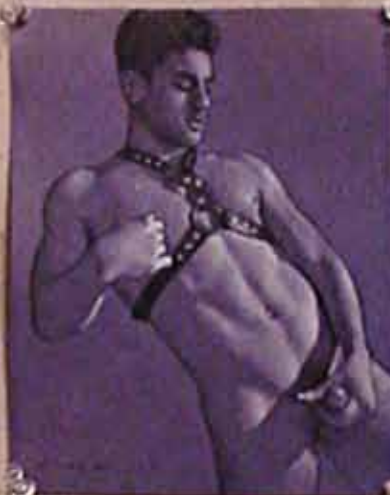




THE ARCHIVE

ISSUE 34

THE JOURNAL OF THE
LESLIE/LOHMAN
GAY ART FOUNDATION



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**THE LESLIE/LOHMAN
 GAY ART FOUNDATION**

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

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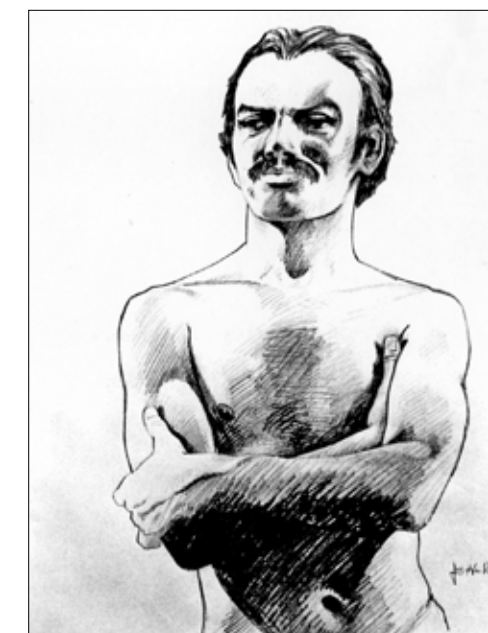
The Journal of the
 Leslie/Lohman Gay Art Foundation
 Issue 34

Editor: Jay Boda
 Production Editor: Scott Runyon

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



J. B. Harter, *Self: Figure Study*, ca. 1974, Graphite on ledger, 17 x 14"
 (From a photograph taken in 1974 by Douglas Rohrbacher. See article on page 6.)

**THIS ISSUE OF THE ARCHIVE IS ENTIRELY UNDERWRITTEN
 BY A GENEROUS GRANT FROM
 THE JOHN BURTON HARTER CHARITABLE TRUST**

FRONT COVER: *The Big Wall of Little Drawings* (detail), 2010
 From Top: (left column) Gareth Hendee, Brian Bednarek, Chuck Hettinger, Frank Sheehan;
 (left center) Robert W. Richards, William Donovan, Dan Romer, Kevin Maxwell; (right center) Tai Lin, Todd Yeager, Michi Yamaguchi, Anthony Gonzales; (right) Chuck Nitzberg, Joe Radoccia, George Towne, Ward Lamb
 See article on page 2. Photograph by Wayne Snellen

INSIDE FRONT COVER: Chuck Nitzberg, *Queer Notions*, 2008, Gouache on paper, 18 x 15"

DRAWN TOGETHER

DRAWINGS OF MEN TOGETHER & DRAWINGS BY MEN DRAWING TOGETHER

By CHRISTIAN BAIN



Geoff Howell, *Bright Future: Brian Kenny & Slava Mogutin*, 2010, Charcoal on vellum with artist tape, mounted on walnut plywood. 72 x 72"

How many meanings can a curator express in a single provocative title? In the case of the show *Drawn Together* at the Leslie/Lohman Gallery, which was curated by Rob Hugh Rosen and ran from February 17 to April 3, 2010, the answer is at least three. Many of the works originated in the Leslie/Lohman Erotic Drawing Studio, which Rosen and Frank Sheehan facilitate, where a group of artists draw from one or sometimes two male models who hold poses for 20 minutes or less. Here the artists create in a supportive and collegial atmosphere in which ideas, techniques, and styles are freely exchanged. The true core of this exhibition is the ingenious *Big Wall of Little Drawings* (see cover), mounted on an entire wall of the gallery and featuring hundreds of smaller, unframed works (5 x 6" to 8 x 10"). It contained on a smaller scale the works of many of the artists represented throughout the gallery.

Near the entrance of the gallery, prominent illustrator Bob Ziering presented a series of six pen and ink drawings of dramatic moments from *A Curious Thing*, an eight-minute movie by Jason Mills and Alain Hain. In the film, two men, one gay, the other presumably straight, draw together toward a moment of physical intimacy. In six black-and-white "stills" and a pastel drawing Ziering conveys both the increasing closeness and the explosive moment of their climactic kiss in the signature style that has made his work instantly recognizable.

Two pieces, created expressly for the show, are representational depictions of

couples by artists Geoff Howell and James Marino. Aside from their representational styles, the pieces could hardly be more dissimilar: Howell's *Bright Future* is realistic. By contrast Marino's *Luke and Brandin-I* references the sensibility of the 19th century Romantics.

In Howell's *Bright Future*, Brian Kenny and Slava Mogutin are drawn in charcoal on 20 sheets of vellum held together with seemingly randomly applied white artist tape and mounted on walnut plywood to form a powerful single image. In it, two ruggedly handsome shirtless men, shown intimately intertwined from waist up, gaze raptly into the future. The effect of this double portrait is surprising, raising unexpected questions and growing more mysteriously engaging with closer

inspection. "Why the white artist tape?" one is tempted to ask, and then in the next moment realizes that the composition is more compelling with the tape.

Marino's *Luke and Brandin-I* inhabits distinctly different aesthetic territory. Employing a posed formalism, Marino makes painterly use of pastels to convey his handsome subjects' youthful luminosity. Despite the formalism of their pose, the result is a sense of comfortable familiarity between the two men. Marino is working on a second version, *Luke and Brandin-II*, as he continues to explore the theme of the comfort and rapport of men together.

One work in the show was a collaborative effort. *Hole Foods*, from a series of drawings by Brian Kenny and Robert W. Richards, starts with one of



OPPOSITE PAGE: Anthony Gonzales, *Playing Rough*, 2009, Pencil on yellow paper, 10.5 x 12.5"

the pair (Richards in this example) independently producing a drawing, then giving it to the other (in this case, Kenny). Their differing generational and societal perspectives produce a subversive and witty commentary on contemporary gay themes.

In *Queer Notions* (see inside front cover), Chuck Nitzberg, bisecting the white paper with stark lines and colors, transforms an act of self-gratification into a mystical ritual. Frank Sheehan's *Untitled (Couple)* captures male musculature and erotic potency with a minimum of brush strokes and apparent effort. Anthony Gonzales's *Playing Rough* excels in conveying uncontrollable passion. Chuck Hettinger humorously shows a cock swelling and prone for action. Jiro's *Mike* is a handsome, virile, hunk whose face projects an enigmatic expression. Dan Romer's *Clinch* (see inside back cover) is an exuberant burst of color.

On February 16, hundreds of gay men were drawn together to the opening of a show that was to prove in both attendance and sales to be the most successful exhibition in the history of the Leslie/Lohman Gallery, and a tribute to Rosen's goal of "giving artists an opportunity to exhibit images that unequivocally and proudly express homosexual friendship, love, and lust."

