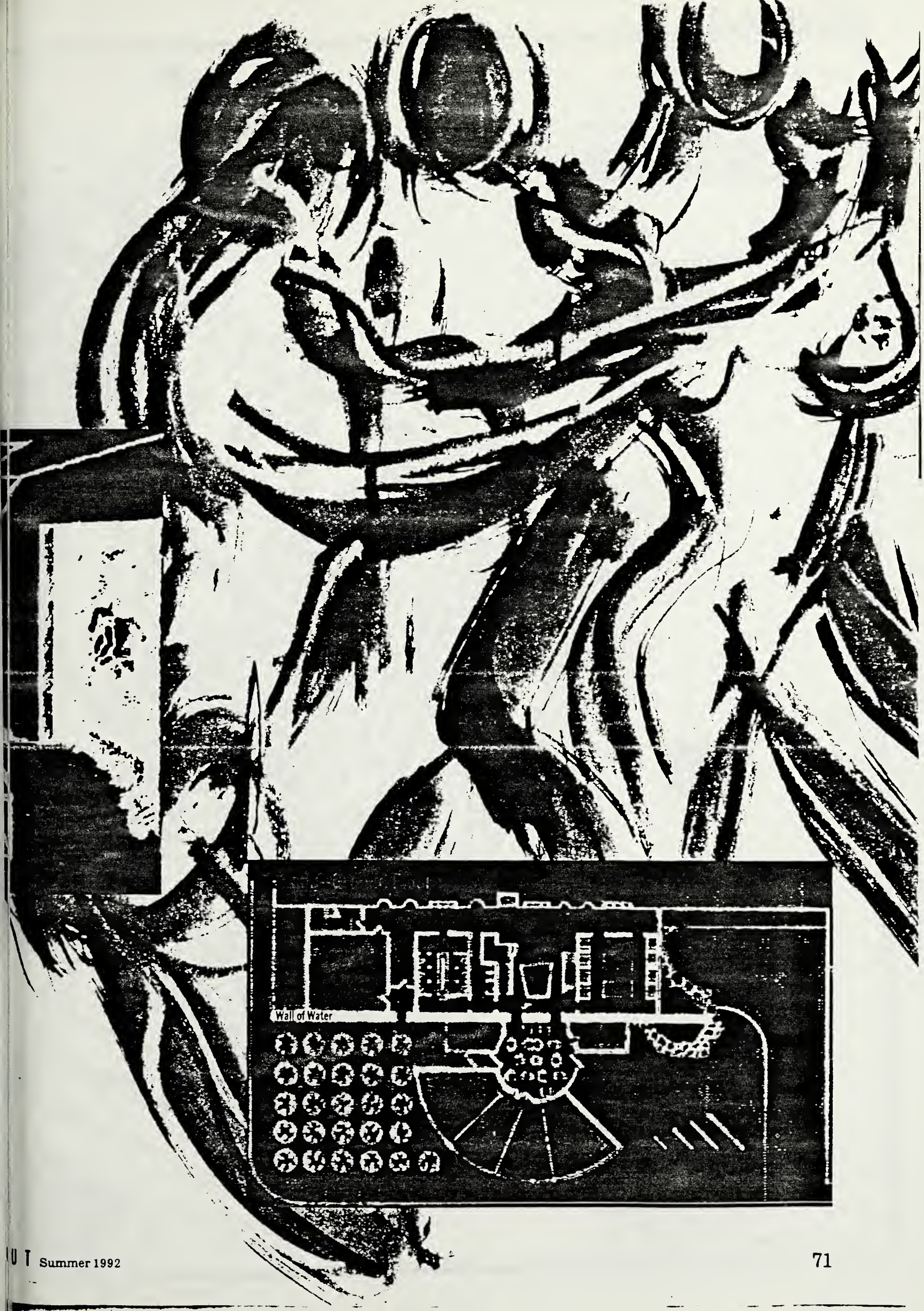
Vo want a Xanadu. I want the option of random sex ith no emotional commitment when I need sheer physical lief . . . It is in our interest to build places where we have lief, refuge, release. Xanadu is not a lurid dream; s the desire of a woman to have options. Like men we ould have choices: deep, long-term relationships, the ths, short-term affairs.

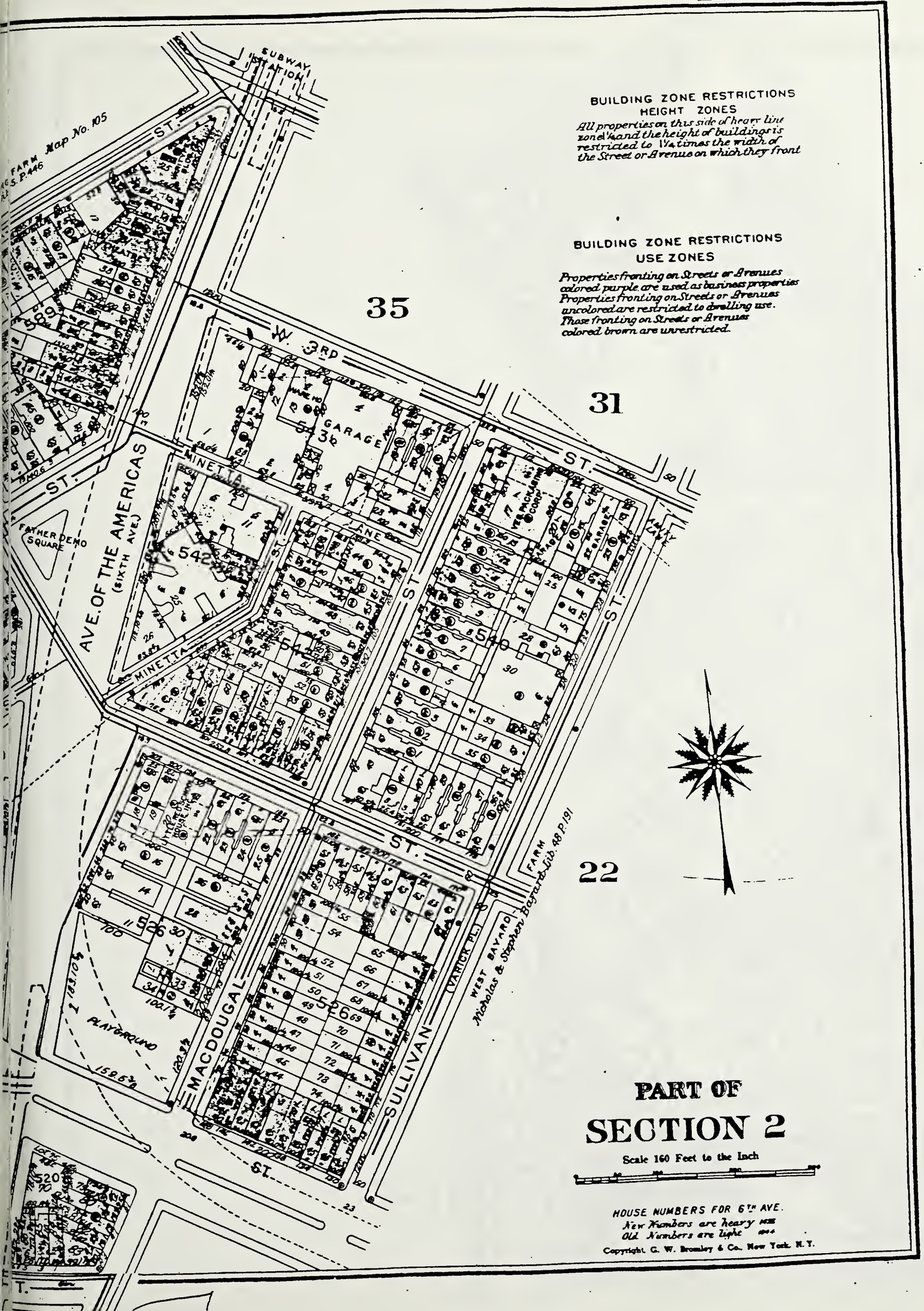
—RITA MAE BROWN
Queen for a Day: A Stranger in Paradise

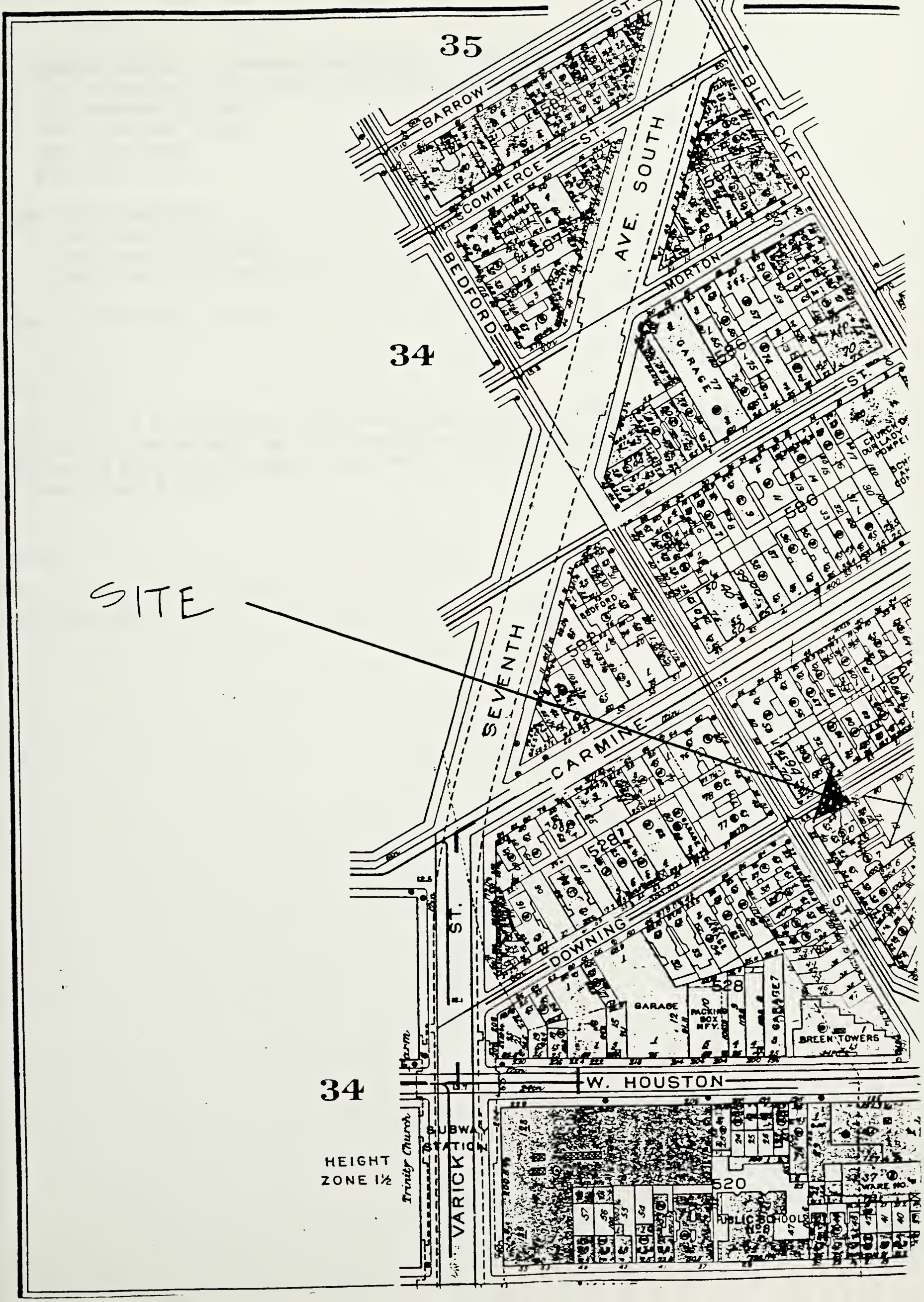
HERE'S THE PROJECT lesbian architects' dreams are made of: to collectively design a lesbian Xanadu, a dyke pleasure dome, if you will. But without any precedent, where would we start? At our first meeting, we wondered: Why would lesbians want this building? What desires would it fulfill? And how? What would the rooms look like? ow would they differ from gay male back rooms? Could we eam up a space that allowed for the satisfaction of individ- l needs and for the expression of a greater communal



JILL BUCHANAN


Wall of Water


BUILDING ZONE RESTRICTIONS
HEIGHT ZONES
All properties on this side of heavy line zone 1¼ and the height of buildings is restricted to 1¼ times the width of the Street or Avenue on which they front
BUILDING ZONE RESTRICTIONS
USE ZONES
Properties fronting on Streets or Avenues colored purple are used as business properties
Properties fronting on Streets or Avenues uncolored are restricted to dwelling use.
Those fronting on Streets or Avenues colored brown are unrestricted.
SUBWAY STATION
FARM Map No. 105
G.S. P.446
ST.
THEATRE
35
W. 3RD
31
GARAGE
MINETTA
LANE
ST.
AVE. OF THE AMERICAS
(SIXTH AVE.)
FATHER DEMO SQUARE
542
540
544
526
522
520
MACDOUGAL
SULLIVAN
(VARICK PL.)
WEST BAYARD
Nicholas & Stephen Bayard Lib. 48 P.191
FARM
22
PLAYGROUND
PART OF
SECTION 2
Scale 160 Feet to the Inch
HOUSE NUMBERS FOR 6TH AVE.
New Numbers are heavy
Old Numbers are light
Copyright G. W. Bromley & Co. New York, N.Y.


35
34
34
SITE
BARROW ST.
COMMERCE ST.
BLEECKER
AVE. SOUTH
BEDFORD
MORTON ST.
GARAGE
SEVENTH
CARMINE
DOWNING ST.
GARAGE
PACKING BOX MFG.
GARAGE
BREEN TOWERS
W. HOUSTON
Trinity Church
SUBWAY STATION
VARICK ST.
PUBLIC SCHOOL No 8
WARE HO.
HEIGHT ZONE 1½

#32.

to: QUEER SPACE (5 pages including cover sheet)
c/o Storefront for Art and Architecture
97 Kenmare Street
New York NY 10012
tel 431-7595
fax 431-5755

from: Lois Nesbitt
95 Christopher St., 4E
New York NY 10014
tel/fax (212)989-9874

date: 14 February 1994

Dear Folks:

Enclosed are a manifesto and two proposals for "Queer Space." I'm faxing this material, as the deadline for submissions is tomorrow. I'll put a copy in the mail, as well, which will be a little easier to read than a fax.

Yours,

Lois Nesbitt

#32-2

QUEER SPACE
Manifesto

Lois Nesbitt
New York, New York
February 1994

Resident Alien

I live on Christopher Street. I glide through queer space daily--the sidewalks, the bars and cafes, the gym, the lobby and the elevator, my apartment (where the last tenant died of AIDS).

I glide through this most cliched of queer spaces, this world-famous queer space, as if shrink-wrapped, tamper-proof, as if wearing a lubricated latex body-condom. I'm "safe," untouched and untouchable, because I'm straight.

I probably lower the real-estate value of my building by diluting the mix, introducing an "impurity." I'm a blockbuster. And no matter how much rent I pay, I'll always be a resident alien.

Language Barrier

I cruise the surfaces of queer space. Christopher Street is all about surface anyway: it's where people who are out come and where people come to come out. It's one of the few spots on the planet where people choose to be visibly homosexual.

Queers on Christopher Street bond, pair off, get intimate, yo-yo up and down between flirtation and proposition, plumb each other's depths. I can only troll the surface, surf the surface. On the surface, no one's particularly happy to see me.

What am I looking for? Clues. How to act. How others act. Because, like most immigrants, I don't speak the language. I didn't come here with the right vocabulary (tops and bottoms, butches and femmes, positive and negative). I couldn't read the signs, didn't know the history of the pink triangle, of Stonewall. I can't always distinguish between homeless beggars and the male streetwalkers who lurk in doorways, between straight women and lesbians. I had to learn that not every queer man walks that way or speaks in a falsetto, that to lock gazes with a lesbian is a come-on.

Straight Like Me

When I moved in, I felt like a colonial, a colonist invading someone else's territory. Since then, I'm the one who's gotten

colonized. Queer women coming on to me--in the elevator, on the sidewalk in front of Henrietta Hudson's--penetrate my "straight" surface, introduce possibilities, get me thinking, get me feeling . . .

Separate but Equal

Christopher Street, in the eyes of the hetero city, is a queer ghetto. Separate but equal.

One street does not equal one city.

Nor can one separate one street from the city, put up a fence or a wall that keeps some people in, others out. Schoolkids on their way to P.S.3, families in for an off-Broadway show, teenage gangs from Jersey City oozing up from the Path tunnel, batty old ladies from the days when the Village was still bohemian, the aging sorority that sunbathes au naturel on the roof of my building, the changing cast of partners and pickups who ride up and down the elevator with me at all hours.

Queer/straight, men/women, adults/kids, old/young, black/white: double occupancy. Overlaps, contradictions, inconsistencies, cohabitation, in space as within each of us. Adrian Piper has argued cogently that no white person in this country is 100 percent white--or 100 percent black: any genealogical tree traced back far enough reveals branches of cross-fertilization.

100 percent queer? 100 percent straight? Who can measure such things? Who would want to?

Codependent Like Me

It won't work anyway. To separate by type is to sever one from oneself. When one cuts off part of one's self, one needs an Other, desperately, to retain that part.

Fire Island; Harlem; Greenwich, Connecticut; Chinatown; Nazi Germany; Bosnia; Christopher Street. None can exist without its opposite, without the Other, the "enemy."

Uniformity, conformity, breeds sterility within, and xenophobia without. Gay bashers, skinheads, the klan, fundamentalists. All the obvious bad guys, but also feminists who won't speak to men, blacks battling Jews battling blacks, and queers on my block who won't look me in the eye.

I'm not untouchable.
I'm not the Other.
Neither are you.

#32-4

QUEER SPACE
Project Proposal

Lois Nesbitt
February 1994

QUEER MULTIPLES

I propose to design, manufacture, and disseminate unlimited editions of functional objects printed with information (graphics, text, statistics) about queer reality.

These messenger-objects, inserted into the everyday world, will advertize, celebrate, educate, and inform. Popping up in "straight" and "queer" space and all the spaces in between, they will infiltrate and intermingle, as do queersand straights.

Each multiple will be inserted at "the scene of the crime." The type, design, and placement of objects will directly relate to queer issues: sex in theory and practice; legal rights; homophobia, segregation, and self-segregation; the AIDS life toll and the toll of living with AIDS. Possible examples include:

1. Nonconformist uniforms, (non-uniform) uniforms, for workplaces that tend to rubberstamp employees and discourage individual experimentation, sexual or otherwise.
2. Sheets and blankets with graphics or statistics about AIDS, for patients of all kinds in hospitals--the first place most HIV-negative people encounter the reality of this plague.
3. Eye charts with slogans about queer reality, for doctors offices and eyeglass stores, to correct "poor vision" (particularly aimed at those who would prefer that queers remain invisible).
4. Toys and games for schools, teaching kids about alternative lifestyles: decks of cards with two "faces" (queer and straight), two realities; toy blocks with <u>many</u> faces; cross-dressed or gender-nonspecific dolls.
5. Mismatched (or flexibly paired) sets of dishes and glasses for restaurants and homes that evoke the human variety and diversity in "taste."
6. Soap bars for the bath, that playfully comment on the social coercion to "clean" the body of sexual desires of <u>any</u> sort.

The multiples, as opposed to conventional artists' editions, will be cheap, unlimited in number, and anonymous. They will be populist, understandable, available. Like the queer population, they will thrive and multiply and make themselves visible.

The objects may be created and distributed in collaboration with social institutions, manufacturers, businesses and activist groups.

#32-

A project that might also look as part of "Queer Space"

Trespassing: Sidewalk Videotape
(work in progress)

Lois Nesbitt
December 1993

New York's sidewalks, arguably the city's only functioning public spaces, are contested territory. People empty out of private zones (homes, businesses, etc.) and traverse the sidewalks on their way to other private spaces. On the way, they may encounter just about anything, or anyone.

A specific choreography governs movement on New York sidewalks. The steps of this dance differ by neighborhood and even by hour of the day, depending on the type of people frequenting each area. The sidewalks around Penn Station at rush hour are a blur of purposeful forward movement as commuters bear down on their destinations (work or home). The late-night dance on Christopher Street involves now coy, now flamboyant sashays, a choreographed flirtation leading to "contact" with potential sexual partners. Pedestrians on East 3rd Street in Alphabet City signal through movement whether they do or don't want to buy drugs; meanwhile dealers and cops patrol past each other.

New Yorkers learn the steps of this choreography in order to move through the city peaceably and without incident; outsiders are easily identified as those who, through ignorance, obstruct the pattern. This knowledge, which the body intuitively grasps and follows, includes the appropriate gait and speed; a sense of who has "right of way," of what to walk around or otherwise avoid, and of when to stop. The steps differ for men and for women, for individuals and for couples walking arms entwined, and for gangs moving in packs.

