

"Only time
stands between
us . . .

tomorrow
brings us a
little closer."

Archeion

JOURNAL OF QUEER ARCHIVES
STONEWALL NATIONAL MUSEUM & ARCHIVES

In Memoriam

Paul Fasana (1933-2021)

A quarter century of building and preserving LGBTQ history in Stonewall's archive in order to study, interpret, and present our culture to future generations.

Editor's Note

Dear reader,

In preparing the May 2021 issue, it became clear that the tone of the journal grew to be quite intimate and tender. An unexpected parallel arose in which the content spoke to both the historical relevancy of care, intimacy, and connection within queer communities, and the disconnection we are currently experiencing due to the Covid-19 pandemic. In *Life Letters: LGBTQ Expressions of Love*, the exhibition underscores the ways in which queer people, through the gesture of letter writing, have both sustained and created community – often in covert gestures and coded language. The gesture of letter writing is inherently intimate and vulnerable. Antonius Tin Bui and Lola Flash, our two contributors for *Life Letters*, wrote their own life letters to their younger selves – signaling the paradoxical, often surprising, and cyclical ways our lives unfold.

Queers @ Home, much like *Life Letters*, illustrates the fact that home for many queer communities is not only physical, but also psychologically

connective. It is often found outside the nuclear heteronormative family unit, though not always. Similarly, due to Covid-19, our relationship to the home has significantly shifted. Two contributors, Naima Green and John Paradiso, offer a selection of work that indeed emphasize the role home and a sustained community plays in queer life. We are an incredibly social species that learns and evolves through interaction with others; therefore, community is the life force of queer identity, and our community is often rooted in and around the home. Erica Cardwell reminds us, in the wake of the 2016 mass shooting at Pulse in Orlando, that home and community for queer people continue to be highly contested and potentially violent spaces. However, as she notes, it is through resisting normativity that queer people can reinvent and rebuild home as an act of self-preservation.

- **Andy Johnson**
Editor, *Archeion*

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May 2021

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Cover: Quote from a letter sent to Girard Bauer from Bryant "Brian" Pardor, undated.

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Life Letters: LGBTQ Expressions of Love

Spanning a period of nearly 70 years, *Life Letters: LGBTQ Expressions of Love* reflects the personal nature of notes and letters written by members of the LGBTQ community, and those in their orbit. Drawn from SNMA's archives, the correspondences reveal a universal truth that underscores our inherent need for connection, communication, and intimacy, as well as our desire to be seen, felt, and heard. The letters disclose the complex, often messy, tapestry of what it means to be human. While at times celebratory and nostalgic in tone, the exhibition also offers moments of significant grief and longing. Whether by physical distance, the passage of time, or the death of a loved one, we begin to understand that to be vulnerable, in a sense, offers glimpses into our deepest desires. The LGBTQ community has had to, over centuries, encode and re-code methods of communication that would serve to evade detection,

surveillance, and persecution. These acts of disclosure, one could argue, served to cohere a community of distinct and like-minded individuals. Each gesture, both big and small, illustrated our collective instinct to see and be seen. Thus, as we mark more than a year of living within the Covid-19 pandemic, it is crucial to attend to the ways we remain connected, intimate, and close with one another. The pandemic has taught us, quite abruptly, how critical our collective bonds are to our sense of self, our mental health, and to the strength of our communities. What follows are not only letters, but as the exhibition title suggests, gestures that underscore the vibrancy of *life* itself.

In 1934, John Radclyffe Hall suffered from a writer's block and experienced continuing pain from a horse-riding accident. She lived exclusively with her partner, Una Troubridge, since 1915. Hall went to a spa in Normandy, France

where she met a nurse, Evuengia Souline, who was a private nurse at the American Hospital in Paris. A romantic relationship between the two women soon erupted.

"For Gods sake don't spoil this very perfect thing – our love – by considering foolish trifles. Don't spoil it – love is so easily wounded & sometimes it may even bleed to death. I ask you in the name of our love to come, Soulina."

- October 21, 1934, John Radclyffe Hall to her lover Evguenia Souline.

The quote above was written in one of the many letters Hall sent to Souline early on in their relationship – an enduring affair that lasted until her death nine years later. Although Hall and Troubridge remained together as a couple, Souline's overt presence created tension between the pair over the years.

"I need you so much. I can hardly think of anything else lately."

