

THE ARCHIVE

THE JOURNAL OF THE

LESLIE/LOHMAN GAY ART FOUNDATION

Number 31 Summer 2009



Leslie Lohman



Larry Stanton

Top: *Untitled (Portrait of Youth)*,
n.d., Oil on canvas, 20" x 16"

Left: *Untitled (Self Portrait)*, 1984,
Oil on canvas, 24" x 18"
Both Collection LLGAF, Gifts of
Arthur Lambert

See the article on the
Recent Donations on page 17.

And the article on Arthur Lambert
and Larry Stanton in *The Archive*,
Issue 27 page 9.



J.B.Harter,
Standing Figure,
 1971.
 Pencil and acrylic
 on toned paper,
 13" x 7"

THIS ISSUE OF *THE ARCHIVE*
 IS MADE POSSIBLE ENTIRELY BY
 A GENEROUS DONATION FROM
 THE JOHN BURTON HARTER
 CHARITABLE TRUST.

THE ARCHIVE NUMBER 31 SUMMER 2009

- 5** WEIERMAIR PRESENTS SILOMBRIA
 BY DOUGLAS BLAIR TURNBAUGH
- 7** MICHAEL HARWOOD WANTS YOU
 ON HIS KITCHEN TABLE
 AN INTERVIEW BY NELSON SANTOS
- 9** THE LESBIAN PHOTOGRAPH
 BY LAURA MAZZA
- 11** FARSAD LABBAUF AN ART OF INTEGRATION
 BY JERRY KAJPUST
- 13** THE LIFE DRAWING AND FANTASY ART
 OF MICHAEL MITCHELL
 BY EARL CARLILE
- 15** JORGE ALVAREZ 1953-2007—PROVOCATIVE
 MURALIST AND MASTER DRAFTSMAN
 BY RANDALL HARRIS
- 17** RECENT DONATIONS
 COMPILED BY WAYNE SNELLEN
- 18** THE FRESH FRUIT AWARDS
 HONORS CHARLES LESLIE AND FRITZ LOHMAN
 BY JED RYAN
- 19** CHUCK NITZBERG AND HIS ART
 BY JAY BODA
- 22** TWO FACE SATIN
 THE ART OF ROB RAPHAEL
 BY TOM SAETTEL

COVER: Marco Silombria, *Satirica*, 1989.
 Acrylic on canvas with coal applications, 76" x 59"

ERRATA: Issue 30, Page 18, the two quotes begin-
 ning the article are from "At 90, Still In Pursuit Of
 Beauty" by Alicia Anstead, *The New York Times*,
 July 29, 2001, not 1991. Similarly, on Page 19, the
 last paragraph should read: In effect, he came "out"
 in a 2001 *New York Times* article, the year before
 he died. We apologize for these errors.



Marco Silombria,
Scudo di Aulos (Shield of Aulos),
1994,
Forex (plastic) with applications,
44" x 44"

WEIERMAIR PRESENTS SILOMBRIA

BY DOUGLAS BLAIR TURNBAUGH

Marco Silombria

Dionysus in Love

Edited by Peter Weiermair

Casa Editrice Tutti I Santi/All Saints Press 2005



Far right: Marco Silombria, *Ritorno a Olympia (Return to Olympia)*, 2004, Engobe on high-fired glazed terracotta with goldleaf, 24.5 h, Private collection Grosseto, Italy

Peter Weiermair is a distinguished museum director, most recently of the Museum of Modern Art in Bologna, and a curator of stellar exhibitions internationally. He is furthermore an editor and publisher whose books are of the greatest importance in filling the seemingly bottomless chasm in art history, both modern and contemporary, created by the benign neglect/vicious ablation of any gay presence. This deliberate deprivation of cognition has warped a true appreciation of the aesthetic intentions of some of the greatest artists in Western culture—Hello Michelangelo, et al.

Weiermair was always concerned with rescuing the erotic from obscurity (see his *Erotic Art: From The 17th To The 20th Century*). But he was influenced to focus on salvaging homoerotic art after reading Charles Leslie's 1977 ground-breaking book on Baron Wilhelm von Gloeden (1856-1931), an acclaimed artist-photographer of the nude male until Italian Fascists destroyed his studio and his negatives, effectively putting his reputation in limbo until Leslie resurrected it.

As well as the lust-to-crush of church and state, we also know the zeal of "family and friends" to de-

stroy work that falls into their horrified hands as their inheritance, "the estate." Homoerotic rarely survives the avenging fire lit by executors to "protect the reputation" of the deceased and/or to save the public from contamination. An amazing salvage by Weiermair is *Die Sammlung E.J. (The Collection E.J.)*, published in 1991. An Austrian, the still anonymous E.J. (c. 1902-early 1970s), kept his collection of snapshots of naked boy friends hidden in hollowed out books, despite the certainty of being killed if they were discovered by Nazis. E. J. prudently kept them hidden after the war,



when a right wing Christian party took control, and they remained hidden until long after his death, when they came to the attention of Weiermair.

Among the wide range of his publications, Weiermair promotes and publishes, often under his own imprint All Saints Press, contemporary artists in wonderfully produced volumes, as *Bas Meerman: Journal Intime*, *Mathias Herrmann COCKS 1992-2003*, and the happily received *Treasures Of Gay Art From The Leslie/Lohman Gay Art Foundation*, with more than 150 artists represented, including not only the obvious big names—Andy Warhol, Paul Cadmus, Jean Cocteau, Robert Mapplethorpe, Pavel Tchelitchev, von Gloeden, etc.—but many other great artists, some utterly unknown, whose achievements merit more exposure.

Marco Silombria: Dionysus In Love is the latest Weiermair revelation, at least to those unfamiliar with the work of this prolific Italian artist. Silombria first achieved success working in advertising as a graphic artist, and as an applied artist, he mastered techniques in design, photography, sculpture, painting, ceramics, and all the constantly changing computer technology now available for image making. This monograph deals with the past thirty years of his career, after he had moved away from commercial work to concentrate all his energy on independent visual art, working in a broad range of media, from photography, painting, and drawing to fresco painting, ceramics, costume, and stage design.

The book's title, *Dionysus In Love* "can be read in two ways.... Dionysus is the god of ecstasy, of orgiastic, promiscuous sexuality.... Love, on the other hand, stands for erotic, sensual, often unfulfilled desire, and stands in opposition to Dionysus. The title might be called *Dionysus Laughs*." Weiermair writes that Silombria, "celebrates his admiration for his own gender against the background of a classical, Western



Marco Silombria,
Ripettivo, 1987,
Wax pastel on paper
and neon,
78" x 59",
Collection Leslie/Lohman,
Gift of the artist

tradition in which Greek and Roman culture, with its openly experienced pagan sexuality, occupies a very important place. He does not recognize the Judeo-Christian concept of guilt that overshadows all sexuality, regardless of its orientation...."

Only rarely does he depict a sex act, but the artist "creates rather more metaphorical links between different levels of imagery and meaning...and the viewer establishes associative connections." The strategies he employs range from changing the genders of figures in 19th century paintings considered scandalous in their time, by Gustave Courbet, Edouard Manet, Francisco Goya, and Jean Ingres to prototypes of glass condoms in fish shapes or sailor suits. He pays homage to such icons of homosexual aesthetics as S/M hero Saint Sebastian, writhing with desire as the arrows pierce, to male angels, to Greek boys wrapped around vases in flagrante delicto. The artist employs a formidable arsenal of technical skills, intellectual wit, irony, and the courage to create provoca-

tive images (presumably from his own sensual experience). Silombria also leaves it open to the viewer's own imagination, desire, memory, and empathy to fill out the pictures.

Silombria documents a very good gay life, something like David Hockney does, a visually beautiful world of easy wealth, leafy terraces, sun, and sand, with a host of sexy young men, waiting eagerly to oblige whether or not they are going to see their charms commemorated in art. This is a book that could influence shy teenagers to become artists, so that they might experience the personal pleasures, the joy in creation, the *joie de vivre* altogether, illustrated so convincingly in Silombria's fascinating work.

