

March 10, 2010 for immediate release

LOVE NEVER DIES

This international group exhibition explores the themes of marriage, family, relationships, aging and generational change in the LGBTQ communities. The artworks were produced in a variety of media including collage, digital formats, film/video, photography, printmaking, and sculpture.

Artists in the exhibition: Laura Aguilar, Gaye Chan, Dyke Action Machine, Diana Eicher, Fan Popo and David Cheng, Catherine Fargher, Frank A. Gårdsø and Eirik Tyrihjel, Cheri Gaulke and Sue Maberry, Alexandra Gelis, Erik Gernand, Barbara Gilhooly, Domiziana Giordano, Terry Gydesen, Deborah Kelly and Tina Fiveash, James Michael Lawrence, Raphael Perez, Chuck Smith.

Organized and presented by Form+Content Gallery and Traffic Zone Gallery of Minneapolis. Curated by Jim Dryden and Howard Oransky, with an additional curatorial contribution by Walker Art Center, Minneapolis.

Form + Content Gallery

May 20–June 27, 2010

Gallery hours: Thursday-Saturday, 12-6 pm, free and open to the public

210 North 2nd Street, Minneapolis, Minnesota 55401

612/436-1151, formandcontent@gmail.com, www.formandcontent.org

Traffic Zone Gallery

May 20–July 16, 2010

Gallery hours: Monday-Friday, 9am-5 pm, free and open to the public

250 3rd Avenue North, Minneapolis, Minnesota 55401

trafficzoneart@gmail.com, www.trafficzoneart.com

Opening Reception

Saturday, June 5, 2010 7–10 pm

Both galleries same night, free and open to the public

Writers Reading

Form + Content Gallery

May 26, 2010 7 pm, free and open to the public

Related Event

June 4-11, 2010

Queer Takes: Alt Families

Walker Art Center

1750 Hennepin Avenue, Minneapolis, Minnesota 55403

In its fifth anniversary program, Queer Takes delves into the complexities of the topic of families within the LGBT community – in some cases those who have been rejected by their blood relatives and formed new families among tight kin they've chosen as well of the challenges faced by those who seek legal and official recognition of their relationships.

ARTWORKS IN THE EXHIBITION**LAURA AGUILAR**

Plush Pony, 1992

Silver gelatin prints

“My artistic goal is to create photographic images that compassionately render the human experience, revealed through the lives of individuals in the lesbian/gay and/or persons of color communities. My work is a collaboration between the sitters and myself, intended to be viewed by a cross-cultural audience. Hopefully the universal elements in the work can be recognized by other individuals' communities and can initiate the viewer to new experiences about gays, lesbians and people of color.” (artist's statement from Nueva Luz, Vol. 4, #2, 1993 and Gallerie: Women's Art, Vol. 1, #1, 1988.)

GAYE CHAN

Brides – June, 2000

Found paper ephemera, silver gelatin print, in wood frame

8 _" x 10 _" x 5"

Brides – July, 2000

Found paper ephemera, silver gelatin print, in wood frame

10 _" x 8 _" x 5"

Brides – August, 2000

Found paper ephemera, silver gelatin print, in wood frame

10 _" x 8 _" x 5"

Brides – September, 2000

Found paper ephemera, silver gelatin print, in wood frame

8 _" x 10 _" x 5"

On loan from the Charles Cohan Collection

“License to kill, license to marry . . . I had somehow thought that we would want something more . . . queer.” (artist’s statement)

DYKE ACTION MACHINE

Carrie Moyer and Sue Schaffner

Gay Marriage: You Might as Well Be Straight, 1997

4/color offset poster, 18” x 24”

5,000 pieces wheatpasted in Lower Manhattan, New York City

“DAM rustles up some grassroots sentiment, expressing the ambivalence many lesbians have about the corporate gay movement’s drive towards gay marriage and parenthood as the norm. It took the glossy fantasy presented by the Wedding Industry to its psychotic limits by showing one bride dragging her unwilling mate through a landscape of matrimonial booty.” (DAM!)

