

Civil Partnerships

queer & feminist art & activism

> exhibition

> forum

> discussion



Introduction

We are very excited to invite you to *Civil Partnerships*, a programme of events and art at the Grand Parade campus of the University of Brighton in conjunction with a symposium at Tate Modern.

This programme has come together through an unexpected but wonderful collaboration which is international and transgenerational in scope, with participants brought together by a commitment to understanding and ending gender and sexual inequality through art. We present to you an exhibition of artworks that use diverse strategies to address different aspects of our project, from tender consideration of the unique subject to political campaigning posters from around Europe. To expand on the issues addressed through this work we have organized two events, a debate on gay marriage in Europe on 11 May and a public forum on feminist and queer curating on 17 May, all of which will be held at the University of Brighton campus with the support of the Faculty of Arts and the Arts Council.

A symposium at Tate Modern, organized as the final event in an 18-month research network project funded by the Leverhulme Foundation, and including an international programme of prominent artists and curators, with some special performances, will be the denouement of our programme. We hope that everyone may find something in our programme to delight, to inspire, and to energize.

Civil Partnerships is...

- an exhibition of queer- and feminist-inspired art from the University of Brighton and around the world
- an exploration of feminist/queer critical and curatorial inspirations and strategies
- a public debate on same-sex marriage now
- an international meeting of queer and feminist artists and curators
- a moment of reflection on feminist and queer politics in Europe and the UK
- a celebration of our creative political and visual energies
- a collaboration of academics, artists, students, politicians, and curators on a local and international scale

Organizers of the programme

Tomasz Kitlinski, Pawel Leszkowicz, and Lara Perry, with Anthony Elliott



University of Brighton

Faculty of Arts

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Civil Partnerships Events

- 9-20 May Exhibition of feminist and queer art
University of Brighton, Grand Parade,
corridor, foyer and café
Private View of Exhibition, 11 May,
4.00 pm
- 11 May Discussion on same-sex marriage
with Caroline Lucas University of
Brighton, Grand Parade, Boardroom,
2.30 pm
- 17 May A forum on queer and feminist art
and activism University of Brighton,
Grand Parade, G4, 11.00-5.00 pm

FREE ENTRY

University of Brighton, Grand Parade,
Brighton, BN2 0JY

arts.brighton.ac.uk/civil-partnerships



Civil Partnerships: Queer & Feminist Art & Activism

> exhibition

An exhibition in the spaces of the University of Brighton's Grand Parade Building (G4 corridor, Theatre Foyer, cafeteria) 9-21 May 2012. The opening: 11 May at 4 pm.

Participating artists: Luke Beachey, Alexander Glass, Niall Gormley, Feminist Art Gallery (Allyson Mitchell and Deirdre Logue), Claudia Kappenberg, Tomek Kitliński, Karol Michalec, Natalie Papamichael, Mo White.

The exhibition is curated by Lara Perry and Paweł Leszkowicz.

The exhibition features the newest social and sensual, feminist and queer works by the students and faculty at the University of Brighton, and especially invited international artists. It consists of three parts: queer and feminist portraiture, the homoerotic male nude, and socially engaged activist art.

Unique Bodies

'...it's not possible to live twenty-four hours a day soaked in the immediate awareness of one's sex'. Denise Riley, *Am I that name? Feminism and the category of 'women' in history* (1988)

Portraiture is a distinctive and powerful practice in the western art tradition. It has endured for centuries, and over those centuries been transformed through changes to aesthetic conventions and innovations in materials. In spite of these profound reshaping of the

genre, the language of depicting the individual is one that remains vivid and recognizable. Through portraiture, we create images that are as distinctive and individual as the models, using a common language of representation.

This alluring conjunction of the individual and the common or collective language of representation in portraiture is what makes it a potent resource for the articulation of queer and feminist imperatives. This can happen in many different ways and on many different levels, when portraiture allows us to interrogate and contest the relationship we understand to exist between the individual sitter, and the categories through which we describe their bodies and their lives (woman, man, lesbian, gay, queer, bi, trans, etc.). Natalie Papamichael's *The Two Annas* is an intriguing departure from a conventional portrait in part because it unsettles our idea of a portrait subject as individual, and in part because of its depiction of an uncertain relationship between two women. Are they sisters, friends, or lovers? We cannot easily interpret this image through the categories that it invokes.

Mo White's photographic series *Mouth Piece* uses the interrogative device of portraiture directly, because the artist uses her own body to visualize the specific food metaphors that have been used to refer to women's bodies in general. What does it mean to one's own living mouth to have to ingest, to take on, the slang terminology through which women are represented? How hard or easy is it accept one's own (female) body as 'parsley'? To explore these problems visually is to wonder what it is to live according to the imperatives of cultural convention. Claudia Kappenberg's video *Extreme Ironing* asks this question in a different way, by transposing into the garden and thus 'making strange' the activity of ironing that we normally accept as an ordinary part of (usually women's) domestic lives.