Meanwhile in the United States, with a relationship dating back to the uprising at the Stonewall Inn in New York in 1969, Doug Pew and Don Croxton were in the early stage of a lifetime together. Pew attended Washington University in St. Louis and served in the Peace Corps in Western Samoa in 1967. Croxton served in the military during the Vietnam War and worked as a ceramic artist.

Having met in a gay bar with a back-door alley entrance in St. Louis, they made a trip to New York in 1969, and wandered into St. Patrick's Cathedral. There, in a private moment, Pew and Croxton promised to spend their lives together. In 1971, three years after their first encounter, they were physically separated as Croxton was stationed at the Naval Air Station in Lemoore, CA. In this letter, Croxton writes of their relationship,

"Oh, Doug, will the 27th ever come? I need you so much. I can hardly think of anything else lately. I have to hold you, be with you, and bear you. I'm starving and suffocating because I have to breathe you in and taste you. We've been much too long without each other."

Here you see how the two shared the details of their time apart. A deep sense of longing and anticipation characterized their separation, with often only the

"The four of us were always very close but our common enemy, AIDS, gave us a bond beyond belief."

memory of each other holding their bond together.

Letters from the archives often carried a romantic tone to their recipient. But in contrast, some delivered moments of closure and departure. John Payne grew up in North Carolina and graduated from Wake Forest University in 1978. He worked as an actor, stage manager, director, and publicist for a number of theatre companies.

Additionally, he taught theatre arts at the City College of San Francisco. Living in San Francisco as a young man, Payne wrote this letter in 1988 to his "Parental Units." Payne acknowledged his illness in a particularly difficult moment in the AIDS pandemic – gay men were sick and dying all around him with no treatment nor cure in sight. Having already suffered the results of many of the illnesses associated with AIDS at the time of this letter, he expressed his love to his parents,

"Speaking of my hump: I want you to know how keenly aware I am

of your support and how much I appreciate it. Since the onset of my illness, I've tried even harder than usual to live life to its fullest. When I take a chance and fail, you're always there to pick up the pieces. Without you, I couldn't dare to do some of the things I do. It doesn't seem fair that you always get stuck with me when I'm crippled or sick and then when I'm doing well you don't see me! You never complain, you never tell me not to try to do too much even though you often end up paying the price. I want you to know that I don't take that for granted."

In his unpublished, undated memoir, *How to Survive a Terminal Illness or Die Trying*, John wrote of his father:

"My dad is a big man – strong, gentle and loving. When I was a kid, I used to think he knew everything. Now that I'm an adult, I'm sure of it. He always seemed to love having me around and wanted to take me everywhere with him."

Payne died in 1993 at age 38. Upon his death, many of his papers were

assembled by his mother, and were donated to SNMA. John's sister Dorothy died from AIDS two months later. Penning a letter to friends and family members in fall 1994, their mother wrote about the experience of losing both of her children to AIDS,

"It seemed impossible that our charming, witty, vivacious children became wracked with pain and endured one major illness after the other. From the moment I opened my eyes each morning I hoped I had only had a nightmare, but stark reality was always there . . . John Jr told his dad that the worst thing about his illness was knowing that he won't be there for us as we grew older and needed him . . . The four of us were always very close but our common enemy, AIDS, gave us a bond beyond belief."

Through these personal correspondences, we can see the power of kin and community in celebrating and honoring both the highs and lows of life. Kurt Mann (Kurt E. Giesemann) spent four years as a female impersonator, often in the character of Phyllis Diller. Mann remembers first seeing a drag show, The Jewel Box Review, at the Apollo Theater on 125th Street, the epicenter of Harlem in New York City. The Jewel Box Review was a touring company of female impersonators that started in 1939 and attracted

large (mostly gay) audiences from around the country. In January 1968, at age 21, Mann made his first appearance at the Apollo Theater. Here we see his mother sending him love in anticipation of his performance through this Western Union Telegram:

"Good luck on your first New York opening. Wish we could be there. Break a leg. With love from your Queen Village Sands Club. Mom, Tom, Lorraine, Wane and Peter."

His maternal grandparents also wrote:

"Dear Kurt, Congratulations on wonderful show. Well done variety billing and rave notice. Terrific. All our love. Mim and Wardie"

The following month, he appeared in a Jewel Box Review at the Howard Theatre in Washington, DC. His mother wrote again:

"And they thought Nixon was going to take Washington. Have a happy darling. Love Mom."

