

9.23.23 - 12.17.23

AD&A
MUSEUM
UC SANTA BARBARA

**Please,
Come
In...**

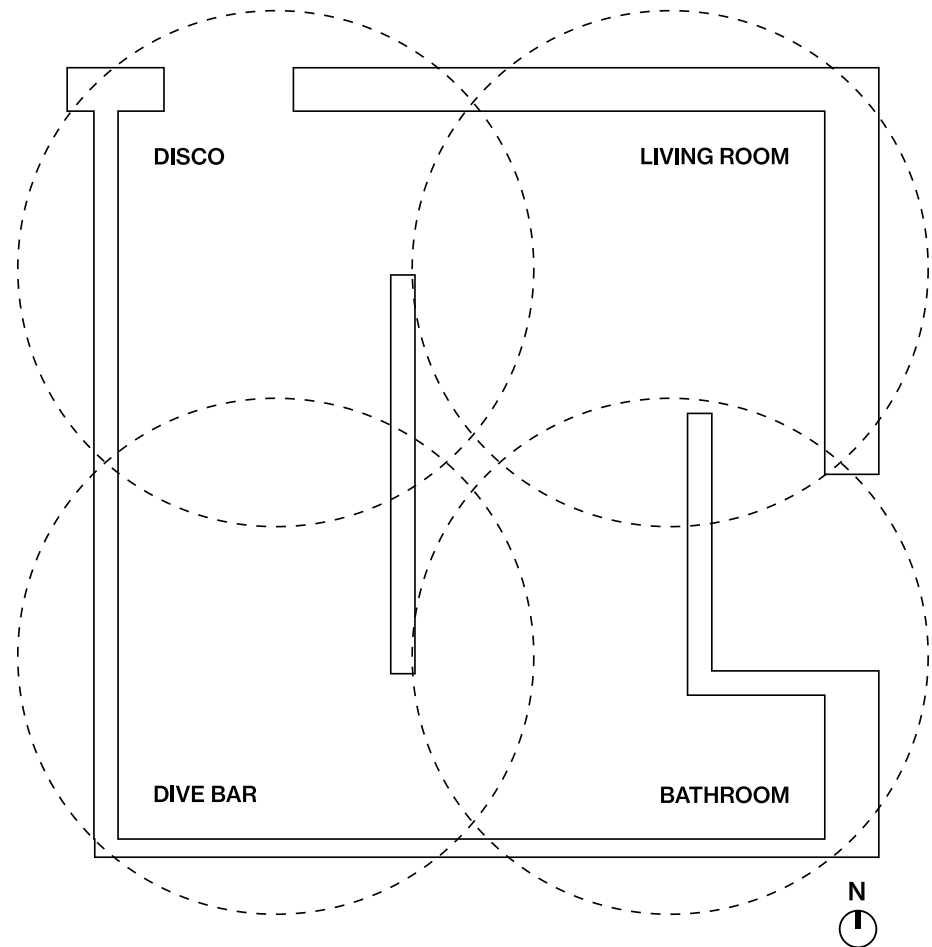
This exhibition has been the product of many collaborations, and we would like to thank those whose insights and support have been invaluable. Firstly, the Art, Design & Architecture Museum team: Director Gabriel Ritter, who told us to dream big and has supported our project since our first meeting with him; Assistant Director Orianna Cacchione, whose insights and support we have significantly benefited from. Registrar Susan Lucke helped secure objects from the AD&A collection and GLBT archives, and Lead Exhibition Designer Arturo Heredia Soto with help from Kevin Clancy brought our dreams into reality with their design and installation; Curator, Silvia Perea, for her translation and feedback. Thank you to Kio Griffith for preparing the wall texts and museum graphics and Ian Miller for designing this booklet.

We are grateful to the Gay, Lesbian, Bisexual, Transgender (GLBT) Historical Society in San Francisco, whose mission is to preserve and make accessible materials found in spaces like the ones we're evoking in this exhibition. Thank you for loaning us objects that allowed

us to present archival evidence of these communities' beautifully vibrant lives and work. Notably, we are grateful to archivist Isaac Fellman's knowledge about the archive and his enthusiasm for the project. Thank you to Zack and Jo Miller for their thoughtful gift and preservation of our favorite wallpaper. Additionally, thank you to our colleagues at the Art History Graduate Student Association for their support of this project.

Our deepest gratitude is extended to all those individuals – the lovers, the friends, the strangers – who made up (and still do!) these spaces and who have invited us into them. This would not be possible without the works and dreams of queer individuals and communities. Here is to dreaming of a better world.

