

The Queer Encyclopedia Of The Visual Arts

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Explore the vibrant and often overlooked contributions of queer artists and movements to the visual arts. This comprehensive encyclopedia offers a deep dive into LGBTQ art history, showcasing diverse perspectives, influential figures, and critical insights into queer aesthetics and visual culture across various eras.

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The Queer Encyclopedia of the Visual Arts

A distinctly queer presence permeates the history of the visual arts — from Michelangelo's David and homoerotic images on ancient Greek vases to Frida Kahlo's self-portraits and the photography of Claude Cahun and Robert Mapplethorpe. The *Queer Encyclopedia of the Visual Arts* is a comprehensive work showcasing the enormous contribution of gay, lesbian, bisexual, transgender, and queer artists to painting, drawing, photography, printmaking, sculpture, and architecture. International in scope, the volume includes overviews of the various periods in art history, from Classical Art to Contemporary Art and from African Art to Erotic and Pornographic Art; discussions of topics ranging from AIDS Activism in the Arts, Censorship in the Arts, and the Arts and Crafts Movement to Pulp Paperbacks and Their Covers; surveys of the representation of various subjects in the visual arts, from Androgyny to Vampires; and biographical entries on significant figures in the history of art, such as Andy Warhol, Keith Haring, El Greco, Leonardo da Vinci, David Hockney, Ruth Bernhard, Rosa Bonheur, Romaine Brooks, Simeon Solomon, and Nahum Zenil. Includes more than 100 illustrations and photographs.

The Queer Encyclopedia of Film and Television

From Hollywood films to TV soap operas, from Vegas extravaganzas to Broadway theater to haute couture, this comprehensive encyclopedia contains over 200 entries and 200 photos that document the irrepressible impact of queer creative artists on popular culture. How did Liberace's costumes almost kill him? Which lesbian comedian spent her high school years as "the best white cheerleader in Detroit?" For these answers and more, fans can dip into *The Queer Encyclopedia of Film, Theater, and Popular Culture*. Drawn from the fascinating online encyclopedia of queer arts and culture, www.glbtc.com — which the Advocate dubbed "the Encyclopedia Britanniqueer" — this may be the only reference book in which RuPaul and Jean Cocteau jostle for space. From the porn industry to the Sisters of Perpetual Indulgence, from bodybuilding to Dorothy Arzner, it's a queer, queer world, and *The Queer Encyclopedia* is the indispensable guide: readable, authoritative, and concise. And perfect to read by candelabra. (The answers to the two questions above: from the dry cleaning fumes, Lily Tomlin.)

Queer(ing) Russian Art

While the topic of queer sexuality in imperial Russia and the Soviet Union has been investigated for decades by scholars working in the fields of sociology, history, literary studies, and musicology, it has yet to be studied in any comprehensive or systematic way by those working in the visual arts. *Queer(ing) Russian Art: Realism, Revolution, Performance* is meant to address this lacuna by providing a platform for new scholarship that connects "Russian" art with queerness in a variety of ways. Situated at the intersection of Visual Studies and Queer Studies and working from different theoretical and disciplinary perspectives, the contributors expose and explore the queer imagery and sensibilities in works of visual art produced in pre-Soviet, Soviet and post-Soviet contexts and beneath the surface of conventional histories of Russian and Soviet art.

Art and Queer Culture

A queer theory of visual art - based on extensive readings of art works *Queer Art* traces the question of how strategies of denormalization initiated by visual arts can be continued through writing. In the book's three chapters art theoretical debates are combined with queer theory, post-colonial theory, and (dis-)ability studies, proposing the three terms radical drag, transtemporal drag, and abstract drag. The works discussed include those by Zoe Leonard, Shinique Smith, Jack Smith, Wu Ingrid Tsang, Ron Vawter, Bob Flanagan, Henrik Olesen, Felix Gonzalez-Torres, Sharon Hayes, and Pauline Boudry/Renate Lorenz.

