

## I. Motions of Liberation Struggles

Where and how people learn is one of the most contested questions in public life. City, state, and federal legislatures in the so-called United States have been defunding education for decades. While student debt rises, police and military budgets expand. State legislatures are banning public schools from teaching about structural—and individually experienced—racism, sexism, transphobia, and homophobia. Free and safe abortion is nearly impossible to access in over a dozen states—the same states where trans people’s access to bathrooms, sports, and gender-affirming healthcare is restricted and criminalized. Yet, people find ways of gathering to share and sustain information for day-to-day survival, resisting these ruling orders. Collective learning generates power.

Photography helps us travel to other times to better understand this familiar tide of repression as well as modes of resistance. *Images on which to build* takes us to the near past because today’s movements for justice are ongoing. How does one commit to a life’s work of struggle and persist in imagining futures beyond a reality of horrific state violence in all its forms? Images are one tool activists, educators, archivists, and artists use to dismantle the coexisting structures of settler colonialism, white supremacy, and patriarchy. One of the greatest successes of what we now call trans and queer liberation movements (“gay liberation” was a capacious term) thus far has been the visual assertion that trans and queer folks exist.

Yet, the processes of growing personal and collectively through political consciousness happen in ways that are less visible. Trans and queer image cultures create spaces beyond the visual, where experiences of affirmation, recognition, and connection form legacies that shape our present and future. To produce these cultures refuses the narratives of those deemed “marginal” or even disposable by a status quo that centers whiteness, policed gender norms, and heterosexuality. Relatedly, in photographic history, the late 20th century is marked by a shift to incorporate liberation movements’ ethos—which emphasized holding photographers accountable to the goals of the movements, as opposed to replicating power structures of the patriarchy and the state. During the 1970s-1990s, rent was cheaper in cities that are increasingly unaffordable for artists, educators, and activists.

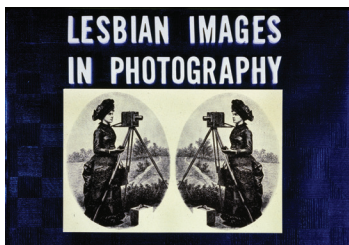
This exhibition re-introduces us to the material forms of slideshows, correspondences, sex-positive magazines, grassroots archives, and exhibitions that grew out of trans and queer organizing in cities across Turtle Island in the 1970s–90s. Starting in the early 2000s, photographic technologies began the switch to digital and became more accessible to the public on a mass market scale. Despite the relative slowness of analogue formats, the 1970s–90s was a bountiful time of subcultural media production. Photographers were scarcer at demonstrations. A documentarian shooting black-and-white film at a protest needed to process the film in a darkroom, make contact sheets, then prints, before circulating their work. Reproduction of images for artist portfolios were similarly fabricated through copy-standing images with slide-film. I understand these protracted “imaging practices” as a series of processes that bring images into existence. To study photography’s necessary collectivity, decentralizes the photographer by

Images on which to build, 1970s-1990s / Curatorial Essay / Ariel Goldberg, April 2024  
highlighting participants and necessary resources—such as those who make themselves visible and enable the printing and circulation of the image.

Studying image cultures offers strategies of the steady, everyday work of culture workers—not just from the now celebrated dramatic scenes of street rebellions—but in the daily grind of struggle, when alliances and fractures played out. What does it mean to show up to organizing? Embedded in our inheritance of trans and queer image cultures are the ways people connected, gathered and collectively educated one another. Trans and queer culture workers were particularly devoted to the interpersonal processes of image-making that were laborious, protracted, and depended on relational and often collective practices. To become known as lesbian, gay, trans, bisexual, or queer in *any* visual or textual media incurred risk and was a political act. Therefore, much of the photographic activity featured in this exhibition happened covertly, in darkrooms built by hand, and sent through the mail in discreet envelopes.