Peter Weiermair curated Dionysus In Love, Marco Silombria—A Retrospective, Leslie/Lohman Gallery, May 5 to June 27, 2009.

Douglas Blair Turnbaugh, author, collector, filmmaker, is a member of the LLGAF Advisory Committee, and a frequent contributor to The Archive.

MICHAEL HARWOOD WANTS YOU ON HIS KITCHEN TABLE

AN INTERVIEW BY NELSON SANTOS



Nelson Santos (NS): What was your kitchen like growing up?

Michael Harwood (MH): 1950s suburban—knotty pine cabinets, and just large enough for a table with four chairs. It was pretty much the social center of the house. By pure coincidence the red Formica table in my parents' kitchen and my own kitchen table are virtually identical.

NS: How did your “kitchen” series start?

MH: It started in 1991 as a playful experiment. I had been photographing nude models in my living room, office, and hallways, and I still do, but at one point I wanted to try to elevate the model in order to create a differentiating space. When the

idea of using the kitchen table as a sort of pedestal occurred to me, it seemed very funny—so I knew I was onto something and had to give it a try. Using the table also allowed for new shooting angles and poses. I was lucky to have an open-minded actor, Jay Corcoran, to work with on my first kitchen table session, as it seemed to transform the room into a sort of theater.

NS: How do models react to being photographed in the kitchen? Do you direct most of the models or do they naturally take to jumping on the table?

MH: Most find it rather stimulating. I direct them as to where to pose, but once we get to work, it's essen-

tially a collaborative improv, and I'm always surprised by the images that come out of it.

NS: What was the most unusual improvisation you had in your kitchen?

MH: That would be when a model started eating out my ass. We were taking a play-break during the session, and then he suddenly darted around behind me and dove right in. I looked up and noticed us reflected in the mirror over the kitchen sink and picked up my camera to document the moment for my “archives.” Several years later, Reed Massengill asked me to submit a photograph for his book, *Self-Exposure: The Male Nude Self-Portrait*, and I had just what he wanted.

Michael Harwood,
Cyclop's Gaze (Jay),
1991.
B/W Photograph



Michael Harwood,
Above: *Matt Miller (The Pose)*,
 2005,
 B/W Photograph
Right: *Self Portrait with Impulsive Model*,
 1997,
 B/W Photograph

NS: That's quite an enthusiastic model. Where do you usually find your subjects?

MH: I've met a few at the gym, galleries, some were referred to me, and some were dancing in jockstraps at WOOF! Each one has his own story.

NS: Do you ever meet a guy and say, "Wanna get naked and jump on my table?"

MS: I usually try, in a subtly seductive way, to let him know that I just want his gorgeous body to be in my somewhat offbeat artwork and offer my card. Then I hope he checks out my website and is intrigued.

NS: Have you taken any pictures under your table?

MH: No. I'm into tops.

NS: If you could have anyone on your table, who would it be?

MH: Bo Dixon. I actually met him last fall, when I ran into Max Scott on the street and he was with Bo. The following night Jim and I went to see Bo perform at WOOF!, and I talked to him about my work. He seemed open to the idea of posing in the kitchen, but he lives on the West Coast, and we haven't been in touch since then.

NS: The work is erotic but also very intimate. What do you think creates this atmosphere?

MH: There has to be a good rapport with the model, based in part on mutual attraction, but also on enthusiasm for the work, established before we shoot. With different models,



this has taken a few hours, days, or even years. Because posing on the kitchen table and counters is strange and a bit transgressive, this seems to release inhibitions. Most importantly, is the sense that we're doing this primarily to amuse ourselves, rather than to turn out a product which looks just so.

NS: In the past, you have differentiated between the aesthetic of photographing the "male nude" and "naked men." What's the difference?

MH: "Male nude" is a concept, a generality. "Naked men" are persons, individuals. When I'm working with a model, I see, hear, touch, and collaborate with a real man, not a concept. To think of him as merely a concept—a nude, a beautiful form, a symbol, a type, a statement, a sex object—would sap the life out of the photography.

NS: That's interesting, I always think of the "male nude" as aesthetic, but of a "naked man" as someone who still has his socks on. "Naked"

is more about desire and intimacy while "nude" is about object and form. What are some of the other projects you are working on?

MH: I shoot the majority of my work in color by daylight, and way beyond the walls of my apartment. My color photos are wide ranging in subject matter, and if there are any people in them, they are usually wearing clothes. I create fascinating diptychs using these photographs as components.

NS: Where can someone see more of your work?

MH: They can visit my website at www.michaelharwoodphoto.com

NS: Lastly, would you say you have good table manners?

MH: Of course!

Nelson Santos is an artist, the Associate Director of Visual AIDS, and a frequent contributor to The Archive.

THE LESBIAN PHOTOGRAPH

BY LAURA MAZZA

The search for a defined lesbian aesthetic in photography is one that is both inherently ambiguous and problematic. While an historical exploration into the life events of an artist can reveal queer relationships, the subsequent demarcation of their art as lesbian in nature is potentially reductive. Does an image gain the classification of lesbian art due to the artist, the visual context of the image, or the intended viewer? Which or do all of the latter circumstances indicate a lesbian photograph? The subjectivity of these criteria clouds the establishment of a lesbian artistic classification. This article will briefly investigate the photography of Alice Austen, Claude Cahun, and Catherine Opie—three artists from very different backgrounds and time periods, yet who are inextricably viewed as lesbian canonical photographers. This article will attempt to deconstruct this singular classification while providing more insight into their influential lives and work.

American artist Alice Austen (1866-1952) was a forerunner in the deconstruction of normative gender roles within her photography. By the age of 18, Austen was producing professional work. Many of her early pieces intimately chronicle herself and her relationship to home. Her subsequent photography maintained the intimacy of portraiture while developing in a bold, journalistic style. While Austen's portfolio is respected for its contribution in the visual documentation of the greater New York tri-state area, her role in this particular documentation style challenged early standards in the field of photography. A handful of Austen's work chronicles relationships between women; women touching, embracing, and interacting through physical suggestion are present in her subject matter. One of the most provocative pieces, entitled *Julia Martin, Julia Bredt and Self Dressed Up as Men 4:40 pm, Thursday October 15th*,



Alice Austen, *Julia Martin, Julia Bredt and Self Dressed Up as Men 4:40 pm, Thursday October 15th*, 1891. Black and white photograph printed from glass negative, 8" x 6"; Courtesy of The Alice Austen House

1891, captures the image of three women dressed in men's suits and fake moustaches. Although decades before social constructivists such as Gayle Rubin and Judith Butler published discourse on theories of gender performativity and masquerade, Austen visually treads this concept in her photography. The subject of the androgynous portrait is also present in the work of photographer and writer Claude Cahun.

Born Lucy Renee Mathilde Schwob (1894-1954) Cahun started using the non-gender specific pseudo name of Claude in 1919. Although her photographic career only spans the duration

of 1912–1930, her body of work proves pivotal in the French Surrealist movement. In the spirit of French Surrealism, Cahun would often cross dress, wear masks and fashion other extravagant costumes. Her photography work mirrors Surrealism's play with surprise, unexpected juxtapositions and non sequitur. It assumes both a political and personal slant, as she was an avid resistance fighter in response to World War II. However, while art historians often link the Surrealist movement with the isolated subject of the eroticized woman, Cahun conversely documents sexually challenging and nonnormative portraiture. Through



questioning social, economic and gendered subject matter, Cahun's work underscores the concept of intersectionality while challenging photography's role in the documentation of reality. Similarly steeped in social analysis, artist Catherine Opie draws from a myriad of thematic directions in the production of her photography as well.

Acclaimed American photographer Catherine Opie (b. 1961) currently produces work relating to documentary photography. Her work spans broad themes from freeways to surfer portraiture; however, the majority of her photography investigates and questions community and identity. Her photographic series documenting football players on and off the field visually plays with the performativity of masculinity and homosociality in much the same light as social theorist Eve Sedgwick's research. Other work by Catherine Opie, especially the piece entitled *Cutting*, 1993, questions establishments within the LGBT community. *Cutting* is a photograph of an individual's back with skin mutilation de-

picting two females holding hands with a house and a cloud. This powerful image boldly questions the phenomenon of homonormativity as well as concepts such as body ownership and alteration.

