

# Stonewall 50

## April 27–July 28, 2019

**Contemporary  
Arts Museum  
Houston**

## **STONEWALL INN**

A police raid of New York City gay bar the Stonewall Inn on June 28, 1969 prompted the bar's patrons to riot. Fifty years ago, it was illegal for gays, lesbians, and gender non-conforming individuals to meet together in groups in New York state—such gatherings were seen as “disruptive.” This marginalized group reached a breaking point, tired of being persecuted for living as their authentic selves. The weeks and months that followed the Riots saw individuals and groups banding together to demand their civil and equal rights—a battle that continues to the present day.

## QUEER

In the exhibition *Stonewall 50*, “queer” is used as an umbrella term that describes a broad range of sexual and gender identifications. As it is understood within the exhibition, “queer” is inclusive of a full spectrum of sexual and gender-based identities, whether these are biologically or personally defined. To break some associated terminology down into its parts: “Sex” is primarily understood as an individual’s biological condition at birth. Typically male or female, this category also includes intersex individuals born with variations in sexual characteristics that do not fit the typical definitions for male or female bodies. “Gender” is a consideration of the social roles attributed to the sexes and how individuals see themselves, which is also known as gender self-determination. Some people’s sex does not match their gender identity; these individuals may refer to themselves as transgender, non-binary, or gender-nonconforming.

## MARY'S...NATURALLY!

The fragments seen here are from the bar top created for Mary's...Naturally!, a gay bar formerly located nearby at Westheimer Road and Waugh Drive. Operating in the Montrose neighborhood since 1968, Mary's was an anchor for the local gay community. The photographs encased under the plastic resin memorialize bar patrons who had died in the early years of the AIDS epidemic. After the bar's permanent closure in 2009, the bar top was rescued from the derelict site and has since been caringly restored.

Like the Stonewall Inn, Mary's...Naturally! was the site of serial police raids. From 1979 to the early 1980s, police officers in Houston, Texas were known to raid gay bars the week prior to the city's Pride celebrations. Contrary to expectations, rather than avoiding these confrontations, many patrons showed up to demonstrate their solidarity and resistance. A particularly memorable raid at Mary's...Naturally! in 1980 saw 61 patrons arrested.



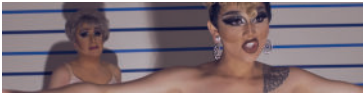
Creators once known

**Bar top from Mary's...Naturally!**, Houston, Texas,  
c. 1985

Photographs, matchbooks, wood, resin, and hardware  
Courtesy Gulf Coast Archive and Museum of Gay, Lesbian,  
Bisexual, and Transgender History, Houston, Texas

## BARS

Bars have long been gathering places for queer individuals to come together in community, for entertainment as well as political and social organizing. Nick Vaughan & Jake Margolin's *Political Gestures* (2018) is a five-channel video installation in which Oklahoma-based drag queens interpret historic political speeches delivered at the 1979 March on Washington for Gay and Lesbian Rights, including a speech by the queer activist Silvia Rivera, who was present at the catalytic Stonewall raid, and by Carden Crow, founder of the Talequah, Oklahoma pride organization Tahlequah, among other organizations. Vaughan & Margolin's video celebrates the often under-appreciated contributions that historically marginalized drag performers and trans individuals have made to the ongoing demands for queer equality. Their video is joined by fragments from the surface of a bar rescued before the closure of the Houston-based gay bar Mary's...Naturally! (formerly located nearby at 1018 Westheimer Road and now the site of Blacksmith, a coffeehouse). Mary's patrons contributed photographs that were encased in resin; seen today, they offer a portrait of the community that frequented the bar.