Sylvia Faichney
Graham Feyl
Co-Curators



“Queer places are always formed by a mixture of accidental and purposeful (though often unevenly articulated forces).”

Gordon Brent Ingram, Anne-Marie Bouthillette and Yolanda Retter in *Queers in Space*

Please, Come In... is an invitation. The ellipses that follow the invitation, while they fall off the page, the wall, and the lips of those who invite you in, suggest multiple possibilities of what may come next. Invitations are relational, an exchange with others; they're performative of hospitality, and they're ephemeral gestures that pass as quickly as they appear. This exhibition was curated with a focus on engaging with relationality, performativity, and ephemerality and the feelings that frequently spring from them.

Invitations are also spatial; you've been invited to move across a threshold. This threshold can be physical; such as the door of a bathroom that creates a border between you and the rest of the party. Or it can be immaterial, such as the often-fluctuating lines that outline the perimeter of a dance floor. To accommodate this characteristic, the exhibition is organized into four spatially distinct yet fluid and overlapping spaces, which we refer to as “environments.” These environments are living rooms, bathrooms, dive bars, and discos. We, the curators, selected these specific environments because they have been underlined as

sites where queer lives, powers, and possibilities flourish.

Broadly, these spaces are cited as realms of comfort, refuge, celebration, remembrance, and protest but have rarely been represented in museum galleries or historical literature. Museums have prioritized spaces representing the elite's homes, displayed as “period rooms.” The period room is a model we've been working (away) from; they are fictions that posture as authoritative truths by bringing in walls, chairs, and decorative arts that have likely never met before into the same room and are used to make arguments about the material cultures of a particular historical moment. By considering these spaces not as static rooms that mirror those experienced but as “environments,” we are embracing the fluidity and various possibilities that queer spaces reflect and what is evoked in the invitation.

To apprehend and make visible the often-intangible qualities of relationality, performativity, and ephemerality, we approached this exhibition through theoretical and primary sources on queer lives, experiences, and spaces. We the curators define “queer” as embracing difference, an embrace

demonstrated by communities such as those in the documentary *Paris is Burning* (directed by Jennie Livingston in 1990); in the words and images of author Larry Mitchell and illustrator Ned Asta; the music and photographs of discos, and in the stories shared by historians Jafari Allen and Stephen Vider.¹ These accounts have offered a way to visualize a world of splendor, community, and radical joy. The methodology of approaching the intangible as material evidence and embodied experience follows literary scholar Saidiya Hartman's use of “critical fabulation” as an imaginative narrative tool to make the absences within the archive visible.² It is also activated by queer theorist José Esteban Muñoz's notion of a “queer act,” which considers ephemerality as nodes of experiences to stand as evidence of “queer lives, powers, and possibilities.”³ The artworks and objects on display evoke and bring to light these characteristics that tend to be ever fleeting but fundamental for queer experience and placemaking.

¹ Please see the reading list on pg. 13 for various accounts of these spaces, and other literature that has informed our curatorial approach. But by no means is this a comprehensive list.

² Hartman, Saidiya. “Venus in Two Acts.” *Small axe : a journal of criticism* 12, no. 2 (2008): 1–14.

³ Muñoz, José Esteban. “Ephemera as Evidence: Introductory Notes to Queer Acts.” *Women and Performance* 16 (1996): 6.

YOU ARE INVITED TO A HOUSEWARMING

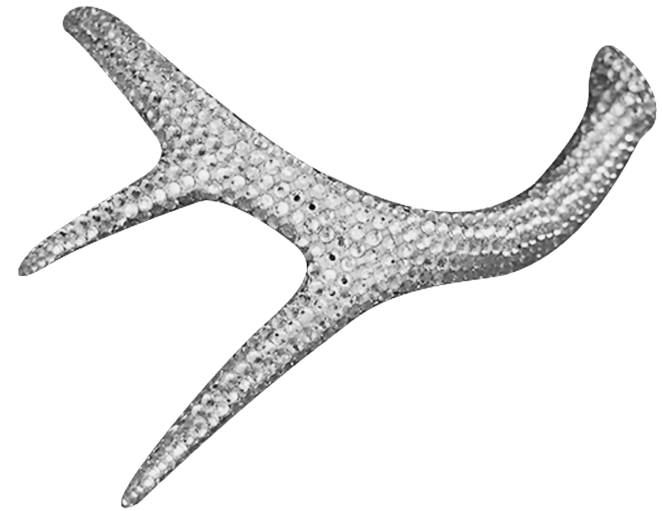
*We invite you to join us in
celebrating our new home.*

Home is a powerful noun. It connotes a firmness in belonging, of appearing comfortably undone, and a realm to reimagine and embrace an emerging sense of self or community.