According to Butler, identification enforces dominant systems of power. Lesbian identity, for example, is self-managing and functions as reverse discourse. To claim an identity circumscribes oneself and constantly forces one to perform. In application to the field of photography, the artists who aspire to achieve a lesbian aesthetic are invariably regulating their own work. The art historian who ascribes to this singular classification is limiting the scope of interpretation. Therefore, the question of how a photograph fulfills the categorization of lesbian should be restructured as: how and why does this art represent its individual context? In conclusion, the aspiration of lesbian aesthetic forces artists and viewers alike to analyze through a lens that can misrepresent and eliminate multitudes of artistic, social and political underscoring

layers. While the work of Austen, Cahun, and Opie is superficially grouped together by the outsider, in actuality, it is representative of a diverse library of themes, imagery, and concerns.

Laura Mazza graduated from the Department of Art History at NYU with a degree in Urban Design and Architecture Studies. Although her research focuses primarily on environmental design, she is also interested in the convergence of art and queer theory. Laura currently lives in Greenpoint, Brooklyn and intends to pursue a PhD in environmental planning.

See the article on Barbara Hammer's film on Claude Cahun, Lover Other, in The Archive, Issue 18, 2005.

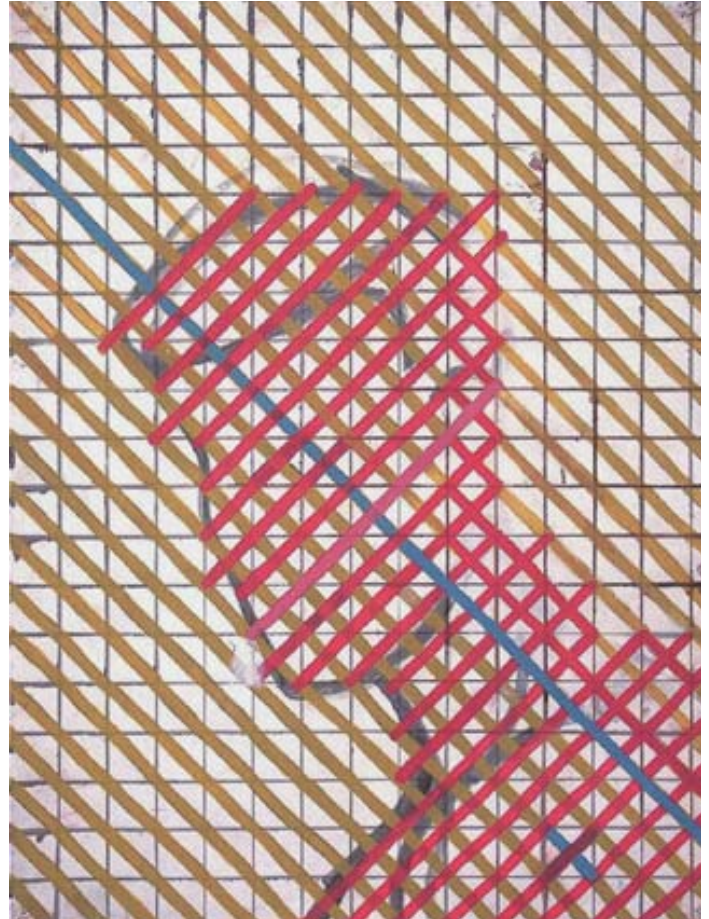
Left: Claude Cahun, *E.D.M (sex), Aveux non avenues (Disavowed Confessions)*, 1930, Heliogravure from collage created by Marcel Moore (nee Suzanne Malherbe) under the direction of Claude Cahun, Editions du Carrefour, Paris, 9" x 7", Courtesy of Beinecke Rare Book and Manuscript Library, Yale University

Right: Catherine Opie, *Self-Portrait/Cutting*, 1993, Chromogenic print, 40" x 30", Ed. of 8, Courtesy Regen Projects, Los Angeles, © Catherine Opie

FARSAD LABBAUF

AN ART OF INTEGRATION

BY JERRY KAJPUST



Farsad Labbauf was born in Tehran, Iran in 1965, and later at the age of thirteen, he moved with his family to the United States during the revolution. His art is a quest to integrate his inner self and the outer world, and the Western society in which he lives with his strong Persian roots. His art evolves as his own life evolves.

Encouraged by his family to study art early on, his primary early influences came from his exposure to Western art and culture—Rembrandt, Van Gogh, and television. Labbauf studied industrial design and fine arts at the Rhode Island School of Design (RISD). His early adult artistic expression was abstract and modern, continuing to be influenced by his

Western environment rather than by his Islamic heritage.

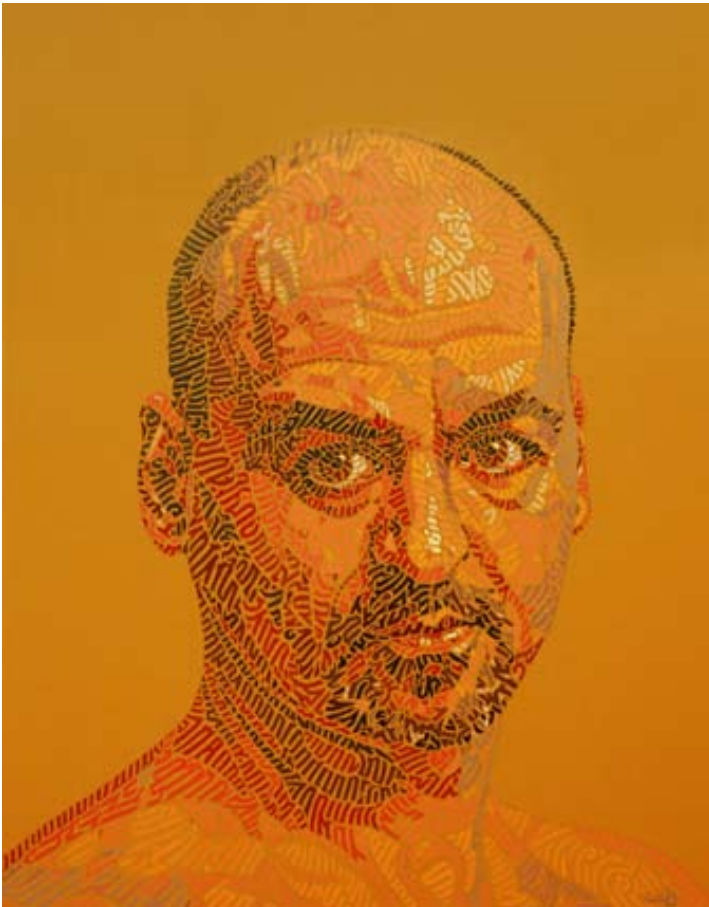
As a young artist growing in self awareness and artistic expression, he created collages of paint and images of people, places, and things cut from magazines. This juxtaposition of images was a reflection of his own search to understand himself, his cultural diversity, and his emotional connection to the world.

Moving away from paper and paint, Labbauf began exploring non-traditional materials such as pieces of tapestry and paper sewn together to form abstract images, which he calls *Sewings*. He also joined together individual plastic zip ties to create a large flowing contemporary design that looks like feathers or an organism's skeleton.

The zip tie project was shown in *Jersey (New)* 2004 at the Jersey City Museum of Art, Jersey City, NJ.

We see Persian elements emerging in more recent years in Labbauf's art. Art in ancient Persia often illustrated both natural and supernatural beings and forces. Art was a way to communicate with the Gods and notably with a lack of gesture and specific facial features which reflected a focus on concepts and ideas rather than individuality. Religious themes of submission, peace, living in the now, openness, acceptance, and the celebration of your walk in life, were combined with the more Islamic elements of geometrics, calligraphy, and graceful intricate abstract patterns called "arabesques" that grow out of and flow into each other.