The letters between Kurt and his family provide an important case study and counterpoint to the often-oversimplified narrative of a family at odds with their queer child. Here, we see an unabashed love and acceptance from the individuals who played an integral role in his upbringing.

Gestures of connection, such as letters, often have an element of distance embedded within them. Thus, for incarcerated individuals, that distance and connection can be a literal lifeline. While we have a photo of his face, we know very little about Bryant "Brian" Pardor. He was born in December 1972, and by age 22 was incarcerated for an unknown crime at the Okeechobee County Correctional Institution in Okeechobee, Florida. We do know, however, that he was in love with Girard Bauer. Bauer lived in Coconut Creek, Florida, attended Broward County Junior College, and in 1981 worked as a ballroom dancer and instructor at the Star Ballroom on E. Atlantic Blvd. in Pompano Beach, Florida.

**"In each passing day
A look at love is beautiful . . ."**

From behind bars, between 1994 and 2000, Pardor sent Bauer scores of love letters, often accompanied by original artworks and drawings. We can tell from the letters that Bauer corresponded and cared for Pardor during his incarceration. In this undated

letter accompanied with an original collage, Pardor enclosed a photo of himself and wrote this poem,

**"Only time stands between us
Tomorrow brings us a little closer
In each passing day
I 2 miss you more & more
Only time together that day
Will make up for all the without u
The kiss, the knowing, once again
My love, we'll love in the future
Only time can reperfect
Something old into something new
In each passing day
A look at love is beautiful . . .
w/My Love, Brian"**

Life Letters illustrates the depths of our need for connection and intimacy. The exhibition underscores the importance of building and sustaining community, the effects of which we collectively feel in the midst of the Covid-19 pandemic. The perspective one gains in stripping away life's accoutrements reveals our basic desire to see ourselves reflected by the world we exist within. It is a stark reminder that love is, and always was, the answer to our most difficult life circumstances.

Life Letters: LGBTQ Expressions of Love was on view at SNMA from October 2 – January 30, 2021.



▲ Collage of a flower bouquet by Brian Pardor to his lover Girard Bauer, undated.

Antoniou Tin Bui (they/them) is a queer, gender-nonbinary, Vietnamese American artist, graduate of MICA, and is interested in complicating Vietnamese history and queerness through performance, textiles, and photography.

Dearest Anthony*,

They'll say you pray too much
Mirroring the wrinkles of her hand
Lead each bead into a perfect rosary
Hail Marys and Glory Bes guiding you
until repetition serves no more

They'll say you dress too much
The hems of your skirt peeking through bathroom stalls
What are you? Get out of here! Glares
Not enough to tone down the crimson
Lips that hold back a tongue capable of worse

They'll say you sing too much
Imitating the stars on *Paris By Night*
Choruses and bridges marking distinct chapters
Even your parents have learned to read
From Whitney to Celine to ABBA to Prince to Solange then Rina
A lip-sync catalog that'll have them gaggin'
Enough dollar bills to consider forgiveness

They'll say you dance too much
But the stars can't get enough of your shadows
Swaying under constellations you've learned by name
Leo's 9 legs never missing a beat as you cycle through the moon
Ceremonies reimagined as your muscles re-member again

They'll say you write too much
Ending sentences with question marks and not enough periods
The years ahead offering nothing more than pasts
Regret an approximation of the asks seasons can't even answer
For instance, have you freed yourself from denial?

But you'll never notice them enough
Preferring the whispers of your intuition
The voice of selves waiting to be discovered beneath
Surfaces that reiterate the edge of your being
again and again
Dismantling and transforming
till the day
You'll love Antonius

Are you listening?

*Anthony was the author's given name. Every kid in their Vietnamese-American family was named after a Catholic Saint.



Dear Babylo,

Oooof, there's so much that I've been through in this thing called LIFE. SO much of it AMAZING, yet so much that should be left on the floor, like old film cuttings from a movie that no one needs to see. They called you a young Elizabeth Taylor, yes almost still in diapers, you were already being objectified. Well, why not Dorothy Dandridge, if that's the way things had to be. Yet, when you looked in the mirror all you saw were child-bearing hips, and thighs too big to fit into Levi's. Aah, Lola, you loved making model cars and wrestling with the boys. Turns out that the reason you loved to walk up and down Christopher Street every weekend in high school was that you were queer. Back then, the street was lined with sexy chap-wearing guys and big ol' bull dykes – now most of them are gone, taken too young by AIDS. Little did you know that a decade after your village gallivanting that you would return – marching on those very streets with ACT UP, your army of lovers.