Queer Art

"Pink labor on golden streets: queer art practices is particularly concerned with combining, juxtaposing, or playing off various artistic strategies where form and politics intervene. Two artistic attitudes, often perceived as divergent, are described here: the choice of form attributed to political issues versus political stances dictating the question of form. This book sheds light on contradictory standpoints of queer art practices, conceptions of the body, and ideas of 'queer abstraction,' a term coined by Jack Judith Halberstam that raises questions to do with (visual) representations in the context of gender, sexuality, and desire"--Page [4] of cover.

Pink Labor on Golden Streets

This unique encyclopedia showcases the contribution of gay, lesbian, bisexual, transgender, and queer people to music, dance, and musical theater.

The Queer Encyclopedia of Music, Dance, & Musical Theater

"Over the last century, many artists have made works that challenge dominant models of gender and sexuality. The results can be sexy or serious, satirical or tender, discreetly coded or defiantly outspoken. This book illustrates the wide variety of queer art from around the world -- exploring bodies and identity, love and desire, prejudice and protest through drawing, painting, photography, sculpture and installation. *A Queer Little History of Art* features a wide selection of artists who subverted the norms of their day via bold new forms of expression, as 70 outstanding works reveal how queer experiences have differed across time and place, and how art has been part of a story of changing attitudes and emerging identities from 1900 to the present."--Publisher's website.

A Queer Little History of Art

Seeing Differently offers a history and theory of ideas about identity in relation to visual arts discourses and practices in Euro-American culture, from early modern beliefs that art is an expression of an individual, the painted image a "world picture" expressing a comprehensive and coherent point of view, to the rise of identity politics after WWII in the art world and beyond. The book is both a history of these ideas (for example, tracing the dominance of a binary model of self and other from Hegel through classic 1970s identity politics) and a political response to the common claim in art and popular political discourse that we are "beyond" or "post-" identity. In challenging this latter claim, Seeing Differently critically examines how and why we "identify" works of art with an expressive subjectivity, noting the impossibility of claiming we are "post-identity" given the persistence of beliefs in art discourse and broader visual culture about who the subject "is," and offers a new theory of how to think this kind of identification in a more thoughtful and self-reflexive way. Ultimately, Seeing Differently offers a mode of thinking identification as a "queer feminist durational" process that can never be fully resolved but must be accounted for in thinking about art and visual culture. Queer feminist durationality is a mode of relational interpretation that affects both "art" and "interpreter," potentially making us more aware of how we evaluate and give value to art and other kinds of visual culture.

Seeing Differently

A revised, updated edition of the acclaimed historical overview of Queer art ? available for the first time in paperback Art & Queer Culture is an unprecedented survey of visual art and alternative sexualities from the late nineteenth century to the present. Beautifully illustrated and clearly written, this special edition has been updated to include the art and visual culture that has emerged since the publication of its acclaimed first edition in 2013. A group of new contributors ? themselves gay, lesbian, queer and trans ? join the primary authors in emphasizing the global sweep of queer contemporary art and the newfound visibility of gender non-conforming artists. In a compact, reader-friendly format, this revised volume packs over 130 years of queer art history. Art & Queer Culture features work by famous artists such as Andy Warhol and Robert Mapplethorpe alongside that of AIDS activists, lesbian separatists, and pre-Stonewall photographers and scrapbook-keepers who did not regard themselves as artists at all. The volume traces a spectacular history of queer life and creativity in the modern age.

Pictures and Passions

This benchmark publication documents the diversity and vitality of lesbian talent in Australia. A hitherto marginalised group, lesbian artists are now being incorporated into mainstream culture and this book provides a timely introduction to the issues explored by these artists, which include sexuality, mythology and religion, mass media and technology. The development of different modes of production through collaborative processes and collective art making is also discussed. The history of the emergence of lesbian art practice into contemporary culture is charted through documentation of alternative exhibition spaces, legislation, protest marches and events such as the Gay and Lesbian Mardi Gras held annually in Sydney. The acceptance of lesbian art as an art of difference rather than of community is examined. The diversity in lesbian art practice is highlighted through the variety of styles, art forms and practices which the author has uncovered. Performance art, film, video, computer generated imagery as well as painting, sculpture, graphic arts and craft reinforce the impression of a vital, imaginative body of work making an important contribution to late twentieth-century visual art. This book, with its theoretical discussion, historical overview and profiles of leading practitioners will be an invaluable resource for artists, students and teachers in art schools, women's, gender and queer studies, feminists, homosexuals and lesbians.