Sidewalking is a delicate dance of reaction and response, with occasional improvisation: the instinctive swerve around eddies of homeless people or beggars who stake out zones on the sidewalk; the way in which two people coming from opposite directions swing their shoulders from left to right and back again as they try to establish which way to pass each other.

Trespassing: Sidewalks will capture this choreography on videotape. Taped live on the city sidewalks, the video will show me and other ordinary pedestrians enacting the sidewalk dance. Using as much spontaneous footage as possible, the tape will consist of a series of "takes," noting how I or others "get it wrong," get it wrong again, falter and misstep until we learn the right steps. The tape will focus on different areas in the city at different hours to show the range of unconscious dances enacted every day. The subtext is who "belongs" where and how power relations, and attempts to avoid or engage others are played out in such simple acts as walking down the street.

Trespassing: Sidewalks is part of an ongoing series of works on the theme of "Trespassing."

#343

Adam Kuby (919) 383-0473
Artist P.O. Box 1104 Chapel Hill, North Carolina 27514

Queer Space
Storefront for Art and Architecture
97 Kenmare Street
New York, NY 10012

Dear Queer Space and StoreFront: February 14, 1994

Thanks for sponsoring this city-wide celebration of sexuality and the 25th anniversary of Stonewall. My enclosed proposal for artwork: *Gays Only/Straights Only* will spread the idea of queer space into the public space.

Please give me a call if you are interested in pursuing this proposal. I plan to be in New York City in April to attend the Public Art Fund's exhibition *Urban Paradise: Gardens in the City* , in which my work has been included and could meet with you then.

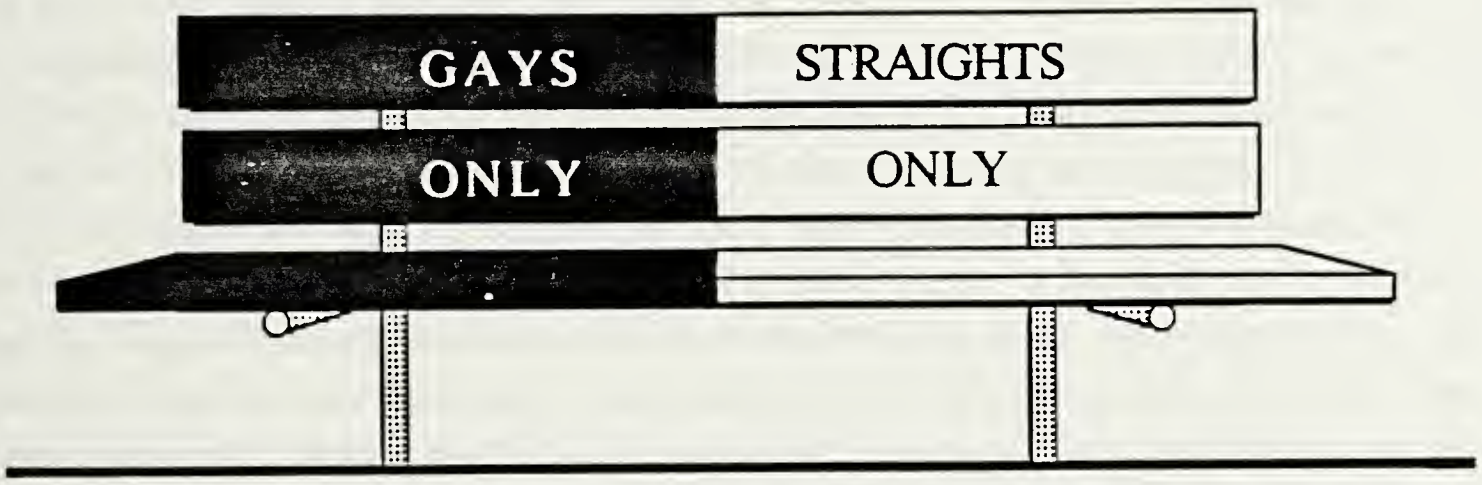
Sincerely,

Adam Kuby

#33-

Adam Kuby (919) 383-0473
Artist P.O. Box 1104 Chapel Hill, North Carolina 27514

Queer Space
StoreFront for Art and Architecture



Proposal for Artwork: *Gays Only/Straights Only*

Somewhere in New York City, an existing public bench will be painted half black and half white and labeled STRAIGHTS ONLY on one side and GAYS ONLY on the other. The word gay and the color black will occupy the same side of the bench, linking the histories of racial and sexual discrimination in America.

However, unlike the racially segregated benches of the past, the function of *Gays Only/Straights Only* will not be to keep different people apart, but rather to bring them together. Homos and heteros will be encouraged to sit side by side and get to know each other. They will first have to decide whether to engage with the bench and then, whether to engage with one another.

The possibilities for flirting and sexual curiosity around this artwork are endless. Could that beautiful woman on the left really be a lesbian? Is that stud sitting in the middle bisexual? *Gays Only/Straights Only* may become the most heavily cruised park bench in the city!

The bench also has the potential to become a focus of conflict. Will it be defaced? Will its users be harassed? Though lesbian and gay rights have come a long way since Stonewall, there is still far to go. *Gays Only/Straights Only* points to the intolerance of the past and, hopefully, to greater understanding and acceptance in the future.

Option to Extend the Work: In addition to the physical artwork, I propose filming the activity taking place on site. Using a hidden camera, I would capture a cross section of responses that the bench will inevitably spark. A short edited version could then be shown at the StoreFront for Art and Architecture or other venue.

#34

MAKING (A) MANIFEST(O) (OR A MANIFESTO IN THE MAKING): QUEER BY DESIGN
INTRODUCTION from: "Drawing the Line and Crossing It: The Discipline(s) of Landscape/Architecture"
M.L.A. Thesis, University of California, Berkeley (1994)
Laurie Van Gelder

A WORK IN PROGRESS

WHAT DOES IT MEAN TO DRAW A LINE? By "draw" I mean "to make." Draw a line and you've made a world, you've decided (on) something. We make (sense of) the world in this way. In drawing a line, we decide what is inside and what is outside. What is included. What is important. What has value. What is real. What is true. The line is fundamentally a limit. We live within the limits of the lines we draw. We wouldn't be able to speak about who & where we are without words (which are defined by the line). I speak with the words that I know & this limits what I can say. I search for words. To find words. The right words. Necessary words. Things happen to make us aware of the (?) lurking out there beyond the line. The (?) is what makes life interesting and worthwhile because it is totally unpredictable and completely out of our control. Of course sometimes we wish that (?) would just stay away for this very reason. You can't make (?) happen and when (?) happens you can't make it go away. I try to find words for (?). Because I have no words for (?) doesn't mean that (?) doesn't exist. If we allow for (?), does this mean that lines are only provisional? Are some lines more "true" than others? What happens when we disagree about where to draw the line? Who gets to draw the line? If we rely on the conventions of the line (where it is drawn), the world is orderly, that is to say, not queer in any way. Space and identity are defined by the line. The problem of sameness. Or the problem of difference. Consequences of the line. I live the way that I do out of habit (convention). I seek the comfort and safety (inside) admitting only those I trust past the threshold into this private inner realm (no public invitation, not public space, making private public doesn't change this). I have sacrificed many things in the construction of this sanctuary—this architecture—monument to my fear(s) as much as to my pride & identity. I can't live out there in the open, exposed to the elements (the vagrancies of her touch). I say this. But really I wouldn't know how to live out there, without (the) walls. Once they are in place they are difficult to remove, like all the lines that we draw—they become habit, reassuring by their very presence the order of this world, telling me who I am, telling me what is possible and what is not.

I CAN'T UNDERSTAND YOU FROM OVER (T)HERE. Queer space. What does this mean? What is it? Where is it? Why is it? Space made by queer people when(ever) we are who we are. But who are we? A question more difficult than it used to be. But easier to ask. We are a community of people with something in common. But the differences among us, between us, even within us, make it impossible for us to abide by this simple definition (any more). Is it worth trying to define who we are (together) if this very enterprise separates & excludes. Do we lose more than we gain? INSIDE (OUT). We gain an identity. We gain a free space where we can be ourselves. But we lose the diversity of identit(ies) that make up each individual. We limit ourselves. The space that we make by saying who we are is as enclosing as that from which we have tried to escape. We perpetuate the system of exclusion in making our own space which is, after all, defined by the line. We wouldn't feel the need to make our own (separate) space if there was room for us in this world? Why no room for us? To give us space implies that somebody else would have to give up some

of their space? Does the space "inside" have to be limited? The (human) need to have a safe place, a place to return to, a place of welcome, something or someone to believe in, is very strong. But is it possible to make a (static) space that will meet our needs (for all time)? Does this home space have to be occupied by only those who are like us, or those that we desire? Do we have to have just one home space? Can we be at home in more than one space? In accepting/expressing the multiple identities within each of us, each with its own space, are we at home, are we accepted, in all or none of these spaces? OUT(SIDE). The (human) need to journey outside, beyond, into the unknown is also strong. We journey out when, due to changed circumstances, we lack or have lost a home, when we have outgrown our home, when home is no longer home. In this journey, are we looking for a place where we do belong? Or are we simply enjoying freedom of being out(side)? The world out(side) is a world without lines, without boundaries? We must surrender everything at the border? Including that which defines who we are? Even our name(s)? What does it mean to cross the line (into the zone beyond the line of surrender)? Queer space (another definition) is out there, beyond the line? Not just a different space inside, it is no space, not space, at all? Is this possible? Is there a kind of space not defined by the line? Not "defined"? But if we must leave everything, our identit(ies), our gender & all the rest, at the door, how can this be queer space? I'm not anyone. And neither is she. Lines define. Without these, we disappear. Into the zone. In this dream of freedom from the line, we dream ourselves away. We gain freedom from the limits of this (or any other) identity at the cost of an identity gained through long struggle, and even now precarious. So I must write about living (and loving) in a world with lines? A meditation on limits, boundaries & restraint? And the transgression of same? Only to (continue to) dream about a place where there are no lines? (That's no line). The question remains. Is it possible to live out there beyond the line (of surrender), which is neither here nor there? Or. Is it possible to live here with(in) the line(s)?

THE PARADOX OF THE LINE. On the one hand, it seems we need the line. It regulates (gives order to) our lives. It is the means by which we understand ourselves (our identity) & our world (the space that we inhabit). On the other hand, it is limiting (by definition). I will be investigating the paradox of line as it manifests itself in the (inter)relationships between language, identity & space. In BOTH/AND I discuss the problem of perspective ("Form/Content") & dichotomies ("Other Space"). In THE AILANTHUS TREE I consider the implications of the naturalizing effect of ideology ("Dress Codes") & the cultural construction of nature ("Her Nature"). Space & identity are grounded in physicality or materiality, but these are always mediated by our cultural situation. In THE DANGER OF PURITY I discuss the problem of spaces which are defined for specific functions or people ("Separate Spheres") & how this reinforces or naturalizes the construction of individual & cultural identity ("The Female Man"). Readers who might be discouraged by my bad attitude (brought on by the unresolved paradox of the line) might want to skip to the last two sections. In HERE & NOW I am relieved to discuss the implications of embodied knowledge ("Local Knowledge") & making the invisible visible ("Loving Her"). In HOME & AWAY I will leave you with a consideration of the making of queer space ("At Home") & a strategy of play ("The Garden").

(2/10/94)

REALLY I HAVE NO IDEA WHAT QUEER SPACE IS. I'D BE INTERESTED TO SEE WHAT YOU COME UP WITH.

Notes from Wigstock, 1993

Architecture Theory & Practice
vis a vis DRAG

We indeed recognize the chasm between theory and practice in Architecture. To discuss this in broad strokes, we note that much of the architectural work produced under the spell of theory is imagistic, provocative, gravity-defying and fantastical. Also, many architectural models and images are produced specifically for the camera, and for the glossy stock of magazines. When work of this nature is contrasted with the quotidian, inhabitable character of most built work, we can say that the theoretical realm projects an image of architecture *other* than that of practice. Theorists present, in degrees of plausibility, a fictional illusion of architecture. Theorists are the *drag queens* of the discipline. I beg drag royalty to forgive this unflattering but necessary comparison.

When the work of the theorist effects a broad cultural critique, touching on issues of gender, power, media representation, community, process, nature and culture, &c., then we admit *that queen is working.*

Skyscrapers vis a vis Drag

When we look at the evolution of the technique of building skyscrapers (or simply put the art of sky-scraping) we note the post-modern shift away from the glazed curtain wall, and towards apparently solid surfaces with windows punched through. Although glazed curtain walls are in themselves fantastic and phenomenal, in contrast with hanging stone, cast concrete forms and brick from steel scaffolds, walls of glass are downright level-headed. Glass is transparent, light and planar. Stone, cement or masonry in this application are standing in for their own compressive stability, are actually dangling from the edge of an open steel web, from the edge of meaning, for the sake of market-driven, smooth, rock-solid corporate identity, in an inversion of the structural logic of these materials. This is an elaboration of a fictional illusion on the surface of the skyscraper. This again is imagistic, gravity-defying, fantastical... a veneer of realness...material xerox copies...

A Glossary of Drag terms

QUEEN: *Everyone* is a queen. It's *all* drag. This usage reflects the wisdom and equanimity of drag culture. In this seemingly guileless formulation, MONARCHY and DEMOCRACY are counterpoised in a manner that defies our professed politics; but it is on the money as far as how these contradictory systems of power dwell in our collective imagination.

We don't want to take anything away from true drag royalty. There are so many descriptives for the attitudes of a queen; snap queen, house queen, butch queen, cha cha queen... the list goes on. We'll find one just for you. Verbs to describe acting out in drag are: **To SERVE**, to serve up...**To WORK** (work that body, work a room, work a look...pre-teen girls from the mid-west talkin' bout *you betta work* since Ru-Paul went national) **To BRING**: direct quote from Moi Renée, Shelter Mini-Ball, 1991: "bring it, bring it, bring it to the stage...) **To GIVE**, as in to 'give face', show that face to its best advantage, pout, a sneer, a pose...'Give face' is better than *facade*. Some buildings have facades when they should give face. These verbs are used with equal measures of kindness and fierceness. To bring, to serve, to work, to give; expressing an almost religious devotion...

HOUSE: A house is a family united in an underlying aesthetic (The House of Extravaganza, well known since their appearance in Jennie Livingston's breakthrough film, *Paris is Burning;* The House of Domination, a predominantly female house of performing dominatrixes). One member of the house is recognized as the 'mother'. The household and the family are invoked as models of communal performance, models which reference place/dwelling and blood/body, though no physical house or blood may be shared.

To READ: Drag and architecture cultures brush hemlines here. Architects speak of 'reading' urban remains, distilling wisdom from the built legacy of the past. A queen'reading' is in the moment. It is a cognitive "flash" and usually gets at some nut of truth about that person or thing. It can get bitchy...Reading takes appearance as **apparition**, and offers wisdom as a seeing beyond vision. To quote a Miss Tony dub: "I will read you, write you, add you, subtract you, multiply and divide you until there's no remainder...."

Post-modern skyscrapers are in drag. Do they thus unwittingly pay homage to that original curtain wall structure, that fierce harbor bitch, *Liberty* ? Curtains? Walls? Hello? where is the tradition of curtain wall structures to carry on from her lucious folds? All those shoulder-to-shoulder butch posers on land while she reigns over the water. She is our Eurynome. She is our girl.

Tompkins Square Park:
Parks & Recreation as Pimp

We begin our walk through the recently "restored" park with the critical apparatus of drag firmly in hand (ahem). In the new park, the public is encouraged to pass through rather than dwell. Fences which once defined paths now delimit cells of space; the effect is that of an empty zoo. There is a dearth of life forms in the new park, except maybe the police, with their exhortations to keep it movin...

Once swamp, then marching ground, once moist and fecund as a swamp, now marching ground once more, Tompkins Square Park's history oscillates between militarized and cultured poles. Or, to read the Park's new look: having removed the bandshell, the concave, nurturing, reverberating nucleus, the parks department effectively sterilized the park, and packed her body into a tight, spiky, restraining, s&m dominatrix gear. 'Public services' like playgrounds are not designed so much for use but rather for a reassuring appearance, not unlike cheap costume jewelry. Her boots are made for walking... The new park is nothing short of a prostitution of public space; Public space is reduced to 'use' and 'express service'. The park is subjugated space. If we began with the terms of drag we are now into the terms of subjugation of our sisters' bodies...

SHADE, as in to throw shade: To challenge or disrespect the presence of another. What is remarkable about this term is that it demonstrates the round fullness of metaphor in dragspeak. That a queen, imposing figure, or a house, when speaking ill of someone, would figuratively stand in the path of daylight bespeaks a virtual construct which is more fully determined than much built architecture. By contrast, much architecture displays little more than passive-aggressive posturing. These meanings emerge from an orality (mouth-to-mouth and song) largely unimpeded by the pretensions of the textual.

VOGUeING: Before and after Madonna Ciccione made vogueing mediagenic, it was and is about imitating fashion models, both male and female, as they pose for the CAMERA and walk on runways. Fashion models are, of course, imitating real people wearing clothes; Vogueing defies industry standards and takes back true movement and gesture from commodification. In the absence of a camera, camera-posing invites the audience to snap and flash; to *be* that 19th century device and 20th century phenomenon.

How much of Architectural production, in process, in theory, and in construction, is slavishly made for the camera today ? Strike a pose, there's nothing to it...

BODY: The body is the site of drag; drag subverts the notion of gender by demonstrating how much of what is understood as gender-bound is in fact construct. In recent architectural theory, much has been made of body/site/gender nexus, while drag queens carry on. The tactile aspects of drag: the tuck, the tape, the package; the pushing and pulling of flesh, and the slack and tension of cloth. There is a unique material sense that emerges from the understanding of the body as original plastic material.

DRAG: *drag* and *draw* are thought to have a common linguistic derivation, and drag is by no means an arbitrary assignation for transvestism. One must draw, or pull, or drag, as the case may be, a femme persona out of one's self. One must drag one's sorry figure onto the stage, whatever that may be. As such, drag lends a signification to *drawing*, as in tracing, drawing a line across a page, &c., which is simultaneously introspective and performative.

#38

Ed Eisenberg
718-438-7249

392 East 7th Street
Brooklyn, NY 11218

February 14, 1994

To the Storefront for Art and Architecture,

Below is a draft for a Queer Space Manifesto/Proposal:

The notion of queer space implies the existence of a non-queer space. Such non-queer space is (beside the sanctum of "straight" privilege - reproductive sexuality) desexualized space. The desexualization of space goes back to the fundamental myth of western civilization: Eve and Adam covering their nakedness with fig leaves. Thus to make space queer, it must be resexualized. Such sexualized space currently exists only in limited circumstances such as queer bars, clubs, and private residences. Public spaces in general remain non-sexual. In a move to begin to sexually reclaim these public spaces as queer:

I propose that, on June 26, 1994, as participants in the Stonewall 25 March pass the United Nations building in New York City, they remove all their clothing and proceed the rest of the way to Central Park in the state of nature.

BOYS AND GIRLS
Jonathan Massey and Rachel Allen
April 9, 1994

BOYS

Manifesto, the dictionary tells me, is a public declaration of principles or intentions; "[It.< L.: see MANIFEST]":"an itemized list of a craft's cargo or passengers;" alternately, "a fast freight train, usually one that carries perishable goods." What kind of manifest would supply a content to Queer Space? Who would be on the list? Perhaps Queer Space is itself a manifest, a speeding train, moving fast because the goods might spoil. In manifesting Queer Space, then, we might begin by asking about its sustainability: how long can it last? how much freight can it be made to carry? Do I want to get on? What do I get--and what do I give over or give up--by boarding? Why space and not surface, or structure, or some other term among those that might allow the articulation of discourses of sexuality and architecture? Is there an essential connection between sexuality and space? Or does that question even matter; must the critical value of queer space derive from an essential truth of this conjunction, or can it instead lie precisely in its arbitrariness?

If the relationship between queer and space refuses at first to confess its secret, between "queer" and manifestation can be said to operate the construction of secrecy itself. But I have already accorded "queer" a sexual content; have I said too much? "Manifesto" in this call for submissions is what tells us how to read "queer:" the project of manifestation is constitutive of contemporary Euro-American discourses of sexuality.[1] The declarative tone of manifesto, its closeness to the structure of avowal particular to the construction of sexual identity, marks this use of "queer" as specifically sexual even as it calls attention to the degree to which the term exceeds that specificity. That excess derives from a tension that necessarily inhabits any attempt to manifest "queer," a tension between two senses of "queer" itself: one general, signifying odd, eccentric, opposed to some norm or standard; the other specific or rather speci*fying*, investing that oddity with a specifically sexual content--as for instance the substantive: "He's a *queer*."