Beside those mentioned above, the following artists were included in *Drawn Together*: Carlos Aponte, Stuart Auld, Baca, Frank Barrett, Brian Bednarek, Boyway, Warren Bradley, John Burton Harter, James Childs, Chino, Tom Cocotos, Vincent Colon-Roine, Brendon Connors, William H. Crist, Sam Devries, William Donovan, Dewey Darty, Erich Erving, Elliott Gerber, Stefano Imbert, Dane LaChiusa, Ward Lamb, David Livingston, Kevin

H. Maxwell, Chuck McKinney, Jon Michael Johnson, Jeff Miller, Thomas Muscatello, Kenneth Nadel, Joseph Radoccia, Fernando Reyes, Miguel Angel Reyes, John Riddle, Blane Robison, Richard Rosenfeld, Carmine Santaniello, Christian Schilling, Shunga Boy, Paulo Silva, Paul C. Smith, Gary J. Speziale, STEAM, Andy Swist, Richard Taddei, George Towne, Branden C. Wallace, Court Watson, Todd Yeager.

...

Christian Bain has contributed numerous articles for The Archive over the years.



THIS PAGE
(clockwise from top)

James Marino
Luke and Brandin-I, 2010
Pastel on paper, 40 x 32"
Photo by Maja Kihlstedt

Jiro
Mike, 2008
Pencil and china marker on paper
17 x 14"

Brian Kenny and Robert W. Richards
Hole Foods, 2008
Ink and gouache on paper, 24 x 18"

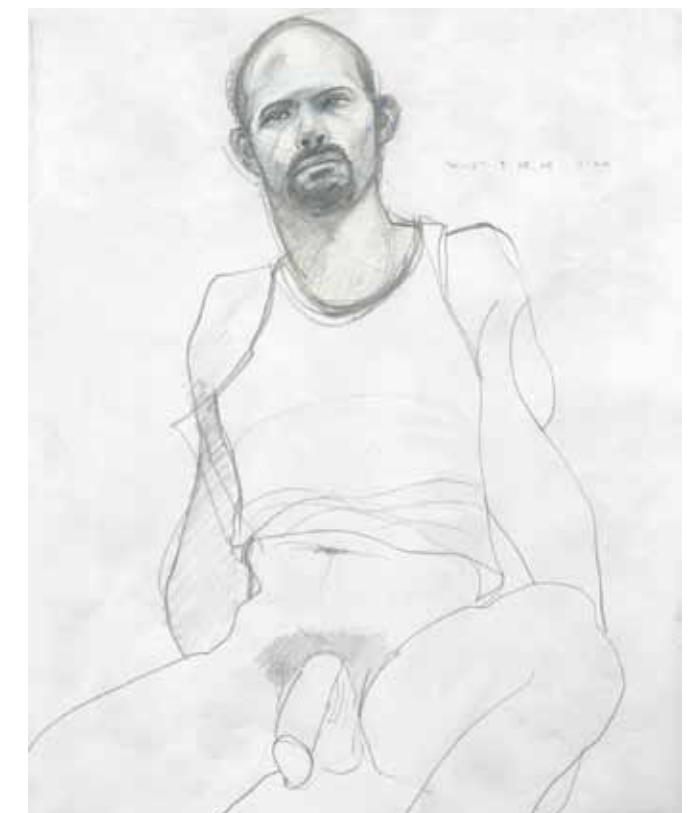


OPPOSITE PAGE
(from top)

Chuck Hettinger, *Untitled (Erection)*, 2009
Paint marker on paper, 7 x 5"

Frank Sheehan
Untitled (Couple), 2009
Sumi ink on paper, 13 x 17"

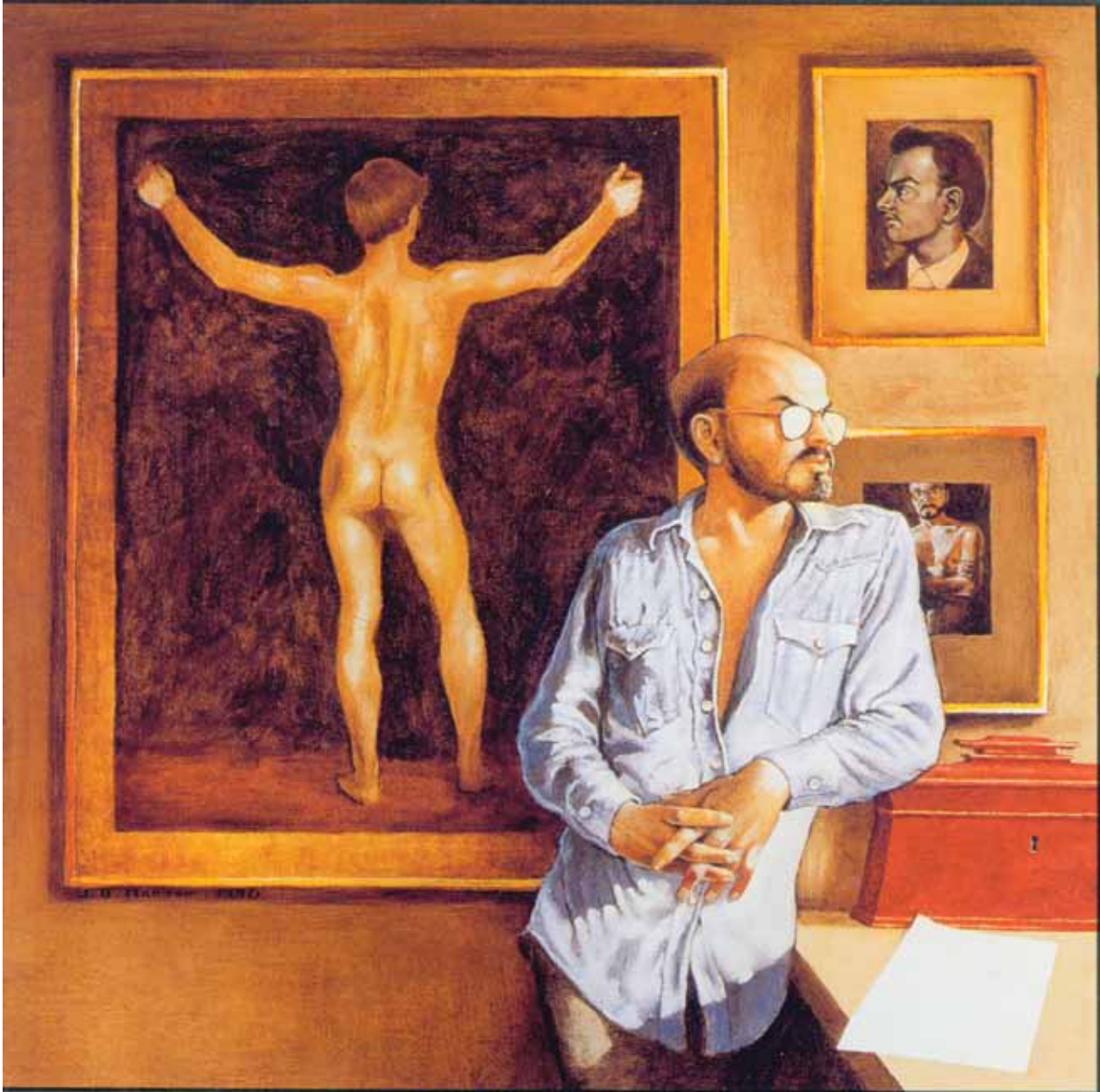
Bob Ziering
A curious thing...the kiss #6, 2009
Pencil on vellum, 10 x 13"