Farsad Labbauf
Left: *Rabbit-Face*, 2002
Oil on primed paper, 24" x 19"
Right: *Study of a head for Trinity (No. 3)*, 2001, Oil on primed paper, 24" x 18"



Farsad Labbauf
Left: *Joseph (Gaze)*, 2007,
 Oil on canvas, 56" x 44",
 Collection of Saatchi Gallery, London
Right: *Untitled Youth*, 2005,
 Oil and pencil on paper, 60" x 42"



Labbauf's perceptions of life and love, religion and spirituality, human interaction and the world, are also influenced by Rumi, the Sufi poet. This is especially true as he now finds the texts easier to read in English rather than his native Farsi.

In *Study of a Head for (t)rinity*, he explores figures represented in a pattern design of a Persian rug template or canvas ready to be woven. Lines are an important symbol throughout his work expressing unity, connectivity and the movement of life. Lines converge in different areas of the canvas both in the forefront and background. These lines create the essence of reality, figures themselves are fixed, the world is not.

Persian influences can definitely be seen in his current project of portraits. Faces in these portraits are comprised of small non-overlapping painted shapes which function as an interlocking pattern of tiles; torsos are represented by a network of drawn lines. Labbauf's method of line and pattern seem to represent a search for an integrated spirituality and place in the world—his re-inter-

pretation Rumi's teachings.

To create these portraits, first an image is selected, usually taken from a photograph. Next, the canvas must be prepared. Here his approach becomes a spiritual and sacred process. Six layers of paint are applied to the blank canvas before the image outlines are drawn. In a sense, he becomes one with the canvas first and then is able to begin expressing his beliefs through the portrait. However, his art comes from somewhere deep within it's not just a mental process. Almost like the urge to have sex, it's an intense desire to create, powerful and encompassing, where one can transcend space and time. For Labbauf, the process of painting is more important than the actual images being painted.

His works have been shown in two exhibits at Leslie/Lohman Gallery; *Body Language*, 2001 and *Great Gay Photo Show*, 2007. Other important exhibits include the Museum of Contemporary Art, Iran; and the Museum of Modern Art, New York. Upcoming exhibits in-

clude Saatchi Gallery, London. His work is currently being represented through Amstel Gallery, Amsterdam and more works can be seen on his website www.labbauf.com. Labbauf remains influenced by his Islamic roots using themes of connection and unity between people and the world. Art becomes an outward expression of this inner journey. I would sum up Labbauf's approach to art and life by what was so well stated by one of Labbauf's inspirations, Rumi, so many centuries ago, "It's what we love that makes life worthwhile." Through his love of art, Labbauf hopes the viewers of his images may achieve transcendence, and see life as a larger interconnected canvas of people, experiences, and emotions.

Jerry Kajpust is a personal development coach; and an archivist at the Leslie/Lohman Gay Art Foundation and frequent contributor to The Archive.

THE LIFE DRAWING AND FANTASY ART OF MICHAEL MITCHELL

BY EARL CARLILE



Beautifully colored, finely drawn, seductive, humorous, infinitely imaginative, passionate—artwork by Michael Mitchell gets attention. From high school art student in Chicago, to accomplished artist—with two pieces in the recently published *Treasures of Gay Art from the Leslie/Lohman Gay Art Foundation*—Mitchell's motto might easily be "Go for it!"

Mitchell was born in Chicago in 1952, the third son of his Creole parents' four children. His parents—his father working on a loading dock and his mother working in a soap factory—made every sacrifice possible to support their son's desire to be an artist and enrolled him in schools where he could develop his apparent talent and learn to be the artist that he wanted to be, and has become.

Mitchell's coming out story is almost humorous. He realized he was gay when he observed how all the scantily clad men on the Tom Jones television show excited him. Isn't a hard dick hard to miss, especially when it's your own? According to Mitchell, his preference for men has

seldom varied from "less is more" as far as men-in clothes is concerned.

Mitchell is a long-time member of the Leslie/Lohman erotic drawing workshops. Prior to life drawing with these groups, Mitchell regularly attended life drawing classes held at a 42nd St. venue that frequently employed models whose "full-time" job was dancing professionally on Broadway, and in ballet and modern dance companies.

In Chicago, Mitchell was a name-partner in a successful two man advertising firm, Howell/Mitchell. He left Chicago twenty-five years ago to continue his commercial art career in New York and indeed has taken a big bite out of the Big Apple. Mitchell is widely known in the New York advertising world as a source for storyboards and comps. Except for a difference in content, the series of three illustrations titled *Skydivers*, is not unlike the Mitchell's storyboard work for his advertising clients.

Since 1997, Mitchell's erotic artwork has appeared regularly in *HandJob* magazine. Mitchell notes

that magazine publishers customarily hire artists to read a story and then illustrate it. With appropriate modesty, Mitchell states that after *HandJob* saw his illustrations of his very first assignment, the editors killed the story that was originally intended for publication, and rewrote a piece inspired by Mitchell's artwork. Ever since, Mitchell regularly submits a series of illustrations—sexual storyboards—and the *HandJob* editors then have a story written to illustrate Mitchell's artwork. An arrangement of this sort is highly unusual, and points both to Mitchell's artistic talent, and to his deft handling of visual fantasy—beginning with his own.

That beginning, by the way, began early in Mitchell's artistic life. Aside from his homework for art class, Mitchell created little porno fantasy sketches that he kept locked safely from parental view—years later, his mother found them anyway. Not surprisingly, those early porno fantasy sketches have matured into Mitchell's highly imaginative erotic artworks.

Michael Mitchell, *Skydivers*, 2003. Color pencil and marker on paper, 3 panels, 9" x 7" ea.



Mitchell demonstrates an unorthodox manner in the practice of life drawing—the customarily staid exercise in visualization—such as his work as one of several resident artists of PORK, the Wednesday sexually charged night of art at the LURE, a New York leather bar in the 90s. Models were never hired for these events—the artists picked their models spontaneously from the crowd throughout the night. With no more than twenty-five minutes to complete an artwork, Mitchell posed his subject, drew a very quick pencil sketch, followed by ink lines applied with a brush, and finally proudly signed and dated each of his creations with his own name though most other artists commonly used pen-names.

His media is unorthodox as well, such as his work on large brown

paper bags found in the LURE basement. Mitchell believes the bags were probably commercial bread bags. The stack of thirty to forty bags supplied Mitchell for about six weeks. The two figures featured in one of his drawings on the bags, needed no coaching on how to pose. As Mitchell surveyed the crowd for a suitable subject, he saw these two men locked in a passionate embrace in a corner of the room. After interrupting the passionate couple, Mitchell invited them to pose on the stage. Pose they did not—on the contrary, they climbed on stage and resumed pawing each other—and Mitchell captured the lust. The bags series was shown in *Propensity for Excitation* at Leslie/Lohman Gallery in 1997 as a installation of 20 bags freestanding with sand in the bottoms of the bags. The bags were also shown at Vince

Gabrielli Gallery, New York City as an installation with the bags lit from inside by candle.

Leatherman on Blue on a huge scrap of blue seamless paper was another of Mitchell's PORK life drawings. One can scarcely imagine a finished work of this quality being produced in 25 minutes, at a crowded mid-week cruise fest for leather boys.

If "Go for it!" is Mitchell's motto, the gay male body is Mitchell's prize. Not for nothing, then, is Mitchell an important treasure of the Leslie/Lohman Gay Art Foundation, and the world of gay art at large.

PORK donated two Michael Mitchell drawings on plywood to the Foundation's collection.

When Earl Carlile grows up, he wants to write more about gay artists and their artwork.

Michael Mitchell,
Left: *Untitled*, 1996,
Pencil and ink on brown
paper bag,
29" x 18"

Right: *Leatherman on Blue*, 1996,
Pencil, acrylic, and ink on
blue paper,
52" x 30"

JORGE ALVAREZ 1953-2007

PROVOCATIVE MURALIST AND MASTER DRAFTSMAN

BY RANDALL HARRIS

Born in Medellin, Colombia in 1953, Jorge Alvarez moved with his family to New York City as a teenager. He received his Bachelor of Fine Arts in painting and drawing from the School of Visual Arts, NYC in 1976 and his Master of Fine Arts in painting from the New York Academy of Art in 1995. His thesis work was entitled *The Coming of Age*. The centerpiece was a 20 foot painting celebrating Alvarez's profound ability to execute the human form in a detailed environment. Also included were numerous watercolor studies exploring the subject of an aroused young boy amidst an orgy of reclining and frolicking men and women. This subject matter would remain a favorite of his throughout his career. He enjoyed challenging the restrictive norms of traditional American painting by showcasing nude boys or authoritative women in sensual environments.