Art & Queer Culture

"In a Different Light documents a landmark exhibition at the University Art Museum, and features curatorial essays, over 100 reproductions of all the artwork in the exhibition, and a selection of fiction, personal essays, rants, and image-text projects on the power of visual culture. This book explores the resonances of gay, lesbian and queer experience in American culture, particularly in the past thirty years." "In a Different Light engages a range of queer issues, aesthetic concerns, and formal styles. Instead of inquiring "What does lesbian or gay art look like?" the curators ask: "How are queer artists looking at the world?" This is the first time that a major American museum has considered this important subject in a broad cross-generational context. The inclusion of literary work in the context of this exhibition catalog brings into focus the relationships between artists and writers in lesbian and gay culture, the interaction of genres and media in these representations, and the impact of visual

Lesbian Art

Find original research and interpretive studies of the relations between homosexuality and the visual arts. Evidence for the role of homosexuality in artistic creation has often not survived, in part because the direct expression of homosexuality has often been condemned in Western societies. *Gay and Lesbian Studies in Art History* presents examples of contemporary art historical research on homoeroticism and homosexuality in the visual arts (chiefly painting and sculpture) of the Western tradition from the ancient to the modern periods. Chapters explore the dynamic interrelation of sexuality and visual art and emphasize problems of historical evidence and interpretation and the need to reconstruct social and cultural realities sometimes quite different from our own. *Gay and Lesbian Studies in Art History* addresses contemporary art historians' interest in studying sexuality in the visual arts, examining such questions as: What are some of the present-day reasons for, and problems of, this research? How is it related to other research areas within art history and to wider public debates about the meaning, value, and propriety of works of art? While the book examines a variety of research problems and theoretical perspectives, most chapters focus on the historical interpretation of a particular work of art, artist, or visual convention. Chapters present new documentation of the importance of homosexuality in the production and reception of artworks in the Western tradition, develop models for approaching the question of how sexuality and visual creation are related, and explore researchers' experiences and obligations in working in the area of gay and lesbian studies in art history today. Contributing authors stress problems of historical evidence and reconstruction; the social and cultural construction of homosexuality; and the active role of visual conventions in shaping perceptions of homosexuals, homosexuality, and homosexual desire. They discuss both the biography of artists and the significance of individual works of art and the social reception and circulation of works of art in the context of wider religious, legal, medical, political, and economic relations. The book may revise readers' beliefs about the significance and value of a number of works of art hitherto forgotten, neglected, under-appreciated, or misinterpreted. *Gay and Lesbian Studies in Art History* is an enlightening and informative book for art historians, museum professionals, scholars in the field of lesbian and gay studies, and art history students and professors.