In the photograph *Sisterhood* (1994) (24), Lyle Ashton Harris centers a new form of community and family by capturing himself in drag with fellow photographer Iké Udé. Harris encourages us to consider new dynamics of kinship that transcend conventional understandings of gender and familial relations. Similarly, Paul Cadmus's etching *Two Boys on the Beach #1* (1938) (22) showcases an embrace of an unconventional relationship dynamic. In the etching two young men are on a beach, enjoying the sun's warmth and each other's company unapologetically. During his lifetime, Cadmus's paintings and etchings were frequently censored because they included "deviant" imagery, yet his medium of printmaking enabled these images of desire to continue circulating.

The living room is an environment that welcomes performativity, a realm for remaking or unmaking oneself. Channing Hansen's

Spooky Action (2015) (23) mixed-media wall hanging appears improvised; however, its composition is determined by an algorithm. The seemingly undone qualities of Hansen's hanging underscore a queer sensibility of defying what being "done" looks like. Mark Swanson's *Untitled (Bejeweled Antler)* (2009) (20) reflects on a remaking of masculinity and domesticity. His crystal-covered deer antler suggests both glamor and ruggedness. The bejeweled trophy draws us in with its feminine shimmer, repositioning the aggressiveness of hunting as a display of masculinity. Both objects reimagine the expectations of performing within conventional modes of display. They appear comfortably at home in their challenges to traditional understandings of being "done" and gender norms.



20
Marc Swanson (b. United States, 1969)
Untitled (Bejeweled Antler), 2009
Plastic and rhinestones
Gift of Bruce Robertson and Thomas Kren
2020.006.007



6
 Willie Cole (b. United States, 1955)
Red Leather Venus, 1993
 Leather sewn shoes
 Museum Purchase Fund
 1994.48

“Will you come with me to the restroom?”

With their placement as both out-of-view and yet easy-to-reach, bathrooms ebb between public and private, offering individual rest or collective preparation. They are arenas where passions and desires can be explored and fantasized, as seen in Mel Ramos’ *Ocelot* (1969) (10). In the lithograph, a woman arches her back, her body responding to the bite of an ocelot. The gray color of the ocelot contrasts with the hues of red and pink that encompass the woman and background, projecting the animal in a different sphere than the woman, as if in a fantasy.

Bathrooms are spaces of transformation. In the small alcove on the entry wall, an orange medicine bottle contains a set of false eyelashes from the famous San Francisco drag bar, Finocchio’s Club (1936-1999) (5). An essential step in getting ready for drag queens, their encasement in this specific medicine bottle alludes to both creative and practical solutions essential to histories of gendered performance, where individuals would utilize what was accessible to them. The false eyelashes connote an intention to step out, something that is prevalent in Willie Cole’s sculpture

Red Leather Venus (1993) (6). The worn and twisted red heels stand firmly as a body on their own. Their contorted appearance suggests the internalized discomfort some physical transformations require, and their fused form emphasizes connectivity. This collectivity is referenced in Do Ho Suh’s *Untitled (Glass Bowl)* (2004) (9). The glass bowl with a pair of hands suspended in the middle evokes how bathrooms can be stages for personal and community care, arenas to hold or be held by something precious yet unseeable.

PERFORMING TONIGHT

Join us in welcoming _____
to the stage!

Dive bars are on the corner of somewhere always nearby. With subtle facades, their blinking neon signs above the entrances welcome you into a requiem of dark corners and the bright eyes of strangers you've known for lifetimes. These dark and sometimes smoke-laden rooms are places of collective engagement that generate new forms of knowledge production. Robert Lazzarini's warped sculpture, *Teacup* (2003) (11), springs forward memories of meeting with friends over a drink to "spill the tea." This slang for gossip reflects how sharing stories acts as a form of knowledge production.

Similarly, Nayland Blake's *Halston, Gucci, Fiorucci* (1989) (13) emphasizes collective engagement. The names signify fashion designers, many of which influenced the looks of dive bar and disco denizens alike and are lyrics to the musical group Sister Sledge's 1979 hit "She's the Greatest Dancer." The chalkboards evoke erasing and beginning anew in the pursuit of collective learning. However, Blake silkscreen printed the names,

transforming the ephemeral and fleeting materiality of chalk into something more permanent, suggesting lessons worth revisiting.