Nick Vaughan & Jake Margolin

**Political Gestures, 2018**

Five-channel HD video: color, sound, 67 minutes

Courtesy the artists and Devin Borden Gallery,  
Houston, Texas

Film Credits

Creators: Nick Vaughan & Jake Margolin

In collaboration with: Andrew Schneider, Nikki La'vie,  
Gizele Monáe, Anita Richards, Josie Lee Turrelle, and  
Carden Crow

Director and Editor: Nick Vaughan & Jake Margolin

Performers: Nikki La'Vie (Mercy Monroe), Gizele Monáe,  
Anita Richards, and Josie Lee Turrelle

Interviews and Facebook posts: Carden Crow (Founder  
and Director of Tahlequality)

Director of Photography: Andrew Schneider

Footage filmed by: Andrew Schneider, Nick Vaughan &  
Jake Margolin

Additional sound: Charles Wiese

*Political Gestures* (2018) was commissioned by Aurora  
Picture Show, Houston, Texas; was funded in part by  
the Mid-America Arts Alliance, Kansas City, Missouri;  
was created in partnership with Tahlequality, Oklahoma  
and Oklahoma Contemporary; and is made possible  
with generous support from the Tulsa Artist Fellowship,  
Oklahoma.



Tony Feher

**At Least For Now #2, 2015**

Plastic bottles with plastic screw caps, ink, distilled water, stainless steel wire, and zinc-coated steel chain

Courtesy Sikkema Jenkins & Co., New York, New York



Jean-Michel Othoniel

**The Yellow Brick Road, 2017**

Amber Indian glass bricks

Courtesy the artist and Perrotin Gallery, New York, New York; Hong Kong, China; and Seoul, South Korea

## PAINTING

Chitra Ganesh's, Troy Michie's, and Christina Quarles's paintings, objects, and installations all reimagine queer bodies and how they can be (re)presented or encountered. Abstracted, powerful, and even monstrous, their artworks offer visions of alternative worlds in which gendered and sexual roles are temporarily questioned, upended, and released from the constrictions of normative and oppressive views.

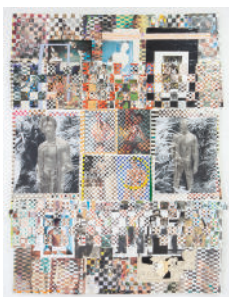


Troy Michie

**Out of Sight, Out of Mind, 2018**

Magazine pages, inkjet prints, clothing patterns, fabric, graphite, acrylic, colored pencil, and tape

Courtesy the artist and Company Gallery, New York, New York



Troy Michie

**Cuentas Claras, Amistades Largas (Good Accounts, Long Friendships), 2018**

Magazine pages, inkjet prints, clothing patterns, fabric, graphite, acrylic, colored pencil, and tape

Courtesy the artist and Company Gallery, New York, New York



Troy Michie

**La Cellule, 2016**

Collage, tape, picture frame backing, rack, key, and acrylic on wood panel

Courtesy the artist and Company Gallery, New York, New York





Troy Michie

**Paisano** (Countryman), 2018

Paper, photographs, gloves, shoe fragment, and acrylic on wood

Courtesy the artist and Company Gallery, New York, New York



Troy Michie

**IAMaMan**, 2014

Tape, acrylic, coat chain, and magazine collage on wood panel

Collection Robin and Andrew Schirrmeister, Houston, Texas

## LEILAH BABIRYE

Leilah Babirye is a queer artist from Kampala, Uganda. Her sculptural work is multilayered and informed by her personal experiences. Babirye's *Remains* series, constructed from trash-picked refuse—including bits of PVC piping, mousetraps, grill grates, pot lids, and rusted chains—references the Lugandan-language word for trash, *ebisyaga*. The word is also a derogatory term used to describe gay people: it means sugarcane husk, “the part of the sugarcane you throw out,” says the artist.

Babirye's mask-sculptures pay homage to Uganda's openly bisexual King Mwanga II, who fervently opposed colonial rule of the country by Western missionaries. The masks were also inspired by seeing footage of the tributes for David Kato, a young Ugandan gay rights activist who was violently murdered in his own home. During his memorial, some attendants put on masks as they mourned their friend in order to protect their identities. Babirye has updated her masks by giving them modern Ugandan names; a way for individuals to see themselves, their power, and their potential through her work. Babirye has been directly impacted by her role as an artist who clearly addresses queer themes in her studio. In 2013, the Ugandan government instituted an anti-homosexuality bill, and the following year, Babirye was publicly outed in an inflammatory story by a local tabloid. Fearing for her life, in 2015 the artist applied for and was accepted into an artist residency program in the United States. This year, after an arduous three-year long process, Babirye learned that she would be granted political asylum in the United States.