Family Circle, 1992

Set of three Xerox diptych posters, 11” x 17”

500 pieces wheatpasted in Lower Manhattan, New York City

“Riffing on advertisements produced by Family Circle Magazine, DAM’s second project depicted the fluid configurations of lesbian families. DAM’s campaign questioned the use of hip, urban nuclear families as a means of updating the otherwise reactionary Family Values message.” (DAM!)

DIANA EICHER

To Have and To Hold, 2004

Screenprint, 20” x 15”

The Madonna of the Lesbian Wedding Cake, 2005

Screenprint and photopolymer plate, 14” x 11”

Marry Me (version 1), 2005

Embossing and screenprint, 12” x 9”

“Several years ago, I began looking through bridal magazines and became fascinated with the range of wedding dresses and models that were portrayed. I thought about how lesbians who decide to get married are never shown in any of these magazines or the media. We rarely see two brides together. The “normal” image is of a bride and a groom. I was interested in creating images of women as a couple (*Marry Me* or *To Have and To Hold*) or in homage to the lesbian relationship (as in *The Madonna of the Lesbian Wedding Cake*). I have drawn on my own personal life experiences to portray a series of events, emotions, and situations in hopes that others can find similarities with their own lives. My intent is to create imagery that on the surface appears ‘beautiful’ but up close, a hidden content becomes unveiled.” (artist’s statement)

FAN POPO and DAVID CHENG

New Beijing, New Marriage, 2009

Video, 18 minutes, premier U.S. gallery exhibition

“Located south of Tian’anmen Square and among the centuries-old architecture, Qianmen Street bears silent witness to the history of Beijing. In preparation for the Beijing Olympics, Qianmen Street was renovated into a popular shopping and tourist spot. Originally a Western holiday, Valentine’s Day has become a huge day for many Chinese young people. For the tens of millions of gays and lesbians in China who do not have the right to make their voices heard, what does this place and this day mean to them? On Valentine’s Day February 14, 2009 a gay couple and a lesbian couple chose to have their wedding photos taken on Qianmen Street. It was a beautiful Spring Day in Beijing. People who witnessed the event included local residents and tourists from all over the country. Would they understand what was going on? Did the branded ‘New Beijing’ also bring about ‘new concepts’ about love and marriage? The event attracted wide media coverage and public attention. It is an important milestone in the history of China’s LGBT movement.” (artist’s statement)

CATHERINE FARGHER

Lovely Mothers, 1993

Visibility Posters

Word of Mouth, a lesbian art collective, produced the *Lovely Mothers* poster and billboard projects with funding provided by the Community Cultural Development Board of the Australia Council for the Arts. Photography by Marion Moore.

FRANK A. GÅRDSØ and EIRIK TYRIHJEL

Love Never Dies, 2003

16 mm film transferred to DVD, 2 minutes, 56 seconds

In this film a man waits for the arrival of his beloved visitor.

CHERI GAULKE and SUE MABERRY

Marriage Matters, 2005

Artists Book

“In a year of intensifying public debate about the freedom to marry, Cheri Gaulke and Sue Maberry invited 10 lesbian and gay couples to go to Sears and have their portraits taken. The portraits were accompanied by personal stories and the story of Maberry and Gaulke’s own 26-year relationship in an artists’ book, *Marriage Matters*. The book raises the question “when your relationship is not legally recognized, what does marriage matter?” Ten lesbian and gay families reflect upon this question and the matter of their lives together. The Sears portraits give a glimpse of these queer (not strange) families. (This was Gaulke and Maberry’s third Sears portrait project, in which they invert this middle-

American tradition to question what and who defines family. The previous projects were installations that have been exhibited widely.) Marriage Matters was written by Cheri Gaulke and designed by Gaulke and Sue Maberry. It was color laser printed on iridescent Stardream paper in shades of purple, lavender, white and peach with a silk ribbon closure. The accordion spine allows the book's covers to open back and be held with the silk ribbon. With the alternating vertical and horizontal pages splayed open, the book's shape resembles a two-tiered wedding cake. This book was made possible in part by a grant from the City of Los Angeles, Cultural Affairs Department." (Vamp & Tramp, distributor)