JOHN BURTON HARTER

ARTIST AND MODEL

By JAY BODA



Self-Portrait, 1980, Oil on board, 40 x 40"
(Harter's Autobiographical Painting as an Artist)

OPPOSITE PAGE (from top)
Standing Figure, 1981, Acrylic on board, 48 x 24"
Self: Figure Study, 1968, Graphite on ledger, 17 x 14" from Works

In 1967, New Orleans painter J. B. Harter (1941-2002) devised a way to use an accessible male model who would pose in the nude for an indefinite time, be able to stand in numerous positions that would make the study of the human form most advantageous for drawing, require little expense, be patient and cooperative, and always be available no matter the day or time. Harter was that model; his method: a photo shoot. Cowen Penfield did the photography using elaborate lighting and professional equipment, but Harter was the director. He placed himself in numerous positions and had full body shots, along with numerous ones of anatomical details. He tried to imagine every feature, muscle, and bodily torsion that he wanted to capture on paper that he could masterfully transfer to the painted figures of his future works. A quiet, modest, usually serious man, he remained unselfconscious for the entire time in deference to his art. While the pictures from this shoot remained his major source for drawing the male nude in his early years, he continued to use them for inspiration for the rest of his life.

Harter wrote that this method benefited his life and work in many ways. Models were in short supply and, if available at all, very costly. After receiving a dual degree in studio art and art history at Louisiana State University, he became a curator at the Louisiana State Museum and The Historical New Orleans Collection. He was just 27 years old and, having scarce means, was by necessity frugal in spending his money. While

his work as an art historian provided income to live on, painting nourished his soul. Since he was a tireless worker and a perfectionist, he pushed himself to extraordinary limits. This tension he felt between responsibility and creativity lasted his entire life. Hovering around all these issues was the question of his sexual orientation. Early in life, he had been married and divorced but was still coming to terms with his sexual interest in men. He felt that painting the male nude was his "process of coming out, at least to [him] self."

Ever conscientious and meticulous, Harter kept a detailed catalogue of most of his work that is a fount of information. Compiled by The John Burton Harter Trust, the organization that underwrites this publication, there are a limited number of copies. The Foundation owns two sets. Originally, there were two volumes, each with



 A detailed graphite drawing of a male torso, showing the abdominal muscles and ribcage. The drawing is signed and dated "J.B. Harter Feb 14/1968".

TITLE/SOURCE: *Self: Figure Study*

MEDIUM: *graphite on ledger*

REGISTRATION NO:

COMPLETION DATE: *Feb 12, 1968*

DIMENSIONS/U.S.: *17" X 14"*

DIMENSIONS/MET.: *43.2cm X 35.6cm*

SOURCE: *from a photo taken 1968 by Penfield Cowan*

NOTES:

Part Spa Package #176 PNG BT

several hundred entries; it is now six volumes or three times the length of the previous edition. Only the upper half of each page is used. The roomier left hand side contains a photocopy of a drawing or painting. The right side, which is nearly three inches wide, contains detailed facts about the work contiguous to it. A good example is shown in *Self: Figure Study* of 1968 (page 7, bottom). Here the source is clearly written "from a photo taken in 1968 by Penfield Cowen." Harter often recorded the date of the Penfield photos as 1967 or 1968, although the date more consistently given is the earlier year. Harter lost no time in taking advantage of his new model. The work shows Harter's expertise in drawing the male torso. Soon, he began taking photographs of himself, and he dutifully identified them in his records. In the notes sec-

tion, he included any valuable facts on his source, whether it was from a photograph or from his imagination or of a friend who would sit for him, or an idea he was developing.

In 1976, another friend, Douglas Rohrbacher, took at least one photograph of Harter in Mississippi that he would again use in many studies and compositions. *Figure Studies* from 1976 (below) in ballpoint pen on paper is a working plan on how to transfer, proportionately, his representation of his body from paper to an oil composition on panel showing a boy in the French Quarter.

Harter remained a mystery to many who know him. He stayed determinedly closeted, stating that he felt comfortable in living one life at work and in most social situations and another in the privacy of his home. Yet, this secrecy included his

art, which he hid from even close friends. As the years passed, he realized he was an aging model. In the early 1980s, he started showing his paintings to his friends. Whatever feedback they were giving, one piece of advice was the same: use live models who are young, muscled, and handsome.

Two works shown here have a narrative quality that could be seen as a summing up of his artistic career to date. The derivation of his 1981 *Standing Figure* (page 7, top) can be seen from the 1968 *Self: Figure Study*. He wrote of the image that it represents a time "when I began to explore gay life, male imagery, and what it all meant to me as an individual." *Self-Portrait* from 1980 (page 6) has a feature that I have yet to discover in any of Harter's works. It is painted in a definite space, a room with borders, furniture, and a wall. It is

also autobiographical as each framed image tells a portion of the story of his creative development. In the upper right is a photograph of Harter taken in 1960 when he was a student in Vienna. In this photograph, Harter is looking back, to the past. The large painting to the left is based on a Penfield photo which became a motif in Harter's work of youth starting out in life. At the time of the painting under discussion, this painting did not exist. Harter actually painted it one year later. In the bottom right, is the 1974 photograph taken by Rohrbacher. Harter paints himself looking in the distance or in the future. In Harter's book, *Encounters with the Nude Male*, this painting is erroneously dated 1990 which not only conflicts with the 1980 date of his own catalogue but also with his statement that this painting summarized his artistic life just as his *Self-Portrait as a Curator* (1983) did his professional life.

Harter heeded the advice of his friends and hired as models local dancers and men from his gym. His style could be called hands off as he never positioned his models and let them pose as they wished. After a period of working, he took a photo and used it to finish the work, usually calling the model back when he wanted to begin a new painting and needed a different pose.

By the end of the 1980s, both of his parents had died, and he was able to retire from his job, where he had been made director of collections. He now had the freedom and the money to concentrate on his painting, be open about his sexuality, and

travel to the exotic places of the world he always wanted to see.

Harter felt the lack of drawing from a live studio model. In the late 1990s, he came in contact with the LLGAF's Queer Men's Studio and planned to open up an art school in New Orleans based on that model. While in the process of setting up this school, he was murdered in his home in 2002. His dream never became a reality, but by the terms of his will, The John Burton Harter Charitable Trust was established which not only preserves and promotes his artistic legacy but is an important source of funding for LGBTQ arts.