These works offer a quizzical take on the problems of having to live

'soaked in the immediate awareness of one's sex', or sexuality. But the issues are not always lighthearted and quizzical, particularly when we reflect that the categories of sex and sexuality are sometimes used coercively, and even with violence. Niall Gormley connects his disturbingly bloody self-portraits to the 'emotional torment' of being bullied because of his sexuality at school. History - of the past and the present - provides too many examples of real, individual bodies that are coerced, dejected and damaged because of the categories we impose on them. Through portraiture, we can explore the tension of having to live 'soaked' in the categories through which the world perceives and understands us.

“Young” Homoerotic Nudes

The male nude is a minefield – erotically and politically. The frontal nude of a man is still controversial, repressed and often censored. As a result, gay art that deals openly with the erotically and emotionally charged male form is still provocative in dominant gender representations. Homoerotic nudes attend to the male body from gay perspective. This poses the questions about the subversive aesthetics and oppositional politics of the homoerotic gaze. The exploration of an erotic male gaze on a masculine form, questions the heteronormative system that still underpins our visual culture. The queer exposure of male nakedness transgresses patriarchal rules, according to which it is the naked woman who should be the passive



Niall Gormley, *Final Glance*, oil on canvas, 2011

object of the gaze, with the concealed man positioned as its subject.

One of the dominant preoccupations of gay art is the theme of masculinity: portraits of the male body, and psyche. The male body is studied and explored in its sexual, psychological and spiritual totality. It is invested with the emotions, the senses, and the politics of sexuality. As a result, gay male nudes contribute to the contemporary reflection on the changing condition of masculinity; they are also an affirmation of the male body and of the joy of looking at it. All of these features are present in the male nudes by young gay artists from the University of Brighton. Karol Michalec, Alexander Glass and Luke Beachey creatively explore masculinity as a means of both erotic expression, and existential reflection on their own position in art and life.

The works of Karol Michalec and Luke Beachey abound a very sexual and experimental take on the figuration of the male body. The sculptures, photographs, drawing and paintings by Michalec,

archive many aspects of historical and contemporary homoerotic art. They reflect a continuity of the classical sculptural tradition in gay imagination, as well as the influence of the contemporary commercial erotica and pornography. His male figures are always imbued with sexual power and aura that might be understood as a weapon against the forces of repression. Michalec is a young Polish artist who immigrated to the UK. The freedom of gay expression and identity that he found here, has for him a political dimension in opposition to the homophobia

that he encountered growing up in Poland. Thus the homoerotic male nude in his art plays not only sexual but also important existential role in affirming his position as an artist and gay man.

Similarly, the paintings of Luke Beachey reveal himself as young man grappling with conventional notions of masculinity still defined by heterosexuality in British society. Thus his male figures are rebellious, twisted, deformed, fragmented, imaginary and fragile. They struggle with and within masculine form and identity, breaking through the boundaries and sending them into the state of flux and ecstasy. The painter prefers to work with dynamic linear mark making which emphasises raptures and fluidity. This project of artistic redefinition of masculinity is also embedded in the unconscious, hence erotically potent and energetic. His images are reminiscent of the surrealist exploration of psychosomatic passions, that are on the verge of desire and destruction, eroticism and trauma. Beachey's art taps into the disturbing libidinal essence of the male life force while sustaining the sensual homoerotic gaze.

The subject of love between men remains taboo, overshadowed by the preoccupation with sex. The face of homosexuality changes radically depending on the historical period, but its core – men linked by amorous relations with each other – remains the same. Alexander



Alexander Glass, *The Spectacle*, clay, 2012

Glass is interested specifically in expressing the emotional experience and romantic aspects of gay life. His coupled clay figurines depict various intimate embraces between two male subjects. The small male forms are anti-classical, drawing on more archaic, prehistoric sculptural influences, referencing same-sex love presence since the beginning of humanity. Thus his homosexual pairs have an archetypal potency that transgresses time boundaries. In the history of culture, some of the greatest love stories revolve around two men. Nowadays, legends of such couples are continued within



Karol Michalec, *Adam*, watercolour, 2012

the politics of new models of partnership. Current debates on same-sex marriage are grounded in timeless stories of homosexual love. Glass' sculptures speak about the eternity of gay romance, yet always embodied in contemporary contexts and spectacles. Again, he creates this reflection though the subject of the male nude, since his small queer men have distinctively large phalluses.

Luke Beachey, Karol Michalec and Alexander Glass draw openly upon their sexual identity in an artistic practice that is focused on the homoerotic male nude. Moreover, their representations of the male body express a range of complex personal and political issues that the artists deal with at the beginning of their professional lives.

