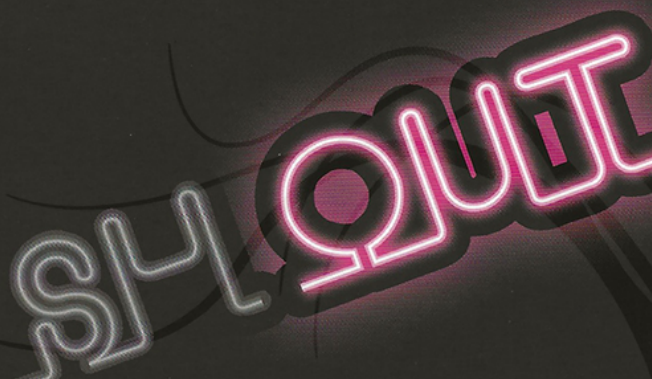




Glasgow museums  
publishing



SHOUT

sh[OUT]: Contemporary art and human rights Lesbian, gay, bisexual, transgender and intersex art and culture

*sh[OUT]* Gallery of Modern Art, Glasgow, Scotland, 9 April–1 November 2009.  
*sh[OUT]* is a Culture and Sport Glasgow (Museums) project, developed in partnership with Amnesty International and supported with funding from Culture and Sport Glasgow, the Scottish Arts Council and Show Scotland.

[OUT]

## sh[OUT]:

Contemporary art and human rights

Lesbian, gay, bisexual, transgender and intersex art and culture

-  Patricia Cronin
-  Nan Goldin
-  Félix Gonzalez-Torres
-  Sunil Gupta
-  David Hockney
-  Holly Johnson
-  Deborah Kass
-  Ins A Kromminga
-  Sadie Lee
-  Chad McCail
-  Robert Mapplethorpe
-  Catherine Opie
-  Grayson Perry
-  Pierre et Gilles
-  Jack Pierson
-  Lizzie Rowe
-  Diane Torr
-  Del LaGrace Volcano

# Table of Contents

[OUT]

5	<i>sh[OUT] Bailie Liz Cameron</i>
6	<i>Foreword Amnesty International</i>
7	<i>Preface Victoria Hollows</i>
9	<i>Introduction Sean McGlashan</i>
11	<i>sh[OUT] Programme Katie Bruce and Frances McCourt</i>
13	<i>Artists in the Exhibition</i>
51	<i>Acknowledgements and References</i>
52	<i>Addresses</i>



## Introduction Sean McGlashan

[OUT]

“LGBT  
artists...”

I have been one of the two contemporary art curators working at the Gallery of Modern Art (GoMA) for over 10 years now. I have worked on many different and exciting exhibitions but this one has been more personal for me. As a gay man, putting this exhibition together has been a challenging and sometimes emotional experience. I say 'emotional' because the one thing that kept coming across to me from the many different art works was the sheer bravery of the artists. I was impressed by the pride and conviction they have when confronted with an often indifferent world.

At the beginning I could only think of a few artists but after my initial research trips to New York and London I found many artists working in this area. Limiting the scope of the exhibition was going to be a tough challenge.

Lesbian, gay, bisexual, transgender and intersex art and culture is a very big topic. But LGBT artists are not some new phenomenon – for instance art historians have debated the sexuality of artists such as Michelangelo and Da Vinci in recent times, and it is now generally accepted that both were homosexual. What *is* new is that in the twentieth century there was a substantial increase in the number of *out* LGBT artists, although their work does not always celebrate or address LGBT culture. The work in this exhibition *does* definitely reflect that culture, though I knew from the beginning we would not be able to cover every issue relating to LGBT people, because of the diversity of the topics-within-topics under the umbrella term 'LGBT'. As a result of this, I decided to select figurative works in traditional media that are mainly concerned with pride, confidence and the respect of differences within these groups. I have tried as much as possible to strike a balance of works by men and women that vary in theme – from the public to the private – in reflecting LGBT life.

Many of the artists come from the US and the UK; however I have also included artists originally from Canada, Cuba, France, Germany and India. In the course of my research it became apparent that there was a noticeable lack of work commenting on bisexuality.





For that reason alone there are few works in the show that speak specifically on that topic, although I am unsure as to why there should be such a gulf.

It remains an unanswered question.

Some of the artists are famous and others are less well known, but all of them have practices that reflect and investigate alternative sexualities. Not all are formally trained, although many have studied at universities and arts institutions and continue to teach the next generation of future practitioners.

It is important to realize that at the end of the day, lesbian, gay, bisexual, transgender and intersex people are not just seeking tolerance. We are looking for respect.

Sean McGlashan, *Curator, Contemporary Art*



**“...are not  
some new  
phenomenon”**

## Patricia Cronin

Patricia Cronin's paintings, sculptures and installations have been exhibited extensively in the US and Europe, including at the American Academy in Rome and the COBRA Museum, Amsterdam. Born in 1963, in Beverly, Massachusetts, Cronin trained at Brooklyn College in New York, Rhode Island College, Skowhegan School of Painting and Sculpture and at Yale University Summer School.

Her work has been critically acclaimed in numerous publications including the *The New York Times* and *Artforum*. Cronin is the recipient of many awards and grants, including the Rome Prize at the American Academy in Rome and a Civitella Ranieri Foundation Fellowship in Umbria, Italy. 'A Perfect Affection', a 30-minute documentary on Cronin's art practice, was produced in 2004 for The Gallery Channel on HD TV. It was subsequently a finalist for a Telly Award.

She is currently an Associate Professor of Art at Brooklyn College of The City University of New York.

[www.patriciacronin.net](http://www.patriciacronin.net)

'I manipulate and reinvigorate traditional, art historical forms and inject them with my specific contemporary content. Everything from oil portraits, erotic watercolours, equestrian sculptures, neo-classical funerary monuments to public art and installation art utilizing time honoured artists' materials – paint, clay, plaster, bronze and marble – to address contemporary issues of sexuality, gender and class. I rely on the seduction of the familiar and very gently disrupt the viewer's expectations.

Deborah (my partner, the artist Deborah Kass) and I have all the legal documents one can have to try to simulate the legal protections of marriage, but they are wills, health care proxies and power-of-attorney documents. They are so depressing because they are all about if one of us gets incapacitated or dies. I wanted something official that celebrated our life together and if all I will be officially allowed is death, I decided to make the most elegant and dignified statement I could about the end of our life together.

In 2002 I created *Memorial To A Marriage*, an over life-size three ton Carrara marble mortuary sculpture, which is a double portrait of Deborah and me. It is permanently installed on our actual burial plot in the Woodlawn Cemetery, in New York. Woodlawn was designed as America's equivalent to the Père Lachaise Cemetery in Paris and is one of the pre-eminent examples of the Garden or Rural Cemetery Movement. *Memorial To A Marriage* is public art in that the Woodlawn Cemetery is open to the public free of charge everyday and is on view through eternity. The statue addresses issues of lesbian invisibility, gay marriage, love and loss, power and status. In this sculpture I chose a nationalist form – nineteenth-century American neo-classical sculpture – to address what I consider a federal failure. In death I make official my "marriage" which is still not legal while we are alive.'



**Memorial To A Marriage**

2004

Bronze

134.6cm x 67.3cm x 43.1cm

© Patricia Cronin