It would seem that between these two senses of "queer," one specifying its content as sexual, the other disavowing any specificity of content at all, only the former participates in the manifestation of sexual identity. Common usage, however, suggests that they are never fully independent of one another. The popular, reclaimed use of the word suggests that "queer" both substitutes for *and* is different from "lesbian and gay." Queer is used in place of lesbian and gay, but not as exactly equivalent to them. When queer is today accorded sexual content, it is as a unisex replacement for *both* gay *and* lesbian--and in order to equal them it must first have made them equivalent to each other. This displacement of gender difference (and its elision of the challenge posed by theories of gender to the concepts of identity and/as sexuality) is accompanied by a slippage between the two senses of queer described above, a slippage that might be articulated as the doubling of "queer," the simultaneous presence of both meanings of the word. This "queer" is used neither as equivalent to "lesbian and gay" sexuality, nor as a modifier descriptive of that sexuality, but rather as both at once, indicating a perversion not only of sexual identity but of the expression of that identity as well. It is this "queer" that is suggested by the solicitation of manifestos, inasmuch as manifesto is indicative of sexual content and also implies a particular tone, the declarative and reclamatory voice we hear in the gesture of avowal. This redoubling calls into question the notion of sexual identity, the structure that maintains that one can be a sexuality and, secondarily, avow or disavow it.[2] It is as the undoing of this distinction between identity and its expression, substance and style, that queer circulates in its common usage and in this call for manifestos.

And what of space? The manifest connection between queer and space has been the architectural figure of the closet, the means by which sexuality is constituted as identity through the figuration of space as the avowal or disavowal of knowledge. Two less widely acknowledged architectural figures of sexuality-identity as- and as not- avowal, the shower and the public restroom, complicate the closet and manifest some of what is closed off in the opening of the closet door.

The group shower circulates as a privileged figure for the issues of privacy, exposure and disclosure at stake in

debates over the admission of gay men in the armed forces. Kendall Thomas suggests that the debate is not about the presence of gay men in the shower, but about public acknowledgement of that presence.[3] Such a public acknowledgement, he says, would threaten not the security of presumptively straight soldiers from being looked at by closeted gay men but their ability to deny that they knowingly allow themselves thus to be looked at. The straight "privilege of unknowing" or disavowal of knowledge depends on the gay disavowal of identity; the 'shower scene' thus evidences straight male investment in the structure of the closet and implicates heterosexuality in the closet's scopic and epistemic regimes.

While the shower thus manifests the instability and mutual dependence of "straight" and "gay," it does so within the terms of the structure of avowal, maintaining intact the notion of sexual identity, of sexuality as identity. The public bathroom or "tearoom" also serves as a figure for knowledge of sexuality, but as a site that problematizes the binary structures of identity and avowal upon which the order of knowledge produced by the closet is based.

In a 1970 sociological article, Laud Humphreys identifies the public toilet as a primary site of sex between men. He explains the popularity of the tearoom in terms of the absence of the epistemic order of identity-avowal. Characterized by their silence (the silence of the men inside as well as the silence of the restroom itself, not declaring its patrons to be of any particular sexuality), "tearooms are popular, not because they serve as gathering places for homosexuals but because they attract a variety of men, a *minority* of whom are active in the homosexual subculture and a large group of whom have no homosexual self-identity."[4] The tearoom is discursively constituted by the suspension of both the mechanics of avowal and the metaphysics of identity: the disavowal of avowal seems to construct the tearoom as a space of sex exterior to the binarism of sexual identity. And yet the goings-on in the men's room do not leave men undifferentiated; they institute a vocabulary of pleasures: taking, looking, topping, letting, getting... This vocabulary reconstructs "sexuality" as a play of engagements, contingent differentiations that have perhaps more to do with the social systems of class, age, education, marital status and so forth than with the polarities of identity.

This heterotopic space raises questions similar to those provoked by the term "queer." The men's room as a space of difference from the binary order of sexual identity depends on the coherence of the binary order of gender: housed within the construct of gender, the tearoom depends on the gender homogeneity of its patrons for its differentiations between men. The internal arrangements of the men's room and the choreographies of sexual performativity they accommodate are made possible by the absence of gender difference from this room in the house of gender.[5] This convoluted construction points (again) to the mutual complication of gender and sexuality: the different genderlessnesses of the spaces of "queer" and of the men's room attest to the fundamental asymmetries of both gender and sexuality. Our discussions of queer and our formulations of queer space should recognize that sexuality is not symmetrical around the axis of gender, that although girls and boys go through similar doors they do not end up in parallel spaces. Likewise, the complexity of the relationship between sexuality and gender is missed if we simply assimilate internal differences within the men's room to the binary of gender difference, because in that reintroduction of simple gender difference, of gender difference as simple, the critical value of these queer spaces will necessarily be thwarted.

1. see Judith Butler, "Imitation and Gender Insubordination," *Inside/Out* (ed. Diana Fuss, 1991).

2. Ibid.

3. Kendall Thomas, "Shower/Closet," *Assemblage* 20, April 1993, pp. 80-81; regarding the double play on "admission" see the introduction to *Sexuality and Space* (ed. Beatriz Colomina, 1992).

4. Laud Humphreys, "Tearoom Trade: Impersonal Sex in Public Places," *Trans-Action*, January 1970 (pp.11-23), p.13.

5. see Lee Edelman, "Tearooms and Sympathy, or, The Epistemology of the Water Closet," *The Lesbian and Gay Studies Reader* (eds. Henry Abelove et al, 1993), pp.553-573.

Jonathan Massey and Rachel Allen
April 9, 1994

GIRLS

> Conventionally, one comes out of the closet...so we are out of the closet, but into what? what new unbounded spatiality?[1]

The closet is a recurring topic in contemporary gay and lesbian theory. Judith Butler is only one of many who mention this patently architectural figure during discussions of sexuality, identity and knowledge. Neatly bridging two difficult terms, the closet is a convenient response to the call for Queer Space manifestos, an obvious opening for architects into the current discourse on sexuality taking place in other disciplines. The immediate suspicion that this is perhaps *too* easy relies on the expectation that architecture remain a metaphor, in the sense of metaphor as tool, a means to the ends of more abstract, philosophical themes.

The closet appears in theory as an emblem of the means by which sexuality is constituted as identity, through a figuring of honesty, self-disclosure, and knowledge as open space. These connotations of open space are familiar enough to architects, but they have particular reverberations for queers. The honesty and openness of the unbounded spatiality outside of a closet have requirements, effects, and implications. As a sexual identity, queer has been used to substitute for lesbian and gay, and proposes to include other sexually-inflected identities, such as transsexual, transvestite and bisexual, under a single banner. Queer reifies sexual identity difference, or difference from heterosexual or straight, by displacing gender differences. In order for queer to work, the challenge posed by gender differences to the concept of sexuality as a defining identity must be strategically, even if only temporarily, precluded. But even behind twin queer doors, the boys' room and girls' room are not symmetrical. Reintroducing gender means noticing the particular effects of these notions of publicity and honesty on sexual self-representation.

> I turned the page and read...I am sorry to break off so abruptly. Are there no men present? Do you promise me that behind that red curtain over there the figure of Sir Chartres Biron is not concealed? We are all women, you assure me? Then I may tell you that the very next words I read were these--"Chloe liked Olivia..." Do not start. Do not blush. Let us admit in the privacy of our own society that these things sometimes happen. Sometimes women do like women.[2]
>
> The truth is, I often like women. I like their unconventionality. I like their subtlety. I like their anonymity. I like--but I must not run on this way. That cupboard there,--you say it holds clean table-napkins only; but what if Sir Archibald Bodkin were concealed among them?[3]

In both of these passages from Virginia Woolf's *A Room of One's Own* a male persona of authority, and apparently also of disapproval, is the one confined: Sir Chartres Biron, behind a curtain, and Sir Archibald Bodkin, inside a cupboard. They are hiding, invisible, they are both "concealed," and the objects concealing them are distinctly domestic, and distinctly gendered. It is crucial that the curtain is red and the table-napkins clean. The notion of lesbian invisibility is linked to the notion of the verifiability of heterosexual intercourse, specifically of a woman's initiation on her wedding night and the public presentation of the honeymoon bedsheets stained with blood. "Clean table-napkins" evoke the (presumed) graphic invisibility and unverifiability of lesbian sex within this standard. It is among these remarkably unmarked fabrics that men may be hiding.

The men's presence is characterized as improper by the impropriety of their location in the room. The appropriate use of these fabrics, the curtains and napkins, is as domestic ornaments, and these men are not using them appropriately; table-napkins belong in a cupboard, men do not. In this discursive context, architecture maintains its appropriateness, is propriety itself, a stable figure which can be counted upon to do its symbolic work. It is against the predictability of these domesticated objects that the figures of Sirs Biron and Bodkin can act out their ridiculous misuse. Contemporary deployment of the trope of closet similarly relies on the stable, conventional programmatic

expectations of architecture: "Closets are for clothes," reads a familiar t-shirt.

In contrast, the narrator speaks aloud to a gathered assembly of women within the public space of an address. Apparently she has inverted the closet, by speaking out in an open room, and placing those who should not hear her into confinement. But wait--is it only an inversion? In both passages Woolf's narrator does not only speak; she is doing so, and during her speech she hesitates: "...I am sorry to break off so abruptly," "--but I must not run on this way." She stops precisely at the mention of the men in hiding; she mentions them in order to stop herself. It is this pause, this interruption of the avowal, which suggests that she was not only talking about liking women, but also about knowledge and disclosure, and their possibility, and the necessity of their impossibility to the constitution of the disclosure itself. In speaking about liking women, she presents a necessarily perplexed version of speech and self-representation. It is the perplexed nature of her speech which establishes with certainty that what she is talking about is liking women.

The open space of the assembly hall has curtains and cupboards in it, and plenty of places to hide, but her speaking out is not complicated only by the potential presence of those who would disapprove of the content of her speech. Here self-representation is internally confounded by its own structure of avowal; it is the rhetorical device of stopping herself which constitutes the content of her speech as content; it is the interruption which invents the speech as a speech of disclosure, and identifies disclosure, avowal, and acknowledgement as processes which produce simultaneous interruption, disavowal, and deferral within and alongside them.

The Queer Space call for submissions requested manifestos. Something about "queer" and "space" suggests the appropriateness of manifestos to the topic. Queers (as contemporary political subjects with plenty of work to do) and modern architectural movements have both been prone to manifestos, to manifestation as a reliable method of expression and knowledge. The mention of manifesto inflects the version of queer found in this context as a distinctly political identity, one which operates within a modern context which presumes politics to be the sphere of interaction between declaring agents, who are constituted as agents by their declarations. Impressed by Woolf's narrator, at once demure and provocative, we can outline our own series of responses to this request for manifestation.

Like her, we might say, "What if Sir Archibald Bodkin were concealed among them?" We wonder who is collected in the assembly hall to listen to us, and what authority figures might be hiding in the cupboards. And yet we feel compelled to respond to the request for Queer Space manifestos. Immediately upon hearing the call, we interpolate ourselves into the subject position of respondents to this call, and consider ourselves to be at stake as subject-matter. Then, for our response, we are bent on manifesting our difficulty with manifesto, and our reluctance simply to manifest. The rhetorical devices that seem available to us are different from those of Woolf's narrator. She can interrupt herself, and she has clearly manifested. We find that we cannot be so convincingly faux naif; furthermore, such smugness seems distinctly less useful here. However much we admire her, we cannot accept the suggestion that we actually interrupt ourselves; instead, we go on and on, and interrupt ourselves only long enough to point out that we *are* manifesting, and that we don't want it to be taken for granted. We are left claiming that there is, that there must be, an impossibility of manifestation built into the structure of its effectiveness. And, like the gestures of Woolf's narrator, this manifested hesitation, this interrupted self-disclosure, is precisely the gesture with which we hope to ensure our status as the privileged speakers, the proper respondents.

1. Judith Butler, "Imitation and Gender Insubordination," Inside/Out (ed. Diana Fuss, 1991).

2. Virginia Woolf, A Room of One's Own (NY: Harvest/HBJ, 1989), p.80.

3. Ibid, p.111.

#40

Finding Queer Space
or
Reconstructing a Queer New York

The Argument

The experience of space being inseparable from its construction as a multi-dimensional representation through events images ideologies and encounters prevents its description in any universally defensible and objective fashion In defining Queer Space (it must already exist—there are far too many functional queers for it yet to be functioning) it seems probable that it is through the individualistic representation of space that queerness becomes associatively ascribed to certain spaces and in turn to space in general Performative acts having direct relationships to sexuality (demonstrations sexual encounters moments of terror) offers a prime instance of such ascriptions not just to the specific space of the act but also to formal structures of that space that are generalizable to an individual view of space in general. If these world views were to be compared a collective view of space could possibly be discerned from the multiplicity of associations constructed by individuals a collective view that could begin to point to Queer Space itself.

> ...the introduction of alterations such as more or less arbitrarily transposing maps of two different regions...can contribute to clarifying certain wanderings that express not subordination to randomness but complete *insubordination* to habitual influences

Guy Debord
Les Levres Nues #6

The proposal

To compile a collection of interviews with gay city dwellers on tape describing spaces in which and or by which queer sexuality was made an issue This compilation would then be put "on view" in a context both like and unlike the space of the original description primarily through individual listening devices that would be taken on walks through space (urban semi-private private wherever) The tape would recount queer events and encounters that when read against the form of the city or other spaces or their constructions would either claim that space as queer dispel any relationship between the event and that space or at least question the stability of that space as "obviously" heterosexual and exclusionary to the "sexually deviant". The proposal calls for a reconstruction of spaces by the participants on a more active level by relegating the visual to the background and bringing the reconstruction of narrative to the foreground The taped interviews are not meant as a documentary of gay life in the city but as a tool for and an experiment in investigating the non-objective constructions of image and representation and a way of establishing a foundation for elaboration upon Queer Space itself

The Tape

The tape will be approximately 20 minutes long in its final edited form. We estimate that there will be 15 narratives varying in length on the final edit requiring 20-25 total interviews The participants will hopefully represent a cross-section of lesbians and gay men living in New York City All participants will be asked to respond to the following question with one or more experiences.

> Please identify and describe the events and physical environment surrounding an instance encounter (personal political threatening supportive etc) in New York City or another urban environment in which your queer identity became an issue or played an important role in that event

Included with the tape will be a printed version of this thesis and a description of the participants.

Usage

The playing of the tapes is to occur on personal stereo systems (Walkman) primarily while walking through the city This would assume that the tapes will be dispersed (sold) at the Storefront gallery for individual use by the "viewers". It seems necessary, however, to have a preview stand established at the gallery where the tape may be heard and the thesis of the project explained prior to acquisition This stand will be a minimal podium-like piece constructed of steel rods that will hold a Walkman (with loop tape) and one pair of headphones and will be situated directly *outside* the gallery, reinforcing the urban relationships that will be addressed in the interviews. We see either the podium being attached to one of the moving leaves of the façade or independently secured to the sidewalk This issue must obviously be addressed with the aid of the Storefront directors.

Mitchell Owen
Charles Renfro

Excerpts from the cassette tape

Queer Projections: an Audio Remapping of New York

compiled by Mitchell Owen and Charles Renfro

Bedroom:

When I was twelve-and-a-half, I was up in my bedroom which was the locus, really until I graduated and left home, of all of my queerness. It was where I, you know I would steal the Seattle Gay News or buy the Seattle Gay News, and keep it. I had little places all over my room where I kept all that stuff and porn and whatever. I had this little extended relationship with this guy when I was thirteen: he wrote me maybe two times a week–I had all his letters in this little cardboard thing. When I was twelve and a half or so, I just had this whole big coming out scene to myself where I sat, and even at the time I was immensely self-conscious about the theatrical-ness of it, you know, it was hard for me–what I felt was very real, but I was aware of the fact that it seemed like a very dramatic moment. And I sat myself down on my little floor and it seems to me I had some sort of reading material, or some picture of some guy, pictures of ballet dancers were always great. I remember forcing myself to say the words "I am a homosexual", and I finally said it out loud, and I cried and cried. I was on the floor. And, then I sort of sniffed away and decided I was gonna.... "OK I've had my little tears" and was gonna go be resolute about the whole– at twelve and a half, about being a good and solid active homosexual

Post Office:

It was one of the very first ACT-UP demonstrations–it was at the post office, the main post office at 8th avenue and 34th street. It's a beautiful building and I don't think at that point that I was really aware of it. I had just moved here– had been here maybe six months--and it was the demonstration on the last day of taxes, you know when you have to mail in your taxes. April 15th. It was an ACT-UP demonstration that was gonna fuck up at midnight, basically from eleven to midnight, fuck up the postal system and disrupt all these people from getting their taxes in in order to bring their awareness to the aids crisis. It was kind of amazing to see these queers on the front steps of this huge monumental, what I think is a really beautiful building. It's so awesome–it looks like it should be in ancient Greece or something. We were on the steps of the post office, and we moved and stopped traffic on 8th Avenue. And, I remember the day after.it was very exciting, oddly exciting, but being an uptight Canadian I felt slightly embarassed by it, about all these people making a fuss, making noise, and stopping traffic. I was very afraid of being arrested because of course I was an illegal alien

#41 + #41-

Jn-Ulrick Désert
23 Greene Street New York NY 10013 Tel. (212)274-9866

The following is an outline for the proposed essay

>Queer space is a virtual space
>It is an activated space
>All space is latent till the moment when it doubles and is (possibly) devoured by its latency
>"We are every where"- stonewall era rally cry
>Queer space is proprietary, from peep show booth to the *Merv Griffin Ranch Estate*- Computer network cruise boards- Suburban sitcom (Rosanne) sets
>Is Queer space defined (thereby activating it) by the author or the occupant?
(Buildings and architects and clients to be sited)
>Assuming the validity of the original inquiry, can it be defined in less elliptical terms.
>The inverse question may assist in the definition of Queer space
>What spaces exert in their programming and configuration a propensity towards non-queer (heterosexual?) activity
>In America, the non-queer (heterosexual?) domestic house is defined iconically by the suburban home
>Its interior ideal (or ulterior ideal) has been reiterated by decades of television indoctrination from *The Donna Reed Show* to *The Brady Bunch*
>Gender roles are prescribed from marketing promotionals to the actual programmatic adjacencies of the house itself
>Proximity of kitchen to family room to laundry versus garage to shop to den
>The master bedroom, set in isolation over a litter of smaller bedrooms, orchestrate a social structure.
>Do Queer spaces simply negate these characteristics?
>Queers, Queer couples and triads have always existed, adapting into existing spaces and spaces adapting (by redefinition) to them
>The onslaught of the counter myths were to redefine the domestic housing market. (Communal living, single parenting, previously divorced couples...) for the Industry to survive
>The common denominator has become permeability and flexibility. Rooms have acquired implicit rather than explicit functions. The proprietary act of the inhabitant is made "large' by the embryonic domicile.
>Queer lives are not, in many ways unlike their heterosexual counterparts. Love, family, dysfunction and pathos exist in varying dosages.
>I have avoided a direct discussion of the erotic till this point. Space in general is latently erotic, but like a meticulous novel its erotic direction is unveiled in its isolated or accumulative details
>A visitor to my home , while I was away on holiday, commented to a mutual friend that it was not self evident that a black person lived here. I wondered why she had omitted going further into her inquiry. All the clues being there, except me.
>The subtle aspects of taste may come into play here. Susan Sontag points out in her *Notes on Camp* that it has an unmistakably homosexual following. *Liberace and Sandra Berndhard* come to mind
>Queer space invites complicity (it cannot exist otherwise) the invitation is usually sly and seductive so that the participant is unaware of their complicity
>It is the presence of a catalyst, the occupant(s) or an imposing artifact (original or brought) that facilitates the doubling over into the explicit
>Queer space is always tenuous. Tenuously serious, tenuously sexy, tenuously camp and most importantly tenuously there.

QUEER SPACE BILLBOARD PROPOSAL

Approximately 8 Ft. X 12 Ft.

Ulrick Desert
23 Greene St. #5N
New York, NY 10013
274-9866

ACCENT JARDIN

Destinataire : STORE FRONT

ART AND ARCHITECTURE

Télécopieur : 212 431 5792

Date : APRIL 7 1994

Nombre de pages incluant celle-ci : 3

Commentaires : AS requested I have revised my manifesto. IF you prefer to have a non original on paper send by mail or a Diskette version please contact me

MARC PAGEAU

581-7185
BBB

#42-2

Marc Pageau is:

A Landscape architect,
from Montréal, Canada.

A Graduate from the School of Architecture
at The University of Toronto.

Student of Brian Boigon.

In the process of making an AIDS memorial
in Montréal.

G^eek Q^ueer FIGHT BACK !

BE the real GQ

ealization of the Queer Body is over !

No more

Bruce Weber posters on your walls
VCR to fill your mind space
Gym equipment to fill your space

VIVA le NEW QUEER GEEK

Nice and plain Body
Books and computers are your decor

ealization of the Queer Body is over !

No more

Superhuman sexual organs
Leather everywhere (wear)
Tight underwear as outerwear

VIVA le NEW QUEER GEEK

Autoportrait feels good
Be plain and beige for once
Fill (feel) the space

Geek: A person regarded as contemptibly ineffective, dull, unsophisticated, etc...

■

Being Queer has always meant having a sophisticated taste in art and design with a visual fascination for what consumer society considers beautiful. Since most Queers don't fit into the mold of classical beauty, we wonder why they shouldn't have access to a space that fits and represents them.