The male nude here is a potent medium of existential, social and erotic explorations. What is more, as art students at the University of Brighton in the 21st century, by applying their creative interest to the male nude, they conjure up an established academic tradition from the distant past. Academic education from the Renaissance to the 19th century was based on the life study of the male form, from nature or from the antique sculptures. Men had learned to create art by copying the male body. Now young artists resurrect this conservative tradition to reflect on the contemporary status of masculinity and queer sexuality.



Allyson Mitchell and Deirdre Logue, *We Can't Compete*, crocheted banner, 2012

Queer Arts Activism

A substantial part of the *Civil Partnerships* exhibition is devoted to the civil partnership between the visual arts and social activism. The project gathers together artists, curators and activists who are internationally involved with feminist and queer art and politics. We are proud to present for the first time in Brighton, the Feminist Art Gallery (FAG) from Toronto run by Allyson Mitchell and Deirdre Logue.

According to their manifesto, "the FAG is - a response, a process, a site, a protest, an outcry, an exhibition, a performance, an economy, a conceptual framework, a place and an opportunity. We host, we fund, we advocate, we support, we claim". Through their web of matronage, they support feminist artists and provide a space for feminist discourse,

acting on the belief that art can be a powerful tool in social change for women and LGBTQ rights. Their work on show draws from a long activist tradition of grass roots banners and agitprop images and texts designed for workers strikes, social protests, feminist and queer parades. *Can't/Won't* by FAG is a series of tactile and striking crocheted banners from yarn and felt that display the following texts: "We can't compete, We won't compete, We can't keep up, We won't keep down". Through this type of intervention, *Civil Partnerships* reflects on the current anti-capitalist protest movement and its ideas. FAG manifests queer and feminist resistance against the contemporary overambitious world of patriarchal hierarchical systems based on competition, exclusion, and a strict pecking order demanding conformity.

In this part of the exhibition, visual representation is treated as political activism, playing an important part in a dominant image-based civilization.



Stonewall, *Some people are gay. Get over it*, 2007, UK

Ireland's Marriage Equality and others. We have also included different examples of posters produced by the main LGBTQ organization ILGA Europa, and some campaigns by (FARE) Football Against Racism in Europe. All the visual materials are designed and publicly distributed to combat discrimination on the grounds of sexual orientation and gender identity. To achieve this aim they use different typography, design, illustrations and slogans. We would like to invite viewers to visually compare these diverse projects and reflect on the variety of national contexts and strategies that stand behind them. The display of LGBTQ rights posters was coordinated by Anthony Elliott.

LGBTQ activism is not only manifested by public actions and large organisational networks: it can also take the form of a quiet intellectual

and pleasurable pursuit- like the act of reading. It is a private and enduring form of intimate activism that Polish artist and activist Tomek Kitliński has chosen to explore in his project of site-specific installation, *Queer Bibliotherapy*. He is interested in the cultivation of queer culture and subjectivities through the publishing and communication of experience via written text. For centuries, before the contemporary domination of visual culture, books have been the most accessible and safe haven of contact with the homosexual themes. Reading frequently played a significant role in personal liberation and education in a hostile homophobic society. Inside books, queer individuals could find places of resistance, freedom and the cultivation of the self. Thus the title, "Bibliotherapy", refers to this therapeutic role of literature. *Queer Bibliotherapy* is a diverse collection of LGBTQ books, embedded in the local context where it takes place. For the Brighton edition the artist collaborates with Lisa Redlinski from the University of Brighton's St Peter's House Library, to present a selection of queer and feminist holdings from the institution.

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From the collection of books, to a selection of associated artists, the *Civil Partnerships* exhibition queers the University of Brighton, and connects it to the artistic, activist and academic international feminist and LGBTQ culture.

Lara Perry and Paweł Leszkowicz



Sex Solidarity? #Occupy Sublimation? Feminist and Queer Art!

'PussyRiot' and 'FEMEN' – women's collectives, recently arrested in Davos, Minsk and Moscow – create art which we all badly need. Putin's tsarism and (hetero)sexist capitalism must go! Worldwide, we're going through a dark age of prejudice because of the current crisis. Female and queer subjectivities are being disrespected. And disregarded, misperceived; that's why at the *Civil Partnerships* exhibition visibility campaigns, self-portraits (Niall Gormley's blood-soaked paintings) and insolent nudes come to our rescue and empower. Imaging our-Selves is explored in the inner life and today exhibited in the Brighton academic, student civil society.



Karol Michalec, *Send Me an Angel*, watercolour, 2011

From Tunisia and Tahrir through Occupy London to protests in Russia, Romania and Poland – where is our gender/LGBT community? Women are increasingly humiliated during the Arab Spring whilst minorities are being neglected throughout Eastern Europe. Cuts and classism rule in Britain; despite civil partnership, gay bashing scars the 'mother of democracies'.