In a Different Light

Historically, "queer" was the slur used against those who were perceived to be or made to feel abnormal. Beginning in the 1980s, "queer" was reappropriated and embraced as a badge of honor. While queer draws its politics and affective force from the history of non-normative, gay, lesbian, and bisexual communities, it is not equivalent to these categories, nor is it an identity. Rather, it offers a strategic undercutting of the stability of identity and of the dispensation of power that shadows the assignment of categories and taxonomies. Artists who identify their practices as queer today call forth utopian and dystopian alternatives to the ordinary, adopt outlaw stances, embrace criminality and opacity, and forge unprecedented kinships, relationships, loves, and communities. Rather than a book of queer theory for artists, this is a book of artists' queer tactics and infectious concepts. By definition, there can be no singular "queer art." Here, in the first *Documents of Contemporary Art* anthology to be centered on artists' writings, numerous conversations about queer practice are brought together from diverse individual, social and cultural contexts. Together these texts describe and examine the ways in which artists have used the concept of queer as a site of political and institutional critique, as a framework to develop new families and histories, as a spur to action, and as a basis from which to declare inassimilable difference. Artists and writers include Nayland Blake, Gregg Bordowitz, Leigh Bowery, AA Bronson, A. K. Burns, Giuseppe Campuzano, Tee Corinne, Barbara DeGenevieve, Dyke Action Machine!, Elmgreen & Dragset, Nicole Eisenman, Rotimi Fani-Kayode, Simon Fujiwara, Malik Gaines, Felix Gonzalez-Torres, Gran Fury, Sunil Gupta, Hahn Thi Pham, Harmony Hammond, Sharon Hayes, Hudson, Roberto Jacoby, Derek Jarman, Isaac Julien, Mahmoud Khaled, Zoe Leonard, *Lesbian Avengers*, Catherine Lord, Ma Liuming, LTTT, Allyson Mitchell, Zanele Muholi, Carlos Motta, Ocaña, Hélio Oiticica, Catherine Opie, Marlon Riggs, Emily Roysdon, Prem Sahib, Assoto Saint, Tejal Shah, Amy Sillman, Jack Smith, AL Steiner, Wolfgang Tillmans, Toxic Titties, Danh Vo, David Wojnarowicz, Wu Tsang, Yan Xing, *Las Yeguas del Apocalipsis*, Akram Zaatari, Sergio Zvallos

Gay and Lesbian Studies in Art History

The Routledge International Encyclopedia of Queer Culture covers gay, lesbian, bisexual, transgender and queer (GLBTQ) life and culture post-1945, with a strong international approach to the subject. The scope of the work is extremely comprehensive, with entries falling into the broad categories of Dance, Education, Film, Health, Homophobia, the Internet, Literature, Music, Performance, and Politics. Slang is also covered. The international contributors come from a wide array of backgrounds: scholars, journalists, artists, doctors, scientists, lawyers, activists, and an enormous range of ideologies and points of view are represented. Major entries provide in-depth information and consider the intellectual and cultural implications of their subjects in a global context. Information is completely up-to-date, including full coverage and analysis of such current or ongoing issues as same-sex marriage/civil union and the international AIDS epidemic. Additionally, there are important appendices covering international sodomy laws and archival institutions, which will be of great value to researchers. The Encyclopedia is fully cross-referenced and many entries carry a bibliography. Where possible internet references have been given and there is a full index. The combination of its wide scope, determined international coverage and appendices make the Routledge International Encyclopedia of Queer Culture a uniquely ambitious work and an extremely rich source of information. It is a priority addition for all libraries serving scholars and students with an interest in GLBTQ culture, history and politics across the disciplines.

Queer

Outlook explores the relationship of lesbian and gay sexualities to visual representation. It reflects the richness of lesbian and gay ways of producing and reading visual cultures, at the same time as it tackles such burning issues as the advantage of adopting a queer perspective on past art, the responses of lesbian and gay artists to the AIDS crisis, and society's attempts to censor homosexual art. This volume provides a space for lesbian and gay artists to exhibit their work and discuss its relationship to sexuality. It allows for a wide ranging theoretical and historical discussion of the place of lesbian and gay men within visual cultures and shows how much has been missed by a heterosexist approach to art history and the study of culture. Richly illustrated, this book includes statements by contemporary lesbian and gay artists, photographers and performers as well as articles by art historians, cultural theorists and lesbians and gay activists.