ALEXANDRA GELIS

Borders, 2009

Video, 3 minutes

Provided by Walker Art Center

"*Borders* is an intimate photographic exploration of the bodies belonging to six queer individuals. This animation, made up of hundreds of high-resolution photographs, unabashedly examines the evidence of physical change and transformation: surgery scars, tattoos, and other traces. The bodies are fragmented, as are the stories affiliated with these traces, and identities remain delightfully elusive." (Canadian Filmmakers Distribution Center)

ERIK GERNAND

Crafty, 2008

Video, 9 minutes

Distributed by Frameline

Co-written by Erik Gernand and Jenny Hagel, directed by Gernand and starring Hagel. *Crafty* premiered at the San Francisco LGBT Film Festival and went on to play Palm Springs International Shortfest. In this equal-opportunity character spoof, a super-political lesbian collecting signatures for a gay marriage petition encounters a conservative, craft-loving housewife who refuses to sign her name. Determined to obtain her signature, the activist follows the housewife on her daily errands, berating her with pro-marriage rhetoric and, ultimately, employing a little craftiness of her own.

BARBARA GILHOOLY

Industrial Heart

Metal parts from vintage Erector Sets, hardware

18" x 14" w x 7" d

"I use found objects, wire, wood and many recycled or re-purposed materials. I am known for my wire sculptural work and one of the forms I create in wire are three-dimensional hearts. I am interested in the industrial and the natural world. I like to combine the two aesthetics. It's why the 'Erector Set Hearts' interest me. I enjoy the interaction and contrast of building a precious heart form out of

industrial metal girders and nuts and bolts. The erector set hearts began as a small experiment in my studio using the long girder pieces from an old erector set I formed a three dimensional heart about 10 inches long. What interests me is combining the industrial material and hardware with a very organic or soft form. This contrast appeals to me as an emotional metaphor, as well – “the unbreakable heart!” I use mostly vintage Erector Sets with the original hardware and some pop rivets. I bend the girders and shape with my hands and rubber mallet to form the curves. I work intuitively, completing the overall contour form and then fill in with cross bracing.” (artist’s statement)

DOMIZIANA GIORDANO

Waiting, 2002

Digital format, 2 minutes, premier U.S. gallery exhibition

*Secret treasure held tight
in my heart
I will wait
for you
Forever
Until you come back for me
Forever*

*Your name stays still
On the sill
of my mouth*

*Let me
drink some life
from the iris
of your eyes*

Excerpts from *Waiting*

TERRY GYDESEN

Rally Against Gay Marriage (God Bless), 2006
Photograph, 18” x 12” (24” x 20”, framed)

Death Penalty for Homosexuals, 2006
Photograph, 18” x 12” (24” x 20”, framed)

Protester at Gay Marriage Rights Rally, 2006
Photograph, 18” x 12” (24” x 20”, framed)

“The joy and unconditional love of a dog is a good reminder of how to live life.”
(artist’s blog)

DEBORAH KELLY and TINA FIVEASH

Hey Hetero! 2001

Photomedia artworks

"*Hey Hetero!* is a public art collaboration between artist Deborah Kelly and photographer Tina Fiveash. The project's six pieces have been seen in illuminated public advertising spaces, city billboards, magazines, books, newspapers, bus ads, postcards, galleries, and online. *Hey Hetero!* has appeared in Sydney, Melbourne, Adelaide, New Delhi and Wellington since 2001, when it won the major award of the Sydney Gay & Lesbian Mardi Gras Festival. It headlined the Glasgay festival, Glasgow, in 2006. Now the works are taught in university courses from Dallas to Hong Kong. *Hey Hetero!* returns the gaze at heterosexuality: the privileged sexuality which makes gay, lesbian, bisexual and transgender movements both possible and necessary. In the form of simulated mainstream 'advertisements,' the artwork invites heterosexuality into public discourse. Note: No heterosexuals were harmed in the creation of this project." (artists' statement)

JAMES MICHAEL LAWRENCE

Peter and James, 2009

18" x 24" (framed), Altered Photograph

Love – Peter and James (with Great Uncles Krieger), 2004

13 3/4" X 13 3/4" (Framed), Altered Photograph

Married - A Definition of Love, 2009

18 1/2" X 16" (Framed), Altered Photograph

"Because our marriage is very much an example of the flow of yin/yang and constantly shifting and taking on a multitude of glimmers and nuances – we continue to discover much about each other and ourselves as it continues to unfold. This is not so unusual for two persons (gay or straight) in a committed relationship. What is unusual is the art and writing that springs forth from our living it." (artist's statement)

RAPHAEL PEREZ

Hadar and Adam

Photographs

Love has matured with wisdom and grace in these lush, shimmering images.