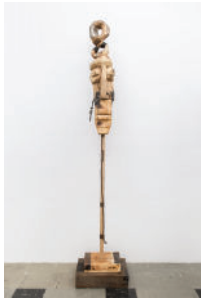


Leilah Babirye

**Remains #1-23**, 2017-18

Found objects, nails, and wire on wood panel

Courtesy the artist and Gordon Robichaux Gallery, New York, New York and private collection



Leilah Babirye

**Omulangila Semakokilo (Prince of the Buganda Kingdom), 2018**

Wood, metal, nails, and found objects

Collection David A. Colbert, M.D.



Leilah Babirye

**Omulangila Jjunju (Prince of the Buganda Kingdom), 2018**

Wood, metal, nails, glue, and found objects

Courtesy the artist, Gordon Robichaux Gallery, New York, New York, and private collection



Leilah Babirye

**Omumbejja Sangalyabongo (The Only Daughter of Nagginda, The Wedded Queen of Buganda), 2018**

Wood, metal, nails, glue, and found objects

Courtesy the artist, Gordon Robichaux Gallery, New York, New York, and private collection



Tony Feher

**Ransom**, 2015

Broken glass on painted wood shelf and metal brackets

Courtesy Sikkema Jenkins & Co., New York, New York

## CATHERINE OPIE AND ZANELE MUHOLI

In the 1990s, American photographer Catherine Opie rose to prominence with her portraits documenting queer communities in and around Los Angeles, California. In the series of portraits on view here, she documents her lesbian and transgender friends in the world, or in studio setups where these individuals pose before single-color backgrounds. The South African artist Zanele Muholi also looks to the community around her. The black-and-white photographs in her Faces and Phases series see the artist traveling to various locations across South Africa—and often returning in subsequent years—to document queer communities. Muholi's and Opie's works, though separated by decades, distance, and their experiences in their respective queer communities show how these two artists engage the documentary genre of portraiture to create dignified and formal images of individuals who are often marginalized and misunderstood.



Catherine Opie

**Jenny (Bed), 2009**

Chromogenic print

Courtesy the artist and Regen Projects, Los Angeles, California



Catherine Opie

**Kate, 2007**

Chromogenic print

Courtesy the artist and Regen Projects, Los Angeles, California



Catherine Opie

**JD, 2008**

Chromogenic print

Courtesy the artist and Regen Projects, Los Angeles, California



Catherine Opie

**Harry, 2009**

Chromogenic print

Courtesy the artist and Regen Projects, Los Angeles, California

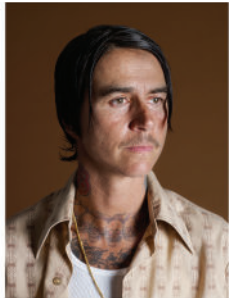


Catherine Opie

**Idexa, 2008**

Chromogenic print

Courtesy the artist and Regen Projects, Los Angeles, California



Catherine Opie

**Pig Pen**, 2009

Chromogenic print

Courtesy the artist and Regen Projects, Los Angeles, California



Catherine Opie

**Eileen**, 2009

Chromogenic print

Courtesy the artist and Regen Projects, Los Angeles, California



Catherine Opie

**Angela Scheirl**, 1993

Chromogenic print

Courtesy The Museum of Fine Arts, Houston, Museum purchase funded by the Robert Mapplethorpe Foundation, 2008.9

## SCULPTURE

The selection of sculptures made by Leilah Babirye, Tony Feher, Tommy Lanigan-Schmidt, Jean-Michel Othoniel, and Anthony Sonnenberg offer a sense of the disruption, fantasy, and creative re-purposing in which many queer makers engage. Their sculptures are made from salvaged or inexpensive materials like pipe-cleaners, silk flowers, plastic bottles, broken glass, inside-out potato chip bags, and scraps of wood—as in the oeuvres of Babirye, Feher, and Lanigan-Schmidt—and from artisan materials like glass and porcelain—as in Othoniel’s and Sonnenberg’s works. Visible in this grouping are works that tell personal stories; works that interrogate traditional notions of taste and beauty by finding moments of magic in the everyday, the cast off, and the unfamiliar; and works that conjure the magic of bringing an object like the “yellow brick road” from *The Wizard of Oz* to life. By going against the normative aesthetic grain, these artists open new spaces and ways to see the world around us.