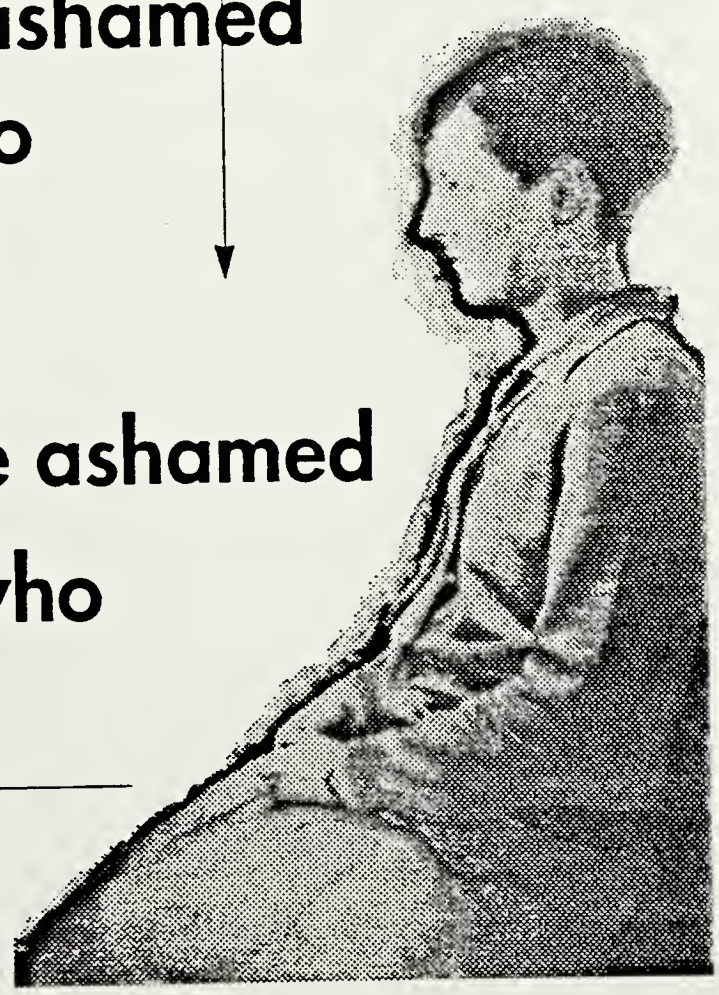
Geeks are a very important part of Queer culture. Often seen hidden in some part of a bar, they tend to ask for very small and limited space. They are not the outspoken, glittering types. It is to these people that I would like to draw your attention. In fact why can't they access space in Queer culture ?

Being a Geek doesn't mean you are the village idiot. It just means that you don't fit into the Queer stereotype. You might be a microbiologist swimmer with a slightly overweight body, and your main hobby is horticulture. This is who I want to be.

You shouldn't be ashamed of not knowing who Christian Lacroix is

You shouldn't be ashamed of not knowing who Naomi Campbell is

You shouldn't be ashamed of not knowing who Philippe Stark is



BIO:

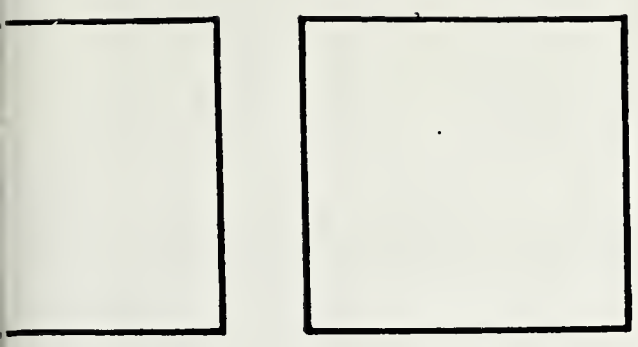
Joe Smoke is a gay homemaker and activist, a designer of photo-based objects and installations, a writer, and a curator. He is Director of the Los Angeles Center for Photographic Studies (LACPS), a non-profit organization which publishes and exhibits diverse cultural arts.

ARTIST'S STATEMENT:

Among other issues, my works are meant to engender discussions of: gay male participation within popular media about architecture, interior design, and visual art; the supposed differences between various art forms; and the folly of alternative family values (aesthetic, economic, social, sexual,...) in the face of mainstream decorum and censorship.

QUEER SPACE Proposal

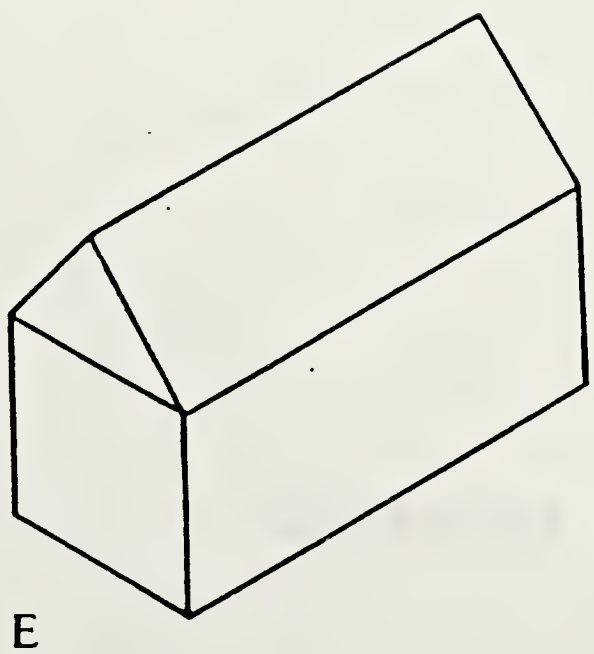
I propose to create for either a group exhibition or storefront setting, one large mural photograph (40 x 60") of one of the works represented in this package. For color on two of the works, please see the enclosed slides.



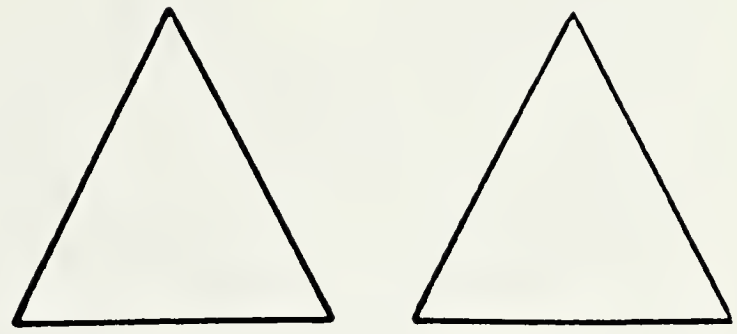
I am 18+, 5'11", 205 lb., have dark brown skin. I would like to be your lover and friend. I will take care of your house or apartment and take care of you. I am honest and sincere. I am also a virgin to sex, both straight and gay. I would like my first to be male. I am looking for 20 year-old or older in good shape and who will help me shape up. [K.G., BOX S7-1441]

I am 20, 125 lb., brown hair, blue eyes, looking for the right man to be the right stuff as my boss. I wish to be your private secretary or your houseboy. Salary is negotiable. I stand 5'4" and am on the fem side. I can cross dress and pass Write to get resume and photo. Will answer all. [LEATHER, BOX S34-7135]

I am willing to be trained, submissive, obedient and willing to learn. I am trained in household chores. I am French, Greek, light S/M, and am 6'2", 270 lb. [GARY, BOX S11-2094]



E



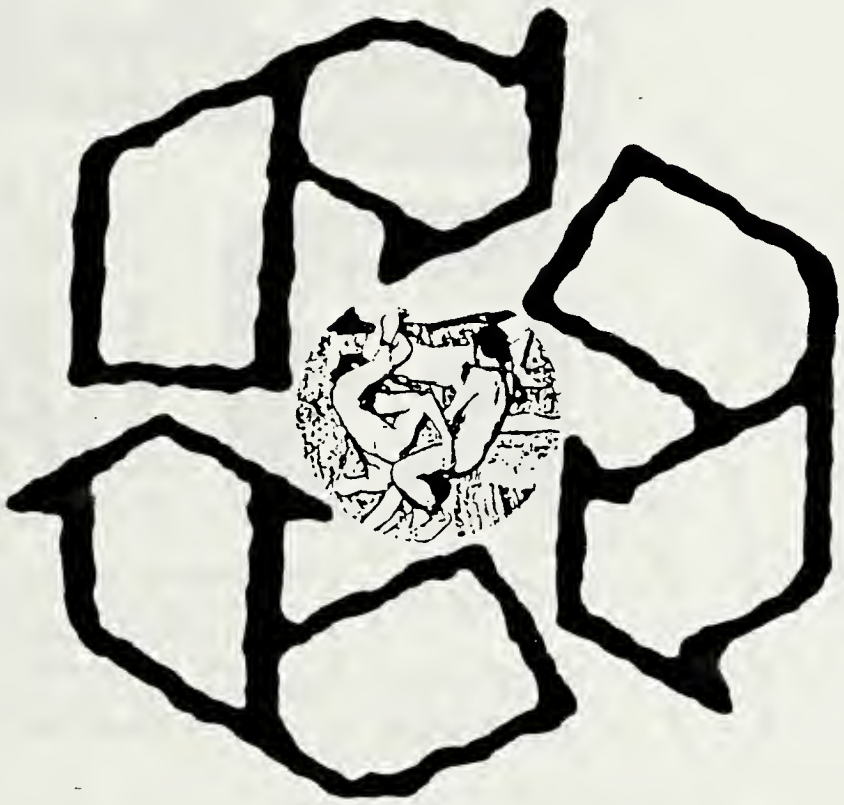
Love and security? I can provide it to 18+ to 21 only. must be smooth and slim. I am 5'11", 32, blond, Greek A and French A/P. Come live with me. I can guide you gently, love you and help you. I care. Photo a must All area welcome. [D V , BOX S7-1420]

G/W/M, late forties, would provide love, hot times, and a home for masculine, mature G/B/M. Please send photo if possible. Satisfaction guaranteed. [ROB, BOX S33-6888]

Under 25 with a slim smooth body, ready to be owned cared for and totally trained to serve a hot hung, handsome, dark, hairy, well built 6', 175 lb., 40 yr. old master/daddy. Reply with photo and phone and worthiness of serving. Will answer all. If I accept you, you will begin training, surrendering mind, body and will. [DONALD BOX S35-7349]

D

WHEN THE BEDROOM IS THE FAMILY ROOM



AND THE FAMILY ROOM IS THE GUEST ROOM

Joe Smoke

LIFE SIZE

LIFE LIKE
INSTANT
ACTION

DECORATOR

PLAY·GUY

SO STRONG — SO FIRM — SO FLEXIBLE

SUPER JISM FEATURE!

4 MODELS TO CHOOSE FROM
RATED XXX

YOUNG STUD!

HE WEARS REAL CLOTHES!

MEET JOE
THE HOUSE HUSBAND

6 ft. TALL

of Masculine Realistic Design

FROM
$19.95
Complete

That's right! Joe is the ONLY DECORATOR MALE action doll available in the U.S. After twenty-six years on the drawing board, Joe is now available for delivery with OUT-standing accessories. Let his all-male, life-like, built-in features astound you, as they have many others. Imagine, about six feet tall and posed with style.

CUSTOM MAID

Plain Joe has a detailed face, pliable tongue, masculine chest, strong molded legs, and a constant hard-on; while the designer model's built-in features are also available for use. Joe can also be so expressive, your senses will tingle with anticipation. His good taste only depends on your income and your desires.

DRESS HIM UP

You control his FORM, sharp edges or soft, and Joe can wear REAL MEN'S clothing. His strong molded legs can wear boots or shoes.

MAKE THE SCENE

You can make him do whatever you want! Fashion him as a construction worker, the plummer, an architect or interior designer. Strip him down to his briefs, or picture him in your favorite leather-and-levi look. You can even fantasize that he is an intruder in your home. No matter what setting you two dream up, you'll have fun, because Joe really knows how to show his appreciation.

Buy now, while Joe is still available at an extremely low price. We guarantee, he'll satisfy even the queerest desires.

FAB DESIGN

- Flesh Like Vinyl Body
- About 6 Ft Tall
- Comes Complete With All Male Parts
- He Fucks and Sucks
- Batteries Not Included

DON'T TAKE CHANCES! HAVE SAFE SEX WITH YOUR VERY OWN LOVE SLAVE!

HE CAN FASHION YOUR EVERY WHIM!

JOE ENTERTAINS FRIENDS TOO

A professional model is worth about $25,000 per year!

sold as an adult novelty only

J.S. IMPORT CO. 8613 1/2 West Doll Drive
West Hollywood, Ca. 90069

DEPT. H015

CREATORS: Please rush the items checked below:

☐ A - PLAIN JOE - I enclose $19.95 & $2.00 p.p.
Send Joe with OUT-standing features only.

☐ B - DECORATOR JOE - I enclose $29.95 & $2.00 p.p.
Send Joe with OUT-standing and built-in features.

☐ C - EXPRESSIVE DECORATOR JOE - I enclose $49.95 and $2.00 p.p.
Send Joe complete with mechanical/electronic capabilities in relation to his OUT-standing and built-in features.

☐ D - PROFESSIONAL DECORATOR JOE - I enclose $59.95 and $2.00 p.p.
Send Joe complete, including remote, with his special kit of designer accessories.

I understand that by signing this statement I am certifying that I am an adult over the age of 21. I desire to receive sexually oriented, hardcore material.

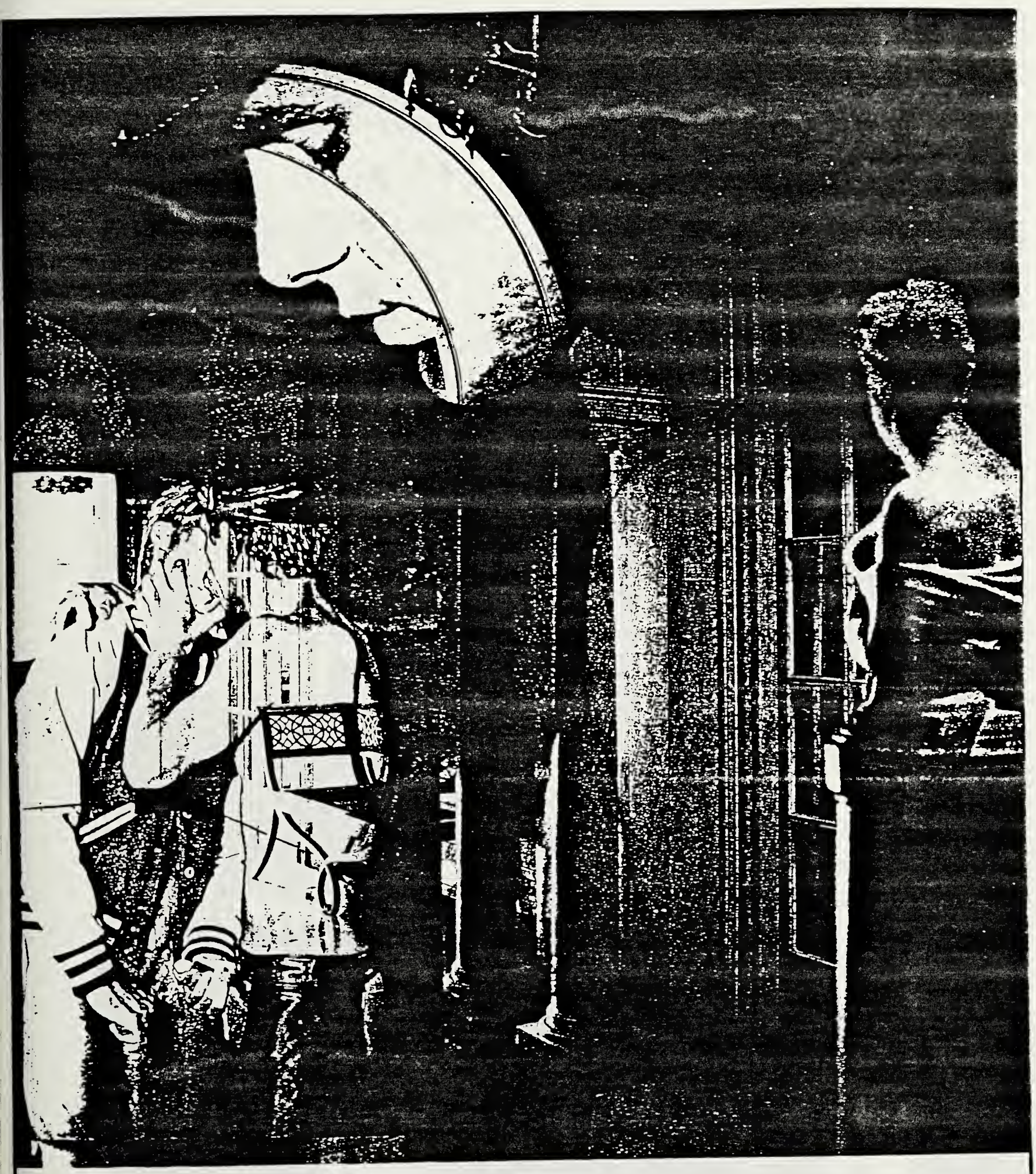
Signature _____
Order will not be shipped without signature

NAME _____ AGE _____

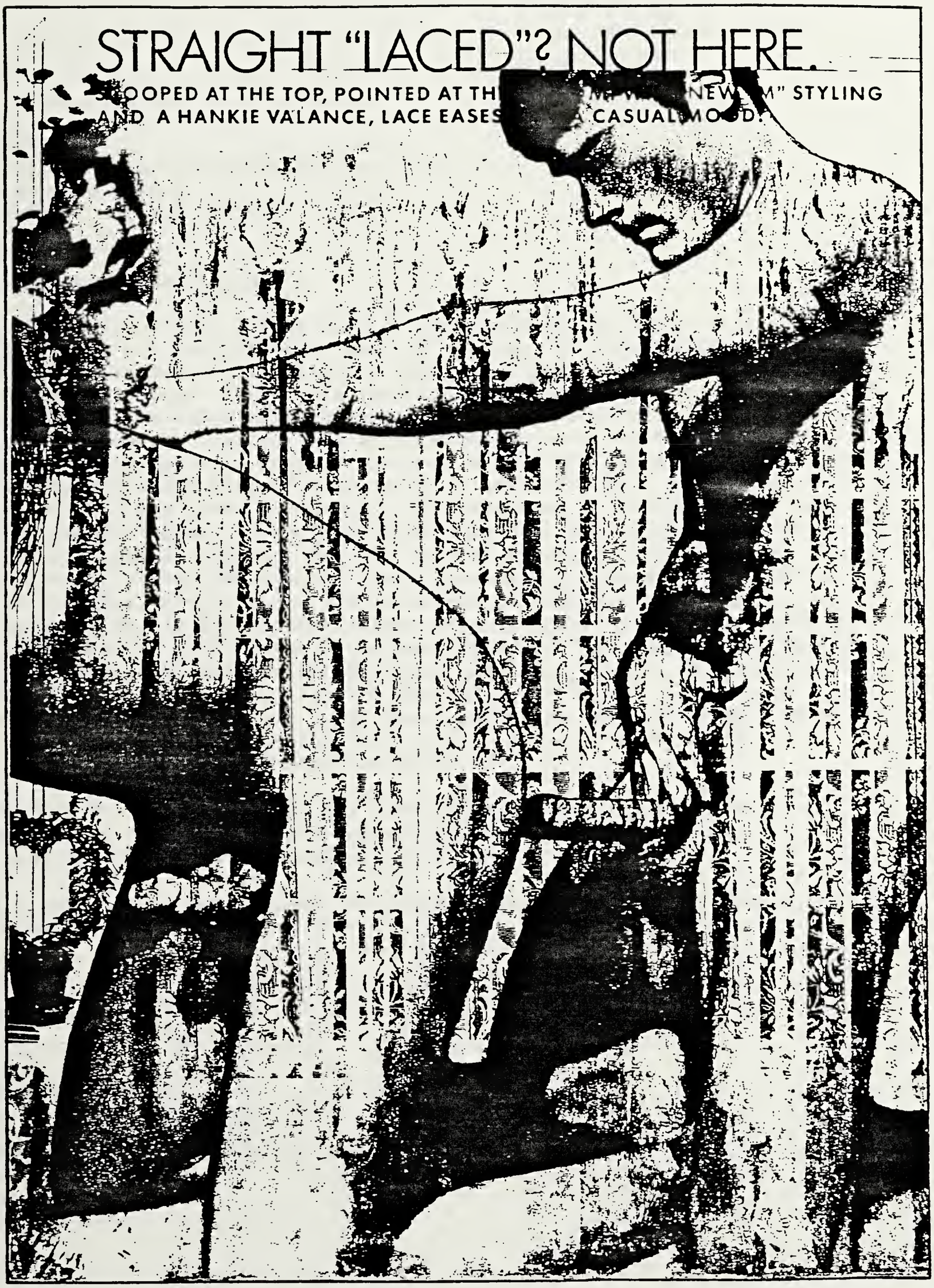
ADDRESS _____

CITY _____ STATE _____ ZIP _____

CALIF. RESIDENTS ADD 6% SALES TAX



"In the end, memories have much more power than décor."