The exhibition is organized around six distinct sections that highlight photographers, artists, activists, archivists, and collectives who produced influential projects from the 1970s through the 1990s. In these decades, alternative schools, workshops, slideshows, study groups, and community-based archive projects generated and circulated images that ignited knowledge production and sustained belonging, resisting a status quo hostile to trans and queer existence. From fine art photography to personal snapshots, protest documentation to support group newsletters, the layers within image cultures invite us into the ongoing educational work of liberation movements. The image holds the possibility of relation. Anyone who traces belonging, alliance, inheritance, and or curiosity to these liberationist struggles is welcomed wholeheartedly. Trans and queer movement life has always been intertwined in other political struggles not necessarily organized around gender or sexuality, but always include these axes of embodiment. While trans and queer images may now appear easier to find, and major institutions begin to hang rainbow flags and pride month themed events, images from the 1970s–90s call on us to trace their raucous contexts, to wonder, how were images made and circulated?

**THE  
DYKE  
SHOW**  
by JEB (Joan E. Biren)



JEB (Joan E. Biren)

*Lesbian Images in Photography* Title Slide, 1979–1984

Image from *The Dyke Show*

Courtesy of the artist

© JEB (Joan E. Biren)



JEB (Joan E. Biren)

*Connie Panzarino, New York City, 1979*  
Photograph from *The Dyke Show*

Courtesy of the artist

© JEB (Joan E. Biren)



JEB (Joan E. Biren)

*Delaware Dykes for Peace, Jobs, & Justice, c. 1979*

Photograph from *The Dyke Show*

Courtesy of the artist

© JEB (Joan E. Biren)



JEB (Joan E. Biren)

*Dyke Show Sign, c. 1979–1984*

Cardboard, paint, foil

24 x 36 inches

Courtesy of the artist

Papers of Joan E. Biren,  
Sophia Smith Collection



JEB (Joan E. Biren)

*Jane Litman at the Jewish Feminist Conference, San Francisco, CA, 1982*

Photograph from *The Dyke Show*

Courtesy of the artist

© JEB (Joan E. Biren)



JEB (Joan E. Biren)

*The Ladder: A Lesbian Review* (with Activist Ernestine Eckstein on cover), June 1966

Image from *The Dyke Show, 1979–1984*

Courtesy of the artist

**LOLA  
FLASH**  
In and Alongside ART+Positive



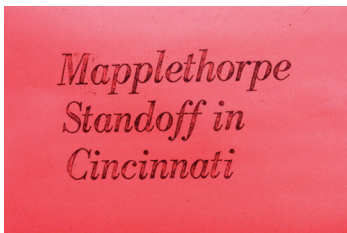
Lola Flash  
*Vikster*, c. 1993  
Archival inkjet print  
24 × 20 inches  
Courtesy of the artist



Lola Flash  
*Clit Club Series*, c. 1989–1990  
Color C-print  
5 × 7 inches  
Courtesy the ART+Positive Archives,  
Collection of Dr. Daniel S. Berger



ART+Positive  
“Militant Eroticism (Art+)” 1990  
Calendar, 1989  
Bound off-set prints  
12 × 9 inches  
Courtesy the ART+Positive Archives,  
Collection of Dr. Daniel S. Berger



ART+Positive  
“Mapplethorpe Standoff in Cincinnati,”  
image from *This Up Against That*  
Slideshow, 1989–1990  
Courtesy the ART+Positive Archives,  
Collection of Dr. Daniel S. Berger



Lola Flash  
*Clit Club Series*, c. 1989–1990  
Color C-print  
5 × 7 inches  
Courtesy the ART+Positive Archives,  
Collection of Dr. Daniel S. Berger



Lola Flash  
AIDS Funding Now, 1989, image  
from *This Up Against That*  
Slideshow, 1989–1990  
Courtesy the ART+Positive Archives,  
Collection of Dr. Daniel S. Berger

**DIANA SOLÍS**  
Intimacies in Resistance



Diana Solís  
*Tepotzlan, Morelos, Mexico, 6 women surrounding radio at an outdoor dining table, 1982*  
Archival piezography print  
16 × 20 inches  
Courtesy of the artist