CHUCK SMITH

Untitled; # 11706, 1994

Toned Silver Gelatin Print

27.5 x 32.25" (exterior frame)

Untitled; # 18802, 1995
Toned Silver Gelatin Print
Dimensions: 15.125 x 18.875" (exterior frame)

Untitled; # 6802, 1993
Toned Silver Gelatin Print
15.125 x 18.875" (exterior frame)

“As an artist, I view my role as one to interpret personal insights and perspectives for a greater social awareness. As a photographer, I have long loved the ability of this medium to convey thoughts and feelings beyond the surface image. My work with the male nude expresses a sincere and unabashed admiration of the male form, but emerged through deeper explorations of personal identity. It is my intent through this work to create a more emotionally honest and socially compassionate view of the homosexual spirit as I have come to experience through my own life.” (artist’s statement)

ARTISTS’ BIOGRAPHIES

LAURA AGUILAR

Rosemead, CA

Laura Aguilar is among the most talented photographers to emerge in the United States in the 1980s. She was born in San Gabriel, California in 1959. One-person exhibitions include *New Bodies of Work*, Esperanza Peace & Justice Center, San Antonio, Texas (2003); *Center*, Susanne Vielmetter Los Angeles Projects, Los Angeles, California (2001); *Stillness & Motion*, Susanne Vielmetter Los Angeles Projects, Los Angeles, California (2000); *Stillness*, ArtPace, San Antonio, Texas; *El jo divers (The Diverse Self)*, Fundacio “la Caixa,” Barcelona, Spain. Recent group exhibitions include *normal love – precarious life, precarious sex*, Kunstlerhaus Bethanien, Berlin, Germany, curated by Renate Lorenz (2007); *Mangnan Emrich Contemporary*, New York, NY, with Delilah Montoya (2006). Public collections include Los Angeles County Museum of Art; Museum of Contemporary Art, Los Angeles; the New Museum of Contemporary Art, New York; Stanford University, California. Awards include Anonymous Was a Woman Award, NY; COLA Los Angeles Cultural Affairs Department; ArtPace Residency, San Antonio, Texas; California Community Foundation’s J. Paul Getty Grant for the Visual Arts.

GAYE CHAN

Honolulu, HI

Gaye Chan is a visual and media artist recognized equally for her individual and collaborative work. Her ongoing interest in examining history through found

materials has culminated in solo exhibitions at Honolulu Academy of Art (Honolulu), Art in General (New York City), YYY (Toronto), Artspeak (Vancouver), Gallery 4A (Sydney), SF Camerawork (San Francisco), YYY (Toronto) and The Contemporary Museum (Honolulu). Chan's collaborative projects include being a part of Eating in Public and DownWind Productions, and has been supported by the Creative Capital Foundation. Chan was born in Hong Kong and immigrated to the United States in 1969. She received her MFA from San Francisco Art Institute. More information can be found at www.gayechan.com.