Thomas Lanigan-Schmidt

**Untitled**, 1967

Foil, plastic wrap, marker, print material, glitter, pipe cleaners, and staples

Collection Pavel Zoubok, New York, New York





Anthony Sonnenberg

**Fruit Bowl (Lemon), 2019**

Porcelain over stoneware and found porcelain tchotchkes, and glaze

Courtesy the artist and Conduit Gallery, Dallas, Texas



Anthony Sonnenberg

**Candelabra (Hidden Mickey), 2019**

Porcelain over stoneware and found porcelain tchotchkes, gold luster, and glaze

Courtesy the artist and Conduit Gallery, Dallas, Texas



Anthony Sonnenberg

**Candelabra (Hail Mary), 2019**

Reduction-fired porcelain over stoneware and found porcelain tchotchkes, and glaze

Courtesy the artist and Conduit Gallery, Dallas, Texas



Anthony Sonnenberg

**Pink Chandelier (with clowns and birds), 2019**

Porcelain over stoneware and found porcelain tchotchkes, glaze, overglaze, steel, and brass

Courtesy the artist and Conduit Gallery, Dallas, Texas



Anthony Sonnenberg

**Campagna Vase (Drama Kween), 2018**

Porcelain over stoneware and found porcelain  
tchotchkes, unglazed colored porcelain, and glaze

Courtesy the artist and Conduit Gallery, Dallas, Texas



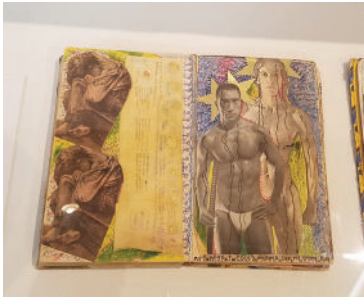
Anthony Sonnenberg

**Tragedy Vase, 2018**

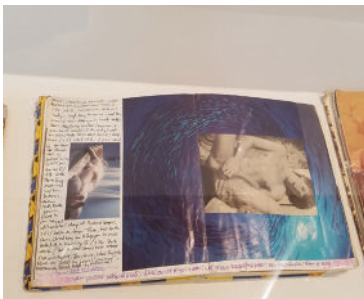
Porcelain over stoneware and found porcelain  
tchotchkes, gold luster, glaze, and flower

Courtesy the artist and Conduit Gallery, Dallas, Texas

All works in case courtesy the artist



David Lejeune  
**Untitled, 1980**  
Book, cut-out offset prints, foil, ink, watercolor, and glue



David Lejeune  
**Untitled, 1993**  
Book, cut-out offset prints, photographs, glue, and ink



David Lejeune  
**Untitled, 1996**  
Book, cut-out offset prints, photographs, glue, and ink



David Lejeune  
**Untitled, 1999**  
Book, cut-out offset prints, photographs, glue, and ink



David Lejeune  
**Untitled, 2011**  
Book, cut-out offset prints, photographs, and glue



David Lejeune  
**Untitled, 2015**  
Book, cut-out offset prints, photographs, and glue

All works in case courtesy the artist



David Lejeune  
**Untitled, 2013**  
Book, cut-out offset prints, photographs, and glue



David Lejeune  
**Untitled, 2001**  
Book, cut-out offset prints, photographs, and glue



David Lejeune  
**Untitled, 2001**  
Book, cut-out offset prints, photographs, and glue



David Lejeune  
**Untitled, 2018**  
Book, cut-out offset prints, photographs, and glue



David Lejeune

**Untitled, 2016**

Book, cut-out offset prints, photographs, and glue



Thomas Lanigan-Schmidt

**Knick Knack (The Mirror Of Youth— Spritzer Thaw),**  
1969

Foil, plastic wrap, pipe cleaners, linoleum, mirror, glitter,  
acrylic floor shine and food coloring, staples, marker,  
printed material, and found objects