Routledge International Encyclopedia of Queer Culture

Augmenting recent developments in theories of gender and sexuality, this anthology marks a compelling new phase in the scholarship on queer visual studies. Navigating notions of silence, misunderstanding, pleasure, and even affects of phobia in artworks and texts, the authors in this volume propose new and surprising ways of understanding the difficulty - even failure - of the epistemology of the closet. Moreover, treating 'queer' not as an identity but as an activity, this book represents a divergence from previous approaches associated with Lesbian and Gay Studies. Responding to the expansion in scholarship in experiences and understandings of sexual identities and their relationship to art, the authors in this anthology refute the interpretive ease of binaries such as 'out' versus 'closeted' and 'gay' versus 'straight', and apply a more opaque relationship of identity to pleasure. Accepting difficulty and opacity as forms of queer pleasure, this book explores the potential of queer theory in modern and contemporary art and visual culture. The essays range in focus from photography, painting and film to poetry, Biblical text, lesbian humor, and even botany. Evaluating the most recent critical theories and introducing them in close examinations of objects and texts, this is the first book to take up the study of queer visual culture.

Outlooks

While feminist art history and queer theory both have a strong presence in academic discourse, there is no clear existing queer feminist art history. This book examines how and why this is the case. Otherwise: Imagining queer feminist art histories addresses the historiographic and political questions arising from the relationship between art history and queer theory in order to help map exclusions and to offer models of a new queer feminist art historical or curatorial approach in a European-North American context and beyond. Including essays by both emerging scholars and renowned feminist art historians, critics and queer theorists, as well as an extensive historical chapter contextualising the interrelated but never fully coextensive developments of feminist art and art history, and queer theories of visual culture, Otherwise is a crucial resource for specialists and students seeking to enrich the understanding of the relationship between gender politics and visual culture. Otherwise: Imagining queer feminist art

histories is oriented towards students at all levels, as well as scholars and practitioners in art and performance, art history and gender studies, visual culture studies, performance studies and other fields in the arts and humanities dealing with queertheory, feminist theory and cultural history. The book will also be of interest to museum-goers and those interested in the visual arts and performance art in general, a growing audience with the popularisation of art and performance across the now global art world.

Queer Difficulty in Art and Poetry

Art Works, Parts 1 and 2 address how art, theater, performance, film, and visual culture have reshaped the established terms of gender and sexuality and contributed to fashioning a queer world. Bringing together work from both the visual and the performing arts, each collection showcases cutting-edge research on a wide range of queer artists, media, and sexual subcultures. The contributors to these issues--scholars in art history, visual culture, theater and performance studies, and film and media studies--approach art not as a reflection of history but as a creative response to it, a response that imagines alternative forms of social, sexual, and creative life. Arguing for the primacy of the arts in queer life, the contributors show how art and performance can constitute a form of critical theorizing rather than simply an illustration of it. In different ways, each author demonstrates how art works to invigorate queer critique. The first issue includes a special dossier on AIDS activist film and video, marking the twenty-fifth year of the AIDS pandemic, and essays on late-nineteenth-century male nudes, lesbian surrealism, homoerotic photography in the Deep South, and the transnational, transgender contexts of the Pulitzer Prize-winning play *I Am My Own Wife*. Essays in the second issue focus on a series of queer case studies, including gay power graphics and psychedelia, female duets on the Broadway stage, Keith Haring and racial politics, British Vogue in the 1920s, and lesbian-feminist magazines of the 1970s. The issue concludes with a dossier of three shorter pieces on queer art and performance: an interview with the Chicano drag street performer Robert Legoretta ("Cyclona"), an essay on blogs and the Five Lesbian Brothers, and a discussion of a rarely exhibited work about cruising and public space by the contemporary artist Glenn Ligon. Contributors. Deborah Bright, Jill Dolan, Jens Giersdorf, Jason Goldman, Scott Herring, Lucas Hilderbrand, Alexandra Juhasz, Tirza Latimer, Glenn Ligon, Richard Meyer, Rachel Middleman, Ricardo Montez, Erica Rand, Christopher Reed, David Román, Jennifer Flores Sternad, Margo Hobbs Thompson, Stacy Wolf

Otherwise

"Explores the art of John Singer Sargent in the context of nineteenth-century botany, gynecology, literature, and visual culture. Argues that the artist was elaborating both a period poetics of homo-sexuality and a new sense of subjectivity, anticipating certain aspects of artistic modernism"--Provided by publisher.