Misogyny, homophobia and xenophobia are a dirty secret in many countries. Prejudice remains, resurfacing, for example, in the censorship of gay artist David Wojnarowicz's video work at the National Portrait Gallery in Washington, D.C., despite the strong protests of curator Jonathan D. Katz. Now the show *Coming After*, curated in Toronto by Jon Davies, recalls this ghostly return of censorship. And this coincides with the death of Whitney Houston, diva of precariousness, who was similarly haunted by the wound of slavery and possibly closeted lesbian trauma. Racism and homophobia, like vampires, don't die.

That's why 'Love the stranger' - the Hebrew verse, psychoanalysed by Erich Fromm, Hélène Cixous and Julia Kristeva - should become our motto. Hospitality (without its double: hostility) counters today's sexualised hatreds. Welcoming is also inscribed in what Lara Perry calls the 'substance of the subject: representing identity in portraiture': a self-image hospitable to the 'Stranger'. We are involved in an applied philosophy of the image inviting otherness.

'Art thinks', writes Hubert Damisch (and this is developed by Ernst van Alphen). 'Art touches the skin', argues Georges Didi-Huberman. Our art thinks and touches the skin at the same time, but most of all it heals. To quote Hélène Cixous, 'Art, by definition, is a gesture of repair'. Reparation, rescue, mending the world (*tikkun olam*), is the task of art. While today's world order crushes alterity, art embraces it. The embrace is violent or tender. Both! This is sublimation, 'a process of idealisation along with the volatilisation of the constitutive elements'

(Sarah Kofman). Sublimation unfolds, for instance, in the woman-to-woman image of Natalie Papamichael's *The Two Annas*, recalling the two Freudian mothers of Leonardo in *Virgin and Child with Anne*, which, in Julia Kristeva's view, reveals the emergence of subjectivity-in-love where our inner life begins in the eternal triangle of the loving gazes of... grandma, mum and baby. At stake is a feminised liaison; as Anne-Emmanuelle Berger notes: 'It is also in relation to the mother's desire – at least George Sand's mother – that I would interpret the writer's characterisation of the road of creation: the path of idealization which she represents as an ascent toward the summit'.

What do I feel before art? Impasto of blood in Niall Gormley's self-portraits: The face is disappearing under the red... I'm still alive... Colours invade me... I'm occupying the texture... Uncanny twin women in the work of Natalie Papamichael: Fairy sleep is ending... Horror is coming... The two are breathing... They create meaning for each other... For now... Is this a double self-portrait? Even in performance, the artist evokes the 'Stranger' while I see myself in her art. In what could be dubbed tragedies of blood, Franko B performs his self-portrait and a portrait of us all. Instinctual drives and intertextual dramas, ravishment and reflection, reflex of light and emptiness, hunger and envy. In the performance of visibility campaigns and the nakedness in the works of Luke Beachey, Alexander Glass and Karol Michalec – everyone sees their own bare body. And psyche, Greek for 'soul' and 'butterfly'.

Gendered and sexed bodysouls – when shall we attain democracy? When will women and queers achieve their rights? Why do we still need to struggle for the equality and difference of the 'Stranger' in genders and sexualities? The self-liberation of us, women and queers, has only just begun. And here art is instrumental; more, all-important: art equals revolt. Much of feminist and queer art aims to revolt and to be gothically revolting. This strategy predominates from Cindy Sherman's landscapes of 'abomination' through Abject Art to Hugo Dalton's *Mother Nature*

B.D.S.M., curated by the legendary Edward Lucie-Smith. There is also something about women's and LGBT art that Pawel Leszkowicz calls a 'new dissidence'. In my view, aesthetics meets erotics meets ethics meets #protest. Art equals direct political action, because visibility campaigns, as well as feminist and queer art fill the lacunae in how we see our-Selves and of society's image of us. This is public art, and a very special case of it too: the art of intimate democracy.

Sussex, where the exhibition takes place, is incorrigible: a haunt of Virginia Woolf, Aubrey Beardsley and Jimmy Somerville and a hub of the Centre for Sexual Dissidence and Cultural Change, the Brighton and Sussex Sexualities Network and Pride Solidarity. The University of Brighton is also developing its queer cultural geography and feminism at the Faculty of Arts. In Brighton woman rabbi Elli Tikvah Sarah is queering Judaism, Evlynn Sharp Sufism, and Keith Sharpe Anglicanism; these three theists and countless atheists support same-sex marriage as a human right. Artist Monica Ross made an operatic and sculptural reading of the Universal Declaration of Human Rights here at Brighton Festival. Although the right to gay marriage was not inscribed in this 1948 Declaration, the document has a non-heterosexist spirit due to feminist and queer Eleanor Roosevelt; as early as 1959, in the struggle against the ban on interracial marriage, political philosopher Hannah Arendt wrote that 'The right to marry whoever one wishes is an elementary human right'.