At the start of his professional career, Alvarez was employed as a studio manager at EverGreene Painting Studios in NYC. He executed large-scale wall, ceiling, and alter pieces. This work was created for private homes and public sites throughout the country, including Caesars Palace Hotel in Atlantic City, Venetian Resort Hotel in Las Vegas, and Beau Rivage Hotel in Biloxi.

Alvarez was also in demand for portrait work with such commissions as Brooklyn's notable labor union leader, Harry Van Arsdale. He enjoyed this type of work and created many portraits of family and friends for his own collection, including *La Cochita*, an exquisite pencil drawing of his mother with praying hands. Daisy, his loyal English Bulldog (frequently adorned in a pearl necklace), made many appearances in his paintings. As most of this work was created for public or private collections, Alvarez would painstakingly make detailed red pencil studies that he would keep for future reference to incorporate into larger oil paintings.

In 2002, Alvarez became a full time professor of painting and mu-

ral studies at the Savannah College of Art and Design. With his students, he created numerous murals around the Savannah area. The Savannah International Airport is one fortunate recipient of an Alvarez mural. Alvarez was deeply gratified when the college purchased two of his major oils for their permanent collection in 2006. One piece, *La Somabula (Sleep Walker)* is a large 90" x 68" oil and gold leaf painting which explores a jungle nymph seducing the serpent spirit Koto in her dreams while an open-jawed alligator hovers nearby.

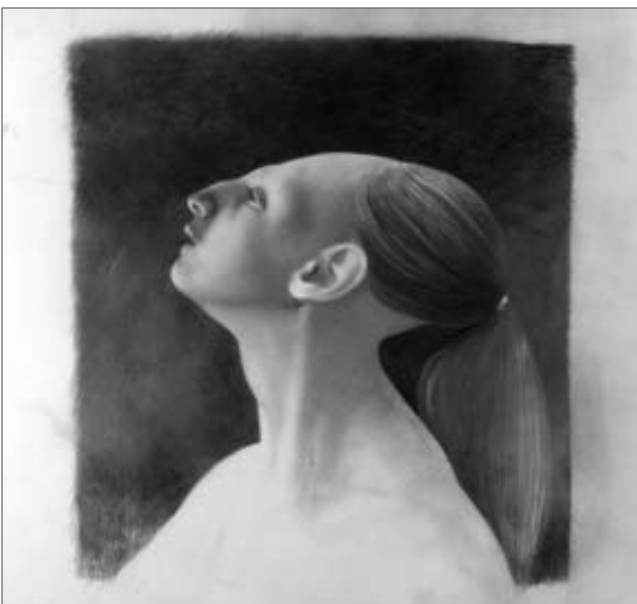
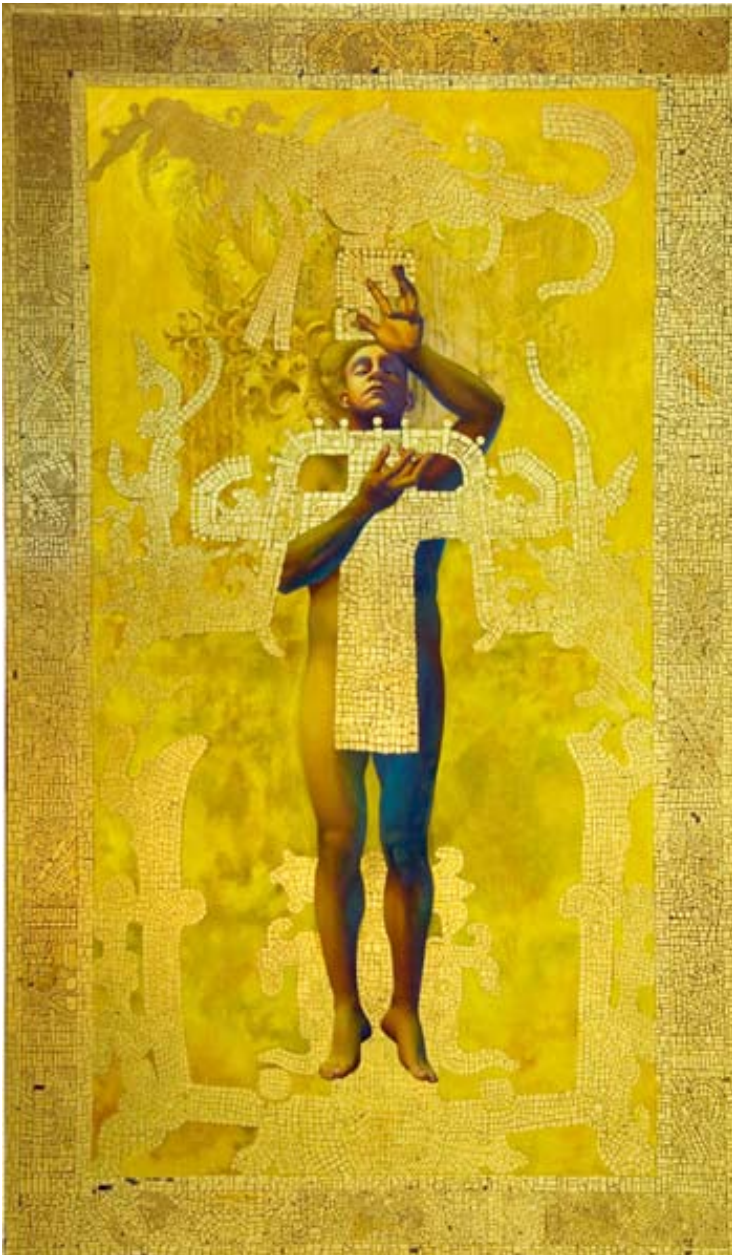
Though teaching full time, fulfilling commissions, and executing large scale murals, Alvarez regularly made studio time for solo and group exhibitions, including two solo shows at Figureworks, a figure based gallery in Williamsburg, Brooklyn. As Alvarez loved working with the human form, he was a natural fit for the gallery's special focus. His first exhibition consisted of eight lovely red pencil drawings based on the characters from the novel *100 Years of Solitude* by Gabriel Garcia Marquez.

Alvarez preferred to work with live models. He was inspired by their presence. Though most of his life drawings were created as studies for his murals, commissions, or major paintings, a larger portion were done for the sheer challenge of drawing the nude form. In every studio in which Alvarez worked, he kept a floor-to-ceiling work on paper with a life-size male nude he had drawn in charcoal. He would revisit this piece regularly and, depending on what he was working on for a commission, would add elaborate, obsessive details. The male eventually had an enormous headdress, a gilded halo around an erect penis, Mayan masks, and expressive hands.

One of Alvarez's favorite techniques was to have the model take challenging poses, which Alvarez would capture in a contour ink line drawing. He would then flood the drawing with watercolor, precisely



Jorge Alvarez, *Studio Figure*, Charcoal and goldleaf on paper, 96" x 48"
This piece Alvarez kept up in his studio and would work on over time. It was ongoing and probably last worked on in 2006.



Jorge Alvarez
Top left: *Resurrection*, c.2006, Oil on canvas, 120" x 72". *Resurrection* was a personal work and one of the few oils still owned by the family.
Top right: *Figure Study*, 2006, Ink and watercolor on paper, 11" x 8"
Left: *Lady Six Tun*, c.2004, Pencil on paper, 20" x 16"

applied to allow lovely shading within the lines followed by a single line that could not be contained and would be allowed to drip off the page. Much of this work involved the male form in suggestive or erotic poses, and these vibrant washes would capture the aroused mood of the session.

In the later stages of his career, Alvarez became fascinated with the ancient Mayans. He developed an extensive series surrounding Lady Six Tun and King Pacal. This subject matter was developed in many mediums from pencil to oil.