In the 21st century, you will find that racism has not waned one iota; it lives with more vigor than even I could have contemplated. Mom and Dad, bless them, gave us the tools to “play” the game, but sadly, the privileged continue to win, unequivocally. Not to worry, you will do more than survive . . . our family legacy is strong and long . . . you better believe that!

Please take care baby girl and know that you are loved.

Hugs + Kisses,
Big Lola xxx

Lola Flash is an American photographer, activist, and notably was featured in ACT UP New York's 1989 "Kissing Doesn't Kill" poster.

ERIKA CLARK (New Hampshire)
MWM hetero TV, 43, 5'6, attractive.
enjoys hunting, fishing, reading, ar-
tery, high heels and dressing fem-
ine.

Renee C (NH) c/o Tiffany



Queers @ Home

KAY GOULD (Northern CA)

Member GGA, Tri Ess
MWM TV, 35, 5'9. Attractive high-
fashion dresser. Enjoys going out
or evenings, music, opera, ballet,
ovies. Enjoys high fashion style
opping, and being treated as all-
man by my escorts. Enjoys old-
fashion male courtesies when accompan-
ed. Travel to many cities in U.S.
nd Asia, and look forward to meet-
ng TV sisters or escorts.

Ms Kay Gould, Box 255, Sacramento
95802 (916)452-1476

HERRY LORRAINE (Eastern MA)

Tiffany General member

reply.
Andrea B., c/o Box 19, Wayland
MA 01778

HELEN R (Indonesia)

Member The Beaumont Society (Eng-
land)

Participant Fantasia Fair
SWM TV 49, 5'9. I am a reserved,
sincere and mature TV. Interested in
assisting any TV/TSS in the far east
and making contacts in the U.S.

Helen R (overseas) c/o Tiffany

JOAN V (Boston MA)

"I would like to dress more, and
meet someone with whom I could dress
with (preferably in the Boston area)
I'm told I'm good looking. Please
contact me.

Joan V (Boston) c/o Tiffany



CARLA E. GOLDSNIDER (Central CT)

SWM hetero TV 51, 5'10, quiet, n

Psychologists offer that one's home is an integral part of self-definition. Within our respective means, tastes, influences, and creative aptitudes, our homes mirror our inner selves. A public platform for some, private sanctuary for others – LGBTQ homes showcase a nuanced representation of what and who we love.

For many LGBTQ people, domestic space can offer both a blessing and a curse. Some who grew up in more "traditional" homes felt like they didn't belong – they could not be their true self at home – and it is refreshing when those individuals become LGBTQ adults who manage to create a patch of domestic tranquility that acknowledges and supports their identity. Home is about our unique definition of family, and the support system shared by those within our inner orbit. Domesticity is not limited by the walls of a structure – it often extends to the neighborhoods we live in and the communities we cultivate.

◀ Spread from serial *tv-ts* *tapestry* (1983) featuring confident comfort in ordinary domestic scenes.

Queers @ Home explored how the domestic lives of LGBTQ folks help define us. For some, home is physically and conceptually unique. For others, it is quotidian and familiar. In other words: just like everyone else.

Some of the clearest examples of the pressure heteropatriarchy places on queer people are the legal, economic, social, and political issues that face lesbians, and more specifically lesbians with children. From the threat of losing custody and the financial and emotional stress of being recognized as a single parent, to the inconsistencies and isolation often felt in social dynamics for lesbian mothers, we begin to notice the depths of our subconscious ties to a patriarchal ordering of society. *Dinah*, a publication of the Lesbian Activist Bureau of Cincinnati, ran a section called "Special Affairs on Lesbian Mothers and Their Children."

The section published a number of first-person accounts of the challenges lesbians expressed

about their domestic life with their family. This excerpt from a poem directly addressed the challenges one lesbian mother faced in her domestic life:

**"I am a lesbian mother
I love being a lesbian
I love my children
More than anyone I've loved
My children are wonderful
My children are boys.
I've tried to combat what
they have heard.
To be a good example.
A strong lesbian mother.
My children are boys.
I hate maleness.
All men are sexist.
. . . My children are maleness**

**Will they hate me, too?
Will they run to their father?
. . . It's so hard
I don't want to lose
MY BOYS."**

The pressures to conform to a heterosexist and patriarchal understanding of the world are felt at nearly every moment for this mother. The system, as we come to understand, is oppressive enough to allow one to see its innerworkings while knowing that ultimately there is nothing to be done to change it except hope that one can chip away at its veneer ever so slowly.