STRAIGHT "LACED"? NOT HERE.
SCOOPED AT THE TOP, POINTED AT TH
NEW
M" STYLING
AND A HANKIE VALANCE, LACE EASES
A CASUAL MOOD.

#45

School of Architecture
6333 Memorial Road
Vancouver, B.C. Canada V6T 1Z2

Tel: (604) 822-2779
Fax: (604) 822-3808

17 February 1994

QUEERSPACE
Storefront for Art and Architecture
97 Kenmare Street
New York, New York 10012

This is not a manifesto.

It is a proposal for a talk titled: "The Lair of the Bachelor." It is the premise of this talk that part of describing and inventing queerspace is identifying some of the archetypal characteristics of heterosexual space. This talk identifies some features of straight masculine space, some three dimensional fantasies of control of the urban and domestic realms, beginning with two attempts to dominate and control urban space in Chicago and Fort Worth, one geometric and visual, the other/ overtly economic and social. After the war, the masculine fantasies of dominance and control that had been imagined for the city were brought inside, to the electronic space of the domicile and the only residential program a man was able to rule, the house of the bachelor. Further the bacholor pad, especially as imagined in Playboy Magazine, presented a space with an overt program for sexual power, a program which had been latent within urban proposals, as an unspoken but vividly present, countertext. Between 1956 and 1970 Playboy published a series of its own designs for bachelor quarters, scenes for seduction which provided a realm of fantasy and release from the conscriptive social realties of the era. The paper discusses these proposals after remembering the defensiveness with which the bachelor's lair is discussed. The bachelor might be queer.

The colorful images of this talk, mostly from Playboy, with additional images from John Lautner and James Bond could produce a decent installation for a storefront or the like.

If I can provide any further information, please do not hesitate to contact me.

Thanks,

George Wagner

303-1826 Barclay Street
Vancouver, B.C. V6G 1K8 Canada

604 683 6022
fax 683 6039

#46

Durham, NC 27705

QUEER KIDS IN SPACE
A GRAPHIC/S MANIFESTO

As little kids in the 1950s, many of us were taught that there were two major kinds of space: outer space, realm of astronauts, Sputnik, spacemen, flying saucers; and inner space, composed of our individual thoughts, feelings, and dreams. For those of us who were taught in many small lessons and a few big ones that we were somehow not quite right, that we were committing the crime of being queer in a normal world, inner space was especially the realm of conscience, sin, secret guilt, scary aloneness, surreptitious and often disturbing wishes. But there were other spaces, vital to our survival, that many of us visited frequently, spaces which our imaginary coinhabitants seemed to occupy with a delirious superabundance of color, presence, rhythm, and good cheer. These were the fantasmatic spaces produced by our interactions with the technologies of visual and audio recording and printing, all of them much souped up at midcentury: film comedies and musicals, longplaying discs and the photographs and illustrations on their covers, paperback-book covers, glossy magazines and comic books in great profusion. When sometime in 1958 my little brother told our older sister he thought his new shirt was "really sexy" and she asked him what he understood that to mean, he replied simply, "Bright-colored!" In the remembered context of the emergence of technicolor-style graphics in the Fifties, my little brother's remark doesn't seem as clueless as it once did.

There's a circa-1954 single called "Magazines," sung by June Christy and recently reissued on CD, that nicely evokes some of the uncanny, queer-kid-haunted spaces of the time. Its lyric goes:

Magazines are magic for lonely people,
Lonely people like me;
Though magazines can't say, "I love you,"
When I'm blue they keep me company.

Every time I read of another's heartache
I know just what they're going through:
A memory on ev'ry page, a dream on ev'ry line,
And at the ending, when they kiss, I feel your lips on mine.

["Magazines" by the songwriting team Rogers-Eaton-Wayne]

It sounds like the speaker is reading a pulp romance magazine or a romance comic, but let her magazine stand for the whole range of technologies that beckoned to "blue" people, including many children, welcoming them into a superhued world of erotic and eroticized fantasy.

It's no news that this fantasy was essentially one of material consumption, of clothes, make-up, cars, home furnishings, and leisure goods like the very magazines, movies, and records that were the medium of this seduction into the world of postwar shopping mania. It is partly in the interest of gaining some distance from the "tasteful," "discriminating," "fashion-conscious," au courant, acquisitive modes of being (a middle-class fag) that growing up in the U.S. in the fifties and early sixties inclined me to be that I return to the scene-of-seduction-by-magazine-cover-and-record-jacket in order to reclaim it in the name

of the many queer pleasures that I now see figured in the riot of slick images and sounds of my childhood and youth. Subjected to earlier deconstructions in the brilliant collages of Independent Group artists Richard Hamilton and Edoardo Paolozzi, they have more recently been counter-appropriated for the grainy gray world of the queerzine. While a few of us, most notably Lypsinka, currently choose to reembody these images in their original hues, more of us have been returning them to the circuits of queer circulation and dissemination stripped and leeched of their former brilliance. Proper burial, mourning, and grimy resurrection for what many of us had instead of proper role models of respectable gay and lesbian adults: uncanny images of sated but ever renewable and fulfillable greedy pleasures.

> Every time I read of another's heart-on
> I know just what they're going through:
> A memory on ev'ry page, a dream in ev'ry line,
> And at the ending, when they kiss, I feel my lips
> on your [<u>quelque</u> <u>chose</u>]!"

Let's maintain the endless proliferation of grimy sheets of once-glossy images, each one imaginarily labeled at the bottom with a prohibition we giddily choose to ignore: "PLEASE DO NOT KISS THIS PAGE!" Timorous straights are duly cautioned, "In these uncanny spaces, you never know exactly <u>what</u> you may be imaginarily kissing!"

Michael Moon

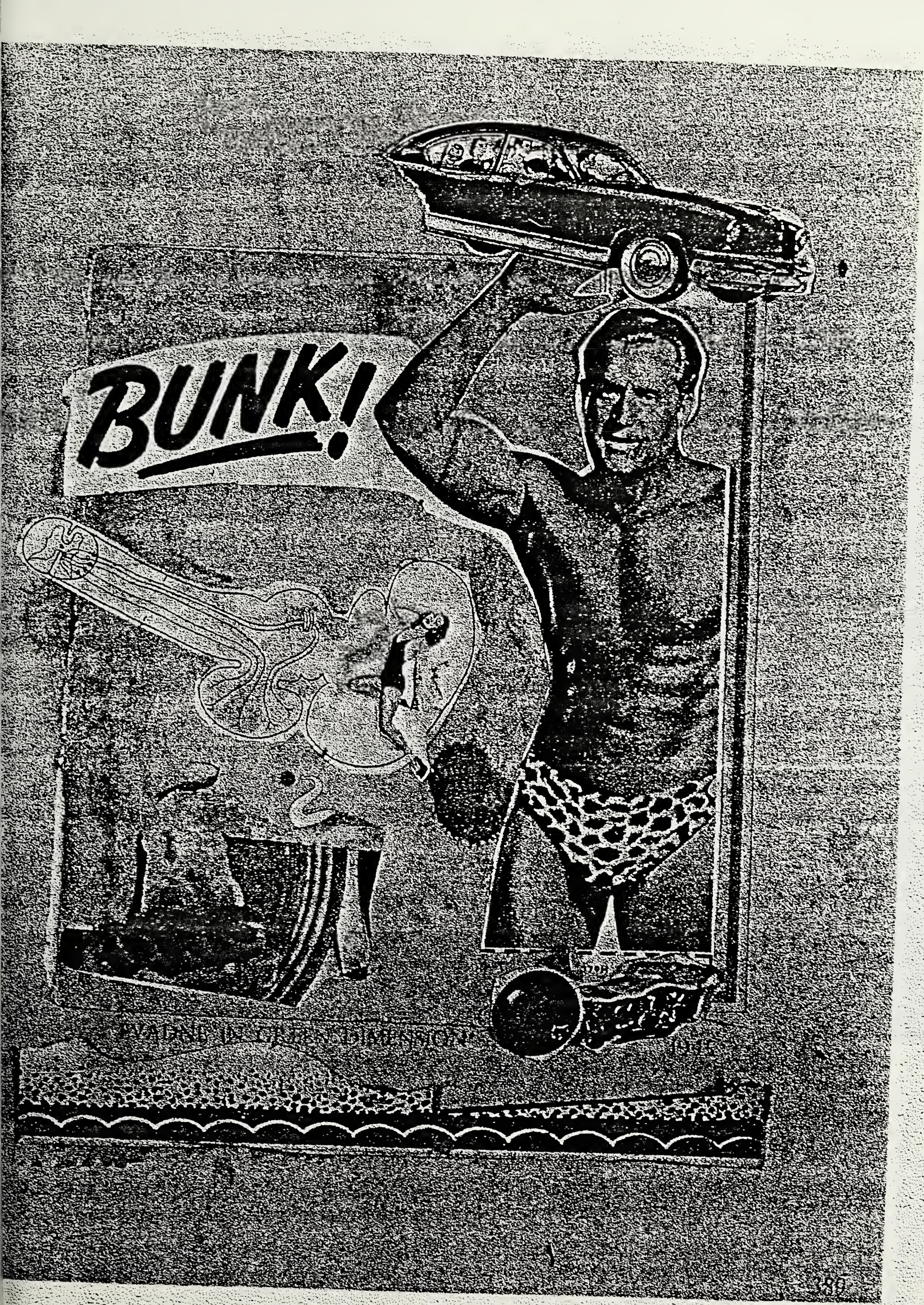
images: "Hot Romances" (postcard)
"Life Savers" (on back cover of Carter Ratcliff's <u>Andy Warhol</u>)
"Lypsinka" (on back cover of <u>Incredibly Strange Music</u>)

Richard Hamilton, "Just what is it that makes today's home so different, so appealing?" p. 69 in <u>The Independent Group</u>

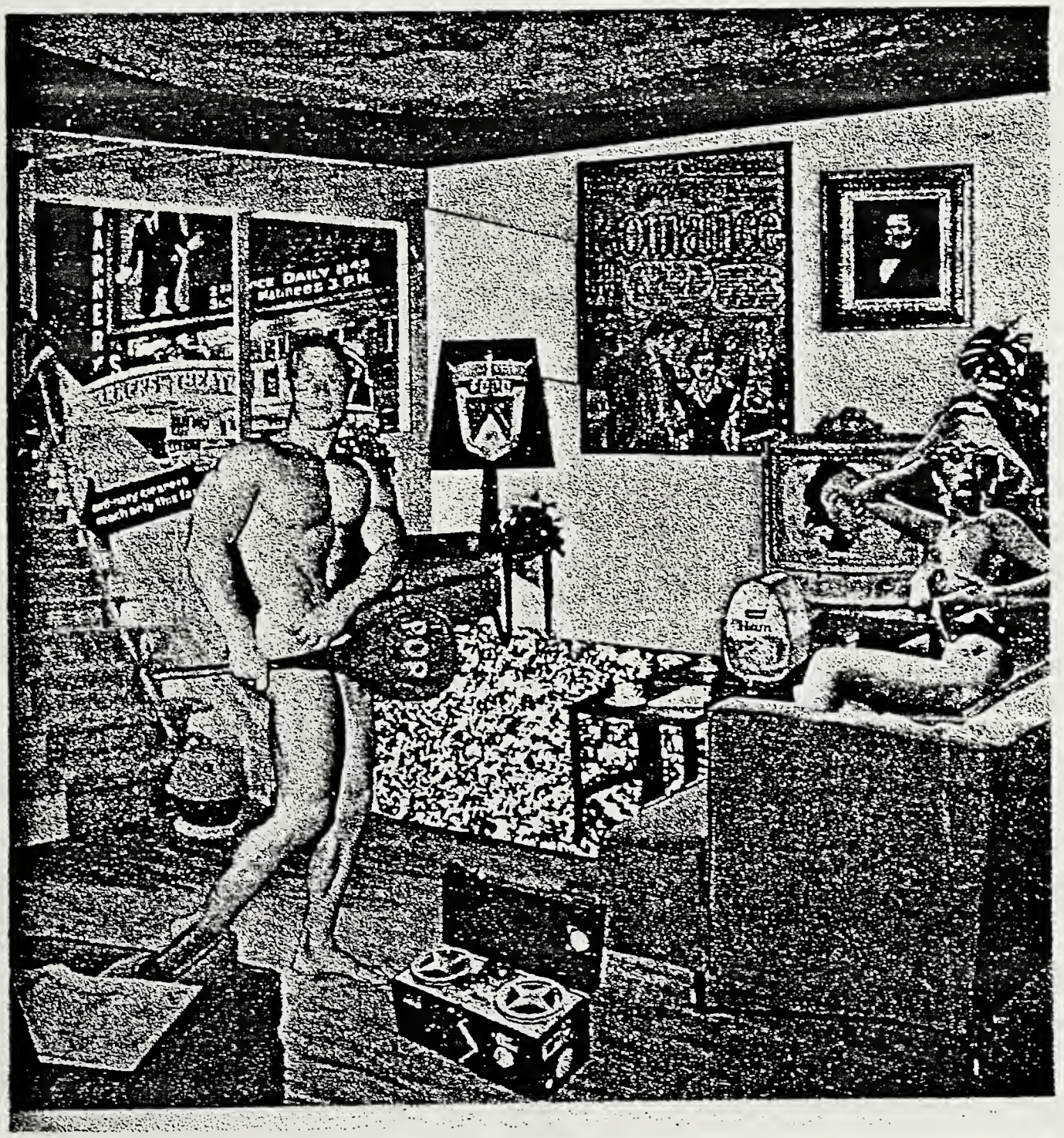
Eduardo Paolozzi, "Psychological Atlas" p. 101
"Evadne in Green Dimension," p. 105


HOT
ROMANCES


please do not lick this page!
FIVE FLAVOR
LIFE SAVERS
LIFE SAVERS


BUNK!
EVADING THE FOURTH DIMENSION


HERE'S A TRICK YOU CAN UNDERSTAND
COLD OR HOT...
SPAM HITS THE SPOT!
SPAM
HORMEL
GOOD FOODS
TEXACO
The Special
GREEN GIANT


DAILY
MATINEES 3 P.M.
Romance
5
7


JOAN MERRILL
MAMIE VANDOREN
GHOUL
original soundtrack
satan in HIGH HEELS
MUNDELL LOWE
ON THE ROCKS
Jennie Smith
CRAZY IN
OTHER SOUNDS
ESQUIVEL
Accordions
SOUNDB

STOREFRONT FAX: 212 - 431 - 5755
Attention: Sally Hall

From: Elin O'Hara Slavick FAX: 919 - 962 - 0722

In response to your request for further information as to the Queer relevance of my initial proposal, I am sending you 2 attached images of a new piece, "SWEET SAINT AGATHA" or "THE PLEASURES OF MY GENDER", which I believe to be perhaps more appropriate in terms of Queer Space. I shall send original color slides under separate cover. The nipples covering the surface of the desk-chairs are handmade from wax and pink pigments. "THE PLEASURES OF MY GENDER" sets up a literal space in which 2 viewers can sit facing each other while touching, caressing, fondling, or playing with an abundance of nipples. These chairs of the same gender. They are in love with each other. They order you to sit and consider the differences of each nipple, the subtle variation in flesh tones, the differences in their erected heights and circumferences. I imagine a possible proliferation of pleasures - sucking, licking, tingling - and they are all autoerotically hers and mine, or all ours to be shared. I am thinking of an indoctrination into a lesbian space in opposition to the usual rows of heterosexual grammar school chairs that separate us and keep us looking at each other's backs.

In terms of my initial proposal consisting of Ace Bandages hanging in lockers or closets, the Queer relevance is not so clearly defined. I hope the bandages function within a queerly perceived space, as well as outside a Queerly defined space. It is precisely the ambivalence of this space, the literal marginalization, the ability to shift strategies and interpretations that seem to comprise the queerness of the installation of Ace Bandages in lockers, a dark space in which one does not expect to find what one finds - embroidered diatribes against heterosexual relationships, a stitched glimmer of hope in the pleasure of my mother eating me. I consider my bisexuality to be a dominating force in my inspiration and production of art. Often times I am Queer. I am never Straight. It is this space in between in which I find myself most of the time and which I am attempting to visually express and literally name. Perhaps this is not Queer. It is certainly not straight, but perhaps that is not enough for your planned exhibition. I think "THE PLEASURES OF MY GENDER" may be better suited for your intentions.

Elin O'Hara Slavick
"Queer Space Manifesto Publication Project"

THE PLEASURES OF MY GENDER

There are two school chairs, the kind with writing desks attached to the backs with wooden arms. The desks are covered with pink wax nipples - miniscule, gigantic, pale, plump, and red. The chairs face each other, almost kissing. These chairs are of the same gender. They are in love with each other. They order you to sit and consider the differences of each nipple, the subtle variation in flesh tones, the differences in their erected heights and circumferences. You sit with your lover. You face each other. Your pleasures proliferate. You imagine sucking wax, licking the pink off, the autoerotic shivering - all yours, all hers, all mine. You are disrupting the usual rows of heterosexual grammar school chairs that separate you and keep you looking at each other's backs. You gaze over the fleshy wax mounds, your fingers fingering each and every nipple. You indoctrinate yourself into your own known world of lesbian love. You milk yourself. You milk each other. You are quenched.

Queer Space #48

There is a place in Central park called the Ramble. It is the most heavily landscaped area in the park. It is known to be a place where men go to meet other men and escape from the rest of the city.

A friend and I were driving around one night near the lake in Chicago. He drove to this parking lot and pointed out where you could go and meet guys and fool around in the bushes. We sat there in his car for a while watching guys walk in and out of the trees. There were all these paths worn into the ground leading into the trees. He asked me if I wanted to go in and see.

When I lived in Florence I found out about another park. The Cascine was a place where you could get sucked off or suck off some guy. I would walk through the park along the Arno and watch guys emerge from the bushes and walk away.

Someone recently told me that on the eighth floor at Hunter College there were problems with guys having sex in the bathroom. She said that some men had complained about the atmosphere in the bathroom. They were intimidated and wouldn't use that bathroom. The biology department called the Gay and Lesbian Union to see if they could get the guys to stop having sex in the biology bathroom. They told the department it was probably men who hadn't come out.

I remember at the Art Institute my boyfriend and I would hang out in the printmaking bathroom because no one ever used it. We would walk out at separate times so if someone saw us they wouldn't think something was up.

People, both gay and straight, often know about these places. They use them for intended and unintended purposes. The project that I am proposing will be an

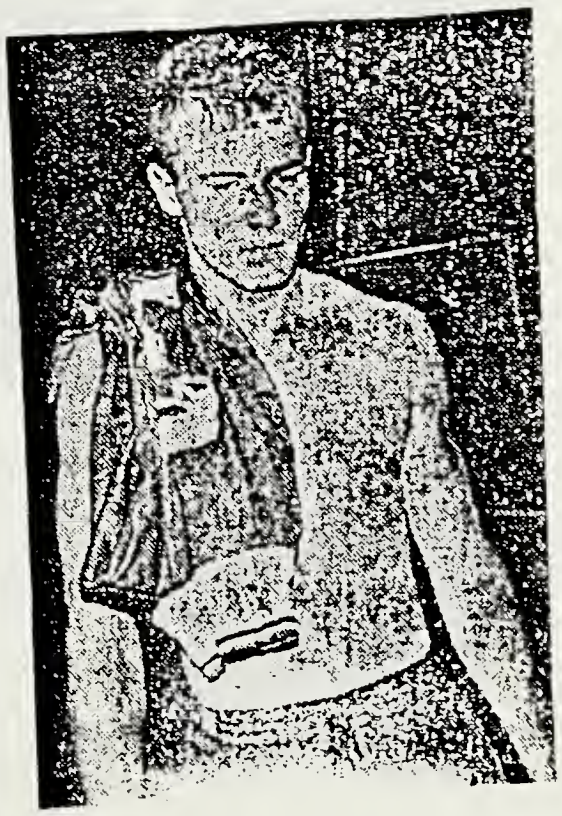
#48

installation tnat exists in the men's room. Along the walls of the stalls I will stick stickers of pictures of guys I have cut out from the newspaper, magazines, posters, TV guides. These sticker's will be added to all the various grafriti that already exists. They will make explicit something implicit to rooms where men only are supposed to shit, piss and wash their hands. On the walls of the bathroom I will hang large color photographs of the Ramble in Central Park. These are meant to decorate the bathrooms and add some color. They will also signify another place clearly related to the intended use of bathrooms. The installation can be done at Chamber, an alternative space in the old Marine Midland Bank, located on tne corner of Chambers and West Broadway. The stickers might also be editioned and included with the book mentioned in your call for proposals.