In 2007, at the young age of 54, Jorge Alvarez died of HIV complications. His estate was left to his three brothers and with their support, Figureworks was able to host a memorial retrospective of some of the artist's most treasured and accomplished personal pieces in 2008. Within his studio were flat files full of detailed studies for mural proposals, family portraits, and intimate, erotic figure studies, and the retrospective was drawn from these collections. The family generously donated proceeds from sales generated from this exhibition to The Gay Men's Health Crisis in New York City in his memory.

Randall Harris is an artist and the director of Figureworks in Brooklyn, NY (www.figureworks.com). He has curated over 50 exhibitions in the last 10 years in the New York City area.

RECENT DONATIONS

COMPILED BY WAYNE SNELLEN



The Leslie/Lohman Gay Art Foundation wishes to thank the following artists and donors for their generosity.

Anonymous donation of a line drawing of a recumbent nude male youth. Signed with the initials FM 1973.

Saul Bolasni, artist, donated 56 drawings (54 portraits and 2 male nudes).

John Caminiti, artist, donated 2 drawings and 1 painting.

Lowell Detweiler, artist, donated an untitled drawing of two men kissing to the Foundation's collection in lieu of a financial contribution. Thank you, Lowell. Lowell is a member of the Advisory Committee.

Don Gaddis, artist, donated 5 limited edition digital prints.

Arthur Lambert donated 2 oil paintings by Larry Stanton, *Untitled (Self-Portrait)*, and, *Untitled (Portrait of a Youth)*. See inside front cover.

Charles Leslie, co-founder, purchased a blue ceramic vase by Marco Silombria, *Ritorno a Olympia n.1 (Azzurro)*, 2004, for the Foundation's collection

Charles Leslie, co-founder, purchased 2 paintings by Richard Taddei, *Portrait of Thomas II*, 2008 and *River God 2*, 2000, for the Foundation's collection

Philip Shinnick donated a three-part drawing by Paul Seidell.

Marco Silombria, artist, donated 1 large drawing of St. Sebastian with neon (*Ripetitivo*); 225 copies of *Marco Silombria, Fotografie, Commento di Peter Weiermair* 1996; 250 signed and numbered silkscreen prints commemorating the artist's first solo show in NYC; and 168 souvenir lapel pins.

Steven Stines, artist, donated 3 drawings of male nudes.

Richard Taddei, artist, donated 2 drawings to the Foundation's collection.

The estate of Phillip S. Rubin donated one photograph by Bill Connors of 4 young men sitting on a window ledge. Again, thank you all.

Left: Saul Bolasni, *Claude, Paris*, 1959, Ink and watercolor on paper, 13.5" x 10.5"

Right: Paul Seidell, *Untitled, n.d.* Pencil on paper, 26" x 19.5" (overall, in three parts)



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

Co-founders

J. Frederic Lohman
Charles W. Leslie

Board of Directors

J. Frederic Lohman
Charles W. Leslie
Jonathan David Katz, Ph.D.
James M. Saslow
Daniel L. Hanratty, treasurer
Erica Bell, Legal Counsel

Gallery Staff

Charles W. Leslie,
Executive Director and
Chief Curator
Wayne Snellen, Director of
Collections and Co-curator
Rob Hugh Rosen,
Director of Operations and
Co-curator
Scott Runyon, Director
of Development and
Communications
Victor Trivero,
Lighting Director
Vincent Kuossi,
Receptionist
Nathaniel Siegel,
Administrative Assistant
Gonzalo Alvarez, Archivist
Jerry Kajpust, Archivist

Advisory Committee

Anna Canepa, Co-chair
David Jarrett, Co-chair
Lowell Detweiler
Daniel Kitchen
Norman Laurila
Nicholas McCausland
Sonia Melara
Marion Pinto
Joseph Radoccia
Robert W. Richards
Norbert Sinski
Victor Trivero
Douglas Blair Turnbaugh
Peter Weiermar

The Archive

The Journal of The Leslie/Lohman,
Gay Art Foundation
Number 31 • Summer 2009

Contributors:

Charles Leslie, Fritz Lohman,
Jay Boda, Earl Carlile, Nick Curto,
Roberto Garcia, Jr., Randall Harris,
Jerry Kajpust, Laura Mazza,
Rob Hugh Rosen, Scott Runyon,
Jed Ryan, Tom Saettel, Nelson
Santos, Wayne Snellen, Douglas
Blair Turnbaugh.

Please submit articles for consideration for this publication to *The Archive*, LLGAF, 26 Wooster St., New York, NY 10013, or admin@leslielohman.org.

©2009 The Leslie/Lohman Gay Art Foundation. No part of this newsletter may be reproduced in any form without the written permission of The Leslie/Lohman Gay Art Foundation. Copyrights for all art reproduced in this publication belong to the artists unless otherwise noted. All rights reserved.

Foundation and Gallery:

26 Wooster Street, New York, NY
10013-2227,
Gallery Hours: Tues.–Sat., 12–6pm
Closed Sun. & Mon.,
all major holidays and
between exhibitions
212-431-2609
admin@leslielohman.org
http://www.leslielohman.org

Artists and curators are encouraged to submit images and proposals to ATTN: The Exhibition Committee at above address. Appointments and studio visits are possible, by contacting: Rob Hugh Rosen, Director of Operations, at above address/telephone/email.



THE FRESH FRUIT AWARDS HONORS CHARLES LESLIE AND FRITZ LOHMAN

BY JED RYAN

How could you not love a hostess—Lady Clover Honey—who opens an event with, “Flash photography is strictly encouraged!”? Many of us living in the Gay Apple occasionally play the role of Jaded New Yorker. But then, there’s always something waiting around the corner to, shall we say, “un-jade” us. That’s the spirit of the Fresh Fruit Festival and, once a year, Fresh Fruit Festival honors the best of players, musicians, and artists from the previous Fresh Fruit Festival. The Sixth Annual Fruits of Distinction Awards was held at The Peter J. Sharpe Theatre on Tuesday, April 21. The most exciting line of the night? “And the Fruity goes to....”

Nick Curto, President of All Out Arts—co-creator of the festival with New Village Productions—stated in his welcoming speech, “The mission of All Out Arts is to nurture, support, and celebrate the Lesbian, Gay, Bisexual, and Transgender community’s contribution to our culture; to let the world know that our community is not an outside, scary force as some would believe, but rather our community is now, and has always been, at the very heart and soul of American culture.”

Also as part of the night was the Passion Fruit Awards, which honors individuals who provide outstanding service to the arts and the LGBT community. The first recipient of this award was The Honorable New York City Council Representative Rosie Mendez known to be exceptionally strong in advocacy and support for LGBT groups and arts. “It’s part of my job.” This lady restores our faith in politics!

The second Passion Fruit Award went to Charles Leslie and Fritz Lohman, founders of The Leslie/Lohman Gay Art Foundation. Nick Curto spoke about their legacy, “Charles Leslie and Fritz Lohman are life partners who share an intense interest in homoerotic art and began to build a collection together in the early 60s. They produced their first gay art exhibition in their SoHo loft in 1969 and remain committed to preserving the legacy of homoerotic figurative art. Leslie has been quoted as saying, ‘We regard our work as part of the gay liberation movement.’” Leslie accepted the award and offered some provocative advice, “When young kids say that we live in a ‘post gay’ world, that’s idiotic. We need to keep fighting—and the Fresh Fruit Festival is a great way to do it!”

The 7th Fresh Fruit Festival will take place July 9–July 26, 2009. See www.FreshFruitFestival.com for all the details... and a complete list of award winners!

Fresh Fruit Festival welcomes volunteers and new Board Members. All Out Arts, Inc. is a 501 (c) 3 not-for-profit corporation. We are now looking for help in this important project and interested persons should contact us. Nick Curto, (nicknyny1@gmail.com).

Jed Ryan is an award-winning—Stonewall Society “Reviewer of the Year” 2005—freelance writer whose work appears regularly in PM Entertainment Magazine and on DishMiss.com. Jed sits on the Board of Directors of OUTmusic, an international organization for GLBT musicians and their allies. Jed Ryan can be reached at JedstarNY@aol.com.