Courtesy the artist and Pavel Zoubok Gallery, New York,  
New York





Thomas Lanigan-Schmidt

**Lollipop Knick Knack (Let's Talk About You), c. 1968–69**

Foil, printed material, linoleum, glitter, staples, marker, found objects, and other media

Courtesy the artist and Pavel Zoubok Gallery, New York, New York



Thomas Lanigan-Schmidt

**Lollipop Knick Knack (Eros Separating Order from Chaos), 1968–69**

Foil, plastic wrap, pipe cleaner, linoleum, glitter, acrylic floor shine and food coloring, staples, marker, printed material, and found objects

Courtesy the artist and Pavel Zoubok Gallery, New York, New York



Thomas Lanigan-Schmidt

**Lollipop Knick Knack (Fire Island)**, c. 1968–69

Foil, printed material, linoleum, glitter, cellophane,  
staples, acrylic paint, found objects and other media

Courtesy the artist and Pavel Zoubok Gallery, New York,  
New York



Thomas Lanigan-Schmidt

**A Drag Queen's Shoulders in the Dawn, 1969**

Foil, plastic wrap, linoleum, glitter, cellophane, staples,  
acrylic paint, found objects, and other media

Courtesy the artist and Pavel Zoubok Gallery, New York,  
New York



Thomas Lanigan-Schmidt

**Twinky as Gypsy Maiden (Self-Portrait)**, c. 1967–69

Foil, printed material, linoleum, glitter, cellophane, staples, acrylic paint, found objects, and other media  
Courtesy the artist and Pavel Zoubok Gallery, New York, New York



Thomas Lanigan-Schmidt

**Twinky as Royal Princess (Self-Portrait)**, 1967–69

Foil, printed material, linoleum, glitter, cellophane, staples, acrylic paint, found objects, and other media  
Collection Beth Rudin DeWoody



Thomas Lanigan-Schmidt

**Twinky as Prima Ballerina (Self-Portrait)**, 1967–69

Foil, printed material, linoleum, glitter, cellophane, staples, acrylic paint, found objects, and other media  
Courtesy the artist and Pavel Zoubok Gallery, New York, New York

## PORTRAITS AND SELF-PORTRAITS

Self-determination is an issue at the heart of the representation of gender and sexuality. For marginalized individuals, self-representation offers a public opportunity to present and advocate for a diversity of expressions, and nowhere is this work more apparent than in photography, film, and video—media which allows artists to document lived experiences. The selection of images in this section of the exhibition includes portraits and self-portraits that explore how a (queer) community represents itself. Here, photographic media act as both document and mirror, showing how artists see themselves, their communities, and their surroundings.



Paul Mpagi Sepuya

**Darkroom (\_MG\_9277)**, 2016

Archival pigment print, edition 1 of 5

Courtesy the artist and DOCUMENT, Chicago, Illinois



Paul Mpagi Sepuya

**Darkroom Mirror (\_2060999)**, 2017

Archival pigment print, edition 3 of 5

Courtesy the artist and DOCUMENT, Chicago, Illinois

## CATHERINE OPIE AND ZANELE MUHOLI

In the 1990s, American photographer Catherine Opie rose to prominence with her portraits documenting queer communities in and around Los Angeles, California. In the series of portraits on view here, she documents her lesbian and transgender friends in the world, or in studio setups where these individuals pose before single-color backgrounds. The South African artist Zanele Muholi also looks to the community around her. The black-and-white photographs in her Faces and Phases series see the artist traveling to various locations across South Africa, and often returning in subsequent years, to document queer communities. Muholi's and Opie's works, though separated by decades, distance, and their experiences in their respective queer communities show how these two artists engage the documentary genre of portraiture to create dignified and formal images of individuals who are often marginalized and misunderstood.