Diana Solís  
*Women Free Women in Prison, March on Washington, 1979*  
Archival piezography print  
16 × 20 inches  
Courtesy of the artist



Diana Solís  
*Flexing our Muscles: Gathering of Friends, Greenview Street, Lakeview, Chicago, IL, 1981*  
Archival piezography print  
30 × 40 inches  
Courtesy of the artist



Diana Solís  
*Summer Youth Program Students of Diana Solís in front of Casa Aztlan, Chicago, 1986*  
Archival piezography print  
16 × 20 inches  
Courtesy of the artist



Diana Solís  
*Rally after 1980 Gay Pride March, Chicago, 1980*  
Archival piezography print  
20 × 24 inches  
Courtesy of the artist



Diana Solís  
*IV Encuentro Feminista Latinoamericano y del Caribe: Taxco, Mexico, 1987*  
Archival piezography print  
16 × 20 inches  
Courtesy of the artist



**KEEPIN' ON**  
Images of African American Lesbians



Ira Jeffries Sixteenth Birthday, 1942  
Black-and-white photograph  
11 × 14 inches  
Courtesy The Lesbian Herstory Archives



Saskia Scheffer, *Snapshot documenting Keepin' On NYC opening* (l-r: Paula & Morgan near copy of Dyker Union vest artwork on wall), 1991  
Color Xerox  
6 × 4 inches  
Courtesy The Lesbian Herstory Archives



Morgan Gwenwald  
*Mabel Hampton and Georgia Brooks (Preparing to march on 5th Avenue during NYC Lesbian and Gay Pride Day), 1982*  
Archival inkjet print  
11 × 14 inches  
Courtesy of the artist



Morgan Gwenwald  
*Working on the "Keepin' On" exhibition* (l-r: Paula Grant, Jewelle Gomez, Georgia Brooks), 1991  
Archival inkjet print  
16 × 20 inches  
Courtesy of the artist



Mabel Hampton Collection  
*Portrait of Mabel Hampton [1902-1989], c. 1920s*  
Black-and-white photograph  
11 × 14 inches  
Courtesy The Lesbian Herstory Archives



*Lesbian Herstory Archives Newsletter #12, Published 1991*  
Newsletter  
Courtesy The Lesbian Herstory Archives



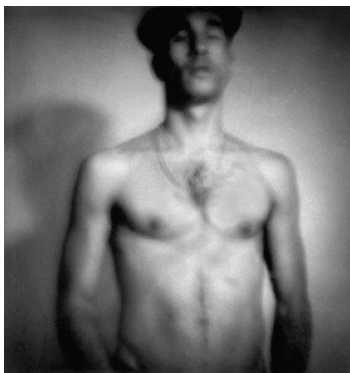
Allen Frame, Frank Franca, and Nan Goldin, sponsorship by Visual AIDS, 35mm Title Slide for *Electric Blanket: AIDS Projection Project*, 1990–2002  
 Courtesy Visual AIDS



Allen Frame  
*Documentation of Electric Blanket: AIDS Projection Project*, Philadelphia Museum of Art, Philadelphia, PA, 1993  
 Silver gelatin print  
 Courtesy of the artist



Allen Frame  
*Documentation of Electric Blanket: AIDS Projection Project*, Dupont Circle, Washington, D.C. Eddie Marookian by Robert Williams on screen, 1993  
 Silver gelatin print  
 Courtesy of the artist



Frank Franca  
*Electric Blanket: AIDS Projection Project*, photo of Jose Luis Cortes, with the original caption: “Jose Luis Cortes is an HIV + Artist living in New York City,” 1995  
 Courtesy of the artist



Allen Frame  
*Electric Blanket: AIDS Projection Project*, photo of Darrel Ellis, 1981  
 C-print  
 11 × 14 inches  
 Courtesy of the artist