CHUCK NITZBERG AND HIS ART

BY JAY BODA

David Smith wrote in 1955 that “drawing is the most direct, closest to the true self, the most natural liberation of early man...it may have been the first celebration of man with his secret self.” It is this “secret self” that Chuck Nitzberg is eager to investigate in his drawings.

Nitzberg (b.1953) is known as a children’s illustrator, a fashion illustrator, and a fine artist. And as a fine artist drawing is his passion and he has deservedly received extensive recognition and praise for his original and distinctive style. Nitzberg’s work is primarily figurative and centered around the gay metier.

His parents and teachers early on recognized his artistic interest. He became the class artist and his parents engaged art teachers after school for extra lessons. A graduate of The Rhode Island School of Design (RISD) in 1975 and with a BFA in Illustration, he moved to New York City where he furthered his studies in drawing, often attending classes four nights a week. Jack Potter, Barbara Pearlman, and Steven Meisel have been noted as teachers and influences from that period.

His illustration projects have included several children’s books, most notably a series of books by Miles Backer about a traveling dog named Charlie. Nitzberg has also worked with many large textile companies on various illustration projects ranging from tabletop licensing programs to junior active wear lines. His fashion illustration was included in *The Line Of Fashion* curated by Robert W. Richards and presented at the Leslie/Lohman Gallery (2008) and at the Society of Illustrators (2009). In an online interview with Richards by Mengly Taing about the exhibition and the future of fashion illustration with the current trend moving away from photography, and who is leading the charge, Richards said, “Among the current crop, Bill Donovan...Steven Broadway...Alvaro...Chuck Nitzberg...they’re out there with their brushes and pencils ready.”



Chuck Nitzberg, *Onyx Bringdown*, 2007.
Charcoal and silver pencil on paper,
18.5" x 11.5", Collection of the artist



Chuck Nitzberg,
Muse,
2009,
Gouache and pencil
on paper,
17" x 13.5";
Collection Peter Weiermair,
Innsbruck

Drawing as fine art has been his most satisfactory means of expression. To facilitate this need Nitzberg attends several drawing groups around the city, but he finds the drawing studios sponsored by Leslie/Lohman, with their exhibitionist models and sexually charged atmosphere, especially inspiring. "The experience has clarified what my

work is about. This setting provides the background in which I can explore a combination of identification and objectification within myself."

He summarizes his style in his artist statement, "The concerns implicit in my style are based in part on opposition and conflict. The objective concerns center on a basic conflict between fear and desire. The formal

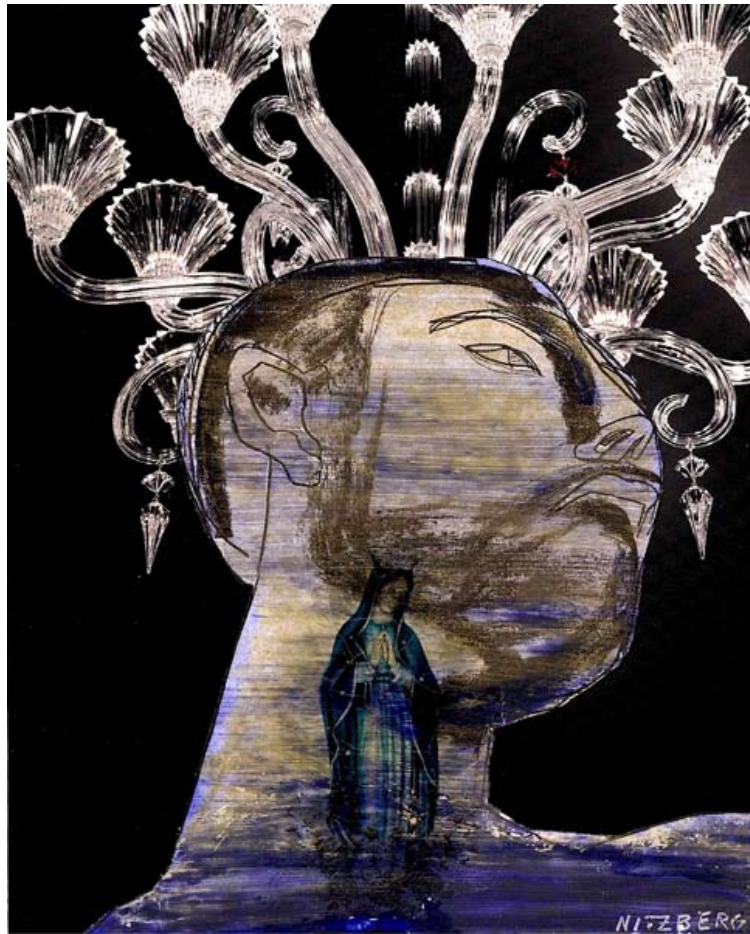
concerns are about opposition. Using pencil and gouache, or pencil and charcoal I juxtapose line and mass, small shapes and large, and color and black and white. One side of the body is handled differently than the other. Different body parts are drawn differently. Composition and space are used the same way. Within the figure and the drawing

I aim to create tension by using the premise of opposition. The problem is how to break up the body yet retain cohesion. Both formal and objective concerns create tension while trying to be reconciled." The distinguished European curator, art historian, and critic, Peter Weiermair has several Nitzberg drawings in his collection. He said, "The way he juxtaposes line and mass to create tension is unique—no other artist draws this way."

Besides his formal and stylistic challenges to himself, Nitzberg is constantly exploring different media—interference acrylic, metallic grease stick, collage—and ways to combine media to achieve his effects, surprise himself, and extend his visual vocabulary. "Art is the human attempt to make one plus one equal more than two", says Nitzberg. Time, chance, spontaneity, and exaggeration all play a big role in this attempt. And he shows an unabashed bravado with color from saturated chromatics to combinations and neutrals, which perplex the viewer's ability to codify them.

Nitzberg's work has frequently been exhibited at the Leslie/Lohman Gallery in three *Dirty Little Drawings* exhibitions, *Allure* (2004), *Dark Ride* (2007), and *The Line of Fashion* (2008). His work has been published in *Dirty Little Drawings* Bruno Gmunder (2007), *GAY TREASURES from the Leslie/Lohman Gay Art Foundation*, All Saints Press (2008), and *Lover Man, O, Where Can You Be?* Queer Men's Erotic Art Workshop (2009). Nitzberg is a member of the faculty of The Fashion Institute of Technology teaching drawing in the illustration department.

Jay Boda volunteers for LLGAF and works on various projects including this publication.



Chuck Nitzberg
Left: *Medusa and Madonna*, 2009, Acrylic (Interference), pencil, collage and oil stick on paper, 7.5" x 5", Collection Dan Romer, NYC
Right: *Cupid's Nightmare*, 2009, Collage, gouache, and pencil on paper, 7.5" x 6", Collection Gary J. Speziale, NYC

TWO FACE SATIN THE ART OF ROB RAPHAEL

BY TOM SAETTEL



Walking into *Double Face Satin*, I know I am in a special place. Elegant. Snazzy. Humorous. Enveloping. Yet, at once, simple and constructed of very humble materials. The 6' x 12' room lined from floor to ceiling with bubblegum-pink satin ribbon is dotted with ceramic blossoms singly or in groups of two or three. What is this space that speaks of joy but has a resonance of deviance, intimacy, brash coquettishness? Who made this room? Is it the spawn of the performance artist Collette? Is it by some hyper sex goddess addicted to cosmetics? Is it by a feminist exploring the culture of the boudoir? I meet the artist—Rob Raphael. This puts a spin on the experience. I don't immediately identify Raphael as a gay man but as a serious man baring his art to the world. However, he might as well be wearing a pink triangle on his sleeve.

At this opening of *RoCoCoPop*, Dean Project, Queens, NY, Spring 2009, we don't speak of the metaphors of the work. I simply ask him if he comes from an installation background or a ceramics background.

"Ceramics, but everything always winds up on the walls." He gives me his website, and I depart. On the website I view Raphael's other installations and drawings. I discover a repeating element, which appears to be a stylized phallic motif. Dah, is the flower motif an anus?