DYKE ACTION MACHINE

New York, NY

Dyke Action Machine! (DAM!) is a two-person public art project founded in 1991 by artist Carrie Moyer and photographer Sue Schaffner. Between 1991 and 2004 DAM! blitzed the streets of New York City with public art projects that combined Madison Avenue savvy with Situationist tactics. The campaigns dissected mainstream media by inserting lesbian images into recognizably commercial contexts, revealing how lesbians are and are not depicted in American popular culture. While questioning the basic assumption that one cannot be "present" in a capitalist society unless one exists as a consumer group, DAM! performed the role of the advertiser, promising the lesbian viewer all the things she'd been denied by the mainstream: power, inclusion, and the public recognition of identity. DAM! began as a working group of Queer Nation and quickly evolved into a stand-alone agitprop unit whose exact membership remained anonymous for many years. Dyke Action Machine! campaigns presented a hybrid form of public address where civic issues such were packaged to fit seamlessly into the commercialized streetscape. A typical DAM! campaign was comprised of 5,000 posters wheatpasted over the course of one month. Neighborhoods were targeted for both the volume and diversity of pedestrian traffic as well as their long histories as sites for graphic intervention and public discourse. As corporations and activists battled for the ever-dwindling public space in New York City, DAM! turned to other modes of propaganda (lightboxes, catalogs, matchbooks, buttons and stickers to name but a few) and distribution (the US Postal Service, the Internet and by hand).

DIANA EICHER

Minneapolis, MN

Diana Eicher received her MFA in printmaking from the University of Hawaii, and her BA in painting from the University of California, Santa Cruz. She spent a year studying in Venice, Italy, and has also studied at Tamarind Institute, Albuquerque, NM. She coordinates the Printmaking and Paper Studios at the Minneapolis College of Art and Design. She has taught at the University of Hawaii, the Honolulu Printmaking Workshop, the Minneapolis College of Art and Design, Minnesota Center for Book Arts, Bloomington Art Center, Honolulu

Academy of Arts. Permanent collections include: Weisman Art Museum, University of Minnesota, Minneapolis, MN, Target Corporation, University of North Florida, Special Collections Library, University of Arizona, University of Colorado Special Collections, Boulder, Colorado, University of California-Davis, Gorman Museum, Purdue University Print Teaching Archive, Westmont College Print Collection, Santa Barbara, California, Richard F. Brush Art Gallery, St. Lawrence University, Canton, New York, Cornerstone, Bloomington, MN, Domestic Abuse Project, Minneapolis, MN, North Dakota State University, Printmaking Education and Research Studio, Fargo, ND, Proyecto' Ace Print Collection, Buenos Aires, Argentina.

FAN POPO and DAVID CHENG

Beijing, Peoples' Republic of China

Fan Popo is a member of the Beijing queer film festival committee and coordinator of Chinese queer independent films. He is Chief Editor of Gayspot magazine. Popo published Happy Together: Complete Record of a Hundred Queer Films (Beifang Wenyi Press, 2007). Awarded Third Prize in the LGBT Research Paper Prize, Chi-Heng Foundation; Second Prize in the sina.com's prize for online video. Fan Popo is co-director of the China Queer Film Festival Tour in over ten major cities in China since 2008. Filmography as director: 2008 The Good Days, 96mins, the 5th China Documentary Film Festival; From Tsinghua to Qinghai, 28mins, the World Urban Forum IV; Taipei: City of Rainbow, 10mins, the 1st China Queer Film Festival Tour; 2009 New Beijing, New Marriage, 18mins, the 4th Beijing Queer Film Festival, the 29th Vancouver International Film Festival; Chinese Closet, 88mins, the 2nd China Queer Film Festival Tour. Paper House, 20mins.

David Cheng was born in Heilongjiang Province, China in 1968. In 2000 he immigrated to New Zealand and co-founded the 20:20 media company. From 2000-04 he produced the Trade New Zealand series. In 2006 he wrote the screenplay Police and Prisoner. In 2009 he was producer and co-director of documentary New Beijing, New Marriage.

CATHERINE FARGHER

Sydney, Australia

Catherine Fargher is a performer, writer and teacher working in radio, contemporary performance, new media/hybrid arts, puppetry, film and theatre. As a writer, Catherine has had over twenty scripts produced for companies including the Sydney Opera House, Sidetrack Theatre, Vitalstatistix, Terrapin Puppet Theatre, the Jessica Wilson Company and the Australian National Broadcasting Corporation. Catherine has performed widely in cabaret and contemporary performance in Australia. In 1998 she toured with other Australian, UK and New York artists for 'It's Queer up North' in Manchester, Glasgow, Warwick and London as well as WOW Café New York. In 2002 she was funded by the

Australia Council New Media Fund for the Motherload project, exploring genetic science and human reproductive futures. She has recently completed a Doctorate of Creative Arts at Wollongong University, developing performance texts from bioethical fables. Her bioethical fable *Dr Egg and The Man with No Ear* was adapted for new a media/puppetry production at the Sydney Opera House in July 2007 and toured to Chicago (REDMOON) in 2008, with proposed tours of Canada, Cyprus and New York in 2010. She is currently working as a lecturer in screen and stage writing at Wollongong University and writing a graphic novel.