Dive bars are also spaces of protest. The poster for the Gay Liberation Front urges people to "COME OUT!!" and features a photograph, *Children of Paradise* (1969) by Peter Hujar (12). The poster was produced to commemorate the first anniversary of the Stonewall Riot, an uprising in 1969 at Stonewall, a now-famed dive bar in New York. The riot has been cited as sparking Gay and Lesbian liberation. The poster illustrates the importance of dive bars to the queer community as social environments to express oneself openly and confidently.



15
Keith Puccinelli (b. United States, 1950-2017)
Cigarette butts, 2013
Painted wood
Estate of Frances Garvin and Keith Julius Puccinelli
2018.001.147



TONIGHT ONLY: The Legendary Sylvester will swoon us with hits like “You Make Me Feel (Mighty Real)” and “Dance (Disco Heat)”

“Will you dance with me?”

The discotheque, a French term for “music library,” has a strong cultural presence: it evokes glamorous outfits, a style of music known for its long vocals and quick beat, and the physical buildings that housed them. The buildings were often warehouses, emptied theaters, or other capacious venues. The physical makeup of these boisterous spaces was flexible and ephemeral. A disco ball, such as the one exhibited, when lit, causes fractured light to cascade over bodies underneath it and the space around it; the momentary light transforms everything it touches. Though the gestures, sounds, and lights were fleeting, these qualities and the disco’s presence are still felt.

Discos were spaces of radicality. The music, costumes, and frivolity pushed against the monstrous monotony of everyday social and cultural expectations. Part of engaging with disco was fashioning oneself to reflect the liberatory nature that discos evoked. Spreading across the wall are a collection of silk fans – completed and in process - by the artist Les Gundel (18). The fans would have interacted with the lights, sounds, and movement of the disco-goers

holding them. The silk fabric was an extension of their costumes, reaching outward to claim one’s space on the dance floor. The use of such fans, costumes, and the spaces of discos can be seen in the projected photographic slides from the David Bandy collection, a disco club promoter and producer (17). These snapshots of fleeting moments are rare visual records. They illustrate discos as spaces of self-expression while capturing moments of communal euphoria.

Music was a crucial component of experiencing the disco. The sounds of disco were reactive to the dominating qualities of Rock and Roll. Follow the QR code below for a playlist including sounds that inspired *Please, Come In...*



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Bonnevier, Katarina. *Behind Straight Curtains: Towards a Queer Feminist Theory of Architecture*. Axl Books, 2007.

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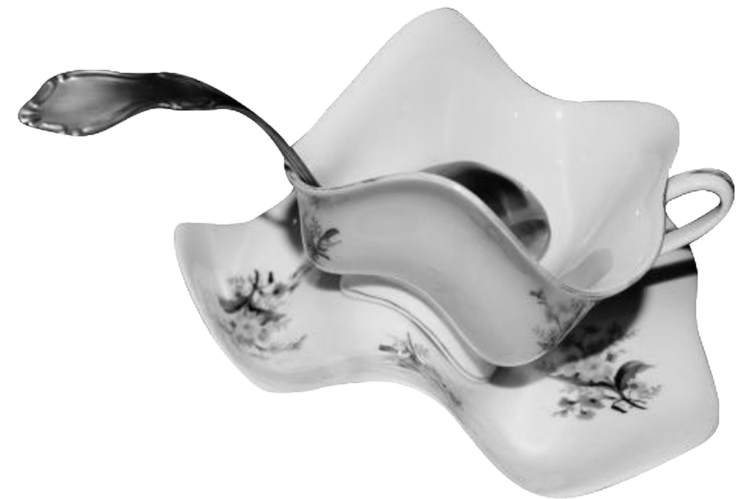
Ingram, Gordon Brent., Anne-Marie. Bouthillette, and Yolanda Retter. *Queers in Space: Communities, Public Places, Sites of Resistance*. Seattle, Wash: Bay Press, 1997.

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Muñoz, José Esteban. "Ephemera as Evidence: Introductory Notes to Queer Acts." *Women and Performance* 16 (1996): 6.