All works by Zanele Muholi are courtesy the artist, Yancey Richardson, New York, New York, and Stevenson, Cape Town and Johannesburg, South Africa



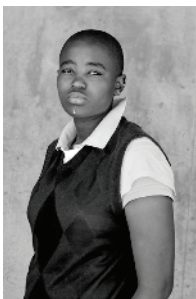
Zanele Muholi  
**Tinashe Wakapila, Harare, Zimbabwe, 2011**  
Silver gelatin print, edition 7 of 8



Zanele Muholi  
**Zanele Muholi, Vredehoek, Capetown, 2011**  
Silver gelatin print, edition 8 of 8



Zanele Muholi  
**Boitumelo Mimie Sepotokele, White City, Soweto, Johannesburg, 2013**  
Silver gelatin print, edition 1 of 8



Zanele Muholi  
**Makhethi Sebenzile Ndaba, Constitution Hill, Johannesburg, 2010**  
Silver gelatin print, edition 4 of 8



Zanele Muholi  
**Zukiswa Gaca Makhaza, Khayelitsha, Cape Town, 2010**  
Silver gelatin print, edition 5 of 8



Zanele Muholi  
**Bakhambile Skhosana, Natalspruit, 2010**  
Silver gelatin print, edition 8 of 8



Zanele Muholi  
**Lebo Leptie Phume, Daveyton, Johannesburg, 2013**  
Silver gelatin print, edition 8 of 8



Zanele Muholi  
**Shirley Ndaba, Braamfontein, Johannesburg, 2010**  
Silver gelatin print, edition 6 of 8



Zanele Muholi  
**Yaya Mavundia, Parktown, Johannesburg, 2014**  
Silver gelatin print, edition 6 of 8



Zanele Muholi  
**Nontuthuzelo Mduba, Daveyton, Johannesburg, 2013**  
Silver gelatin print, edition 5 of 8





Zanele Muholi  
**Ayanda Magoloza, Kwanele, South Katlehong,**  
Johannesburg, 2012  
Silver gelatin print, edition 1 of 8



Zanele Muholi  
**Lesego Masilela, Daveyton, Johannesburg,** 2013  
Silver gelatin print, edition 1 of 8



Zanele Muholi  
**Bongwiwe Twana Kunene, Kwanele, South Katlehong,**  
Johannesburg, 2012  
Silver gelatin print, edition 7 of 8



Zanele Muholi  
**Kirro Nomathemba Madikane, Parktown,**  
Johannesburg, 2013  
Silver gelatin print, edition 8 of 8



Zanele Muholi  
**Matsheko Kekana, Alexandra, Johannesburg,** 2014  
Silver gelatin print, edition 7 of 8



Paul Mpagi Sepuya

**Darkroom Mirror Study (OX5A1519)**, 2017

Archival pigment print, artist proof 1

Courtesy the artist and DOCUMENT, Chicago, Illinois



Paul Mpagi Sepuya

**Studio (\_1000021)**, 2018

Archival pigment print, edition 3 of 5

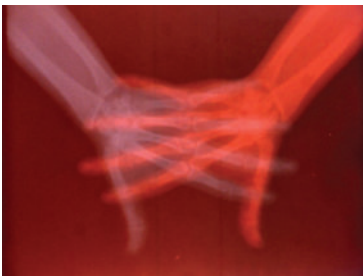
Courtesy the artist and DOCUMENT, Chicago, Illinois

## BARBARA HAMMER

Barabara Hammer (1939–2019) is a pioneer of queer and experimental cinema. Encouraged by her involvement with a feminist study group, Hammer came out as a lesbian in 1974, divorced her husband, and took off on a motorcycle with a Super 8 camera to shoot films like *Dyketactics* (1974) and *Psychosynthesis* (1975), the latter of which is on view here. Predicated on touch and sensation—two notions not often associated with the ephemeral medium of film—Hammer’s works introduce layers of imagery and scenes of bodies interacting with each other and their environments. As documents of her participation in communities of like-minded individuals, Hammer's films offer viewers an intimate opportunity to inhabit the world as seen through her eyes.

## SANCTUS

*Sanctus* (1990) demonstrates Barbara Hammer's commitment to experimental filmmaking. In her film of the re-photographed, moving X-rays originally shot by Dr. James Sibley Watson and his colleagues, the invisible comes to light. Watson was an American medical doctor, photographer, and early experimenter in motion pictures, he X-rayed people while they conducted a variety of mundane tasks. Hammer found Watson's work while conducting archival research. Her colorization of the original footage layers a tactile and psychedelic sensibility atop technological imagery.