Yes, let's dare human rights here and now - locally and alterglobally. G-Locally; art can help.

Tomasz Kitlinski





Claudia Kappenberg

The Contribution of Leaf Matter to the Mass of the Universe,
photograph, 2008



Mo White

Mouthparsley, photograph, 1994



Luke Beachey

Willow Cum, oil & charcoal on canvas, 2012



Tomek Kitliński,

Queer Bibliotherapy, books installation, 2010

LGBTQ Visibility Posters

Campaign Against Homophobia
& Anna Smarzyńska,
Equal in Europe, 2009, Poland

The Polish photo-campaign, *Equal in Europe* was organized by the Campaign Against Homophobia and a photographer Anna Smarzyńska in 2009. Anna Smarzyńska photographed 10 Polish gay and lesbian couples while they pose for their imagined wedding portraits. Since there is no same-sex partnership registration in Poland and the photo-portraits represent imaginary and desired weddings they are presented in black and white, and juxtaposed with submitted colorful portraits of gay and lesbian weddings from the countries where they are legal.

www.world.kph.org.pl





Holebi and Çavaria, **Are you thinking of sex now?**, 2009, Belgium

Distributed to sports clubs in Flanders & Brussels, via the Flemish sports federation, the campaign drew on a charter, the Joint Declaration on the Equal Treatment of Heterosexuals and Gays, Lesbians and Bisexuals in Sport. It aimed to raise awareness within sports clubs and federations who were also handed advice to make LGB's more welcome in their club. Putting up this poster was step one.

Translation: "Are you thinking of sex now? It's not because we are gay that we continuously flirt on the pitch, in the locker room or in the canteen. Give everyone the chance just to be themselves. That, too, is fair play. Fair play, fair gay".

The charter was signed by 16 sports federations and 7 cities. The campaign picked up in mainstream media. It won the first ever Flemish Diversity in Sports Award, a radio show designed its own competition for 'the pink shoe'. A communications company launched its own internet campaign.

www.cavaria.be

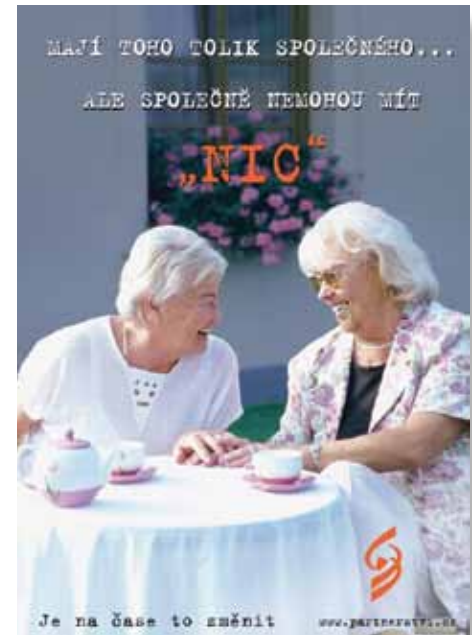
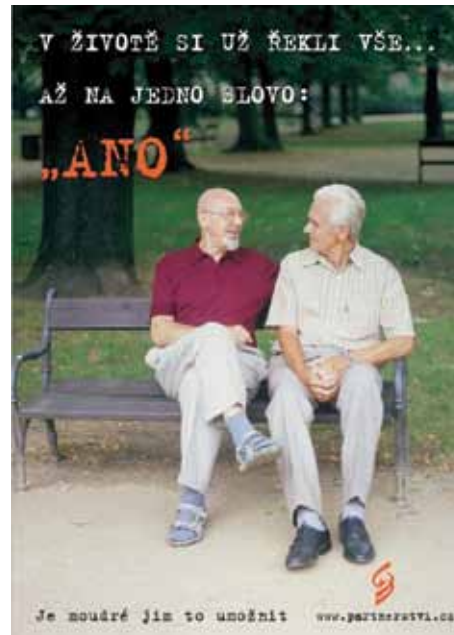


ACCEPT,
Stop Homofobie!,
2007, Romania

ACCEPT Association is the most prominent LGBT organisation in Romania. In 2007 it held an information campaign on homophobia to combat discrimination on the grounds of sexual orientation and gender identity in Bucharest.