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11
Robert Lazzarini, (b. United States, 1965)
Teacup, 2003
Glazed porcelain and stainless steel
Gift of Bruce Robertson and Thomas Kren
2021.002.003a-c

1
Long pile tufted carpet, wool
Loan from Art History Graduate Student
Association

2
Andy Warhol (b. United States, 1925-1987)
Jackie Curtis, 1, 1974
Polacolor Type 108
Gift of the Andy Warhol Foundation for the
Visual Arts, the Andy Warhol Photographic
Legacy Program © The Andy Warhol
Foundation for the Visual Arts, Inc.
2008.002.078

3
Better Homes and Gardens, April 1971

4
*The Faggots and Their Friends Between
Revolutions* by Larry Mitchell, illustrations
by Ned Asta, published by Calamus Press
in 1977

5
False eyelashes stowred in
a medicine bottle
from Finocchio's collection 1940-1999
Collection Number: 1999-79
Courtesy of the Gay, Lesbian, Bisexual,
Transgender Historical Society

6
Willie Cole (b. United States, 1955)
Red Leather Venus, 1993
Leather sewn shoes
Museum Purchase Fund
1994.48

7
Peter Meller (b. Hungary, 1928-2008)
Solon (1970-1980s)
Photocopy print
Incoming loan, courtesy John Moore
IL2014.001.006

8
Vinyl wallpaper with blue and green
stripes, produced in the 1960s
Loan from Sylvia Faichney
Gift of Zack and Jo Miller

9
Do Ho Suh, (b. Korea, 1962)
Untitled (Glass Bowl), 2004
hand blown glass
Gift of Bruce Robertson and Thomas
Kren
2020.006.004

10
Mel Ramos (b. United States, 1935-2018)
Ocelot, 1969
lithograph
Given by Marilyn Arnold Palley and Reese
Palley in honor of Marta Palley, Class of
2008
2004.006.006

11
Robert Lazzarini, (b. United States, 1965)
Teacup, 2003
Glazed porcelain and stainless steel
Gift of Bruce Robertson and Thomas
Kren
2021.002.003a-c

12
Gay Liberation Front (United States)
Come Out!!, 1970
Design by Jim Fouratt, photograph by
Peter Hujar
Poster
Gift of Gary H. Brown
1992.32

13
Nayland Blake (b. United States, 1960)
Halston, Gucci, Fiorucci, 1989
silkscreen on blackboard
Permanent Collection
1999.89a-c

14
Nell Campbell (b. United States, 1946 -)
*Drag Queens on Cabildo Steps, Mardi Gras
Day, New Orleans, LA*. 1985, reprinted 2017
Archival pigment print
Museum purchase & gift of the artist
2017.009.016

15
Keith Puccinelli (b. United States, 1950-
2017)
Cigarette butts, 2013
Painted wood
Estate of Frances Garvin and Keith Julius
Puccinelli
2018.001.147

16
Keith Puccinelli (b. United States, 1950-
2017)
Ohio Blue Tip Matches
Cardboard and painted wood
Estate of Frances Garvin and Keith Julius
Puccinelli
2018.001.136

17
Selections from the David Bandy Slide
Collection 1978-1985
Collection Number: 2002-30
Courtesy of the Gay, Lesbian, Bisexual,
Transgender Historical Society

18
Selections from the Les Gundel Fan
Collection
Paper, wood, fabric.
Collection Number: 1998-39
Courtesy of the Gay, Lesbian, Bisexual,
Transgender Historical Society

19
Disco Ball
ADJ Products (United States and China)
Loan from Graham Feyl

20
Marc Swanson (b. United States, 1969)
Untitled (Bejeweled Antler), 2009
Plastic and rhinestones
Gift of Bruce Robertson and Thomas Kren
2020.006.007

21
Howard Finster (b. United States, 1916-
2001)
Call Heaven, 1991
Hotel telephone with paint
Estate of Frances Garvin and Keith Julius
Puccinelli
2018.001.031

22
Paul Cadmus, (b. United States, 1904 –
1999)
Two Boys on the Beach #1, 1938
Etching
Gift of Don Trevey to the Ken Trevey
Collection of American Realist Prints
1992.75

23
Channing Hansen (b. United States, 1972)
Spooky Action, 2015
Wool, polyamide, viscose, polyethylene,
terephthalate, hand-spun California
Variegated Mutant (Nashua), Redwood
Gift of Marc Selwyn Fine Art, Los Angeles
2021.008.001

24
Lyle Ashton Harris (b. United States, 1965)
Sisterhood [in collaboration with Iké Udé],
1994
Cibachrome photograph
Permanent collection
1999.92

EVENTS

***Please Come In...* Panel Discussion
with artist Théo Bignon**

October 26, 2023

5:30 pm

Virtual

**Curator-led tour of *Please Come In...*
with Sylvia Faichney and Graham Feyl**

November 11, 2023

1:00 pm

AD&A Museum

**Revisiting the Classics:
*Paris Is Burning***

November 28, 2023

7:00 pm

Pollock Theater



**Co-Curated by
Sylvia Faichney & Graham Feyl**