Art Works

Aficionados of music, dance, opera, and musical theater will relish this volume featuring over 200 articles showcasing composers, singers, musicians, dancers, and choreographers across eras and styles. Read about Hildegard of Bingen, whose *Symphonia* expressed both spiritual and physical desire for the Virgin Mary, and George Frideric Handel, who not only created roles for castrati but was behind the Venetian opera's preoccupations with gender ambiguity. Discover Alban Berg's *Lulu*, opera's first openly lesbian character. And don't forget *Kiss Me Kate*, the hit 1948 Broadway musical: written by Cole Porter, married though openly gay; directed by John C. Wilson, Noël Coward's ex-lover; and featuring Harold Lang, who had affairs with Leonard Bernstein and Gore Vidal. No single volume has ever achieved the breadth of this scholarly yet eminently readable compendium. It includes overviews of genres as well as fascinating biographical entries on hundreds of figures such as Peter Tchaikovsky, Maurice Ravel, Sergei Diaghilev, Bessie Smith, Aaron Copland, Stephen Sondheim, Alvin Ailey, Rufus Wainwright, and Ani DiFranco.

A Touch of Blossom

A comprehensive and lavishly illustrated exploration of the relationship between art and homosexuality. This is the first book of its kind, a provocative, globe-spanning narrative history that considers the fascinating reciprocity between gay sexuality and art from the ancient world to today.

The Queer Encyclopedia of Music, Dance, and Musical Theater

Andy Warhol was queer in more ways than one. A fabulous queen, a fan of prurience and pornography, a great admirer of the male body, he was well known to the gay audiences who enjoyed his films, the police who censored them, the gallery owners who refused to show his male nudes, and the artists who shied away from his swishiness. These essays consider Warhol in various contexts and within the history of the communities in which he figured. 53 illustrations.

Art and Homosexuality

This volume is a study of the connected ideas of "queer" and "gender performance" or "performativity" over the past several decades, providing an ambitious history and crucial examination of these concepts while questioning their very bases. Addressing cultural forms from 1960s–70s sociology, performance art, and drag queen balls to more recent queer voguing performances by Pasifika and M ori people from New Zealand and pop culture television shows such as RuPaul's Drag Race, the book traces how and why "queer" and "performativity" seem to belong together in so many discussions around identity, popular modes of gender display, and performance art. Drawing on art history and performance studies but also on feminist, queer, and sexuality studies, and postcolonial, indigenous, and critical race theoretical frameworks, it seeks to denaturalize these assumptions by questioning the US-centrism and white-dominance of discourses around queer performance or performativity. The book's narrative is deliberately recursive, itself articulated in order performatively to demonstrate the specific valence and social context of each concept as it emerged, but also the overlap and interrelation among the terms as they have come to co-constitute one another in popular culture and in performance and visual arts theory, history, and practice. Written from a hybrid art historical and performance studies point of view, this will be essential reading for all those interested in art, performance, and gender, as well as in queer and feminist theory.

Pop Out

The term "queer cinema" is often used to name at least three cultural events: 1) an emergent visual culture that boldly identifies as queer; 2) a body of narrative, documentary, and experimental work previously collated under the rubric of homosexual or lesbian, gay, bisexual, and trans (LGBT) cinema; 3) a means of critically reading and evaluating films and other visual media through the lens of sexuality. By this expansive account, queer cinema encompasses more than a century of filmmaking, film criticism, and film reception, and the past twenty-five years have seen the idea of "queer cinema" expand further as a descriptor for a global arts practice. As the first of its kind, The Oxford Handbook of Queer Cinema treats these three currents as art and critical practice, bringing the canon of queer cinema together with a new generation of makers and scholars. The Handbook's contributors include scholars who research the worldwide canon of queer cinema, those who are uniquely positioned to address three decades of its particular importance, and those best positioned to ponder the forms it is taking or may take in our new century, namely digital media that moves in new circuits. In eight sections, they explore the many forms that queer cinema takes across time, discussing narrative, experimental, documentary, and genre filmmaking, including pornography. Likewise, although the study of cinema and media is not restricted to a single method, chapters showcase the unique combination of textual analysis, industrial and production history, interpretation, ethnography, and archival research that this field enables. For example, chapters analyze the ways in which queer cinema both is and is not self-evidently an object for study by examining films that reinforce negative understandings of queerness alongside those that liberate the subject; and by naming the films that are newly queered, while noting that many queerly-made texts await discovery. Finally, chapters necessarily assert that queer cinema is not an Anglophone phenomenon, nor is it restricted to the medium of film.