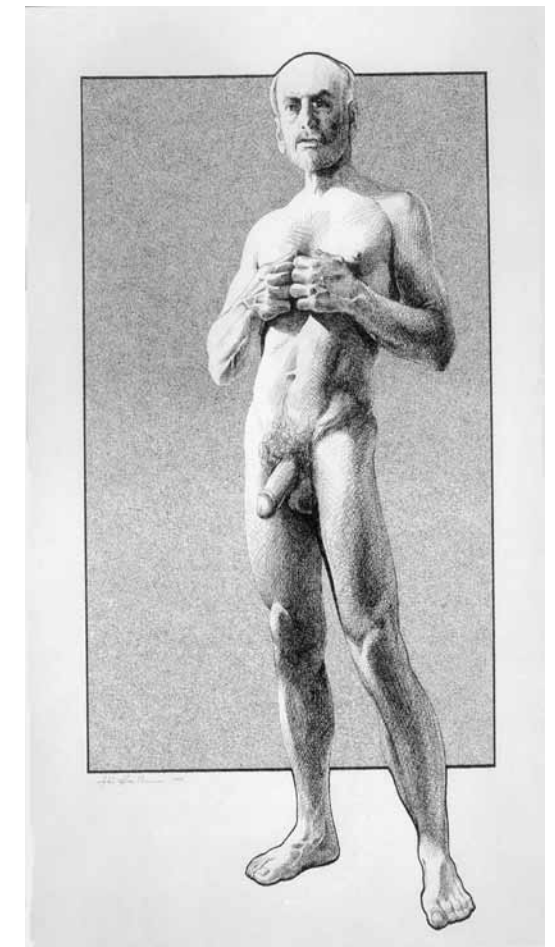
In 1996, of a pen and ink drawing entitled *Self* (right), completed after a trek to Nepal put him in peak physical condition, he wrote, "If I worked from my own images of myself early out of necessity, it was not without keeping an eye on the fact I was recording myself in the best of times for posterity. That thought doesn't go away, so here, all these years later, I again pick the best of times."

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Self, 1996, Pen and ink on paper, 40 x 26"
(After his trek to Nepal)

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Jay Boda is the editor of The Archive.

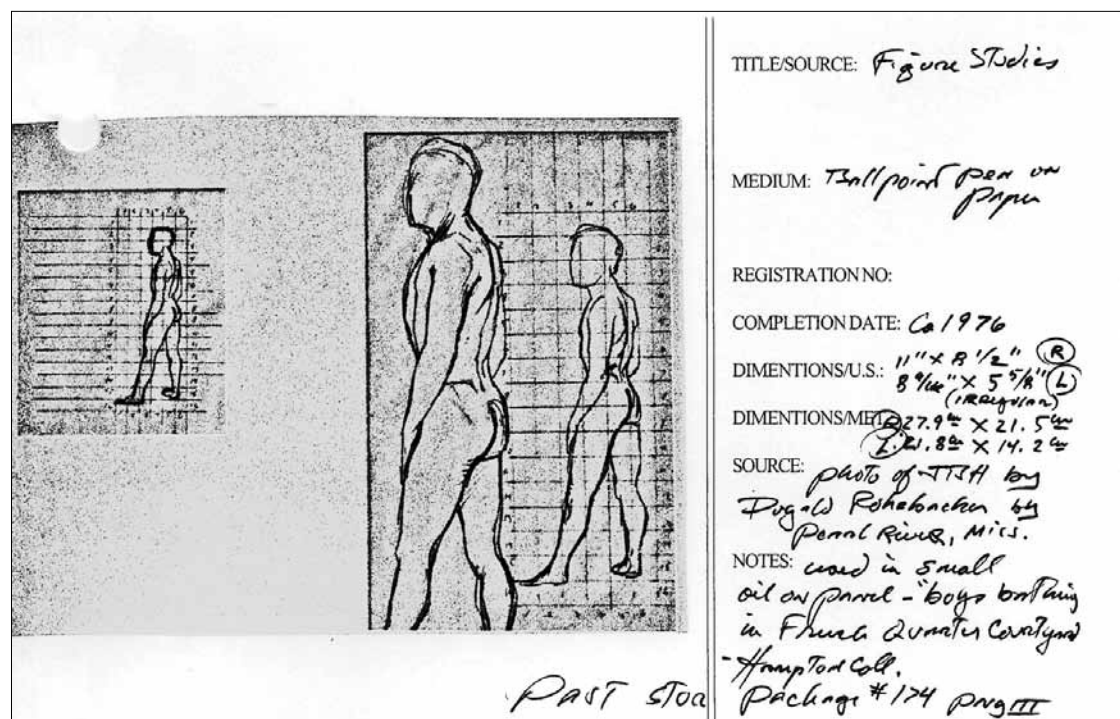


Figure Studies, ca 1976,
Ballpoint pen on paper,
left: 8 9/10 x 5 5/8" right:
11 x 8 1/2" from *Works*

TITLE/SOURCE: *Figure Studies*

MEDIUM: Ballpoint pen on paper

REGISTRATION NO:

COMPLETION DATE: ca 1976

DIMENSIONS/U.S.: 11" x 8 1/2" (R)
8 9/10" x 5 5/8" (L)

DIMENSIONS/MET: 27.9" x 21.5"
71.8" x 14.2"

SOURCE: photo of TTTT boy
Douglas Rohrbacher by
Penfield Cowen, Miss.

NOTES: used in small
oil on panel - boys bathing
in French Quarter courtyard
- Hampton Coll.
Package #174 pvg III

THE WARREN CUP

THE GAY GRAIL ACHIEVED

By DOUGLAS BLAIR TURNBAUGH

The *Warren Cup* is a Roman *kantharos*, an exquisite silver drinking cup, created in the first century C.E. Its principal decoration shows two scenes of male couples making love via anal intercourse with unselfconscious appreciation of the sensuality and luxury of the scene. These images refer to the Greek ideals of same-sex love so admired by Romans: on one side of cup, a clean shaven youth or *eromenos* is carefully lowering himself onto the penis of his lover or *erastes*, a curly bearded man wearing a laurel wreath. In the background, another boy is watching them. On the other side of the cup, a beardless young man wearing a laurel wreath is penetrating a pubescent boy (as indicated by the hair style) who has an erection. Larry Kramer has said that same-sex love is a universal human phenomenon perfectly recognizable in historical settings, however disguised by cultural particulars. In the *Warren Cup*, it arrives before our eyes undisguised in any way.

At the same time the *Warren Cup* was being used at sumptuous Roman banquets, another cup, now known as the Holy Grail, was supposedly used at a different dinner party. This cup, actually, was an invention perpetrated one thousand years after the event by the medieval church as the chalice Christ drank from at the Last Supper. The Grail was a metaphor for spiritual purity. According to one myth, it was brought to Britain from the Holy Land, but it disappeared when its keepers became impure (had sex). Thus, the quest for the Grail began. Knight after knight

failed, until Bors, Percivale, and Galahad proved worthy of the quest. The *Warren Cup* disappeared, meanwhile, for centuries, literally hidden from forces that would destroy it, until a gay knight, in his own quest for justification of his sexuality, found it and brought it to Britain ca. 1911.

Edward Perry Warren (1860-1928), a child of a rich New England family, liked to dress up in a nightgown with a pale blue Japanese scarf to read Morning Prayer and Litany to his indulgent mother. Little Ned also liked to run around in a Roman-style toga. In a memoir, he related that on his first trip to Europe, at the age of eight, he insisted on being left alone in a museum sculpture gallery (no doubt Greek statues). He pointedly wrote that his interest "was not wholly artistic." He tells of crushes on boys in school and of writing a poem to one of them, comparing him to Hadrian's beloved boy Antonius.