Under the slogan "Excess salt, sugar are bad for your health. Stop Homophobia", the campaign aimed to send a positive message about understanding and acceptance of sexual diversity. These posters were placed in prominent public sites throughout downtown Bucharest.

www.accept-romania.ro



Gay a Lesbická Liga (GLL), 2005, Czech Republic

These posters were produced immediately prior to the acceptance of 'domestic partnerships' in the Czech Republic. The campaign was distributed across cities and on the Metrovision Subway. The captions read: "They have told each other everything in life. Except one thing: I do" and "Together they have so much in common, but together they can own nothing". GLL existed between 2003 and 2010 to encourage legislative changes for LGBT rights, and to challenge discrimination, before reforming as the Platform for Recognition of Equality and Diversity (PROUD).

www.glpartnerstvi.cz/gll



Regione Toscana, **Sexual Orientation is Not a Choice**, 2007, Italy

A poster campaign by the Tuscan Regional Government in Italy 2007, features a newborn baby with the word 'Homosexual' written on its hospital wristband. The accompanying slogan reads, "Sexuality is not a choice". The poster was distributed on city walls and in public offices throughout the region but sparked controversy with conservative politicians as well as LGBT activists who felt the image was too 'biology-centric'.

www.regionetoscana.it



ILGA-Europe, **Employment Rights for Transgender People**, 2009, Europe

ILGA-Europe has produced two posters focusing on the rights of transgender people: "Discrimination against Transsexual employees is illegal" and "Transgender people are not mentally ill". ILGA-Europe is an international non-governmental umbrella organisation bringing together 360 other organisations from 44 of the 49 countries in Europe. It was established as a separate region of global ILGA founded in 1978, and ILGA-Europe became an independent legal entity in 1996. It has since been the largest organisation pushing for common laws across Europe on LGBTI issues.

www.ilga-europe.org



Arcigay, **Tolerance - Local Tradition**, 2010, Italy

The social campaign of photography for lesbian and gay rights was coordinated by the Italian organisation Arcigay in the autonomous region of Friuli-Venezia Giulia in Northern Italy. The campaign was supported by the municipalities of Pordenone and Udine, and refers to the cuisine specialities of the area. The portraits of the kissing attractive lesbian and gay couples were depicted as part of the local tradition. Tolerance and acceptance were presented as a produce of Friuli. Active since 1985, Arcigay is Italy's biggest LGBT organisation.

www.arcigay.it



LORI Organisation, **Love Is Love**, 2002, Croatia

In Croatia a lesbian organisation LORI launched a visual campaign in 2002. A photograph of two hugging young women was placed on billboards with a caption "Love Is Love". A real couple of lesbian activists of LORI sat for the photo. The images were displayed for a year in the streets while passers-by inscribed comments about same-sex unions on them.

www.lori.hr

> debate

Meet Caroline Lucas MP – feminist and LGBTQ rights advocate, first ever Green politician in the House of Commons

Friday 11 May 2.30-3.30

Location: M2 (the Board Room), Mezzanine Floor, Grand Parade Building, 58-67 Grand Parade, University of Brighton, Brighton BN2 0JY

Caroline Lucas, the Member of Parliament for Brighton Pavilion, is strongly committed to women's and queer rights. She also deals with a number of other causes as an expert on climate change, international trade and peace issues. She has campaigned to protect higher and further education from being run for profit and is a member of the All-Party Parliamentary Group on HIV and AIDS.

Caroline received her PhD from the University of Exeter in 1989 with a dissertation entitled *Writing for Women: a study of woman as reader in Elizabethan romance*. She has backed an EU-wide action to help ensure that women are guaranteed a life free from all violence; secured support for the EU's Cancer Task Force to investigate the environmental causes of cancer, especially breast cancer; called on members of the European Union to ensure that all women can fully enjoy the right to reproductive and sexual health care and information; campaigned for the EU to fund improvements in maternal health, specifically to prevent deaths during child birth, across the world; challenged whether the UK's lax licensing laws for lap dancing clubs are a breach of European legislation designed to promote equal treatment in the workplace.

Caroline has campaigned on LGBT issues for many years: she has

fought for greater equality for queer communities in the UK and around the world – and for an end to persecution on the grounds of sexual identity or orientation. She has led a European Parliament campaign for the mutual recognition of civil partnerships between different countries; called on the European Commission to condemn LGBT oppression in various regions throughout the world; backed calls for a new law that would outlaw hate crimes perpetrated against queers; urged the British government to offer asylum to those fleeing persecution because of their sexuality or gender identity; placed pressure on Eastern European countries to fully support LGBT rights by backing Pride marches; tabled an Early Day Motion in Parliament in support of the Justin Campaign and its work in fighting homophobia in football; joined gay campaigner Peter Tatchell in Parliament to launch the Equal Love campaign, which aims to challenge the current ban on both same-sex marriage and heterosexual civil partnerships.