▲ Spread from serial *Girlfriends* (January 2000) and their first-ever Lesbian Bridal Issue.

As opinions around same-sex marriage evolved in the 1990s and early 2000s, and engagements, in the traditional sense, became more prevalent, we begin to see the emergence of a booming gay wedding industry. In *Girlfriends*, a serial dedicated to "Lesbian Culture, Politics, and Entertainment," the publication proudly put forth "The World's First-ever Lesbian Bridal Issue" fifteen years before the Supreme Court legalized same-sex marriage nationwide.

For planning a joint lesbian home together, practical advice is offered:

"Take a tour of each other's homes. Drastically different decorating styles, neatness, and organization levels can become sources of argument, and so can house-keeping, and chores. Additionally, think hard before moving into your partner's established home. You may have trouble feeling as if you "belong" in a home that was previously established by your partner unless you participate together in reorganizing and redecorating it.

Closets are stuffed with emotional pitfalls. If one is "out" everywhere, including at work and to your family, and the other is not, you may have problems understanding each other's limits."

The issue contained a pullout guide to help lesbians in their wedding planning as they approached a domestic life together. Resources were listed from around the United States, including ideas on gift registries, caterers, co-habitation, honeymoons, bakeries, ceremony planning, pre-nuptial agreements, and keeping the relationship "alive" after the ceremony is over.

It was often through magazines, journals, or periodicals that popular styles, fashion, home décor, and more were disseminated amongst disparate communities. One of the earliest publications intended for the transgender and cross-dressing community, *tv-ts tapestry* (also known as *The TV Tapestry*, *The Tapestry*, *Tapestry*, and *TV/TS Tapestry Journal*) provided free personal ads to their subscribers.

Subscribers offer a view of queer domestic life in the early 1980s. They exhibit nothing more than confident comfort in their domestic settings. For many LGBTQ individuals, a domestic environment was a safe place which allowed them to be themselves, beyond potentially judging and disapproving eyes.

Blueboy, similar to *tv-ts tapestry*, became a source for cultivating taste amongst queer communities. First published in



▲ Magazine spread from *Blueboy* (1977) featuring a domestic interior designed by Bob Shaw.

1974, its attraction for many was its generous spreads of male erotica. However, it also featured fiction, celebrity interviews, and sections on film, music, books, fashion, and interior design. In this issue, a photo spread detailed a domestic interior by designer Bob Shaw. Based in part on the design aesthetic of Russel Wright, Shaw promoted a “non-color” look which later became popular with many urban gay men in the 1970s. Designers and architects Alan Buchsbaum, Norman Foster, Renzo Piano, and Richard Rogers were leading influencers at the time. Grey industrial wall-to-wall carpeting, exposure of building elements, and track lighting were *de rigueur*. The style became so

associated with gay male homes that it became a joke in the 1989 film *Steel Magnolias*: "All gay men have track lighting, and all gay men are named Mark, Rick, or Steve."

Turning towards a more well-known publication and long a staple of the American middle-class home, *Life* sought to bring the stories of the nation to the public through powerful photographs. It ran its first cover story about AIDS in 1985, which while attempting to provide information, may have done more harm than good in spreading fear about the disease among the public.



▲ Detail from illustration by Carl Corley (c. 1955) depicting two men lounging together in a domestic space.



▲ Images from *Life* magazine (Summer 1991) in which family and friends gather around a loved one who is dying of AIDS.

In the 1980s and into the 1990s, a brutal part of gay domestic life was the stark reality that some households had to deal with death. All too often, AIDS related illness consumed a major part of home life. In some cases, gay men were left to fend for themselves as families rejected them. In other cases, families would come in and take over the situation, ignoring the strength of the gay relationship. And in other situations, as pictured left, the family rallied together to provide comfort upon a loved one's untimely last breath.