Warren extricated himself from Boston mores by going to Oxford to study Classics. There he lived and flourished in a place where pederasty was justified and extolled by scholars of Greek culture: love and same-sex activity were normative in that cloistered academic world. A fellow Classics student, John Marshall, became War-

ren's lover. They dressed alike and called each other "puppy." In 1890, Warren leased Lewes House, a great mansion in Sussex, and with Marshall began to search for the antiquities of ancient Greece. He was at once a major rival of museums and dealers at auctions, outbidding them for works he wanted. He also wrote about the glory of



The *Warren Cup* (replica), Roman, mid-1st century C.E., 4.4 x 3.6" (original dimensions)
Reproduction by Thomas Hurd, London Photographs by Wayne Snellen.

Greek love, as revealed in surviving works of art. He didn't collect to gratify himself but always with the intention that his collections should go to the Boston Museum. The list of great works of art that he sent to the museum is nothing short of miraculous. Warren wrote: "We are doing the work most needed of all works, supplying eventually the terrible gap that exists on this new continent, the absence of that which delights the eye and rests the soul." In his view, the erotica he was sending to Boston, he hoped

would have some civilizing affect. He was also concerned with promoting the Uranian ideal of the beauty of men, and commissioned Auguste Rodin (1840-1917) to sculpt a second version of his famous *Le Baiser*, but this time with male genitals fully carved. When offered to New England institutions, they refused it. Twenty years after



Warren's death, the statue finally found a home in the Tate Gallery.

The *Warren Cup* was acquired under mysterious circumstances. Warren traveled to Rome to acquire it, but left no records relative to the purchase. Discretion was important for many reasons, not the least of which was that it would be considered obscene and subject to seizure. He kept the *Cup*, in secret, for the rest of his life. Warren left most of his enormous estate to his last secretary, Harold Thomas, who kept

the *Cup* hidden away in the attic until 1952, when he sent it to a potential buyer in New York. On arrival, a stunned customs inspector declared it was immoral pornography. Seized by U.S. Customs, it was held for nearly a year, and only released after Thomas had died. In 1998, the British Museum acquired it, and made front page news.

Charles Leslie, whose own quest to fill "the terrible gap" Warren wrote about, is as passionate as Warren was in his desire to make homoerotic art visible through the Leslie/Lohman Gay Art Foundation. Leslie is our fearless gay knight, who has fought many battles for gay rights, and from his many quests (including salvaging the photographs of Baron von Gloeden), he has actually brought home to us a perfect replica of the *Cup*, one

of a dozen cast from the original by a contemporary master silversmith. In this fabulous object, we have visual evidence of an aspect of the sexual life of ancient Greece as variegated and inventive as its resplendent culture. The once shunned cup, now a wonder of the art world, has become so sought after that the British Museum sells pewter replicas. But, thanks to Ned Warren and Charles Leslie, we have a lovely silver one, the jewel in the crown of the gallery on Wooster Street.

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

CORA LAMBERT

FIRST WOMAN ON LLGAF'S BOARD OF DIRECTORS

By SCOTT RUNYON



Photograph © Rebecca Fischer

Scott: Can you tell me about your background?

Cora: I grew up outside of Chicago and attended the School of Visual Arts in New York, where I received a Bachelor of Fine Arts in 2007. In college I interned with Umbrage Editions and gained experience as the assistant photo editor of a project called *Amazons & Sirens: A Visual History of Lesbianism*. The book spans the photographic history of lesbian imagery, from the invention of the camera to modern times. It was during this time I realized I had the strong desire to curate. In the winter of 2007, I founded the Think Gallery Affordable Art Series. Think Gallery features the work of local emerging artists in various public spaces in the New York tri-state area.

Scott: When did you first learn of Leslie/Lohman? What did you think of it then? Did it have a "boys club" reputation in your mind?

Cora: I first learned about Leslie/Lohman when I was asked to co-curate *Pink and Bent* in 2008 with Pilar Gallego. I was thrilled for the opportunity and was happy to help represent the growing community of queer female artists surrounding the organization. I was not intimidated by the reputation of the gallery being a "boys club."

Scott: You've assumed the duties of curating four exhibitions a year in our so-called "window gallery"—what are your goals with this series of shows? The current exhibition involves textiles—do you see yourself as helping Leslie/Lohman to push the boundaries of what we will show? What ideas do you have for other window installations coming up?

Cora: My goals for the window series are to increase the amount of young emerging artist being shown in the gallery and, yes, to push the boundaries and increase the variety of mediums that we will display. Through the windows, the gallery can make queer imagery available to the public 24/7 and challenge the boundaries that many art institutions are putting on gay artists, for instance, not showing any work at all with queer content.

In the future, I will curate shows that raise issues of homophobia, transgender rights, gay marriage, and queer pop culture.

Scott: As the first and only woman (thus far) on the board of directors, do you feel a special responsibility to push the Foundation to show more women, transgender, and lesbian artists?

Cora: Absolutely. Not only do I hope to increase the number of female and transgender artists, but that of youth and minority artists.

Scott: What do you think is the greatest strength of the Foundation?

It's greatest weakness?

Cora: Leslie/Lohman is the only gallery in the country that is showing exclusively the work of GLBTQ artist. How honored I am to be associated with such a strong mission. I believe the biggest weakness is that we were addressing before, about building the number of youth, women, and minority members.

Scott: When did you first know you wanted to be involved with art as a career? As both a photographer and a curator, you have a unique perspective on art exhibitions—do you prefer the act of creating your own art or selecting and arranging the art of others for a show?

Cora: I've always been inclined to art. Both my grandfather and uncle were photographers, so I was in a darkroom at an early age. I realized I wanted to be an artist when I saw my first photograph appear in a tray of chemicals.

I enjoy both photographing and curating equally; in particular, I just enjoy looking and discovering. It is truly unique that I am able to blend my background in fine arts with my activism for LGBTQ rights. I am so grateful to Leslie/Lohman for this opportunity.

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Scott Runyon is on the staff of LLGAF and has contributed several times to The Archive

WHEN GIRLS WERE BOYS AND BOYS WERE GIRLS

JEN P HARRIS AND GRACE MOON TALK ABOUT THEIR ART

By GRACE MOON

Artists Jen P Harris and Grace Moon opened an exhibition at the window gallery of Leslie/Lohman with their show, *When Girls were Boys and Boys were Girls*. The show began February 19 and will run for an indefinite time. Both artists use queer imagery in their work to very differing effects. Jen and Grace got together to discuss their work and here is their conversation.

Grace: Hi Jen, so how did you decide what works to put into the show?

Jen: Hi Grace. When Cora Lambert, the show's curator, offered me the opportunity to show at Leslie/Lohman, I was finishing work for a solo show at the Delaware Center for the Contemporary Arts. Pretty much all of my work from the past two years was promised to that exhibition, so I actually decided to make new work specifically for this exciting opportunity.

Grace: Oh cool, so how long did it take to complete?

Jen: I had been working on a body of work called *American Kiss* all year and used the show as an opportunity to make some larger scale black and white works. Since there wasn't too much time, luckily, I had been developing the imagery all year.