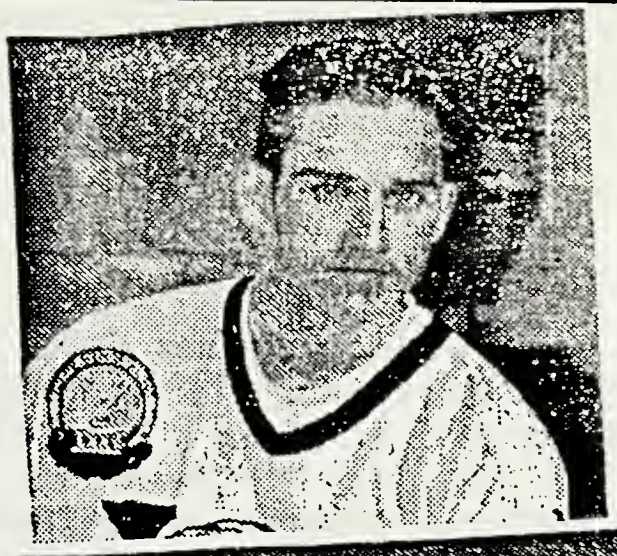
My interest in public parks and bathrooms exists because of the intimacy that occurs between anonymous individuals. I see this intimacy as similar to the sometimes fleeting yet necessary feeling of solidarity I experience witn activism. It may be one purpose that unites me with hundreds of others whom I know little about. They operate and exist in a public realm.

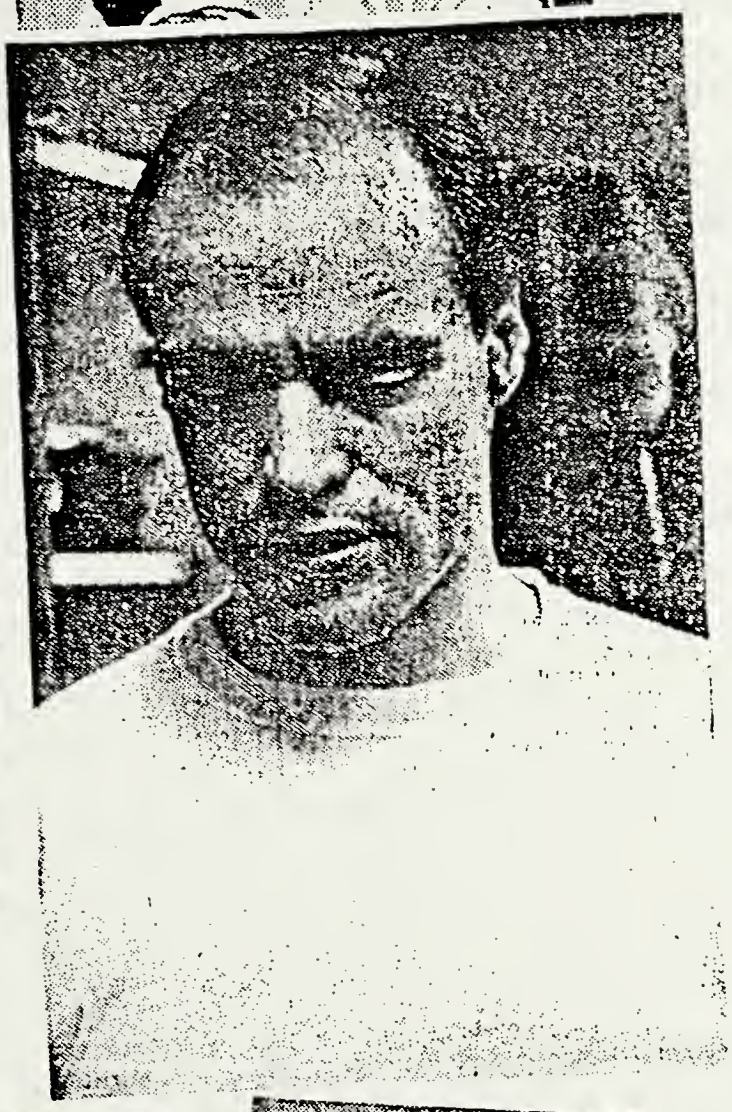
ANTHONY JUST
220 Roebling St #11
Brooklyn NY 11211
ph 718 963 1282

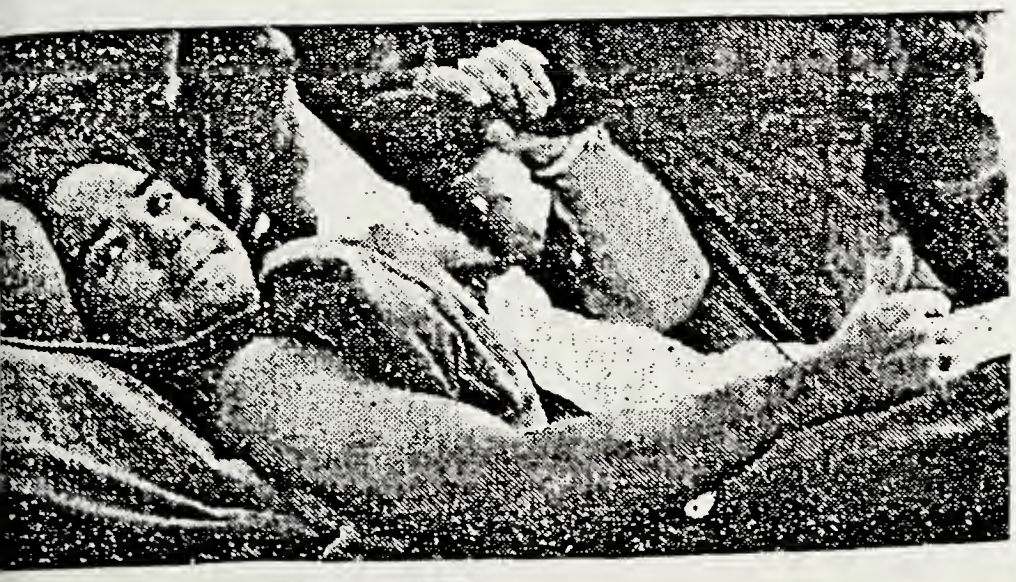
#4

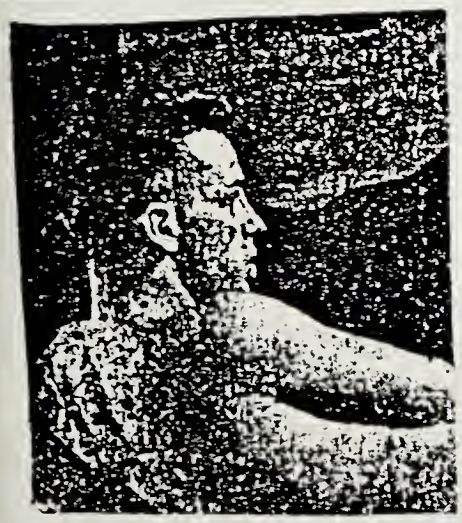


#4









The public bathroom is a site of anonymous interactions. The design of restrooms constructs private activities in public space. It is a space of intimacy and anonymity. In the men's room, despite the divider walls and doors, there are holes and gaps; eyes wander through these cracks. While washing one's hands and viewing one's face, the image of other men is reflected; this environment both excites and intimidates. Without introductions, one's presence is acknowledged. Public restrooms, along with city parks, are areas where activities occur "below the surface" of the designed intentions. These places provide a cover under which identity is camouflaged. One can enter and leave without a trace.

Tony Just
220 Roebling St. #11
Brooklyn, N.Y.
11211
718-963-1282

QUEER SPACE MANIFESTO/ PROPOSAL

SUBMITTED BY:
DEBORAH BRIGHT
(RHODE IS. SCHOOL OF DESIGN)
72 NEWTON ST.
SOMERVILLE, MA 02143
617.623.2010

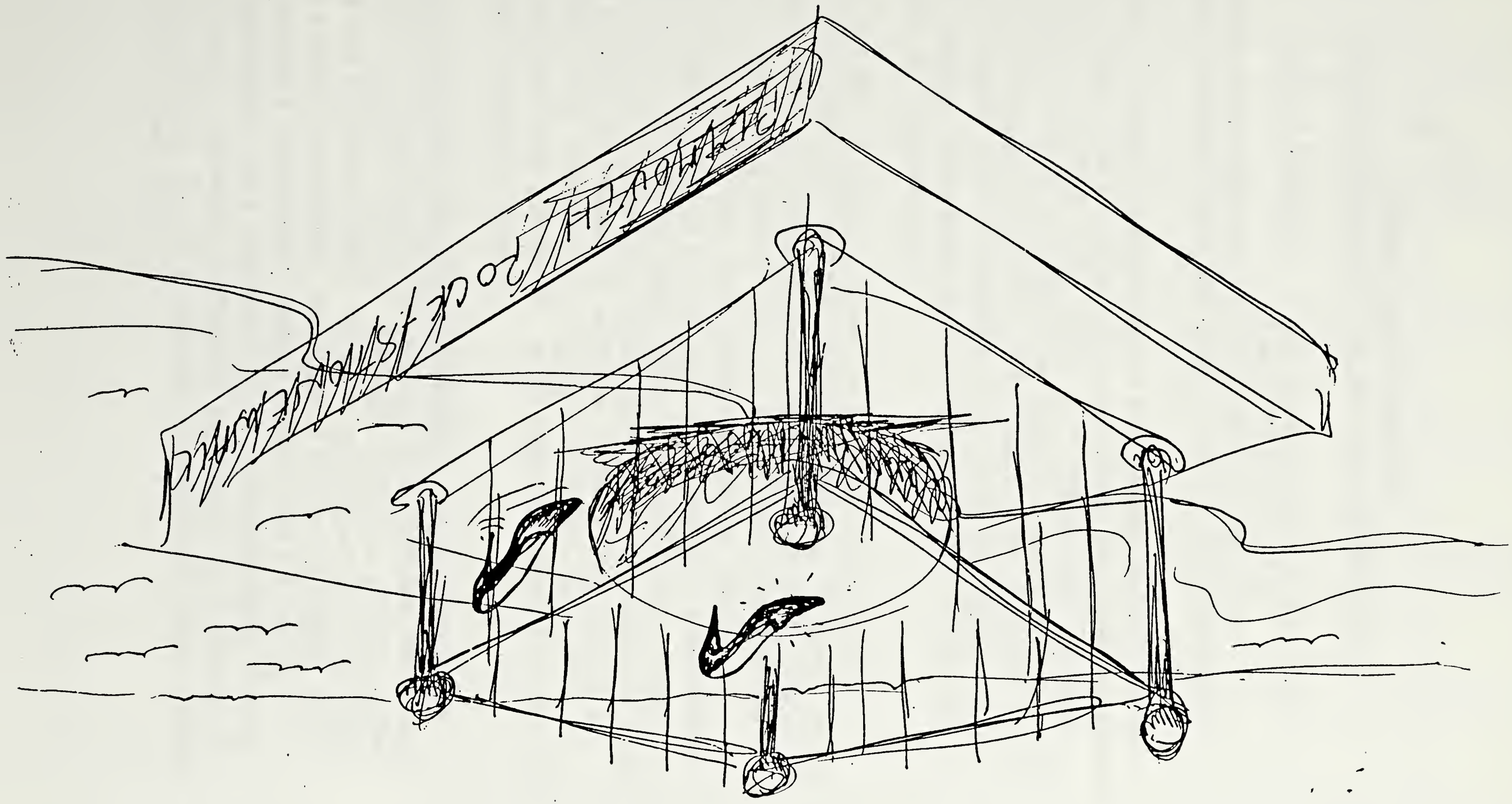
#49

TO COMMEMORATE THE 25TH ANNIVERSARY OF STONEWALL AND IN THINKING ABOUT WAYS WE MIGHT RECLAIM ENEMY TERRITORY FOR QUEERNESS, I PROPOSE TO "BEAUTIFY" PLYMOUTH ROCK IN PLYMOUTH, MASS. THIS MONUMENT IS RIDICULOUS TO BEGIN WITH. A NEOCLASSICAL CANOPY CROWNS A HOLE IN THE GROUND THROUGH WHICH VISITORS CAN CONTEMPLATE (WITH AWE AND REVERENCE) A SEA-WASHED BOULDER WITH THE DATE 1620 CARVED ON IT.

WHAT I PROPOSE IS TO ACCESSORIZE PLYMOUTH ROCK WITH APPROPRIATE SIGNS OF QUEERITUDE: A PAIR OF GLITTER RHINESTONE STILETTOS, FOR EXAMPLE (SEE SKETCH), OR SOME OTHER TALISMAN TO CONNOTE A DISTINCTLY BENT ASPECT OF THE PILGRIM STORY. (THEY LANDED AT P-TOWN FIRST, AFTER ALL!)

THE INTERVENTION WILL BE PHOTOGRAPHED IN COLOR - PERHAPS A DISPLAY TRANSPARENCY FOR EXHIBITION.

I LIKE THE IDEA. HOPE YOU DO, TOO.



#69

#50-

QUEER SPACE PROPOSAL
(TO: THE STOREFRONT FOR ART AND ARCHITECTURE)

FROM: MARTHA BURGESS 362 Broadway, 5th fl. NYC 10013
(phone: 212.941.1570)

The Storefront's call suggests everything from manifestos to manipulations of space...essentially asking, WHAT IS QUEER SPACE?

STRATEGY: I suggest an exploration of this question through the use of an advertisement. The ad will be of my own design and choosing, although two samples are attached. (One sample (the Absolute ad) involves an existing product. The other sample (the Dead Duck Dams product sample for an ad in the making) involves a product line I made up myself. The work can be placed within a catalogue or on a wall...the context of the placement (gallery, street-wheat-paste or billboard, ect...) will become the qualifier of the queer space.

CONTENT OF AD: Whatever content the queer ad may have, IT'S CONTEXTUALIZATION WILL BECOME IT'S SPACE, reading, "if queer content then queer space." The "spacialization" (or contextualization) of the ad will serve to motivate a play of further questions with regard to the queerness of the work. (e.g. Is anything that "reads" queer, when "placed" necessarily creating a queer space? (for example, the enclosed Absolute ad bears a distinctly queer label - thereby drawing a larger audience reading and therefore, a bigger queer space. The dead duck dams ad would probably be readable by a smaller audience (deliminating a smaller, allbeit more distinctly queer space). In either case: is the reading dependent upon the viewer... or do I want a context that can more or less "read" universally queer?)

...MY RAW IDEA FOR THE ADVERTISEMENT: The subjects of the Absolute ad, in this case Leslie Feinberg and Kate Bornstein, are in some respects, the "queerest" of us all. Although, in theory, virtually anyone else could also be pictured within the same queer space...or could they?

The second advertisement, presented in it's raw packaging form here, will include a "dental dam" product within a still life setting of flowers, dead ducks, and a natural setting for a medical supply dummy modeling the dam. While the contents of both adds offer a subtext for other themes, the ads, for the purpose of the storefront, are to challenge the concept of a queer space.

ABSOLUTELY

(PHOTOGRAPH OF LESLIE FEINBERG AND KATE BORNSTEIN)

QUEER

STONEWALL 94

DEAD DUCK DAMS

(FOR BEAVERS)

"DAMNED IF YOU DO"

DEAD DUCK DAMS

ONE LATEX "BEAVER" DAM

Distributed by MARCELLA PRODUCTS
New York, NY 10013

BEFORE USING, READ DIRECTIONS AND WARNINGS ON CARTON

"YOU'RE A DEAD DUCK IF YOU DON'T"

DWNB
DNCK
BEWD

Waterfront site west of Kent avenue between N8th and N10th streets in Williamsburg, Brooklyn.

This is a queer space, in that it is undesirable in its present state of neglect and abandon; it is a place that HAS been, and that maybe, in the future, will be 'acceptable'...

To many, this is a strange and forbidding place, where the derelict state of buildings and land is synomymous to crime and [illegible]ial threat, thus yielding to a certain inaccessi[illegible]

Yet it seems, that an [illegible]pace of thi[illegible]ize and location, with actual [illegible] to waterfront and piers, from where a 180° view [illegible]hattan can be had, would deserve a better fate [illegible]radually being turned into a heap of illegally du[illegible]heetrock and stripped-down car-casses-

This proposal seeks t[illegible]ish a way to retrieve access, and to genera[illegible]lternative in the NO[illegible] the current neglect a[illegible]se of space in wa[illegible] mr. development-man.

Because this place, [illegible]n way [illegible], a turn-on for the sens[illegible]visu[illegible]ng; inside as well as outside i[illegible]s slowly merge with nature, c[illegible]ensua[illegible] situations that hold a particul[illegible]ast on which the unique [illegible]nd et[illegible] qualiti[illegible] are at least part[illegible]

[illegible] is an [illegible] place. A path [illegible] coded with co[illegible] of huge skylit [illegible]s between buildings, marshy grassland[illegible] [illegible]l places that [illegible] and-seek [illegible] drive [illegible], just simply to watch [illegible] skyline; a p[illegible]


KODAK TXP 6049


KODAK TXP 6049

#51

OLD GLORY CONDOM CORPORATION

Condoms with a Conscience

Post Office Box 819
Provincetown, MA 02657
508 487-1930

February 13, 1994

Kyong Park
Storefront for Art & Architecture
97 Kenmare Street
New York, New York 10012

Dear Kyong,

Greetings! Hope you are well in 1994. Very excited about QUEER SPACE, and your redesigned building! Congratulations. Hope to visit soon.

Enclosed is a quaternity of proposals/ideas and some documentation for QUEER SPACE consideration:

1. AIDZOIL Institute and Museum-Beyond Planetary Degradation
2. Rainbow Rubber Company
3. The Valor Project - A Condom Repository
4. *World Trade* - Towers

Enough?

Looking forward to talking with you soon.

Sincerely,

Jay Critchley

P.S. Attached is the **Ten Commandments of the Info Superhighway** for your pleasure.

Enclosures.

#51

QUEER SPACE DRAFT PROPOSAL

Rainbow Rubber Company

A proposal by
Jay Critchley

The Rainbow Rubber Company will highlight both the ideals of lesbian and gay pride and the civil rights agenda of the Rainbow Coalition in celebration of the Gay Games and the 25th anniversary of the Stonewall uprising in New York City in June. Its inspired and playful insignia will mark the queer ground of the gathering. Utilizing the image of an unfurled condom imprinted with the six rainbow colors, the **Rainbow Rubber Company** will produce, distribute to community groups, and market **Rainbow Rubbers** (including dental dams), t-shirts, and caps in both commercial and non-commercial outlets throughout New York City. Proceeds from the sales will be distributed to AIDS services for gay and straight people of color.

The Rainbow Rubber Company intends to provoke a dialogue among all peoples confronting discrimination, as well as discussion about safer sex. The inclusion of dental dam "rubbers" with condoms is long overdue and precedent setting.

The 1993 historic March on Washington for Lesbian, Gay, and Bi Rights, which drew 1,000,000 people, sparked a debate about the inclusion of sexual orientation as a civil rights issue. Religious fundamentalists opposed to lesbian and gay civil rights referendums in cities and states across the country fueled the fire by recruiting conservative black clergy who denounced such inclusion of "special rights" as immoral and an insult to the legacy of the civil rights movement.

With gay men and people of color, especially worldwide, continuing to be the hardest hit by the AIDS pandemic, **The Rainbow Rubber Company** hopes to create a bridge over space and time - a unifying voice. It will pay homage to the important work of the civil rights movement, while recognizing its goals have not yet been reached for people of color. It also challenges people of color to reach out to their queer brothers and sisters.

The Gay Games will draw people from around the world, a truly international event creating the densest queer space in history. It is important to recognize this rainbow of colors of people, as well as the cultural icon of the Wizard of Oz and the gay anthem, "Somewhere Over the Rainbow". As AIDS continues its devastation it is remarkable that this event is happening at all. **The Rainbow Rubber** is a symbol of this unity, a symbol of healing, fighting for an AIDS-free and racist-free future. And this is a responsible, creative, and hopeful way for the Gay Games to recognize the AIDS pandemic.

IRS International
Re-Rooters Society
P.O. Box 819
Provincetown, Mass. 02657 U.S.A.

And Our Lord appeared to Moses in the form of a burning bush and gave him...

AUTO-EROTICISM:
THE TEN COMMANDMENTS OF THE INFO SUPERHIGHWAY *

1. Auto-eroticism is thy god and *Mortal Kombat* indulgence is thy credo.

2. Thou shalt not transport smart cybersex jingles on-line without 12-step monitoring.

3. Thou shalt not fornicate in vain, unless downloading at bottleneck speed.

4. Remember thou keep holy "the giant sucking sound" uploaded onto crash programs for hanta-virus prevention.

5. Honor thy first parents - Boob & Tube - merging the infodensity of channel grazing with accidental pile ups of deconstructed sitcoms.

6. Thou shalt not abort, but hacker toys, voice activated S & M, and inner child mitigation are p.c.

7. Thou shalt not squeegie male priviledge, unless someone fucks with your digital dreams, prozac eroticism, or your dipstick.

8. Thou shalt not penetrate arterial channels, until technical contours have been lubricated, and ATM clusters have attained interfaced synchronicity,

9. Thou shalt not screw up the fiber optic joy stick network, unless she is on the menu, uterovideotaped, and the designated driver.