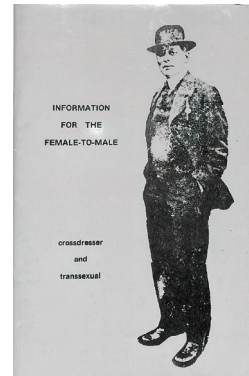
Stephen Barker  
*Electric Blanket: AIDS Projection Project*, photo of “Funeral March” Nov 2 1992: The 9th photo in a series of 25 images of the election eve political funeral of ACT UP member Mark Fisher (1953–1992) [In the foreground: Joy Episalla]  
 Courtesy of the artist



Portrait of Bet Power (now Ben Power Alwin), April 1990  
Archival inkjet print  
Courtesy of Sexual Minorities Archives, Miscellaneous Photography Collection and Digital Transgender Archives



Lesbian Masquerade Slideshow flyer, 1979  
Allan Bérubé Papers (1995–2017)  
Courtesy of Gay, Lesbian, Bisexual, Transgender Historical Society



FTM International Papers  
Cover for Lou Sullivan's *Information for the Female to Male Crossdresser and Transsexual*, 1985  
Pamphlet  
Louis Graydon Sullivan Papers (1991–2007)  
Courtesy of Gay, Lesbian, Bisexual, Transgender Historical Society



Allan Bérubé  
Snapshot of pride parade [FTM Contingent], 1994  
Color photograph  
4 × 6 inches  
Allan Bérubé Papers (1995–2017)  
Courtesy of Gay, Lesbian, Bisexual, Transgender Historical Society



Still of Loren Rex Cameron introducing "Transsexuals Speak Out!" Panel Discussion as part of Cameron's "Our Vision, Our Voices: Transsexual Portraits and Nudes," produced by Loren Cameron and Tony Boersma, June 1994  
Digital color video, with sound, 52 min.  
Courtesy Cornell University Library, Loren Cameron Papers, #7677.  
Division of Rare and Manuscript Collections



Cover of *On Our Backs* (photo by Chloe Atkins), Volume 11, #1, Jan/Feb 1995 Issue, Published 1995  
8½ × 11 inches  
Courtesy of Gay, Lesbian, Bisexual, Transgender Historical Society



## II. Exhibition Texts

### **The Dyke Show by JEB (Joan E. Biren)**

The slideshow-event became an influential subcultural space for learning during the 1970s to the 1990s, as cultural workers built community and resisted erasure. From 1979 to 1984, JEB (Joan E. Biren, b. 1944) presented *The Dyke Show* at least 80 times, to audiences at community spaces and universities in the United States and Canada. *The Dyke Show* comprises over a hundred years of photographic history as seen from a lesbian-feminist perspective, and is peppered with humorous commentary on the patriarchal fantasies of lesbians.

JEB's slideshow introduced underrecognized photographers like Berenice Abbott (1898–1991), whose lesbian life was embedded in codes, and celebrated peers who embraced erotica, such as JEB's mentor Tee A. Corinne (1943–2006). The artist also solicited dozens of contemporary photographers' work to feature in *The Dyke Show*, allowing it to evolve over the tour. JEB encouraged her audiences to document, save, and share images of their lives, politics, and gender expression. While in town to present the slideshow, JEB offered, for a sliding scale fee, a “nontechnical” photography workshop open to local amateurs and professional women photographers. At a time when photo labs, camera clubs, and art schools were often hostile places for lesbians, JEB fostered emerging collectives and young photographers. JEB considers *The Dyke Show* to be the most important work of her life because it was educational, participatory, and fun.

### **Lola Flash: in and Alongside ART+Positive**

Working at the forefront of genderqueer visual politics for more than four decades, Lola Flash (b. 1959) began making photographs in the late 1970s. Flash experimented in the darkroom by printing color transparency slide film on relatively affordable paper made for color negatives. This cross-color process reversed skin tones, challenging stereotypes about race. Their photographs from the 1980s and 1990s electrify scenes of intimacy while bringing anonymity to those who dared to pose for them. As portals of resistance and survival, Flash's photographs blur the lines between queer sex, activism, caretaking, and grieving from HIV/AIDS.