The focus on urban city life in magazines often understated the role of the rural in queer and domestic life. Carl Corley was an illustrator and pulp fiction writer who began his work in the 1950s. Born in Mississippi and later spending a large portion of his adult life in Louisiana, he was the author of 22 pulp fiction novels, many of which were set in rural turn-of-the-century settings. His work is considered unusual as it debunks the theory that most of the gay themed work of the time was made by men who lived in urban settings. Corley lived an entirely rural existence. Imbued with romanticized images of the male form and the rural settings he knew well, Corley's drawings were mostly done in ink and pen, often with watercolor. At one point in his life, he said he aspired to be the best physique artist of all time.

In the illustration (page 19), likely from the 1950s, we see two men lounging in a domestic scene, revealing Corley's view of what muscular men might look like at home. Despite the obviousness of the situation, he leaves it up to us to fill in the details between the subjects. Beyond its imagery of gay domesticity, this object is important as it is not the original drawing, but instead an early black and white photograph of the work. At the time the print was made, copies of Corley's work, as well as

other contemporary gay artists, were often photographed and distributed because other means of reproduction and distribution were difficult. In many cases, photographic copies such as this were made without permission. Artists, such as Tom of Finland and others, have spoken about how bootleg copies of art gave them inspiration to make their own work. In 1998, the Duke University Library purchased all of Corley's work for their gay and lesbian study collection.

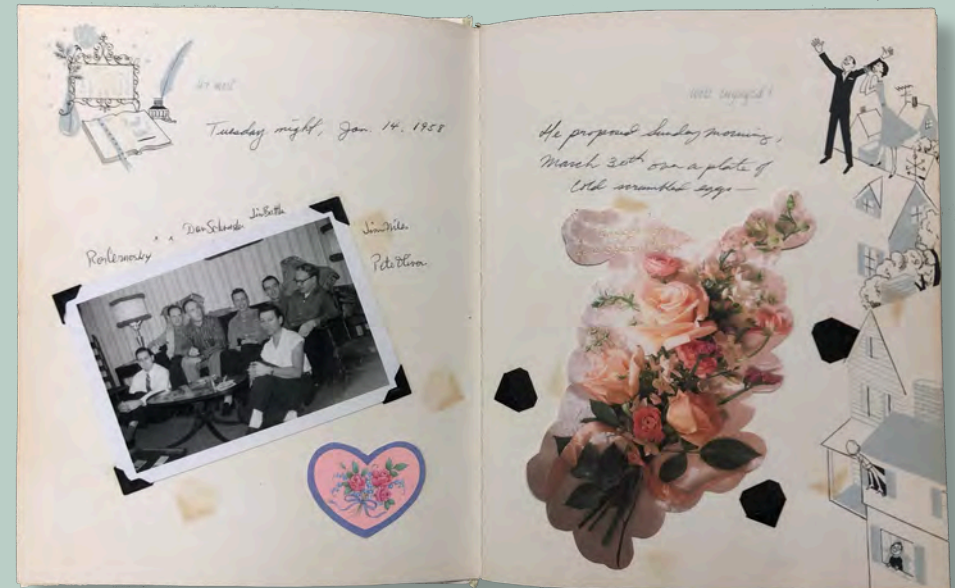
Popular magazines and published material played a significant role in cohering a gay domestic aesthetic over time; however, the ephemera of quotidian gay domestic life cannot be understated – photographs, albums, sculptures, art, books, recipes, records, furniture, and so much more have become significant representations of our shared identity and its evolution. While the Cold War raged on, Eisenhower was still in the White House, and the Lavender Scare was still a part of gay life in America, Bob Schink and Jim Battle got engaged in January 1958. They were married in Cleveland, Ohio in April of that year at 2:00 PM. Of course, it was not a legal marriage, but it was just as powerful to the two of them. The scrapbook (page 21) shows them at home with a group of friends celebrating the event.

The book is filled with memories, including their wedding vows and many anniversary cards. It even contains a sweet telegram, sent from Bob's parents in 1960, congratulating them on their second anniversary.

Queers @ Home underscores both the challenges and triumphs of queer domestic life – it goes without saying that some of our most cherished moments and some of our most tragic moments occur within the home. From the ravages of the AIDS epidemic to the jubilation of weddings and the

raising of children, the home is the foundation from which we face most of life's tests. Nonetheless, we must also contend with the ever-evolving nature of home and the domestic, which in the context of the Covid-19 pandemic has altered our relationship to our most personal spaces.

Queers @ Home was on view at SNMA from December 4 – 31, 2020.