10. Thou shalt not exit until you are auto-immune, CD-ROM compatible, and telegenic.

Let it be known that the devils and sinners who deceive us shall be cast into the lake of fire and brimstone where the beast and the false prophet are, and shall be tormented day and night for ever and ever.

AMEN.

* 11th Annual Re-Rooters Day Ceremony - Don't Ask, Don't Tell (t'noD ksA, t'noD lleT) - January 7, 1994, Provincetown Harbor, Jay Critchley, IRS President.

May 13, 1994

FOR IMMEDIATE RELEASE

OVER THE RAINBOW RUBBERS - *WORN WITH TOTO PRIDE* INTRODUCED BY OLD GLORY CONDOMS TO CELEBRATE GAY PRIDE, 25TH ANNIVERSARY OF STONEWALL, JUDY GARLAND'S DEATH, WOODSTOCK AND SUMMER OF LOVE

With converging interest in the Gay Pride Rainbow Flag - from the 25th anniversary of both the Stonewall Rebellion and Judy Garland's death, to Gay Pride and Gay Games IV in New York City in June, Old Glory Condoms has introduced its new safer sex product, **Over the Rainbow Rubbers - Worn with Toto Pride**. **Over the Rainbow Rubbers** also brings a celebratory safer sex message for the 1990s for the 25th anniversary of Woodstock, the summer of love and the Rainbow Tribe.

Over the Rainbow Rubbers is the second in the **Americana** product line, which recreates cultural icons and symbols for sex-positive, safer sex messages. It is the first package on the market to combine a condom, a rubber dam, and a lubricant tube, with instructions in English and Spanish. The packs and t-shirts are produced for Old Glory by Global Protection Corporation.

"**Over the Rainbow Rubbers** are Rainbows with a Conscience, they're about healing and connecting people of all shapes, colors and sexual orientations," stated Old Glory president and artist Jay Critchley, who successfully won a 3-year legal battle with the U.S. Trademark Office for Old Glory's "immoral and scandalous" mix of the Stars and Stripes with sex.

"With a click of the heels Dorothy and Toto would be pleased to welcome us into the Land of 'Os'," he added, explaining that the word "os" is defined by *Webster's* as an orifice or opening in the body. The **Over the Rainbow Rubber** package invites users to select the os of their choice.

An unfurled condom with the six colors of the rainbow logo is modeled after Old Glory Condoms, which was launched by Mr. Critchley in the fall of 1989 at MIT List Visual Arts Center in Cambridge, Massachusetts. He has written about his story of government harassment in a chapter in the upcoming book, The Cultural Battlefield, published by Avocus Publishing.

The rubber packs and t-shirts will be available at the Storefront for Art and Architecture's Queer Space show, 97 Kenmare Street, June 18 through July 23, and at stores nationwide (retail orders call 617 933-0050) or by mail order (1-800-726-1930).

The Rainbow Rubber Company is based on the concept and success of the Old Glory Condom Corporation, founded by the artist at MIT in 1989. Believing it is patriotic to protect and save lives, the safer sex company successfully won a three year battle with the U.S. government for Trademark protection.

The Products

Rainbow Rubber packs will include both kinds of rubbers - colored latex condoms and dental dams, and lubricant, and will prominently feature the **Rainbow Rubber** logo. The packaging will also include an explanation of the events and instructions for condom and dental dam usage in English and Spanish. Dental dams have been traditionally ignored as safer sex items, and never included in the same package as condoms. This concept hopes to more fully include lesbians and women's concerns in the prevention of HIV, and in the sexual dialogue.

An initial run of 10,000 **Rainbow Rubber** kits will be produced, with half distributed to gay and civil rights groups, GMHC and culturally specific HIV prevention organizations, AIDS and health clinics, student and arts groups, and the media. The remainder will be marketed wholesale to condom and book stores, record outlets and boutiques, and several catalogues. Five hundred imprinted T-shirts (half distributed free) and 250 caps (150 distributed free), with the slogan "Worn with Pride World-wide" (or country-wide), will also be produced.

Public service advertisements, emphasizing safer sex for global protection, both black and white and color, will be available for reprint in magazines and newspapers

QUEER SPACE

World Trade - Towers

A proposal by
Jay Critchley

Playing upon the symbolism and the architecture of the iconographic World Trade Towers, a scale model of the structures will be constructed with Old Glory Condoms (see enclosed slide of the Pilgrim Condoment). Recognizing that world trade "towers" above all else in the control and destruction of the environment, *World Trade* - Towers utilizes patriotic Old Glorys to underscore the USA's pivitol role. Safer sex and condom use is a beginning, but it must be complimented by a healthier and safer world of barter.

Multinational corporations, which incresingly are above the law and cross national borders, must accept a large share of the responsibility for the widespread poverty that has contributed dramatically to the spread of HIV in the poorest countries, and resulted in the Asian prostitute "trade". We need to ask ourselves, What are we trafficking? And who, where, and why are we trading? Who's trade is it?

World Trade - Towers.

#51

QUEER SPACE

AIDZOIL INSTITUTE AND MUSEUM - Beyond Planetary Degradation

A Proposal by
Jay Critchley

With the linkage between HIV and ecological destruction becoming more evident, the post-petroleum post-AIDS think tank, the **AIDZOIL Institute and Museum**, envisions a queer-based immunological regeneration of the earth. Consumed by the AIDS pandemic and pandered to by Hollywood and the media, who depict us as either asexual creatures or whores, **AIDZOIL** proposes to be a leader in the transition from the diseased-based superhighway and mindset to one based on ecology, sustainability - and attitude.

With technology bringing time, space, and the imagination together, who better than queers to see the forests for the trees. Now AIDS has exposed our marginalized community, which crosses all racial and ethnic barriers, mostly due to the demands we have put on the system through ACT UP and Queer Nation. *It's not been pretty, but we sure can cook.* As the temperature heats up and the status quo continues to trivialize us, we're preparing ourselves for the next turf war - the ecological survival of the planet.

As we create a vision of a healing planet and ween ourselves from petro-addiction (what about those polyesters, girls?), and other ecologically destructive substances, we'll be sure to keep our campiness in the forefront, our ability to attack and smile simultaneously.

AIDZOIL can be a place, a space, and a manifesto. Investigating the past, present, and future of the destruction as well as the healing of our biosphere that can be documented or created, **AIDZOIL** will take the form of a natural history or historical exhibition, examine and present future archeology, create "products" or souvenirs, and present visionary proposals for the queer transformation of the planet.

Robert Ransick & Blake Goble
337 East 8th Street New York, NY10009
212 388-0350

Statement for Announcement

The Walls Speak: Passages From Queer Places

"Passages From Queer Places" was conceived as a space inclusive of queer history, sexuality, and the psychological space queerness occupies. Queer space is the psychological place of queer experience, a place infused with parallel experiences: cultural, religious, social, physical and intellectual. It is a psychological place, blurred with others, which in combination comprise an identity.

The floor plans of queer historical figures and an annonymous Boy and Girl are merged axially about the beds. In this convergence of time and space a "queer" maze is created metaphoric of diverse and isolated queer experiences, in which new languages and codes are learned; where one finds and defines one's own queer space.

A closet/passageway is constructed of transparent film strips with images of contemporary queer people in postiive and life size negative images of historically significant queers. In negative, the images act as potential realizations of the positive images: a contemporary queer culture intrinsically defined by the art and lives of all queers in history. This space alludes to the expanding and contracting nature of queer experience: the transparent and false safety and yet the reality of the constant flux in and out of the closet.

The **Boy** and the **Girl** woke to find that they were not alone in their bedrooms;
these rooms had undergone an astounding metamorphosis.
They saw that their spaces were shared by others,strange men and women,
each in their own beds and their own rooms,who were equally astonished.
The space of each room, its furnishings and familiar walls, floor and ceiling, had
merged with the space of all the others, and each retained the relationship to the rest
of its attached dwelling, the driveways, streets, grounds, stairwells, and corridors.
A tremendous force had compressed time and space into a singular plane,
unifying the disparate spaces and their occupants without
losing any of the peculiarities of each.

For a long time, staring and blinking, no one spoke.
Finally, the Boy and the Girl, almost in unison, asked, "Where are we?"
No one could answer, indeed all of them were asking themselves the same,
for each of them recognized their own private spaces, which, until this moment,
were safe from intruding questions and gazes.

Gradually each spoke
some abruptly, others hesitantly ,
in tones that were disconcerted, timid, or indignant.
Their identities were revealed, and where they thought they were
(at least where they had gone to bed that night).

David Wojnarowicz, a visual artist and writer, East Village, Manhattan.
Gertrude Stein and Alice B. Toklas, writers and lovers, 27 rue de Fleurus, Paris.
Rey "Sylvia Lee" Rivera, transvestite, Sheridan Square, Manhattan.
Leslie Feinberg, writer and factory worker, Buffalo, New York.
Jean Genet, writer and thief, Fresnes Prison, Paris.
Sappho of Myteline, poet and educator, the Island of Lesbos.
Philip Johnson, architect, New Canaan, Connecticut.
James Baldwin, writer, New York City.

Not one of them asked the Boy and the Girl who they were.
Rather, they began to speak about themselves and their lives:
their dreams, their experiences and their memories.

Yes, I am a homosexual,
Sometimes as everyone knows.
But I am one with rigour and logic.
I come to hate people
I can only talk about me. Maybe what makes me tick is unique.
because they can't see I don't mind, but it may be of interest to know
Where how different my tick is from yours and yours.
I am. I felt my whole life coming full circle. Growing up so different, coming out as a butch,
passing as a man.
I would, within the conforming limitations of our era
create some tiny oases
out of marble and gold wherever I can.
When all is said
one is wedded to the bed.
Under the summer sky he placed my face against his dick and i almost
lost consciousness because of the power of the unconscious
desires suddenly surfacing.
lifting belly. Lifting belly
is in bed. And the
bed has been made comfortable.
Lifting belly. So high. And aiming.
And making. A cow. I studied my face in the
mirror day after day
to see if what I'd experienced
was written there.
I closed my eyes and allowed my hopes to soar.
When my eyes opened, I was
viewing the once-familiar room through thick yellow glass

We did it for our sisters and brothers.

The earth keeps turning around but you have to sit somewhere.

Rise and free your lovely strength from the bed and shine

You get beaten up by your own, and that hurts.

He disappeared from my sight, whisked away by the shadow and the bend of the corridor.

The sanctuary to which

If you do not come out, I swear, I will love you no more.

our childhood dreams aspired.

Woman or man?

A man for whom, first of all, the entire female sex, half of humanity, doesn't exist.

Nobody wanted us queens there.

with strips of pandanus cloth hanging from the ceiling - the only screening felt necessary.

Cow come out.

You are nothing to me.

Imagine a world worth living in, a world worth fighting for.

He was explaining his fear of being caught.

All of us worship a cow.

The honey voiced virgins.

I'm tired of being at the bottom of the heap, I want to be at the top of the heap.

Type up.

HELENE FORNABAI, 6608 SHATTUCK AVE., OAKLAND, CA. 94609
(510) 655-5453, (415) 543-9235, (415) 543-9237 (FAX)

FAX:
PAGE 1 OF 4

TO:
212-431-5755

DEAR SALLY ---

I HAVE ENCLOSED THE
LPS FOR THE POSTER,
IMAGE, AND AN
IED VERSION OF THE
NIFESTO. UNFORTUNATELY,
IN THE CHAOS, I LEFT
ORIGINAL OF THE
IE IN SAN FRANCISCO.
CAN FED-EX IT TO YOU
FRIDAY OR YOU CAN
E THIS COPY IF IT
S OK. I'LL TALK
YOU SOON.

Michelle

STOREFRONT FOR
ART & ARCH.

ATTN:
SALLY HALL

RE:
QUEER SPACE
EXHIBITION

FROM:
MICHELLE

DATE:
6 JUNE 1994

30 SEPTEMBER, 8:05 pm

I scan the horizon for M. Two large crash simulators replay Dean's crash endlessly. Imploded onto the site, they mirror the subjective views of Dean and Turnupseed back at the two other sites, denying an objective view from either. I watch as the James Dean Memorial Run Road Rally pulls into the automobile display spaces. An elaborate technophallic comparison ensues, as the cultists move from vehicle to vehicle. Others drive along a vast stretch of asphalt, its markings remniscent of those vast landscape drawings supposedly left by alien beings. I consult the architect's drawings and realize that this is a noir take on Mann's Chinese Theater. The handwritten autographs have been replaced by the tire tracks of famous car crashes. In the dim light I think I spot M's car as it begins the strip, tracing the marks and transforming itself into Bonnie & Clydes 1934 Ford V-8, JFK's Lincoln Continental, Dean's porsche 550, Jayne Mansfield's 1966 Buick Electra 225, Ted Kennedy's Oldsmobile, Grace Kelly's Rover 3500. I follow, replaying the strip of suicide, assignation, collision, decapitation, and excursion in slow motion, like a loop of film which runs over and over in a forensic attempt to reconstruct the events.

BLURB FOR POSTER

IMAGE FOR POSTER

"Cult architecture is indeed trash--but trash as it refuses the domesticated place of cultural reading. This is historical junk like repossessed cars, which the spectator experiences as an exotic monument to his or her own present; consumer architecture like generic food that accomodates not just an architect's name but all names; touristic texts like a videotape memoir of Manhattan, which even in its first shot is already a misreading of that city as legend and souvenir."
--*Weekly World News*

"cult"--signals a feared or ominous difference, organized minority beliefs that threaten the status quo, taboo intellectual territory outside of mainstream values.

Cult architecture proposes a reassessment of public space and the inadequacy of traditional notions of architectural programs which provide for public space. It seeks a form of resistance to the erosion of democratic space, as the individual is increasingly constrained to the private realm, by focusing on the recuperation of residual public rituals.

"cult" remains linked to "culture"--a communal transgression providing a clearly social dimension. Every cult constitutes and constructs a community by engaging the body of a ritual. SKIP A LINE LIKE ABOVE

Cult architecture rejects the notion of the masses as a unified entity as provided for in modernist space. It avoids a search for "popular taste" in terms delineated by pop art, or a complete unproblematic embrace of popular culture (Venturi) which only reinforces the status quo. It targets discrete audiences, as American industries (music, film) target particular consumer groups.

It pushes architecture to engage American 'cult'ure, a new tribalism which cuts across ethnic, religious and economic lines configuring new identities: divorcees, children of aloof parents, trekkies.

"cult" linked to "pop culture"--works from a ground within the very boundaries seemingly transgressed. SKIP A LINE.

Cult architecture seeks to critically engage a common ground, popular culture, to bring architectural discourse beyond the walls of the university and the profession.

It seeks to problematize this relationship through a process of reworking types, defamiliarizing banal icons, and everyday rituals through graft, collapse, overlap, and mutation. It constitutes a refusal to create new types to be consumed, proposing instead a cultural recycling, a transformation of type which slips into surrealism. The most important motif in cult architecture is the debris and excess that define its environments--low budget mish-mash of genres from horror to sci-fi,

a chaotically intertextual range of subcultural cliches as social debris. Its intense pleasure or play, the freudian joke, forms the basis of its disruptive strategy. Its low budget bricollage which plays at the margins of cinematic and architectural illusion to blur the distinction between documentary and paranoid fantasy.

Cult architecture's paranoid subjectivity collapses the distinction between public an private space; all elements of the public reallm are smeared with the obscene dimension of private enjoyment. Similiar to the tourist, the paranoid subject appropriates the public to maintain his private fantasy.

gordon brent ingram Ph.D.
A:generalphoto\storefro.94
1230 Hamilton Street #204 Vancouver Canada V6B 2S8
telephone: (604)669-0422 facsimile: (604)822-8640 / 669-2765

May 25, 1994

Ms. Sally Hall, Storefront Center for Art and Architecture
97 Kenmare Street, New York, New York 10012 tel. 212 431 5795 / fax. 431 5755

RE: Submission for the description for "Queer Space" exhibition for *"open" "space"*

Dear Sally,

The following is the paragraph description for the piece.

"open" "space" Martha Judge & Gordon Brent Ingram

This collaboration looks at queer experience, for both women and men, in public space in Canada: Judge explores the censorship of lesbian presence and eroticism in Toronto through a series of large outdoor posters which were part of a public art series. The posters are of lesbian sexuality superimposed on to photographs of public open space. Added to this essay are images of the remains of these posters that were selectively torn down, soon after being posted, in a campaign directed against lesbian imagery. In excerpts from his photoessay, "Where we left off," Ingram explores the relationship of the lives of gay men to memory, discontinuity, and outdoor sites and landmarks in Vancouver. He goes back to places where there were personal events and conversations involving his father and his first long-term boyfriend. He explores the "queerness" of these spaces, the dislocation of his primary relationships, and almost a fetishization of site, as these places of remembrance are obliterated in this rapidly expanding city, with photographs, vellum curtains that cover them and which the viewer can open, and text.

As for the graphic for the announcement, most everything is in transit so I am sending the following re-creation. Martha should be able to send you at least part of one of her posters and she has been in touch with Sherin. My graphic should arrive by mail by May 30. In the meantime, here is the fax version. Given that it is supposed to me a bit rough, please condiser using this version based of a PMT. **As for the exhibition layout please pass to the exhibition designers the fact that Martha and me are still very want to be able to show in adjacent areas to each other (so there is some continuity with "open" "space.").**

And this is just to confirm that Henry will be taking me to Storefront to introduce me to you and help me get started on installation at 2:30 on Wednesday, June 15. 'See you then.

Sincerely, Bart

Manifestos — 1-page.
Publication

where we left off

"The testing of reality, having shown that the loved object no longer exists, requires forthwith that all the libido shall be withdrawn from its attachments to this object. Against this demand, a struggle of course arises - it may be universally observed that man never willingly abandons a libido-position, not even when a substitute is already beckoning to him." Freud from *Mourning and Melancholia*

"Where we left off" is intended as the male side of a dialogue with Martha Judge about (queer) "open" "space" in two primarily anglophone Canadian cities. I explore the relationship of my life as a gay man to memory, discontinuity, and outdoor sites and landmarks in Vancouver. I have gone back to places where there were personal events and conversations with my father, Ross Sheldon Ingram (1905 - 1971) and my first long-term boyfriend, David Arnold Millhauser (1950 - 1987). I look at the "queerness" of these spaces through my own experience and dislocation and the importance of these sites as places of remembrance. Many of these place are being obliterated in this rapidly expanding city.

"Where we left off" was developed at a crucial point in my life. I was asked to be the biological father with a lesbian couple living in Seattle. After much talk, we went ahead with it. There was conception with the baby is due in September. But there was a period of melancholy for me. I was not going to be a real parent but rather the "biological father" called in at certain times. And even if I am able to develop a paternal relationship, at 38, I still do not enough resources to provide for a child. What I can offer is this series of conversations - a legacy based as much on bonds with my lovers as with my father. "Where we left off" is unresolved, for sure, but it is the most secure thing that I can pass on at the present time.

As for the discussion of "queer space," I want to make the following points. They have emerged in my practice as an environmental planner and university instructor and in imagining and "programming" for the (re)construction of *queerscapes*. Lesbians and gay men have had radically different experiences in outdoor space and have endured different kinds of losses of access to landscapes. Most lesbians are still confronted with severe obstacles to assertion and freedom of expression in open spaces and even the censorship of the knowledges of presence and desires (see the work of Martha Judge). Many gay men, and this varies greatly with race, ethnicity, and culture, have had the limited privilege of emphemeral presence and assertion only to then be displaced, "delocalized," and forgotten. As well as recognizing the range of experience and levels of access to landscapes of various groups, and then working for authentic alliances, my work as a white gay man in creating "queer space," of *queerscape architecture*, is in first countering these forces of obliteration - the forces that destroy relationships of queer communities to specific places. One strategy, therefore, is to start with memory and eventually work to design and planning activism. We can begin *where we left off*.

Gordon Brent Ingram, June 1994
1230 Hamilton Street #204, Vancouver CANADA V6B 2S8

Robson and Thurlow 1960, 1994

This building is now a coop called "The Manhattan." When I was 5 years old in 1960, I spent part of the summer here with my Auntie Edna and my father and mother. It was hot. We left our little house by the sea on Vancouver Island that my father had built a few years before, that my mother hated, to enjoy the big, luxurious apartment of my father's sister. Cuban cigars were embargoed in the US and were cheap in Canada. Where the leather store is now was a cigar and candy store. It smelled of fine tobacco and chocolate. My father would send me down to buy him a cigar every late afternoon and

nice (probably gay) men gave me chocolate mints. The building had a mail system with canisters going into pneumatic tubes from each apartment to the lobby, where the clothing store is now.

I had my first nightmare that summer. 'Dreamt that I got sucked down into the tube and was stuck between my family in the apartment and the lobby on the way to the candy store. My father would talk to me but could never get me out...Now the coffee chain at the corner employs the kinds of young men who gave me mints when I was waiting to buy my father's cigars. We smile, sometimes flirt and talk politics. Young Arab Canadian men sit outside along the brick and cruise in groups...