Dr Caroline Lucas MP in conversation with author and activist Dr Tomasz Kitlinski

Tomasz studied with the feminist philosophers H. Cixous and J. Kristeva. Author of books and articles on women's, queer and Jewish subjectivities (in East European publications and with Routledge, New York University Press, Harwood Academic Publishers and *Art in America*), he has also made art installations. He is an activist for labour, women's, LGBT and refugee rights: Tomasz has been involved in Poland's queer visibility campaigns, trade unions, minority and Green politics.

> forum

A Forum on Feminist & Queer Art & Activism at the University of Brighton, Thursday 17 May 2012, 11.30-4.30

Location: G4, Ground Floor, Grand Parade Building, 58-67 Grand Parade, University of Brighton, Brighton BN2 0JY.

PARTICIPANTS: Anne Berger, Althea Greenan, Olu Jenzen, Lois Keidan, Claudia Kappenberg, Tomek Kitlinski, Sadie Lee, Pawel Leszkowicz, Natalie Papamichael, Lara Perry, Monica Ross, Mo White.

In the grip of conservative forces and economic crises, our continent needs new feminist and queer strategies, sensibilities, representations and new forms of partnership. In this event, artists, thinkers and curators whose work is a political practice will present and discuss strategies for art and life. We would like to ask how feminisms and queer art and activism inspire us to rethink the condition of culture, intimacy, democracy and the world order.

Anne-Emmanuelle Berger is professor of French Literature and Gender Studies at the University of Paris 8, where she heads the interdisciplinary Centre for Women's and Gender Studies, established by H. Cixous. Berger is the author of a book on Rimbaud and orality, a book on modern poetry and modern poverty, and the editor of several volumes. Her recent publications include *Genres et Postcolonialismes*, *Dialogues transcontinentaux and Demenageries*, *Thinking (Of) Animals after Derrida*. She is currently completing a book on western feminism and queer theory in the age of late capitalism.



Althea Greenan is curator of The Women's Art Library, part of the Special Collections held Goldsmiths University of London. Her reviews on publications and exhibitions have appeared in *Make* magazine, *Contemporary*, *Vertigo* and elsewhere. They were produced in tandem with her work on the collection of the Women's Art Library, ongoing projects like the Living with *Make*: Art in Archive Bursary and research on the 35mm slide. Artists she has worked with include Caroline Smith, Oriana Fox, Clare Gasson, Rose Frain and Natalie Papamichael.



Olu Jenzen is a Senior Lecturer in the School of Arts and Media at the University of Brighton. Her research ranges across a variety of overlapping fields of inquiry within Media and Cultural Studies and Literature. She is currently co-editing a special issue of *The Journal of Lesbian Studies* and the Cultural Studies reference work *The Ashgate Research Companion to Paranormal Cultures*. Together with colleagues from the universities of Brighton and Sussex, she is involved in organising events for the Brighton and Sussex Sexualities Research Network (BSSN). Jenzen is also part of the organising committee for the University of Brighton's LGBTQ Lives Research Hub co-hosting the 20th Lesbian Lives Conference in Brighton in 2013.



Claudia Kappenberg is a performance and media artist who leads the MA Performance and Visual Practices at the University of Brighton, UK. Her projects comprise single screen work as well as screen-based installations and live site-specific events



which have been shown across Europe, the US and the Middle East. Claudia runs an international Screendance Network and is editor of the *International Journal of Screendance*. She co-founded the White Market performance label in 2009 and co-curated the *What If Festival*, London in 2010.

Lois Keidan is the co-founder and Director of the Live Art Development Agency, London which offers a wide range of Resources, Professional Development Initiatives, and Projects for the support and development of Live Art practices and critical discourses in the UK and internationally. She was Director of Live Arts at the ICA in London. She contributes articles on Live Art and related issues to a range of UK and international journals and publications and gives presentations at festivals, conferences, colleges, and venues in the UK and internationally. She has been awarded Honorary Fellowships by Dartington College of Arts and Queen Mary, University of London.



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Sadie Lee is a painter living in London. She makes realistic paintings of real people. Her challenging work first came to wider public attention when her painting *Erect*, a double portrait of Lee and her then partner sitting side by side in a stiff embrace, was selected for exhibition in the National Portrait Gallery's annual BP Portrait Award in 1992. Lee's work has been selected for exhibition in the BP Awards six times, being commended in 1998 and winning the Travel Award in 1996. Lee's first one-woman show, *Venus Envy*, was at Manchester City Gallery in 1994, as part of the *It's Queer Up North* Festival. She has since had one-woman shows at Salford Museum and Art Gallery, Schwules Museum, Berlin and the Museum of Modern Art, Slovenia. Group shows include exhibitions at the ICA, the



Museum of London and Glasgow Gallery of Modern Art.