In Between Subjects

Ron Athey is one of the most important, prolific, and influential performance artists of the past four decades. A singular example of lived creativity, his radical performances are odds with the art worlds and art marketplaces that have increasingly dominated contemporary art and performance art over the period of his career. Queer Communion, an exploration of Athey's career, refuses the linear narratives of art discourse and instead pays homage to the intensities of each mode of Athey's performative practice and each community he engages. Emphasizing the ephemeral and largely uncollectible nature of his work, the book places Athey's own writing at its center, turning to memoir, memory recall, and other modes of retrieval and narration to archive his performances. In addition to documenting Athey's art, ephemera, notes, and drawings, the volume features commissioned essays, concise "object lessons"

on individual objects in the Athey archive, and short testimonials by friends and collaborators by contributors including Dominic Johnson, Amber Musser, Julie Tolentino, Ming Ma, David Getsy, Alpesh Patel, and Zackary Drucker, among others. Together they form *Queer Communion*, a counter history of contemporary art.

The Oxford Handbook of Queer Cinema

A collection of intensive discussions about the role of visual arts in public life The past decade has seen American culture deeply divided by debates over social identity, public morality, communal values and freedom of expression. A key focus of these polarizing discussions has been the role of visual arts in public life. In *Art Matters*, five leading cultural critics and two prominent contemporary artists show the ways that this debate has profoundly reshaped our view of American culture. Lucy Lippard investigates the extraordinary recent transformations in visual art; Michele Wallace takes on high art, popular culture, and African American identity; David Deitcher discusses queer culture and AIDS; Carole S. Vance ponders censorship and sexually explicit imagery; and Lewis Hyde considers democracy and culture. Projects by artists Julie Ault and Andrea Fraser provide a context for these debates. *Art Matters* also offers a close examination of attempts to develop alternative funding sources for artists, focusing specifically on the influential private foundation Art Matters-a foundation which became an important proponent for new forms of art and for protecting freedom of expression through its funding and advocacy efforts.

Queer Communion

Proposes several new categories for consideration: the freak (a deviant being that resists the concept of a norm to deviate from), radical drag, transtemporal drag, and abstract drag.

Disidentification, Mimicry, Melancholia and Image

"How have radical print cultures fostered and preserved queer lived experience from the 1960s to the present? What alternative stories about queer life across Europe can visual material reveal? *Queer Print in Europe* is the first book devoted to the exploration of queer print cultures in Europe, following the birth of an international gay rights movement in the late 1960s. By unearthing these ephemeral paper documents from archives and personal collections, including materials that have been out of circulation since they were first distributed, this book examines how the production and dissemination of queer print intersected with the emergence of LGBTQ+ activism within specific national contexts. This vital contribution to queer history explores borders and political movements, and the ways in which these materials contributed, through their international circulation, to the creation of a 'post-national' queer community. Illustrated throughout with examples of manifestos, flyers, posters, zines and other forms of print media, it features interviews with those responsible for making, distributing or archiving queer print, alongside a series of new theoretical essays that set particular publications and the individuals and groups that produced them in context. The book isolates specific instances of queer print media and scrutinises their design aesthetics, identifying both the significant contribution that queer print has made to histories of LGBTQ+ struggle and to the history of print design."--

Art Matters

First published in 1986 to wide critical acclaim, *The Sexual Perspective* broke new ground by bringing together and discussing the painting, sculpture and photography of artists who were gay/lesbian/queer/bisexual. The lavishly illustrated new edition discusses the greater lesbian visibility within the visual arts and artist's responses to the AIDS epidemic. Emmanuel Cooper places the art in its artistic, social and legal contexts, making it a vital contribution to current debates about art, gender, identity and sexuality.