Grace: What is the medium of those pieces?

Jen: India ink and pencil on paper. I work in oil paint primar-

ily but recently discovered ink, which I totally love. How about you? How did you choose what to show?

Grace: Well, Cora came to my studio and chose two portraits, but she wanted four, so I made two new ones quickly, like you did. Nothing like a little motivation.

Jen: I was actually in the process of moving my studio when I made the work, which is why I chose ink rather than paint. Which two are the new ones?

Grace: The girl on the roof and the one in the red dress. The other two were portraits of friends from the Michigan Womyn's Music Fest a couple years ago.

Jen: Do you photograph your models?

Grace: That was going to be my question to you!

Jen: I use almost all found photographs, actually—though I often get that question.

Grace: Oh interesting; where do you find them?

Jen: I spend a LOT of time searching for images.

Grace: Wait, you happen to find lesbian make-out pictures?

Jen: Well, you have to look pretty hard! But there are a lot of snapshots out there online. Most are amateur, low res photos, which is part of why I love working this way. I like taking those images and making them "Art," but I also use pictures of straight couples and make them

andro. There are also some film stills out there

Grace: How long have you been doing this?

Jen: Just a few years -- I started working with the found images in grad school in 2007. I'm interested in the obsession with androgyny in advertising. For a lot of my larger paintings, I use fashion photography as sources. Have you been painting portraits for a long time?

Grace: I've been doing the figure for a long time. I began painting which is like 23 years ago now.

Jen: I think for me it was, let me see, 21 years ago.

Grace: Do you feel like your style has changed a lot since you began?

Jen: I think my style and interest as it is now really only emerged about three years ago. That said, my aesthetic interests developed long ago. But I didn't really focus those interests until recently. I didn't come out until I was 25. So, 8 years ago. How did your interest in the figure, and in painting itself, develop?

Grace: I always drew as a kid; in fact I drew before I could put sentences together. So how do you justify being so old school and still creating art by hand?

Jen: Ah well, I asked myself that same question when I moved to New York in 2002, and actually, though I had painted for many years, I stopped painting and made animated films (pretty old



Jen P Harris
Untitled (American Kiss 14), 2009
 Ink and pencil on paper
 38 x 28"



Jen P Harris
Untitled (American Kiss 13), 2009,
 Ink and pencil on paper
 38 x 28"



Grace Moon, *Bonez*, 2007, Oil on canvas, 36 x 36"

school, still -- with hand-drawn stills) for a few years, and then some video, but painting kept calling me back, and so I gave in.

Grace: So you did dabble in digital imaging for a while!

Jen: But what I think can be so powerful about painting is that it is SLOW, and physically unique. You run a web magazine, right?

Grace: Yeah, Velvetpark. So I'm all up in the quickie digi world, quick blogs, quick photos, quick video. It's the other end of the spectrum for sure. How about anything in the future? You got

any shows coming up?

Jen: I'm curating and showing upstate in May. It's called *Nose to Nose*, a three person show at The Reinstigate, in Millerton, NY. It's a converted barn. Pretty awesome space. Also an interview with me will be published in *Curve Magazine* this summer! What about you?

Grace: I'm working on a graphic novel, and I'm planning a new series of paintings that I hope to start this summer.

So if people want to stay in touch with what you're up to where can they go?

Jen: www.jenpharris.com and

on twitter @jenpharris

Grace: I'm always reachable at moon@velvetparkmedia.com, and tweet me @gracemoon I think that's it. Okay, thanks!

Jen: Thank you! Ciao.

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Grace Moon is an artist, editor, and professor. Originally from Honolulu, Moon lives and works in New York City. See her work and follow her blog at www.gracemoon.net and www.velvetparkmedia.com.

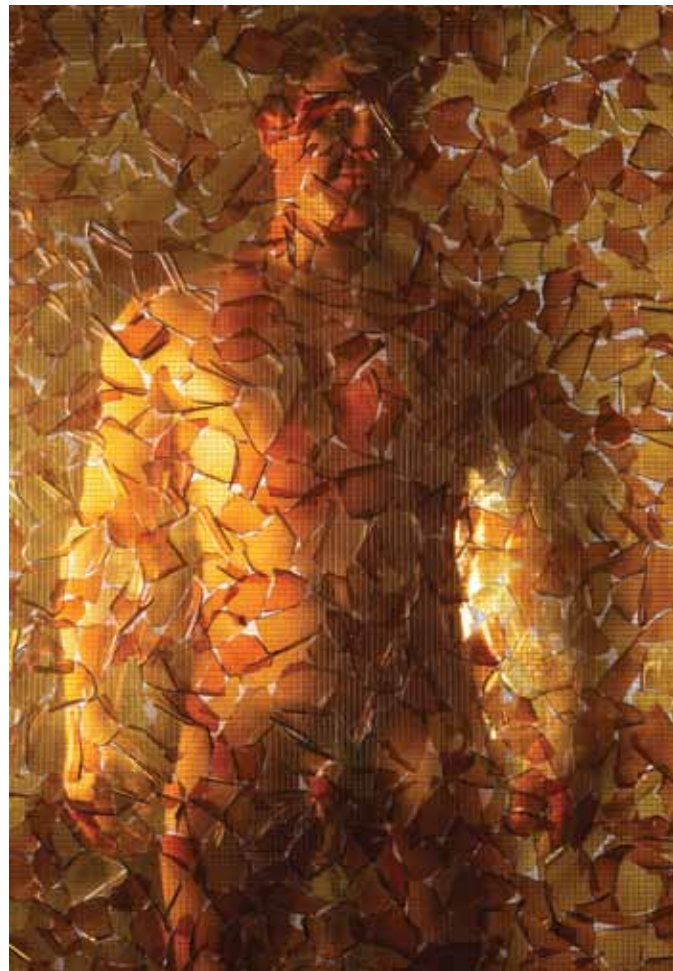
KLAUS ENRIQUE GERDES

CREATING CONNECTIONS TO THE WORLD

By JERRY KAJPUST



One, 2008
Duraplex digital
chromogenic print
40 x 60"



Broken, 2008
Endura metallic
chromogenic print
24 x 36"

Trading the lens of microscope for that of a camera, former geneticist Klaus Enrique Gerdes is now a New York City photographer. Combining a scientific and a creative eye, Gerdes takes everyday, mundane objects and presents them in stimulating and innovative ways. Not only are his images beautiful to view, they are also his insight into society and the world. When asked to describe his style, he said he sees himself as five different photographers.

Photographer one is the basic portrait photographer. Although this work isn't at the core of his passion, it provides the foundation and support for his career. In other words, it helps pay the bills and keeps him working on a steady basis. Portraits, weddings, and other events make up the subject matter. To add a bit more fun, as in the photograph *One*, he often takes candid and provocative pictures of performers in various events such as The Black Party.