2075 6th Ave West, Vancouver B.C.
I thought that he said that he was born there. But the book on heritage architecture said that it was built in 1909 and he was born in 1905. They rented for 25 years. 14 children. Methodists. They said that they were committed to making heaven on earth. "Socialists." There was no fun on Sundays. He hated it really. They sent him off to start his own business when has was 15. Up north.

Uncle Allan was his closest brother - older by less than a year. My Mom and Dad met a few of his boyfriends - the last one they knew of was a swarthy baker in the 1950s. But Uncle Allan was too much of a queen for me. When my mother recently gave me his photo album, I shuttered.

Maybe the queerest space was the porch - or his bed - or maybe the woods down the street. He photographed his brothers and his boyfriends on the front porch. There was light and a formal backdrop. Someone once photographed him in drag in the backyard - so the neighbours could not see.

Now the city owns the house. It is "heritage" - a rare "New England" style. One day they will move it and build a rapid transit station. Some of the tenants hang an old Canadian flag with the union jack and the red ensign that makes me shutter. I keep the scrap book of all of the swarthy men and sometimes can make myself believe that it was the same place.

False Creek, 1967, 1994
"Someday it will be all cleaned up." The filth, the pollution, the industrial wreckage would be gone. Vancouver would be a big city. Money would come in and people would enjoy this place just for what it is. This would become more than just a place to make money. He was so happy when he said it. So satisfied that something in his world was changing.

Now I go back and avoid the expensive restaurants and touristic markets. There is an art school, a trendy bar, and one cheap café. But it is too expensive for there to have really queer space. I miss the things that frustrated him so much, that he thought took way part of his soul. There are ghosts from the old world of the industrial "working man." Some of them are lovers and some have sons who still sometimes look for them in what is left of the wreckage.

The Sun Tower 1965, 1994
It was the tallest building in the British Empire. Before World War I. My father studied there for a while, radios, broadcasting - in the mid-20s. He hated leaving. The Sun Tower - the cutting edge of modernism. It was the future. It was hope. But it was all somehow denied him. He would take me to look at it like it was still the tallest building. Now it is surrounded by higher buildings. "Hong Kong money." They are constructing an "International Village." "Making a new community." But the dwarfed tower is still brooding, sometimes beautiful, almost terrifying.

When I was 13, I had a school friend over. The second boy that I had sex with. My father knocked, unexpectedly and we pulled our clothes on awkwardly. He came into the room and I said that we were just playing. He said "that's what I thought." But he knew that it was not just playing. Somehow when I recall that, the most awkward moment with my father, I imagine that he is looking from that tower.

Main Street, 1965, 1994
It was the line that divided the city. From north to south. On the west side, anglo-saxons and some other western Europeans if they had money, who were once called exclusively "Canadians." On the east side, first Chinatown then southern and eastern Europeans, later "East Indians." They came over to the west side of the city to work. But there was always the line. You knew it when you crossed it - if you could cross it easily. There was always a price.

My father never actually said that he hated the line or celebrated its destruction - if it was really gone. But he always pointed to it and how it ruined the city early on. He married as close to the line as his parents allowed him. The line was and now it's not. But there was pain, confusion maybe.

Close to his death, he told me that it might be hard for him to have "yellow" grandchildren. I wouldn't talk to him for a month until days before his death. At 15, I was raging. When we finally talked, he said that he had not felt those things but was just worried about how other people would treat them. I did not believe him. Years later, sometimes I forgive him and sometimes I don't. There are new buildings going up along that line. "Hong Kong money." It feels different now. But there is pain every time I cross the line, Main Street, confusion.

Stanley Park, 1970, 1994
When they said Uncle Allan had died he rushed over to Vancouver. They took my father to the morgue. He told me later that there was blood. At least a rape. "Beaten up." Allan had crawled home from the park and died of a heart attack there. There were questions of whether to have an autopsy. I don't know whatever happened because my father left the morgue and had a massive heart attack. He got a bit better but died after others a few months later.

This is the edge of the park. Beyond this are causeways, paths, and "enchanted forests." There are sites of fine sex and even friendship. There are also sites of violence against gay men and places of terror for the rare women who venture there. I cannot go too near

these places at night. There is no thrill for me here, no "power." I came out a few years after my father and uncle died and scorned those places. "Pre-Stonewall." I looked for completely different worlds but they stayed oddly connected. Wilderness, "ecological reserves," city parks, open space. Now I try to enjoy these places but I never go too deep at night. I can never make these places mine.

English Bay, 1976, 1994
It faces south-southwest. "More sun that in most parts of the city. Brighter." He fled here to avoid the draft. He hated the grey days. So he met men along the causeway. Made friends easily. Sometimes other draft dodgers. Made the scene and found sex. Later, when we were together we would go to eat on the beach.

Now the men are hotter. People work out more. There are mountain bicycles. But there is a special kind of cruising on the grey days. Make it brighter. Make the rain stop. He said that he stopped picking men up when he met me. But I would still like to pick him up again some time. Even if it was just a "trick." Make it brighter.

Spanish Banks, 1977, 1994
The first Europeans landed there in 1792, the Spanish and the British met and discussed who would get what. We did not know the Musqueam names. There had been a village nearby but all we could see was beach, eroding cliffs, unstable forest, the mountains, and sunsets. Two young men could get away with being romantic here. Behind us were families; in front of us, sites of furtive male sex. We would find that changing frontier with the other bounded by the tide. A polygon of queer space. We would stay warm by making a house of our bodies against the wind.

I don't go back very often. The logs remind me of bodies. I look for him there, for the shared spots. I can recall the feelings, the space, the enclosure but the remains of the foundations of the houses are gone. I sometimes find a bunker built for World War II - drifting, random, and on its side. But everything has changed.

Kitsilano, 1978, 1994
They needed renters. The Scrutins, a couple for decades with grown children. They had us in the attic and a young married couple in the basement. We needed a place to live. It was 1977. We did not tell them. We were "the boys." I was 22 and he was 27. We would sodomize (several times a day) and they would scrutinize. They would stare and investigate. We hid the evidence. Kept them guessing. They were fascists and happily got a neighbour busted for growing dope. We hated them. Hoped our cum would seep through the ceiling and corrode their appliances. Probably did.

Vancouver Public Library 1978, 1994
They had wanted him to study German though they hardly spoke it around him any more. They got out just in time and later lost all of their parents and most of the rest of their families. They settled in San Francisco and rebuilt a world, a community.

He had a girl friend in high school who got pregnant after graduation. The marriage did not last. He moved north to get away from the draft and she jointed EST.

We went to a workshop for gay parents. Hardly any men. A woman lawyer. She said that she had "lived like a man" and then went straight. He asked questions about gay men and custody. She said that gay men hardly had any right. He left in a rage. I followed soon after to find him outside crying and very angry. He hardly saw his son after that. Wasn't allowed to.

Wreck Beach, 1977, 1994
He was very "dark" but the blue eyes confirmed that he was still "white." Exotic. There was a kind of anglo-saxon gay man in Vancouver in 1978 who wanted "it" bad. In the worst way. When we took our clothes off at the gay part of Wreck Beach, it was all eyes. They wanted him, preferably without me. One time, a man called to him at the edge of the forest. Like a cat before sex. Sometimes they would follow him but he would always come back too soon for having had sex.

My father married my mother at 17. As far away from his own culture as was acceptable. It took years before his family was anything but patronizing. She was "dark." Exotic. He obsessed about here for forty years. Sometimes in the worst way. She tried to stay pale. Worked to erase every bit of accent. Nearly succeeded. Doted over me.

If this place has "resonance," then perhaps it is from a form of psychic radioactivity. But I remember surviving the initial explosions and that he walked back to me for more than just a time.

Boundary Bay, 1978, 1994
We would get as close to the border as possible. He said it was sunnier there. Fields. Nobody around. Picnics, sex at night and in the mornings - like angry animals left inside too long. We lived in the open - for a few hours. Now there are too many houses. Suburbia to the border and beyond. What is left will be a "core zone" in an "international biosphere reserve." Migratory birds. "RAMSAR." Biological diversity. But I cannot see his face any more. I spend more time on the rocky islands nearby. Sunnier. I don't bring new boyfriends to this place any more. Too many houses and not much wildlife.

When he last telephoned, he said that everything was fine. He was just "checking in." He was excited about my finishing the dissertation. He said that he was "proud of me." He wanted postcards. I wrote a few over the next two years, moved around a lot, and then wanted to talk. I tracked down his aunt who said that he had died. He mother later figured from the telephone bills that he had called two days after being diagnosed. He died six weeks later. There was no time to talk. He was too sick.

There is at least one angry animal left in this place. He prowls the remaining fields and forests no matter how "fragmented." Crosses borders. Sometimes he lives in the open.

TOM KALIN

#56

April 2, 1994

Sally Hall
Storefront
97 Kenmare Street
New York, NY 10012

Dear Sally Hall,

I have enclosed a VHS dub of a recent work, *Confirmed Bachelor*, for consideration in your upcoming project Queer Spaces. I understand that you have little or no money available for public installation of works; this video tape would perhaps be ideally situated in a public space (non-gallery, street or...) but could also be screened within the context of the exhibition. Are you considering an evening of video/film screenings? If you would like additional information, you can phone Chris Hoover of Drift Distribution; he would very likely have many appropriate titles. His number is 254-4118.

I can be reached by fax or phone at the numbers listed below. The VHS tape can be returned to me at this address as well.

Thanks for your consideration and hello to your committee (?) Eve Sedgwick, Cindy Patton, et. al.

Best,

Tom Kalin

enc. *Confirmed Bachelor*, 1994, 2:30

66 Avenue A, Apt. #3i
New York, NY 10009
CALL: (212) 978-8526
FAX: (212) 475-1148

TOM KALIN

Video Descriptions

CONFIRMED BACHELOR*

1994, 2:40, SUPER 8 ON VIDEO

CONFIRMED BACHELOR THROWS PETALS AND BLOSSOMS AT A SERIES OF FUNDAMENTALIST RAVINGS CULLED FROM *THE GAY AGENDA*, A CHEERY, HOMOPHOBIC AGIT-PROP TAPE DISTRIBUTED IN THE U.S. SENATE BY THE CHRISTIAN RADICAL RIGHT IN 1993. A COLLISION OF DISCO HOOKS, FLOATING QUOTES AND RIPE IMAGES OF NATURE, *CONFIRMED BACHELOR* ALLOWS THE LANGUAGE OF MEDICAL PATHOLOGY TO DISSOLVE INTO ABSURDITY RIGHT BEFORE OUR EYES, SMOTHERING IT IN A BLANKET OF BLOOMS.

Then you had something called fisting. And fisting involved about 47 percent of homosexuals, and it involved taking your fist and your arm and inserting it into a man's rectum so that he would have sexual pleasure and you could have pleasure by inflicting this upon him.

IF THERE'S A CURE FOR THIS

I DON'T WANT IT

I DON'T WANT IT

IF THERE'S A REMEDY

I'LL RUN FROM IT, FROM IT

DIANA ROSE

Criminality may present itself as a kind of saintly self-mastery, an absolute rejection of hypocrisy.

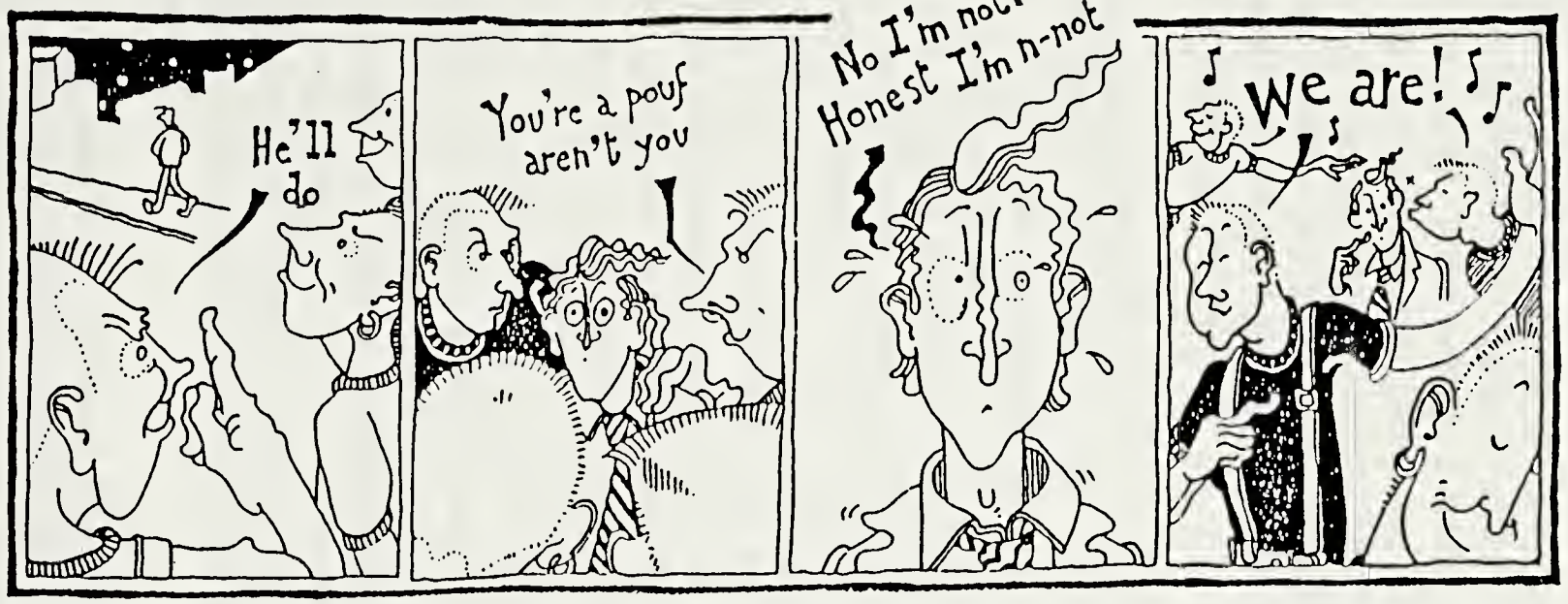
ANGELA CARTER

And then 29 percent engaged in something called golden showers. And what are golden showers? Why, a man lays on the ground naked and other men stand around him and urinate on him.

Homosexuals will meet and cruise one another
and go behind a clump of bushes and have an
encounter. This is very, very common.

And then there's something called scat. And about 17 percent of homosexuals engaged in that, and that was actively eating human feces, or rubbing human feces on your skin, or rolling around on the floor in feces, something called mud rolling.

sexuality and space network



lesbian and gay geographies?

proceedings

FUCKING GEOGRAPHY: on the Sexuality and Space Network

The Sexuality and Space Network marks the first attempts in the UK to create a forum for the discussion of sexualities from a geographic perspective. While there has been a steadily-growing body of work concerned primarily with gay (and to a lesser extent lesbian) geographies on the one hand (eg Adler and Brenner 1992; Knopp 1990; Weightman 1981) and of exploring sexuality as an extension of work on gender under the feminist geography agenda on the other (eg Bondi 1992b; McDowell 1993), there still exists an undercurrent of what Bob McNee (1984) famously called 'squeamishness' within geography surrounding work on sexualities. There remains a feeling that such work is too marginal and at the same time too controversial, too dangerous. Those people who have worked on sexuality have found themselves subject to hostility within their departments, to unwanted media criticism, and to common room 'jokes'. The Sexuality and Space Network is in part a response to this; one project we are involved in is the monitoring of lesbian, gay and bisexual geographers' experiences of the academy.

The Network also represents an attempt to create a body of work which can be then be used by others wanting to research -and equally importantly to teach - aspects of the geographies of sexualities. As such, it has aimed to be multidisciplinary, since there is plenty of exciting work going on in what we might call 'lesbian and gay studies' (although this is an inadequate term), and much of this has space at its heart. Compiling a bibliography of this work is another of the Network's undertakings. Recent publications such as *Nationalisms and Sexualities* (Parker, Russo, Sommer and Yaeger 1992), *Gay Culture in America* (Herdt 1992), *Modern Homosexualities* (Plummer 1992) and the coincidentally-entitled *Sexuality and Space* (Colomina 1992) show how these geographies are being mapped out in the literature. These works come from anthropology, cultural studies, history, architecture, sociology - disciplines with which geography has a close relationship. Equally important is work from literary theory, now a mainstay of 'lesbian and gay studies'. The last UK Lesbian and Gay Studies conference included a session on 'Geographies of Difference', and the growing literature in this area contains a great deal of work in which space and geography are pivotal; for example, Sally Munt's excellent essay on lesbian author Sarah Schulman, whose novels are filled with characters "marking out the geography of an urban landscape punctuated by a city mapped out with emotional happenings" (Munt 1992, p. 40), explores the lesbian spaces constructed in Schulman's postmodern cityscapes. Work within geography is also feeding from literary theories, with, for example, Mandy Morris's ongoing exploration of the imagery of Radclyffe Hall's *The Well of Loneliness*, which is part of her work on domestic gardens.

The Network was created to bring these kinds of work together, and also to provide support, contacts and assistance for those people working on or interested in sexual geographies. Although our first conference concentrated (not exclusively) on lesbian and gay spaces, this was more a reflection of the work currently being carried out by members. It featured nine speakers from not only geography but also departments of sociology, critical theory, English, psychology and urban studies, and was attended by an equally multidisciplinary crowd (Rose 1992). In the future we are hoping to broaden our remit to include more work on heterosexualities, which have been subject to a relative neglect both within and outside the discipline, although this too is changing; witness the growing body of work on masculinities, which has also made appearances in geography (eg Aitken and

Zonn 1993; Jackson 1991), and the continuing developments in feminist geography (eg Bondi 1992a; Ford 1991; McDowell 1992; Rose 1991). In addition, we have Network members looking at the body - from the contracepted female body (Julia Cream) to the visibly-pregnant female body (Robyn Longhurst) - as well as work on identities, communities and politics (such as Jon Binnie's research on the leatherscene, Gill Valentine's on lesbian spaces, David Woodhead's on HIV and AIDS, and Tim Davis' on Queer Nation). Larry Knopp's recent paper 'Sexuality and the spatial dynamics of capitalism' (Knopp 1993) also shows a move towards a more developed theoretical exploration of the relationship between space, place and sexualities.

In addition, there has been an increasing concentration on the use of (public, heterosexual) space by direct action groups such as Queer Nation, OutRage!, Homocult and ACT UP. Through their campaigns of "civil disobedience and humorously postmodern theatrical disruption" (Geltmaker 1993, p. 612) -'kiss-ins', 'wink-ins', 'queer nights out', all accompanied by stunning slogans and graphic-works (Crimp and Rolston 1990; Homocult 1992) - these groups actively challenge the dominant sexual codings of space, and assert alternatives - their actions represent the 'queering' of these spaces (Knopp 1993). For instance, the anonymous leaflet *Queers Read This* (quoted in Davis 1992, p. 6) declares: "Let's make every space a Lesbian and Gay space. Every street a part of our sexual geography. A City of yearning and then total satisfaction. A City and a country where we can be safe and free and more", a sentiment echoed in more foreceful terms in the slogan "Whose Fucking Streets, Our Fucking Streets" (quoted in Geltmaker 1993, p. 611). As Sue Golding (1992, p. 15) has suggested, it is in the "chaotic heterogeneity" of the urban that the political finds its "creative and wild possibility". Groups like OutRage! or Queer Nation are clearly finding just those possibilities.

Organisationally, the Sexuality and Space Network has thus far operated without any clear structure. We are not entirely sure whether this is a good or a bad thing, and still have a lot of thinking to do about issues such as our relationship with the IBG, for example. We have been lucky up to now, thanks to the generous financial support of the Women and Geography Study Group, the Urban Geography Study Group and the Social and Cultural Geography Study Group, and we look forward to continuing to work alongside them and other study groups. In addition, we are discussing with the AAG Lesbian Gay and Bisexual Caucus the possibility of some kind of merger, or at least the forging of closer links; and we remain listed in the UK Directory of Lesbian and Gay Studies (DOLAGS), which covers all disciplines. In these ways we are constantly enlarging our membership and mailing list, and continuing to make new contacts. The previous feeling of isolation within a largely squeamish academy, which in part motivated the setting up of the Network, is hopefully lessening; and as more research appears in print, and more geographers use this in their teaching, hopefully work on sexualities will continue to develop. We are already beginning to see an increase in work at undergraduate level, with recent and current dissertations on sexual spaces and landscapes focussing on Cambridge, London, Cleveland, Edinburgh, Brighton, Manchester and Blackpool, among others.

Thus, our immediate future goals are to continue to provide the services of support, advice and debate; to organise more conferences and encourage more publications; and to keep on raising the profile of sexual geographies, in the hope that they will be incorporated more

fully into both the 'geography' and 'sexuality' agendas. Working together, and alongside others with related interests, we hope to be able to build up a better understanding of the difference that 'space' makes to 'sex', and the difference that 'sex' makes to 'space'.

David Bell
for and on behalf of
the Sexuality and Space Network.

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