Pawel Leszkowicz is an art and cultural historian, curator and lecturer specialising in Contemporary Art/Visual Culture and Sexuality/LGBTQ Studies. He is a Marie Curie Fellow at the School of English's Centre for the Study of Sexual Dissidence and Cultural Change at the University of Sussex. His books include *Helen Chadwick. The Iconography of Subjectivity, Art Pride. Gay Art from Poland and The Naked Man: The Male Nude in Poland's Post-1945 Art*. His exhibitions include *Love and Democracy, The Empire of the Senses, Vogue, Urban Legend, Love is Love. Art as LGBTQ Activism from Britain to Belarus and Ars Homo Erotica* at Warsaw's National Museum.



Natalie Papamichael is an artist at the Phoenix Studios in Brighton. She studied Fine Art at Central Saint Martin's and completed an MA at the Courtauld Institute of Art on Postmodernism and Feminism. She integrated her research with her practice by studying classical painting techniques at the Angel Academy of Art in Florence.



Lara Perry is the Academic Programme Leader of History of Art and Design at the University of Brighton. She was the lead applicant on the Leverhulme international research network on Feminism and Curating which has hosted events from Washington, D.C., to Estonia between 2010 and 2012. She is co-editor, with Angela Dimitrakaki, of the edited collection *Politics in a Glass Case: Curating women's and feminist art*



since 1970 (Liverpool University Press, 2013).

Monica Ross produces drawings, performances, video and text works. Her art has been presented in many exhibitions and contexts since the 1970s, when feminism and other movements for social, cultural and political change were formative in shaping her experimental and often collaborative art practice. To mark the 60th anniversary of the Universal Declaration of Human Rights, Ross performed the first of 60 recitations in her ongoing work Anniversary—an act of memory: solo, collective and multi-lingual recitations from memory of the Universal Declaration of Human Rights at the British Library. The series reached Act 40 with 27 local Co-Reciters who memorised and spoke Articles in 16 languages at Arnolfini.



Mo White is an artist and a lecturer in Fine Art at Loughborough University. Her art practice is in moving image and still photographic media, engaged in a number of locational strategies; this includes both traditional and non-traditional gallery spaces, in addition to working on socially-engaged projects in community settings. A recent example of White's socially engaged practice is her involvement with *Our Queer Lives*, a photographic project with members of LGBT communities in the West Midlands, resulting in 3 exhibitions that were part of SHOUT! Birmingham's Festival of Queer Culture during November 2011. She has taken part in exhibitions in New York, Berlin, Athens, Dublin, London, Belfast, Stockholm, Wolverhampton, Cork.



> Civil Partnerships at Tate Modern

Civil Partnerships? A Symposium on Queer and Feminist Curating
19 May 2012, 10.30-17.30, Tate Modern, Starr Auditorium

Reflecting on the politics and practices of queer and feminist art curating, this symposium invites presentations from an international line-up of artists, curators and critics to address a set of key questions: how do feminist and queer projects emerge as art exhibitions? Can queers and feminists get along with the institutional art world? And can they get along with each other?

Keynote address *Toward a Curatorial Activism* from Maura Reilly, Griffith University, Australia, co-curator of Global Feminisms at Brooklyn Museum, 2007. Other contributors include Feminist Art Gallery (Canada), Lisa Metherell (UK), Suzana Milevska (Macedonia), Matt Smith (UK), Pawel Leszkowicz (Poland), Michael Petry (UK) and Elke Krasny (Austria).

£20 (£15 concessions)
www.tate.org.uk/whats-on/tate-modern/conference/civil-partnerships-queer-and-feminist-curating

Axe Grinding Workshop
18 May 2012, 19.00-21.00, Tate Modern, East Room

Combining activist feel tank with tool shed resistance, FAG (The Feminist Art Gallery) directors Deirdre Logue and Allyson Mitchell host a queer show-and-tell to fuel the power of the feminist kill joy, and shine up the old battle axe.

Free with ticket for symposium, first-come, first-served.

David Hoyle Queer Tour of Tate Modern
18 May 2012, 20.00

Publication produced by Tomasz Kitlinski, Pawel Leszkowicz,
and Lara Perry, with Anthony Elliott

Images courtesy respective artists

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Marianne Mulvey and Marko Daniel at Tate Modern

Dean Anne Boddington, University of Brighton

Lisa Redlinski, St Peter's House Library, University of Brighton

John David Rhodes, University of Sussex

The participating artists and thinkers: Luke Beachey, Anne Berger, Althea Greenan, Alexander Glass, Niall Gormley, Olu Jenzen, Lois Keidan, Feminist Art Gallery (Allyson Mitchell and Deirdre Logue), Claudia Kappenberg, Tomek Kitliński, Sadie Lee, Karol Michalec, Natalie Papamichael, Monica Ross, Mo White.

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