Flash was active in the New York chapter of AIDS Coalition to Unleash Power (ACT UP) and the affinity group ART+Positive, where they joined more than a dozen artists to fight AIDS phobia, homophobia, and censorship in the arts. Between 1989 and 1992, ART+Positive planned demonstrations and participated in HIV/AIDS-related group shows. ART+Positive was, in part, mobilized by the 1987 Helms Amendment that prohibited federal funding for HIV/AIDS educational materials that referenced homosexuality. Named after Republican Senator Jesse Helms, the legislation overwhelmingly passed in the US Senate, emblematic of a conservative backlash against the liberation movements of the previous decades. The Reagan administration's homophobic panic catalyzed a right-wing campaign of fear tactics to defund the National Endowment for the Arts and restrict resources for HIV/AIDS research, treatment, and education.

### **Diana Solís: Intimacies in Resistance**

This installation represents a selection of the archive of Chicago-based artist and educator Diana Solís (b. 1956). Comprised of over 8,000 mostly black-and-white 35mm film images spanning the 1970s to the 1990s, Solís's archive reflects their life as an art student, working photojournalist, and community-based educator. Solís has been active in organizing since an early age, participating in grassroots social movement life that spans anti-imperialist, Chicana/o/x, feminist, and queer liberation struggles.

Born in Monterrey, Nuevo León, Mexico, Solís came to Chicago as a young child. While growing up, she visited family in Mexico frequently. She returned to Mexico City throughout the 1980s to study, live, and work as a photographer. Solís attended—and documented—several Encuentros Feminista Latinoamericano y del Caribe, international conferences that began in Bogotá in 1981 and to this day bring together thousands of Latin American women across race and class backgrounds.

In the late 1990s, Solís began working in illustration, murals, and large-scale public art. Through the process of making her rich archives accessible to eager publics, Solís has returned to working in documentary photography and portraiture. Their ongoing work visualizes how connection and resistance to oppression grow through intergenerational relationships and across state borders.

### **“Keepin’ On,” Images of African American Lesbians**

*“Keepin’ On”: Images of African American Lesbians* is an exhibition cocurated by Lesbian Herstory Archives members Georgia Brooks (1943–2013), Paula Grant (b. 1945), and Morgan Gwenwald (b. 1952), with technical support from Saskia Scheffer (b. 1956). For the original exhibition statement, Grant wrote: *““Keepin’ On” was created to celebrate and honor the creativity and strength of the African American Lesbian community. The title comes from a phrase Mabel Hampton [1902–1989] used to say when she was working with us at the Archives, ‘Keep on Keepin’ On.”*

The Lesbian Herstory Archives was cofounded in 1974 in the Manhattan living room of Joan Nestle (b. 1940) and Deborah Edel (b. 1944) and continues to operate as a volunteer-run, grassroots archive based in Park Slope, Brooklyn currently celebrating its 50-year anniversary. Like the other traveling exhibitions that LHA coordinators began to produce in the 1990s, *“Keepin’ On”* was designed to be packed up, mailed, repaired, and reinstalled. Presenting the prolific cultural and political work of Black lesbians, the Lesbian Herstory Archives provides resources on Black queer herstory while defying the whitewashing of lesbian herstories. *“Keepin’ On”* can be seen as a continuation of the Black lesbian studies group that Georgia Brooks organized at the Archives in the late 1970s.

### **Electric Blanket: AIDS Projection Project**

*Electric Blanket: AIDS Projection Project* is an epic, interventionist, public art slideshow of photographs related to HIV/AIDS. The slideshow mixes portraits of passed loved ones, protest slogans, direct actions, statistics, and photo essays of those living with HIV/AIDS. Created by Allen Frame (b. 1951), Frank Franca, and Nan Goldin (b. 1953), with support from Visual AIDS, *Electric*

Images on which to build, 1970s-1990s / Curatorial Essay / Ariel Goldberg, April 2024

*Blanket* joined the lineup for the second annual Day Without Art in 1990, an international day of events to end the HIV/AIDS epidemic.