▲ Spread from the scrapbook of Robert Schink and James Battle commemorating their wedding in April 1958.

Pur·suit

Naima Green



▲ River, *Pur·suit*,
2018-present

While the term home often evokes notions of a place to call your own, home – when stripped of any physical meaning – elicits safety, comfort, collectivity, tenderness, rest, and care. Home is a feeling; one that we often seek to cultivate no matter where we land in the world. Naima Green’s photographic series *Pur·suit* explores the tender intersection of queer identity and home through a deck of cards. In 1995, photographer Catherine Opie created what she termed the *Dyke Deck* – playing cards printed with images of her West coast lesbian community. Green’s revisionist gesture underscores the fluidity and intricacy of gender, race, and sexuality in a way that was less apparent in Opie’s original iteration.

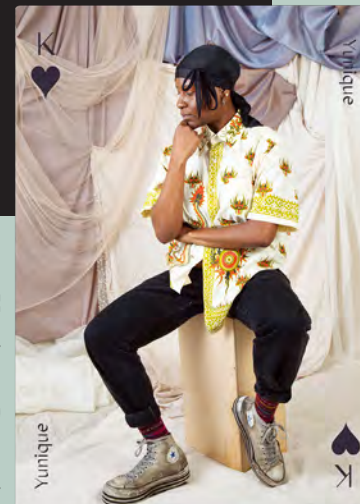
Featuring single sitters, couples, and collectives, the brilliance of *Pur·suit* operates on both a tactile and conceptual level. First and foremost, the cards are functional. Decks of cards are ubiquitous in American culture. Card games such as war, rummy, go-fish, spades, or speed require us to commune, they frame parties, gatherings, and punctuate our time spent together. Secondly, the deck of cards is a gesture of permanence. The sitters imprinted on each card claim space for queer, trans, non-binary, and gender non-conforming women and femmes. *Pur·suit* is both a declaration and a dealer of sorts.

Purchase *Pur·suit* online at naimagreen.com.

Naima Green is an artist and educator living in New York City. Her works are in the collections of MoMA Library, the International Center of Photography Library, Decker Library at MICA, Fleet Library at RISD, National Gallery of Art, Leslie-Lohman Museum, Teachers College, Columbia University, and the Barnard College Library.



▲ Alicia, *Pur·suit*,
2018-present



▲ Yunique, *Pur·suit*,
2018-present



▲ Karen, *Pur·suit*,
2018-present





Alone in Bed

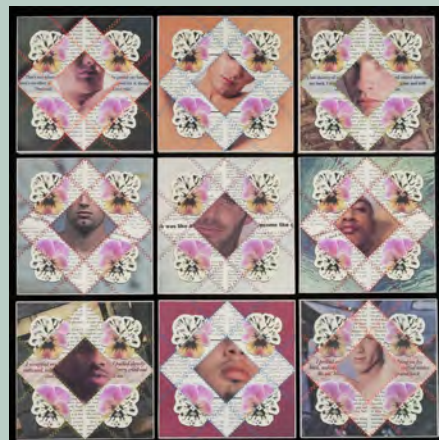
John Paradiso

John Paradiso's body of mixed-media work is rooted in the inherent multiplicity of identity and life – masculine, feminine, soft, hard, mainstream, marginal, life, death. From these select images, we note the ways in which said multiplicity unfolds within the home, the most private of spaces one holds. Paradiso points to the ways in which the home, the bedroom, and the domestic space serve as vehicles to work through, develop, and grow our psychological, emotional, social, and sexual lives both with ourselves and in relationship to one another.

John Paradiso is a DC-based mixed media artist. Visit his website at john-paradiso.com.

▲ *Alone in Bed 1*, 1987, gelatin silver print, 8 x 10".

Tulips & Pansies, 2014, Scanned collage printed on photo paper, thread, machine sewn for detail with UV inhibitor varnish on wood panels, 18.5 x 18.5 x 1". ▼



▲ *On the Edge*, 1988, Gelatin silver prints from solarized negatives on wood panel (unique), 9 x 24 x 1".



▲ *Conscious Contact*, detail.



◀ *Conscious Contact*, 2010, Found wood headboard, plaster Jesus, acrylic, hand embroidery on satin, 24k gold leaf, wood. 44 x 60 x 5". Collection: Leslie Lohman Museum, NYC.