FRANK A. GÅRDSØ and EIRIK TYRIHJEL

Oslo, Norway

Frank A Gårdsø was born in 1969 and Eirik Tyrihjel was born in 1973. They have been working together as a director team since 1999. They have made more than ten music videos, several commercials and four short films: *Too Much* 2000, *Coffee* 2002, *Monica*, 2002, *Love Never Dies*, 2003.

CHERI GAULKE

Los Angeles, CA

Cheri Gaulke has a Bachelor of Fine Arts degree from Minneapolis College of Art and Design (MCAD) and a Master of Arts degree (in Feminist Art/Education) from Goddard College. She has presented her work at the Museum of Modern Art (NY), the Museum of Contemporary Art (LA), in a Smithsonian-touring exhibition, and in settings all over the world including buses, churches, and prehistoric temples. She has received grants from the National Endowment for the Arts, the California Arts Council, the City of Los Angeles Cultural Affairs Department, and the Brody Arts Fund. Her work has been written about in numerous books and publications. She was recently inducted into the UCLA Oral History Program and in 2004 received a mid-career COLA (City of Los Angeles) fellowship.

In 1975, she moved to Los Angeles to be involved with the Feminist Studio Workshop at the Woman's Building. There she embraced the notion that feminist art could raise consciousness, invite dialogue, and transform culture. She worked primarily in performance art from 1974-1992, addressing themes such as religion, sexual identity, and the environment. In addition to her solo work, she cofounded collaborative performance groups Feminist Art Workers (1976-81), which merged feminist art and education techniques into interactive performances; and Sisters Of Survival (1981-85), who wore nun's habits in the spectrum of the rainbow and presented their anti-nuclear performances in Europe and the U.S.

Though Gaulke has moved away from performance, the feminist art strategies that she helped to innovate in the 1970s in southern California continue in her work. Her art continues to be a vehicle for social commentary and as a way to tell the stories of individuals and groups under-represented in society. She works in

a variety of media, but mostly video, installation, artist's books, and public art. Such projects have included a video in collaboration with lesbian and gay teens, a photographic wall installation about lesbian and gay families, a video installation with Latino teenagers about the L.A. River, and a video installation about kids' perspectives on a river in North Carolina. Gaulke has completed three public art projects — a Metro-Rail Station in Los Angeles that tells stories about an oft-ignored urban river, an outdoor sculptural piece for a library in Lake View Terrace, and three stainless steel and glass glowing "Pillars of Community" for the City of Lakewood. A black granite memorial honoring the service of Filipino WWII veterans was dedicated on November 11, 2006 in a park in Historic Filipino Town, Los Angeles.

ALEXANDRA GELIS

Toronto, Canada

Alexandra Gelis is a visual artist who is based in Toronto. She works in photography, video, web-based and installation pieces. She studied in Bogota, Columbia and is current working on her Master's in Visual Arts/Time Based Program at York University. She has also taught at PNUMA (Programa Ambiental de las Naciones Unidas) in Panama City.

ERIK GERNAND

Chicago, IL

Erik Gernand was born in Hinesville, GA and currently resides in Chicago, IL. He attended Northwestern University Film School. His first project was Dancing With Indiana, short film, 2001 and most recent projects are Non-Love-Song, premiered March 2009 at SXSW Girl Parts and at the Florida Film festival.

BARBARA GILHOOLY

St. Paul, MN

Barbara Gilhooly was born in North Dakota in 1963. She attended the University of North Dakota and received her BFA in 1986. Concentrating on printmaking and sculpture, Gilhooly earned her MFA from Colorado State University in 1989. She then moved to Minnesota where she continues to live and work as a full-time artist.