For over a decade, *Electric Blanket* toured nationally and internationally 52 times. With the support of Visual AIDS, Frame and Franca coordinated, updated, and presented the evolving slideshow. While *Electric Blanket* was typically shown at outdoor public spaces as a live, one-hour-long, large-scale projection with a musical soundtrack, it was also adapted for indoor displays (as in the installation presented here), including one-time screenings for community groups.

*Electric Blanket* sustained networks of mourning while fighting HIV/AIDS criminalization and the social and economic inequities that fuel the virus to this day. Tours of the slideshow in the US and Western Europe largely subsided when protease inhibitors became widely available in 1996, though invitations to present *Electric Blanket* continued to come from Russia and New York academic venues in the early 2000s. Globally, approximately 39 million people are still living with HIV/AIDS.

### **Little Gems Trans Image Networks**

*Little Gems* borrows a phrase that Lou Sullivan (1951–1991) used in a letter he wrote to his friend Ben Power Alwin (b. 1950) to thank him for sending a clipping about a gay trans man: “It’s little gems like these hidden in history that we need to preserve for future female-to-males who think they’re ‘the only one.’” Sullivan and Power Alwin’s bond, which was cut short by Sullivan’s death from AIDS-related complications at the age of 40, arrives to us through their correspondence. The friendship of these two trans activists is emblematic of how peer-to-peer support shields trans people against discrimination and enables their survival.

Before images of trans people became more publicly visible, empowerment and connection were found across geographical distances through slideshows, letters, and snapshots. To build a hub of support, in the late 1980s Sullivan compiled a mailing list for the FTM Newsletter, which he edited with other volunteer FTMs in the San Francisco Bay Area. The FTM Newsletter addressed a growing audience of trans men seeking and offering support in a climate when gender-affirming medical care was nearly impossible to access. Those who did overcome barriers to trans health care faced years of delays, exorbitant costs, and a heavily mediated framework of pathologizing that further inflicted stigmatization. Loren Rex Cameron (1959–2022) was an active member of the FTM support group and taught himself photography to make images of fellow trans people in the Bay Area. Cameron’s images combat misrepresentation and demystify the processes of hormones, surgeries, and the nonmedical ways trans people come to live and love in their bodies.

### **III. Spaces for Learning**

*Images on which to build* honors the work of both traditional and non-traditional educators. Solís and Flash, for example, have had distinguished careers teaching art in public schools. Frame and Franca are longtime adjunct professors in photography programs in New York City. Georgia Brooks was the Academic Lab Manager at Hudson Community College and the long-term advisor

Images on which to build, 1970s-1990s / Curatorial Essay / Ariel Goldberg, April 2024 for the college's Gay-Straight Alliance. JEB, whose career has operated outside of traditional educational institutions, proposes a model for educational work residing in the photograph itself. The Lesbian Herstory Archives, Gerber / Hart Library and Archives, GLBT Historical Society, and the Sexual Minorities Archives continue to be educational hubs for all ages and types of researchers, and many of the volunteers within these organizations are archivists, librarians, social workers, artists, and writers in their day-jobs. Ben Power Alwin envisions his life's work of securing archival resources for future generations as a matter of life and death, reflecting on his own empowerment as dependent on learning: "I knew that I was... not going to survive, unless I got all the education I could get."

Urgently produced and received with the possibility of transformation, the image cultures conjured herein highlight the sheer range of practices, geographies, and intentions of how photography was being used and envisioned. *Images on which to build* stages a "mise en abyme," a recurring image-within-an-image to activate powerful historical documents *and* to produce those very documents. The common technologies for making and circulating pictures in the late twentieth century—slideshows, letters, magazines, portable exhibits, calendars—can teach us how trans and queer people were actively learning and attempting to provide information to each other and those allied with their movements. Education is a tool of survival outside and beyond institutional structures of schools. Learning a vision of liberation arms us against the rise of authoritarianism and repression. The forces of backlash will not win over the sweetness of learning how to be free.