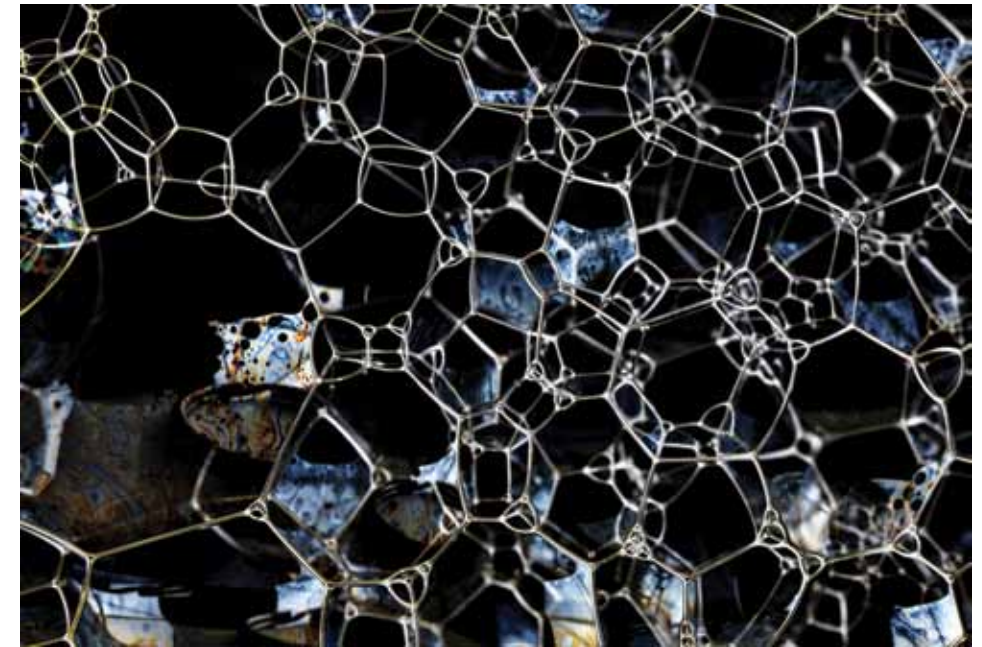
Nightscares, nature, landscapes, nature, landscapes, traffic, and architecture, derived from his love of adventure and exploring the world, provide the subject matter for number two, the travel photographer.

Photographer three is the one best known to the patrons of the Leslie/Lohman Gallery: the gay photographer. Gerdes's *Forbidden Fruit I & II*, show a man's "fruit" (penis and testicles) embedded in an array of apples. These two works are part of LLGAF's permanent collection and were on exhibition at the gallery's show *Recent Donations and Acquisitions* in 2009. Gerdes provides a differ-

ent sensuality for male sexuality, a nude male behind a wall of glass. In *Broken*, he creates a sense of synesthesia—where one sensory stimulation stirs up the other senses. Looking at this image evokes the sounds of the music and the energy of the crowd. This photographer also serves to document socio-political events in the gay community as he did with the recent gay marriage rally in Columbus Circle.

Photographer four, the artistic photographer, explores relationships of everyday items in repetition. *Connected*, exhibited in December, 2009 at Rouge Space in New York, is comprised of an intense series of up close shots of ordinary soap bubbles. As he writes in the opening pages of his book of the same name, "there's invisible glue that creates bonds between us. In the world of networking and Web sites such as Facebook, six-degrees of separation is no longer a theoretical principle. The man next to you on the subway is not a complete stranger." As with the bubbles, no one thing exists apart from another; a network of connections exists in society. These images are in the style of the German School of photography inspired by Andreas Gursky (b. 1955). Other everyday items in themes of repetition include rows of chairs, straws, and people.

Finally, number five, the emerging photographer, looks at transforming everyday life into creative and unique imagery. Smoke is his most recent subject of exploration for images. Although he uses film, digital photography gives him



Connected, 2008, Duraplex digital chromogenic print, 40 x 60"

greater freedom and infinite opportunities to explore images and ideas.

Gerdes's photography simultaneously uses both his right—creativity and passion, and left—order and logic hemispheres of his brain. Born in 1975 in Mexico, this balance was apparent early on when as child, he used clay to create architectural sculpture. Following a love of science, he first obtained a degree in genetics at the University of Nottingham, England. He then went on to complete an MBA at Columbia University for a career in consulting. Even though a successful businessman, Gerdes didn't feel fulfilled. So in 2007, after saving enough money to support a new passion, he took courses at Parsons The New School for Design and the School of Visual Arts and turned his hobby into a passion. His passion ignited a creative spark launching a career in photography. That same year his portrait, *Mother & Daughter*, was short listed for a photographic portrait prize at London's National Portrait Gallery.

When asked about the most satisfying moments so far in his career, Gerdes mentions three.

First and foremost, he starts with an idea till he sees that vision come to fruition. Another moment that brings, as he says, "tears of joy," is seeing a 40 x 60" image in print. And third is when he gets recognized by an art collector who will pay \$5,000 for something he created.

Gerdes is always looking around his environment for unique and innovative ways to view and present the world. As he said, "This career isn't always glamorous; it's hard work to look constantly to provide new images. But I am passionate about what I do and hope that people are inspired and touched by my work." For more about Gerdes and his photography, go to www.klausenrique.com.

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Jerry Kajpust is on the staff of LLGAF and is a frequent contributor to The Archive. As a Communications Coach, he is involved with other nonprofit organizations (www.dynamicinsights.blogspot.com).

REVEALED

THE TRADITION OF MALE HOMOEROTIC ART

By ROBERT DIAMOND



Paul Cadmus
Untitled
(*Two Men Embracing*)
1936-37
Pen & ink on paper, 6 x 13"
Courtesy of the Kinsey
Institute for Research in Sex,
Gender, and Reproduction
© Jon F. Anderson,
The Estate of Paul Cadmus/
Licensed by VAGA

The traditions of homoerotic art have been fairly well established through the earnest academic scholarship of the past twenty-five years, as well as the revelations, in print and in specialized exhibitions, of homoerotic work. However, the ongoing resistance to exhibiting homoerotic artwork in public spaces suggests a need for a broader dissemination – or wider acceptance – of this scholarship. At Central Connecticut State University in New Britain, on March 18, 2010, *Revealed: The Tradition of Male Homoerotic Art* became one of the first exhibitions to present a historical survey of exclusively male homoerotic art in a public educational institution. Then from May 11 to May

29, this exhibition came to the Leslie/Lohman Gay Art Foundation.

Revealed showed an evolution in homoerotic imagery but underlined its continuous presence in Western Art, thus asking how and if homosexual art, as such, is entering mainstream studies, criticism, and scholarly dialogue.

By the turn of the 20th century, Baron Wilhelm Von Gloeden (1856-1931) and Guglielmo Von Plüschow (1852-1930) exploited the new medium of photography to produce some of the earliest homoerotic images, but they also used antique settings and poses to justify their male nudes. In the following decades, prominent art and

fashion photographers such as Horst P. Horst (1906-99), Baron George Hoyningen-Huene (1900-68) and Minor White (1908-76) tentatively explored openly homoerotic imagery. George Platt Lynes (1907-55) pioneered the representation of the male nude as explicitly erotic, but he exhibited almost none of this artwork during his lifetime.

Meanwhile, the Precisionist Charles Demuth (1888-1935), the avant-garde writer Jean Cocteau (1889-1963), the Magic Realist artists and one-time lovers Jared French (1905-88) and Paul Cadmus (1904-99), and the Russian-American artists Pavel Tchelitchew (1898-1975) and Andrey Avinoff

(1884-1949) all privately created some of the first known artistic images of men having sex.