DOMIZIANA GIORDANO

Milano, Italy

Domiziana Giordano is an artist and actress, with interests in language, communication and sociology. Combining visual art, semiotics, cinema and new technology she seeks a fusion of interactive content, structure and a new method of narration. Giordano grew up in a family of artists and architects. She studied architecture but decided to dedicate herself to the visual arts and film. After

completing her studies at the Academy of Dramatic Art in Rome, she enrolled at the Stella Adler Studio in acting and at the New York Film Academy in directing. Giordano played leading roles in films directed by, Mauro Bolognini, Jean-Luc Godard, Neil Jordan, Nicholas Roeg, Andrej Tarkovskij and others. Her exhibition record includes the Rencontres Internationales de la Photographie de Arles in 2002 and an installazione permanente al MACRO (Museo d'arte Contemporanea di Roma). Besides her visual artworks, she has also written poetry, articles on the history of art criticism for an Italian literary journal, and she currently writes for the magazine Nova of the Italian newspaper *Il Sole 24Ore*.

TERRY GYDESEN

Minneapolis, MN

Terry Gydesen has been working as a documentary photographer since 1984. Her passion for documenting political campaigns began in 1988 when she was commissioned as Jesse Jackson's staff photographer during his Presidential Campaign. She has gone on to document political campaigns at both the local and national levels since that time. Besides politics she has worked on a variety of projects including refugees in El Salvador, women and children living in homeless shelters, women in recovery from drug and alcohol abuse. In 1993 she was commissioned by Prince to document his European tour. Never before or since has any photographer had the behind the scenes access that she was privy to during that tour. The book *Prince presents the Sacrifice of Victor* is from that time. She has photographed for various publications including the New York Times, Newsweek, Ms Magazine and in Minneapolis from 1993 to 1995 she had a weekly photo column in *City Pages Terry Gydesen's Daybook*. Terry was one of twelve photographers included in the Minnesota 2000 project documenting life in Minnesota at the turn of the 21st century. Her snowbird project included retired Minnesotans spending their winters in the snowbelt states of Florida and Arizona. Terry is a three time recipient of the McKnight Photography fellowship. She has also received grants from the Minnesota State Arts board, Jerome Travel Study grant, and the NEA/Arts Midwest fellowship. Terry's work is included in the collections of the Minnesota Historical Society, General Mills and the Schomburg Center For Research In Black Culture.

DEBORAH KELLY and TINA FIVEASH

Sydney, Australia

Deborah Kelly is a Sydney-based artist whose works have been shown in streets, skies and galleries around Australia, in the Singapore and Venice Biennales, and elsewhere. Her award-winning collaborative artwork with Tina Fiveash, *Hey, hetero!* was shown in public sites from Sydney to Glasgow. Her cross-media work considering the rise of religiosity in the public sphere, commissioned by the Museum of Contemporary Art, included public

announcements in train stations and projections onto clouds. In 2009 she won the Fisher's Ghost Award, the Screengrab International New Media Art Award, and was shortlisted for the Sadler's Wells Global Dance Contest.

Tina Fiveash is an Australian photo artist, filmmaker and designer, internationally recognized for her unique, highly stylized, cinematic photo works, in addition to her high profile, collaborative public art projects. Tina has been exhibiting since 1992 and her work has appeared in a multitude of public and private spaces around the world including billboards, illuminated public advertising spaces, festivals and galleries. Moving between many forms of still and moving image media - stills, stop-motion animation, 3-D and animated lenticular photography, Tina's work engages with the intersections of photography and cinema. In 2009, Tina's work was represented in two international exhibitions in Germany - Terra Nullius: Contemporary Art from Australia at Halle 14/ Leipziger Baumwollspinnerei and Die Ideale Ausstellung [Kunstfest Weimar] at the ACC Galerie in Weimar. In 2008, Tina was commissioned by internationally renowned artist, Deborah Kelly, to photograph Big Butch Billboard - a bold public art project showing at the Australian Centre for Photography and touring Sydney as a giant mobile billboard for the 2009 Sydney Gay & Lesbian Mardi Gras Festival.