#### **IV. Roll the Credits!**

Images on which to build, 1970s-1990s features the work of Amigas Latinas, ART+Positive, Allan Bérubé, Georgia Brooks, Loren Rex Cameron, Digital Transgender Archive, Lola Flash, Allen Frame, Frank Franca, FTM International, Gerber / Hart Library and Archives, GLBT Historical Society, Nan Goldin, Paula Grant, Morgan Gwenwald, Aldo Hernandez, JEB (Joan E. Biren), Lesbian Herstory Archives, Leon Mostovoy, Mujeres Latinas en Accion, Oikabeth, Ben Power Alwin, Hunter Reynolds, Saskia Scheffer, Sexual Minorities Archives, Diana Solís, Lou Sullivan, THING Magazine, and Visual AIDS.

This exhibition has been organized and presented by FotoFocus, the Contemporary Arts Center in Cincinnati, and Leslie-Lohman Museum of Art in New York City before traveling to the Chicago Cultural Center in 2024. Images on which to build, 1970s-1990s is curated by Ariel Goldberg and is dedicated to journalist Monica Roberts (1962-2020), Ellen Melamed (1953- 2021), Amber Hollibaugh (1946-2023), Cecilia Gentili (1972-2024), Hunter Reynolds (1959-2022), Laura Aguilar (1959-2018), Lenn Keller (1951-2020), Loren Rex Cameron (1959-2022), Lynne Reynolds (1953 - 2022), and Minnie Bruce Pratt (1946-2023). May their memories be for revolutions.

The curator would like to thank their partner Dan Paz and all those who supported this project along the way: Barbara Abrams, Amara Antilla, Emily Akil, Aviva Avnisan, Jess Barbagallo, Alexis Clements, Gabe Beckhurst Feijoo, Carissa Barnard, Daniel S. Berger, Karisa Butler-Wall, Elise Butterfield, Aimée Chan-Lindquist, Kyle Croft, Alexis Danzig, Solomon Davis, Aaron Devor, David Dillon, Jacob Drabik, Danielle Durchslag, Allison Elliott, Deborah Edel, Dia Felix, Dan Fishback, Estelle B. Freedman, Leora Fridman, Dylan Gamboa, Chris Giarmo, Elliana Goldberg, Stamatina Gregory, Laura Guy, Rabbi Matt Green, Tara Hart, Maia Ipp, Colleen Keihm, Koyo Kouoh, Lazz Kinnamon, Youna Kwak, Oraison H. Larmon, Deanna Ledezma, Kristen Lubben, Joan Lubin, Nicole Marroquin, Brenda Marston, Taylor Malikowski, Katie Miles, Geeweon Min, Kevin Moore, Saretta Morgan, Caitie Moore, Victoria Munro, Pau Nava, Joan Nestle, Alyssa Nitchun, Oluremi C. Onabanjo, Noam Parness, Lana Povitz, Risa Puleo, Rebecca Roman-Sutton, Thea Quiray Tagle, Jeannine Tang, Shawnee Turner, Rasha Salti, J. Soto, Lynne Reynolds, Nora Rodriguez, Drew Sawyer, Daniel Schulman, Katherine Siegwath, Shawn(ta) Smith-Cruz, Sara Jane Stoner, Susan Stryker, Jeanne Vaccaro, Deborah Willis, Leslie M. Wilson, Stanley Wolukau-Wanambwa, Andy Warhol Foundation Arts Writers Grant, Kolot Chayeinu, LATITUDE, Magnum Foundation, New Jewish Culture Fellowship, and the Rooted Refuge.