“Beefcake” photographers such as Bruce of L.A. (1909-74) and Bob Mizer (1922-92) brought new sexual interpretations to the semi-nude and nude men in magazines, while artists such as Tom of Finland (1920-91) created even more explicit sexual drawings. At the same time, James Bidgood (1933), Arthur Tress (1940), Peter Hujar (1934-1987), Duane Michals (1932), and Stanley Stellar (1945) used the medium of pho-

tography to express new gay themes in the era of sexual liberation and gay pride. However, repression still largely defined the mainstream artists of the Pop art era. Robert Rauschenberg (1925-2008) and his former lover Jasper Johns (1930) avoided portraying immediately recognizable homosexual themes. Andy Warhol (1928-87) enjoyed great fame, but it was rarely associated with his homoerotic production.

The explicit work of Robert Mapplethorpe (1946-89), exploring themes of gay sa-

domasochism and leather culture in the 1970s, unleashed a national controversy in 1989. However, the flawless aestheticism of his black-and-white photographs demanded that critics and the public confront an openly gay artist and unequivocal homoerotic art for the first time. The gay pride movement also helped reverse the secrecy in which prominent homosexual artists had previously worked. Keith Haring (1958-90) addressed the issue of AIDS-awareness in his art. The professional prominence of



Andrey Avinoff
Untitled (Man with Scrotum in Mouth), 1945
Chalk on pink paper
11 1/8 x 8 1/8"
Courtesy of the Kinsey
Institute for Research in Sex,
Gender, and Reproduction



Mikel Márton, "Beefcake" Self-Portrait I, 2008
Black-and-white print, 8 3/4 x 6 1/4."



Herb Ritts, Vladimir III, 1990, Platinum print, 22 x 18"
Courtesy of Herb Ritts Foundation, ©Herb Ritts Foundation

Herb Ritts 1952-2002) and David LaChapelle (1969) helped occasion a crossover of homoerotic imagery into mainstream visual culture. Meanwhile, Rick Castro (1958) brought the S&M sex that Mapplethorpe had spotlighted into "fetish fashion." An underground form of sexuality, both gay and deviant, moved into public consciousness.

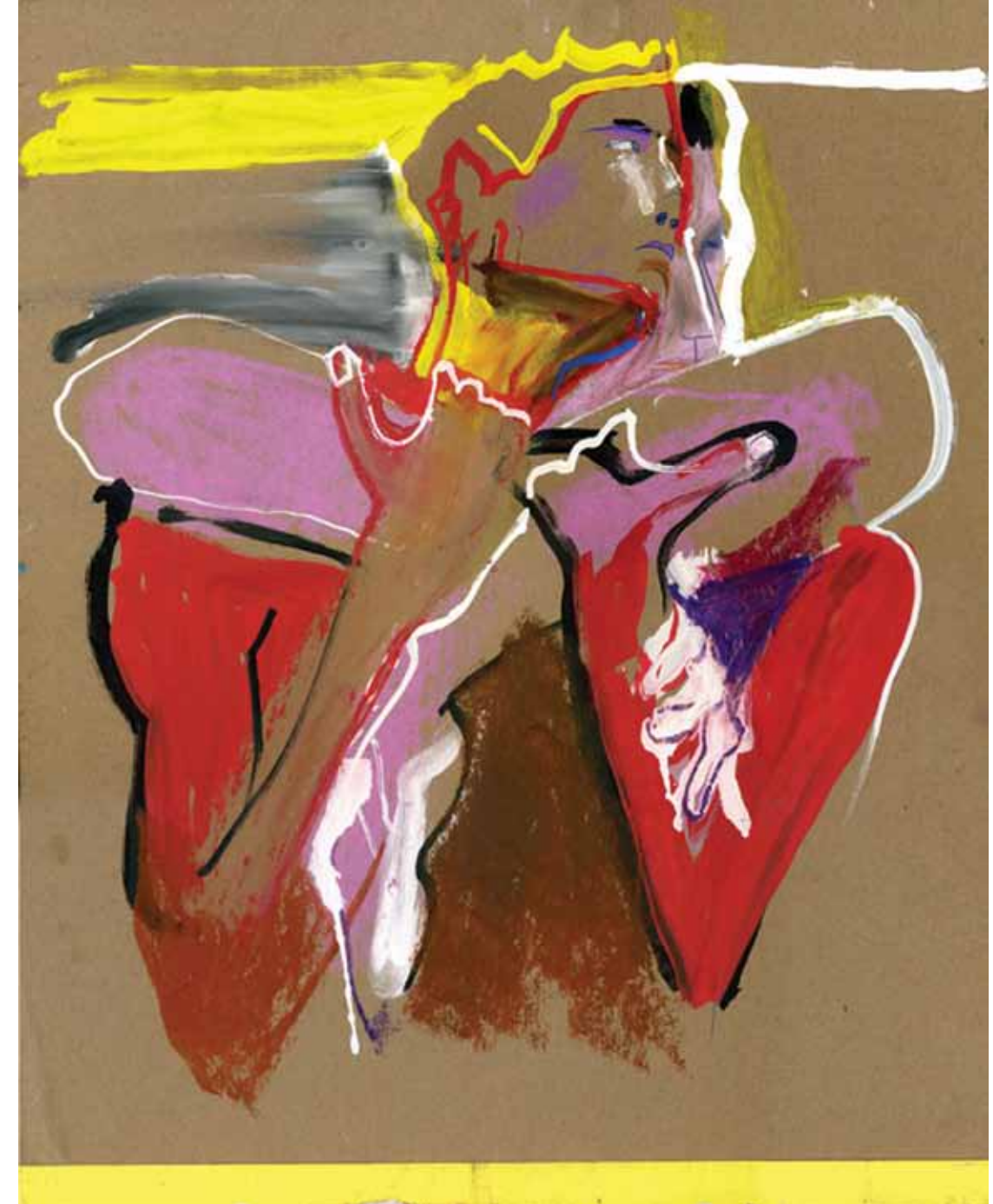
Mikel Márton, an emerging young artist, represents a new freedom of direction for the 21st century. Combining elements of the traditional male nude with elements of self-assertive queer art and the rarely explored sexual allure of stereo-

typically "feminine" men, his art represents an affirmation of eroticism and gay pride and masterfully pulls from a variety of iconic sources to achieve something fresh, colorful, and vivacious.

If this exhibition revealed more parts of the male anatomy than are usually seen in public exhibitions, it also revealed a need for recognition and freedom of expression for homosexual artists. I hope the celebratory nature of this exhibition offers much to savor and reflect on long after leaving the exhibition space.

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Robert Diamond has worked at the Central Connecticut State University Art Gallery in New Britain for the past six years. Before Revealed in 2010, he curated another historical survey show entitled Female Forms and Facets: Artwork by Women from 1975 to the Present (2008). He is a student of art history and an artist, as well as a published author. His most current artwork, treating gay themes, was included in Revealed.



Dan Romer, Clinch, 2009, Mixed media on Bristol board, 17x 14"
See article *Drawn Together* on page 2.

BACK COVER:
Grace Moon, Bedford Avenue, 2010, Oil on linen, 38 x 36"
See article *When Girls Were Boys and Boys Were Girls* on page 13.