Barbara Hammer

**Sanctus**, 1990

16mm film transferred to video, transferred to DVD:  
color, sound, 18:16 minutes

Courtesy The Barbara Hammer Estate and Electronic  
Arts Intermix (EAI), New York, New York

## AUDIENCE

Barbara Hammer's *Audience* (1982) is a 16mm film diary of audience reactions to retrospective screenings of her work in San Francisco, California; London, England; and Toronto and Montreal, Canada. Capturing Hammer questioning viewers about to see her films and joining group discussions that followed the screenings, *Audience* proves an invaluable historical archive. It provides views of lesbian scenes in different cities and countries, as well as of the issues and ideas circulating at the time. Hammer's rapport with her viewers—from flirtatious to theoretical—demonstrates her deep engagement with the discourses surrounding lesbian representation.



Barbara Hammer

**Audience**, 1982

16mm film transferred to DVD: black and white, sound,  
32:35 minutes

Courtesy The Barbara Hammer Estate and Electronic  
Arts Intermix (EAI), New York, New York



Barbara Hammer

**Psychosynthesis**, 1975

16mm film transferred to DVD: color, sound, 6:05 minutes

Courtesy The Barbara Hammer Estate and Electronic  
Arts Intermix (EAI), New York, New York

## EVIDENTIARY BODIES

Barbara Hammer's *Evidentiary Bodies* (2018) is a multi-channel video installation that evokes, among other things, the experience of living with cancer. Hammer was diagnosed with ovarian cancer in 2006 and died of the disease in March 2019. Passing through layers of X-rays and projected video imagery, viewers are immersed in a space animated by a three-channel projection that expands through exhalation and collapses with inhalation. Hammer's performative presence in the video is a vehicle that asks for viewers to consider their own presence, experience, and empathy.



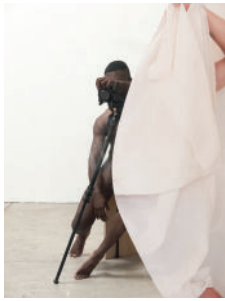
Barbara Hammer

**Evidentiary Bodies**, 2018

Three-channel HD video: color, sound, 9:30 minutes

Transition screen: X-ray film and hardware

Courtesy The Barbara Hammer Estate and COMPANY,  
New York, New York



Paul Mpagi Sepuya

**Figure (\_2000986)**, 2017

Archival pigment print, artist proof 1

Courtesy the artist and DOCUMENT, Chicago, Illinois



Paul Mpagi Sepuya

**Mirror Study (OX5A0486)**, 2017

Archival pigment print, edition 1 of 5

Courtesy the artist and DOCUMENT, Chicago, Illinois

## PAINTING

Chitra Ganesh's, Troy Michie's, and Christina Quarles's paintings, objects, and installations all reimagine queer bodies and how they can be (re)presented or encountered. Abstracted, powerful, and even monstrous, their artworks offer visions of alternative worlds in which gendered and sexual roles are temporarily questioned, upended, and released from the constrictions of normative and oppressive views.



Christina Quarles

**We Gunna Spite Our Noses Right Offa Our Faces, 2017**

Acrylic on canvas

Courtesy the artist and Regen Projects, Los Angeles, California



Christina Quarles

**We All We Are, 2018**

Acrylic on canvas

Courtesy the artist and Regen Projects, Los Angeles, California





Christina Quarles

**Just Hold On and I'll Hold 'Em Off, 2016**

Acrylic on canvas

Courtesy the artist and Regen Projects, Los Angeles, California



Chitra Ganesh

**Cadre, 2019**

Adhesive fabric, beads, mirror, canvas, ink, various textiles, marbles, hair extensions, wire, rope, vinyl, acrylic, latex paint, spray paint, graphite powder, pigment, chalk, glitter, brass, foam, T-Pins, thread, sequins, Easter grass, colored pencil, clay, kitchen scrubber, nylon, gold leaf, and jewelry

Courtesy the artist