"You brought that to the flowers." And the phallic motif? "It's a chandelier prism." Well that may be, but the satin has two sides. True, a heterosexual man or woman viewing his work may not bring gay connotations to the imagery. The imagery is ambiguous enough to be interpreted in any number of ways, but it is far less ambiguous than the hidden gay imagery of pre-Stonewall artists such as Robert Rauschenberg and Jasper Johns.

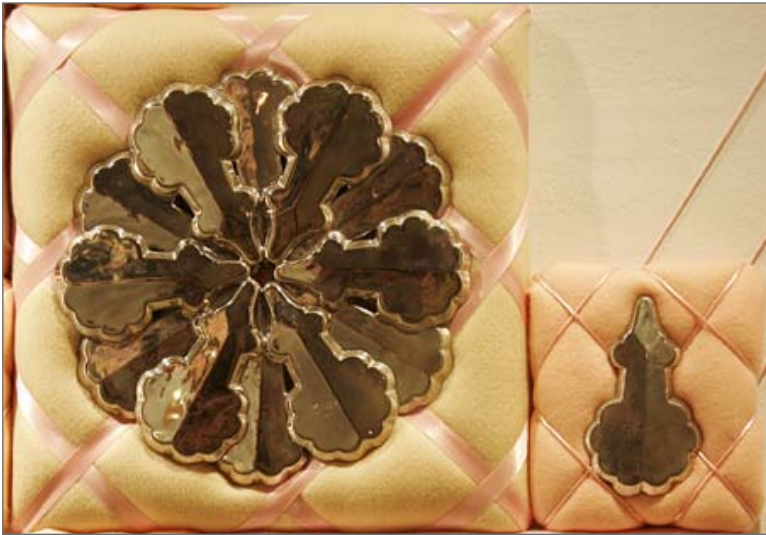
"I'm drawn to materials—especially low-brow materials—and to decoration." He goes on to tell me that interior design and decor are not things that we are necessarily aware of but influence us nonetheless. He grew up in an Italian/Jewish American household with every surface covered by wallpaper and decoration galore. But unlike most

fine artists working with decor—as opposed to interior designers long the realm of gay men—Raphael is not into the camp of it.

Virgil Marti, an internationally known gay artist working out of Philadelphia, readily admits that he deals with camp and kitsch in his flocked wallpapers, antler-and-prism chandeliers, and installations. For me, Raphael belongs to a new generation of gay artists. However much fun camp is, at heart it has an antagonistic, fuck you nature. Felix Gonzalez-Torres's quiet, poetic, sophisticated, yet whimsical opus resonates more for Raphael, than the many artists satirizing and parodying decor. With Raphael, we're out of the trenches.

The ubiquitous flower motif in his work—and in decor at large—is the garden that traditional symbol of pleasure and paradise brought indoors. In undergrad school at Rhode Island School of Design his work dealt with surface decoration. He made utilitarian vessels, but he came to realize the vessels were only a vehicle for the decoration. This work he sees as homage to his

Rob Raphael,
Double Face Satin (Detail),
2004, 2009,
Installation: ceramic, and
satin ribbon,
Dimensions variable



Rob Raphael,
Bling Love (Detail), 2005.
Installation: ceramic, felt, and satin ribbon,
Dimensions variable

father who sold high-end glassware. During a residency at the Mendocino Art Center, California, he abandoned the vehicle and began applying materials to walls. He was also in "the most beautiful place I have ever lived." Flowers surrounded him and entered his art in a big way. "This was also what I did with my mom—work in the garden, tend flowers." The role of parents is a recurring theme in gay literature and storytelling, but I know of no other gay artist so lovingly addressing this issue in the visual arts.

In Mendocino, and later in grad school at Cranbrook Academy of Art in Michigan, Raphael began looking at rococo decoration. *Frieze*, 2003, was the first piece to come out of this exploration. Again, what is it? I might ask another artist what they are trying to communicate, but with Raphael I continually feel that he is on a quest of discovery. He posits the work; you do the metaphors. *Frieze* is above our heads; a benign gold and blue swag pattern with applied ceramic blossoms. Unlike a sculpture, painting or drawing positioned as a work of art, it's as if this frieze is a part of the woodwork—there but not demanding center stage. A metaphor for gays, Jews, minorities everywhere? Maybe.

Uomo, 2007, incorporates men suiting textiles, satin ribbon, and baskets constructed of ceramic flowers. A foray into an ultra masculine realm. We all know the allure of men's suits in art ranging from Robert Mapplethorpe's *Man in Polyester Suit*, 1980, to the executives and professors in porn films, though I could not get Raphael to touch on

the subject. He would simply state that he wanted to work with the fabric. And the baskets and the swags of cloth, are they scrotums? Sometimes a cigar is just a cigar. Sometimes not.

Raphael's palette can read like a full makeup color chart veering towards natural hues rather than the chromatic—with the exception of the shocking pink—and includes metallic gold, silver, and bronze. In fact, a series of drawings from 2005 are titled *Lancome Gardens*. Installation artists often produce drawings as studies, or work that is more accessible to collectors. Raphael's drawings are more or less relief sculptures with built up areas of flowers cut from color aid paper in his cosmetic color range, and areas of woven ribbon over plywood, the grain highlighted with gold leaf. Plywood is another lowbrow material he is tackling. I see the plywood as yet another ultra masculine motif he has brought into his work.

And where would *Bling Love*, 2005, be without metallics? The piece *Escutcheon*, 2005, is a very similar piece executed in a blue-gray palette. Both pieces feature an orgiastic rush of his phallic chandelier prism toward a central orifice. Is this gay or am I dreaming?

Rob Raphael www.robraphael.com

Tom Saettel has been Editor and Designer of The Archive since 2003, and has immensely enjoyed working with the many artists profiled in The Archive and the many contributing writers.

The
Leslie/Lohman
Gay Art
Foundation
mourns the loss of
Phil Rubin
(1933-2009)
Treasurer of
The Leslie/Lohman
Gay Art Foundation,
our esteemed
accountant,
and friend.
He will be
greatly
missed.



Jorge Alvarez,
Reclining Male in Fatigues,
Ink, watercolor, and goldleaf on paper,
2004,
11" x 14"
See the article about Jorge Alvarez
by Randall Harris on Page 15.

UPCOMING SCHEDULE

JULY 11 – SAT. JULY 25, 2009

PASSION: LESBIAN VISIONS 2009

A Fresh Fruit Festival Art Exhibition

Curated by Heidi Russell

Opening reception

Friday July 10, 7-10pm

Special events of the exhibition:

PASSIONS IGNITE

Evening of Lesbian Performance Art

Tuesday July 14, 7pm

Donation requested

PASSIONS IN PROSE

Evening of Lesbian Literary Readings

Tuesday July 21, 7pm

Donation requested

JULY 26 – SEPT 15, 2009

GALLERY CLOSED

WED. SEPT 16 – SAT OCT 17

SAN FRANCISCO:

THE MAKING OF A QUEER MECCA

Early Photos by Rink Foto

and Harvey Milk.

Curated by Julia Haas

with assistance from

Jonathan David Katz

Opening Tuesday Sept 15, 6-8pm

Film Screenings:

575 CASTRO STREET

A short film by Jenni Olson

THE COCKETTES

A full length film by David Weissman

and Bill Weber

Tuesday Sept 29 6:30pm

Donation requested

PLEASE REMEMBER THE LESLIE/LOHMAN GAY ART FOUNDATION
IN YOUR WILL OR ESTATE PLAN

THE ARCHIVE

THE JOURNAL OF THE

LESLIE/LOHMAN
GAY ART FOUNDATION

Number 31
Summer 2009

26 Wooster Street
New York, NY 10013-2227
212-431-2609
admin@leslielohman.org
www.leslielohman.org

Gallery Hours: Tues.–Sat., 12–6pm Closed Sun. & Mon., all
major holidays and between exhibitions

Leslie  *Lohman*

CELEBRATING FIVE DECADES DEDICATED TO
PRESERVING THE VISUAL LEGACY OF GAY
MEN AND WOMEN