Queer Art

Queer Style offers an insight into queer fashionability by addressing the role that clothing has played in historical and contemporary lifestyles. From a fashion studies perspective, it examines the function of subcultural dress within queer communities and the mannerisms and messages that are used as signifiers of identity. Diverse dress is examined, including effeminate 'pansy,' masculine macho 'clone,' the 'lipstick' and 'butch' lesbian styles and the extreme styles of drag kings and drag queens. Divided into three main sections on history, subcultural identity and subcultural style, *Queer Style* will be of

particular interest to students of dress and fashion as well as those coming to subculture from sociology and cultural studies.

Queer Print in Europe

Queer Theory is one of the most contested and intellectually complex movements in contemporary sexual politics. Where did it come from, and what does it do? Is queer theory only for queers? If you have ever wanted to be a leather daddy, been puzzled by performativity, tried to measure bisexuality, or wondered whether Diana, Princess of Wales could be a gay icon, Queer Theory is required reading. This vibrant anthology of groundbreaking work by influential scholars, activists, performers, and visual artists is essential for anyone with an interest in sexuality studies or gender activism. The 15 articles - including two specially commissioned contributions, as well as an engaging introduction - map, contextualise, and challenge queer theory's project both within and beyond the academy. Helpful critical summaries that link the selections, and suggestions for further reading, make this volume perfect for anyone approaching queer theory for the first time.

The Sexual Perspective

"The book is a contribution to the historical study of gay and lesbian art, yet calls for altering its parameters in ways that fully recognize social and cultural difference. It provides a chronological and conceptual framework for studying the tropes of 'homotextual' expression in a Latin American context. More than one hundred illustrations, gathered from various sources across Latin America, North America and Europe, allow the reader to personally witness this fascinating and, until now, concealed story."--Jacket.

Queer Style

"Shine allures and awakens desire. As a phenomenon of perception shiny things and materials fascinate and tantalize. They are a formative element of material culture, promising luxury, social distinction and the hope of limitless experience and excess. Since the early twentieth century the mass production, dissemination and popularization of synthetic materials that produce heretofore-unknown effects of shine have increased. At the same time, shine is subjectified as "glamor" and made into a token of performative self-empowerment. The volume illuminates genealogical as well as systematic relationships between material phenomena of shine and cultural-philosophical concepts of appearance, illusion, distraction and glare in bringing together renowned scholars from various disciplines"--

Bibliography of Gay and Lesbian Art

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Queer Theory

Catalog of an exhibition held at Cheim & Read, Jan.-Feb. 2006.

Images of Ambiente

In 1861, the death penalty was abolished for sodomy in Britain; just over a century later, in 1967, homosexuality was finally decriminalised. Between these legal landmarks lies a century of seismic

shifts in gender and sexuality for men and women. These found expression across the arts as British artists, collectors and consumers explored transgressive identities, experiences and desires. Some of these works were intensely personal, celebrating lovers or expressing private desires. Others addressed a wider public, helping to forge a sense of community at a time when the modern categories of gay, lesbian, bisexual and transgender were largely unrecognised. Ranging from the playful to the political, the explicit to the domestic, these works showcase the rich diversity of queer British art. This publication, the first to focus exclusively on British queer art, will feature sections on ambivalent sexualities and gender experimentation amongst the Pre-Raphaelites; the new science of sexology's impact on portraiture; queer domesticities in Bloomsbury and beyond; eroticism in the artist's studio and relationships between artists and models; gender play and sexuality in British surrealism; and love and lust in sixties Soho. 00Exhibition: Tate Britain, London, United Kingdom (05.04.2017-01.10.2017).

Materials, Practices and Politics of Shine in Modern Art and Popular Culture

Queer Print in Europe