## V. Further Resources

*Images on which to build* panel at FotoFocus Biennial, October 1, 2022  
<https://vimeo.com/764361804>

Morgan Gwenwald & Ariel Goldberg in Conversation at the Magnum Foundation, March 30, 2023 <https://vimeo.com/815449020>

Diana Solís & Ariel Goldberg in Conversation at the Magnum Foundation, May 11, 2023  
<https://vimeo.com/830315185?share=copy>

Tribute to Loren Rex Cameron Part One at SF Camerawork, July 9, 2023  
<https://vimeo.com/854714199> Part Two at Leslie-Lohman Museum of Art, July 15, 2023:  
<https://vimeo.com/855074021>

House of THING: <https://houseofthing.com/>

Gerber / Hart Library and Archives: 2022 conversation on Amigas Latinas with Mona Noriega, Evette Cardona, Lourdes Torres, Amanda Cervantes, and Jose Luis Benavides:  
<https://youtu.be/fTwuydeockk>

Anthology Editions online launch for *Eye to Eye: Portraits of Lesbians*:  
<https://anthology.net/events/>

Archives + Futures: Ivan Lozano with Diana Solís  
<https://podcasts.apple.com/us/podcast/s02ep09-diana-solis/id1482407949?i=1000515508570>

Chicana por mi Raza Digital Memory Collective:  
<https://chicanapormiraza.org>

Debt Collective: <https://debtcollective.org/>

Lesbian Herstory Archives  
<https://lesbianherstoryarchives.org>

Digital Transgender Archive:  
<https://www.digitaltransgenderarchive.net/>

Dr. Daniel S. Berger, Lola Flash, John Neff in Conversation, EXPO Chicago: September 30, 2018

<https://www.youtube.com/watch?v=-PoEBBpWrw>

Visual AIDS: <https://visualaids.org/>

CONTIGO, DIANA SOLÍS, co-curated by Deanna Ledezma and Nicole Marroquin, exhibition at Co-Prosperity, 2023, Chicago:  
<https://coprosperity.org/chicago/contigo>

Encuentros: Diana Solís co-curated by Oscar Arriola and Nicole Marroquin  
<https://www.poetryfoundation.org/exhibitions/158731/diana-solis-encuentros>

Tiona Nekkia McClodden. Clip from Untitled Black Lesbian Elder Project [UPLEP]: Georgia [Brooks] on Lesbian Pulp Fiction. 2011  
<https://vimeo.com/31704911>

Erin In The Morning: News & discussion on trans legislation and life.  
<https://www.erininthemorning.com/>

American Library Association Fight Censorship Campaign  
[https://www.ala.org/advocacy/fight-censorship?utm\\_source=ala&utm\\_medium=topbanner&utm\\_campaign=redesign](https://www.ala.org/advocacy/fight-censorship?utm_source=ala&utm_medium=topbanner&utm_campaign=redesign)

Translash: We Tell Trans Stories to Save Trans Lives with Imara Jones  
<https://translash.org/podcast/>

The Dig: <https://thedigradio.com/>

Red Media: <https://redmedia.press>

The Death Panel: <https://www.deathpanel.net/>

Intersectionality Matters:  
<https://www.aapf.org/intersectionality-matters>

Learning Palestine: <https://learningpalestine.net/>

### **Selected Bibliography**

JEB (Joan E. Biren), *Eye to Eye Portraits of Lesbians*, Anthology Editions, 2021

Kelly Anderson and JEB, February 27, 2004, Voices of Feminism Oral History Project, Sophia Smith Collection

JEB (Joan E. Biren) "Lesbian Photography—Seeing through Our Own Eyes," *Studies in Visual Communication* Vol. 9, no. 2 (Spring 1983): 82–96

Martha Rosler, "Some Contemporary Documentary," *Afterimage*, Vol. 11, nos. 1 & 2 (Summer 1983): 13–15

Ariel Evans. "'This Show Is For Women': photography after lesbian photography," *Miranda*, April 21, 2022:

Jan Zita Grover, "Dykes in Context: Some Problems in Minority Representation," *The Contest of Meaning: Critical Histories of Photography*, Ed. Richard Bolton. Boston: MIT Press, 1989, 162–196

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