JAMES MICHAEL LAWRENCE

Minneapolis, MN

James Michael Lawrence began his exhibition career at the age of 17 when he was included the 1962 Biennial of Painting and Sculpture at Walker Art Center in Minneapolis. In 1999 Lawrence had his first important exhibition of altered photographs at Flatland Gallery in Minneapolis. In 2009 Susan Hensel Gallery, also of Minneapolis, presented a 15-year retrospective of his digital art - an installation that left the gallery literally wallpapered from floor to ceiling with over 700 works. Lawrence has created approximately 3,000 artworks using a computer. In early 2009 - Lawrence was both honored and humbled at being invited to archive his art and writings (created solely by himself or in collaboration with his husband Peter Wilson) at The Jean Tretter Collection in Gay, Lesbian, Bisexual and Transgender Studies - within the special collections sector of The Elmer L. Andersen Library at The University of Minnesota. The first group of materials was delivered to The Tretter Collection late in the Fall of 2009 - and consisted of disk and hard copies of artworks representing the breadth of genres Lawrence has worked with in the past - including works that specifically deal with GLBT subjects, politics, and the personal history of Lawrence/Wilson's relationship and political activities.

RAPHAEL PEREZ

Tel Aviv, Israel

Raphael Perez, was born in 1965 and was raised in Jerusalem. He currently resides and works in Tel-Aviv. He is a graduate of the Beer Sheva school of

Visual Arts where he studied from 1988 through 1992. During his youth, Raphael taught visual art to children. Exhibitions include: Haifa Forum, 2002; Tel Aviv Museum, 2003; Aizenberg-Dizingof Center and Rimón Gallery, 2004.

CHUCK SMITH
Minneapolis, MN

Chuck Smith has been a professional commercial photographer and artist in Minneapolis for over 25 years. His commercial career has spanned product and fashion photography, motion film and video, graphic design, self-published works and stock photography. He has long maintained a strong passion for personal artistic works and is currently focusing entirely on his fine art photography. Smith's works, both commercial and artistic, have received recognition and publication worldwide.

PRESS IMAGES ON THE ENCLOSED CD

LAURA AGUILAR

Untitled (Eddie Melts) from *Plush Pony* series, 1992, Silver gelatin print, 12" x 9"

GAYE CHAN

Brides – August, 2000, Found paper ephemera, silver gelatin print, wood frame, 10" x 8" x 5"

DYKE ACTION MACHINE (Carrie Moyer and Sue Schaffner)

Family Circle, 1992, Set of three Xerox diptych posters, 11" x 17"

DIANA EICHER

To Have and To Hold, 2004, Screenprint, 20" x 15"

FAN POPO and DAVID CHENG

New Beijing, New Marriage, 2009, Video, 18 minutes, (still)

CATHERINE FARGHER

Lovely Mothers, 1993, Visibility Poster

FRANK A. GÅRDSØ and EIRIK TYRIHJEL

Love Never Dies, 2003, 16mm film transferred to DVD, 2 min., 56 seconds (still)

CHERI GAULKE and SUE MABERRY

Marriage Matters, 2005, Artists Book (detail)

ALEXANDRA GELIS

Borders, 2009, Video, 3 minutes (still)

ERIK GERNAND

Crafty, 2008, Video, 9 minutes (still), Distributed by Frameline

BARBARA GILHOOLY

Industrial Heart, Metal parts from vintage Erector Sets, hardware, 18" x 14" x 7"

DOMIZIANA GIORDANO

Waiting, 2002, Digital format, 2 minutes, (still)

TERRY GYDESEN

Protester at Gay Marriage Rights Rally, 2006, Photograph, 18" x 12"

DEBORAH KELLY and TINA FIVEASH

Hey Hetero! 2001, Photomedia artwork

JAMES MICHAEL LAWRENCE

Peter and James, 2009, Altered Photograph, 18" x 24" (framed)

RAPHAEL PEREZ

Hadar and Adam, Photograph

CHUCK SMITH

Untitled; # 6802, 1993, Toned Silver Gelatin Print, 15.125"x18.875" (framed)