Home

A few months into 2015, after marriage equality was passed in the US, I was walking around downtown Baltimore with a friend and her boyfriend, a cis straight male. A rainbow flag appeared in the window of a bar, and I tossed an affirming ‘whoop’ in the direction of the open door. That was where I wanted to be.

Legalizing gay marriage had managed to occur almost simultaneously with the closure of several formative gay and lesbian bars across the US. The man asked me if “gay bars would be necessary since there was marriage equality.” He didn’t know that “the gay bar” is a sacred space where we’ve gone to express ourselves, find someone to love us, and surround ourselves in the safety of the likeminded. In meager words, I told him that

the law was irrelevant to the community and that utopia rarely involves being sanctioned by the state. Unsurprisingly, he didn’t make the connection. We didn’t know that one year after marriage equality passed, 49 people would be murdered in a homophobic nightmare attack at Pulse nightclub in Orlando, Florida.

The word “home” is often too small, too simple a description for its ever-evolving roots. Queer people will always need to redefine home—whether that is a pile of clean laundry, a delicious meal or access to food at all. Pulse nightclub in Orlando now lives as a memorial, a reminder that no matter the shape, for queer people, home will always find its place in our self-preservation.

Erica Cardwell is a writer, critic, and educator based in Brooklyn. Her debut collection of essays *Wrong is Not My Name* will be released by The Feminist Press in 2023.



▲ Spread from February 1977 issue of *The Advocate* featuring an article by Randy Shiltz highlighting the history and significance of the Castro neighborhood in San Francisco, California.

Dispatches

Dispatches reflect notable moments and achievements within LGBTQ culture around the globe. With each issue, we feature important milestones in our collective story.

- ▶ Pose, the American television series highlighting the drag and ball scene of New York City in the 1980s and 1990s, premieres its third and final season in May 2021. The series celebrated many firsts for the LGBTQ community in the entertainment industry, which included Billy Porter being the first openly Black gay man to win the Emmy award for Outstanding Lead Actor in a Drama Series.
- ▶ Published in July 2020, *Storytelling in Queer Appalachia: Imagining and Writing the Unspeakable Other* is a collection of voices from across the region that examine the notion of living and surviving as queer in Appalachia. The assembled writers include practitioners, teachers, academics, social workers, activists, and more, illustrating the struggle for legibility as it relates to Appalachian queerness. The volume affirms queer identity, underscores visibility over erasure, and reimagines radical queer embodiment.
- ▶ Posthumously published, José Esteban Muñoz's *Sense of Brown* is his most direct address to queer Latinx studies. Published by Duke University Press in October 2020, the book, which he was completing at the time of his death, examines the work of artists, playwrights, and musicians including Ricardo Bracho, Nilo Cruz, Nao Bustamante, Isaac Julien, Tania Bruguera, and José Feliciano. In the summation of the book, Duke University Press notes, "this sense of brown is not about the individualized brown subject; rather, it demonstrates that for brown peoples, being exists within what Muñoz calls the brown commons – a lifeworld, queer ecology, and form of collectivity."

S'Wall News

S'Wall News highlights important updates, news, and achievements from within Stonewall National Museum & Archives.

- ▶ Work continues in our efforts to digitize our collection for wider accessibility. With the support of The Andrew W. Mellon Foundation, we were able to retain the services of History Associates Inc., which is in the process of developing a digitization plan. Subsequently, we will hire our first digitization manager and begin to provide digital access to our archives.
- ▶ SNMA continues to bring meaningful dialogue to our weekly virtual program. Recent participants have included: Briona Simone Jones, Roxane Gay, Yao Xiao, Jeff Nagel, Ricardo Montez, ALOK, and Joan E. Biron.
- ▶ After seven months of work, the Anti-Racism Task Force, chaired by Justin Estoque, released its report with ten recommendations to eradicate the effects of white supremacy on our holdings, programs, and organizational participants. These recommendations were unanimously adopted by the Board of Trustees and a plan is presently being implemented.
- ▶ Staffing at SNMA will look different in years to come as we recently said goodbye to two organizational stalwarts. First, we were all saddened by the death of Paul Fasana after a brief illness in April. Paul, former Chief Archivist, stewarded the archive for more than two decades. Second, we wish Emery Grant, former Deputy Director, best wishes as he furthers his education and heads back to school. Emery was instrumental in developing and shepherding the Stonewall National Education Program.

Support

SNMA receives support from the following institutions and donors like you.



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stonewall national museum & archives

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