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| <p>Art & Queer Culture by Catherine Lord & Richard Meyer</p> | | Catherine Lord & Richard Meyer | |
| <p><i>Alice Austen, Julia Martin, Julia Bredt and Self dressed up as men, Oct. 15th, 1891.</i></p> <p>"Many amateur and professional photographs from the end of the nineteenth century depict middle-class women wearing men's clothes, or conventionally dressed as women flaunting the public signifiers of masculinity: alcohol, facial hair, a cigarette, a cigar or openly crossed legs."</p> | 55 | | |
| <p><i>"Alice Austen, Julia Martin, Julia Bredt and Self dressed up as men, Oct. 15th, 1891.</i></p> <p>bottom of page 55, "Even as her photographs embody an emergent queer visibility, they do so within Austen's private sphere of female friendship and gender masquerade." CL</p> | 55 | | |
| <p>"In an attempt to demonstrate that photography could be an art through its reclamation of 'timeless' themes, Day would go on to photograph reenactments of the Crucifixion, in which he starred as Christ. His images of persecuted, almost nude male figures allowed gay male critics and historians of the 1990s to suggest, simplistically, that Day identified with Christ because the artist felt oppressed as a homosexual." CL</p> | 56 | | |

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| <p>F. Holland Day - influential practitioner of pictorialist photography</p> <p><i>Ebony and Ivory</i>, 1897, Nubian Series, Reproduced in Stieglitz's <i>Camera Notes</i>, 1898</p> <ul style="list-style-type: none"> - Use of African-American models was controversial and arguments over race emerged as a result. - Produced series of Chinese men and women in 'Moorish' costume - Introduced William Morris to America, published Oscar Wilde & Stephen Crane. - Brought out Aubrey Beardsley's scandal-provoking <i>The Yellow Book</i>, with the penis of the Herm of Pan expurgated for the Boston audience. | 56 | | |
| <p>Photograph, <i>Untitled (Anna Klumpke at work in the Bonheur studio painting Portrait of Rosa Bonheur)</i> Rosa Bonheur, 1898</p> <p>Anna Klumpke - 19th cent. painter who depicted animals in much of her work</p> <ul style="list-style-type: none"> - Rosa was her much younger partner - Klumpke cross-dressed in order to gain access to slaughterhouses and livestock markets, as was necessary for reference work with her paintings, however her partner Rosa Bonheur revealed more than the rumor that this was simply required for work. Anna considered herself as a member of the 'third sex' CL | 60 | | <ul style="list-style-type: none"> - The idea of inclusion of partners, loved ones, other artists being photographed (in their element) - Photographing people in their place of residence, or at their partner's place of residence, in comfort and safety...intimate relationships - It is work but also the everyday life, a way in which to work in comfort and safety or secrecy - What is the context of such a photo? Was it public at the time? Did people know that they were dating, would they have recognized the studio or known that these two often 'worked' together? |
| <p>Stepping out 1910-29 Title page'</p> | 65 | | |
| <p>Military Drag Wedding, war background</p> | 67 | | |

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| <p>Oil Painting, Marsden Hartley, sexuality in ruggedness and masculinity in Berlin, German soldiers. Almost naming a place, time, moment, war, apprehension of military action as 'sexual' and tense</p> | <p>68</p> | | <p>- What people find sexy/sexual - Queer honesty about sexuality, their own interpretations of masculinity, femininity, or the in-between. Do they respond to outer appearance or social cues / ways of dressing as being sexual at all? Repulsive? (response piece question)</p> |
| <p>Charles Demuth, dancing soldiers watercolour and pencil on paper, 1917 - Modernism, Cubism</p> | <p>70</p> | | |
| <p>Photography, Hilda Doolittle, Annie Winifred Ellerman (Bryher) and Kenneth McPherson, <i>Untitled</i>, c.1920 - 30</p> <p>- Hilda & Annie traveled as cousins - "The scrapbook reflects the intricate layers of romantic and erotic relationships between three people." (scrapbook was later arranged by McPherson, is a collab between all three technically.)CL</p> | <p>74</p> | | <p>- Nonmonogamy, polyamory, complexities of relationship, play, fun, commentary on spirituality but without it being the forefront of the imagery or explicitly tied to one person's identity, yet is endearing, loving and affectionate towards the female subject as a Goddess</p> |

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| <p>Photographer James Van Der Zee, <i>Beau of the Ball</i>, 1926</p> <ul style="list-style-type: none"> - Look more into this photographer, chronicled African-American life, wasn't recognized much for the Harlem Renaissance until much later in the 60s...now almost unanimously tied to the movement/time period | 76 | | |
| <p>PHOTOGRAPHER , Berenice Abbott, <i>Janet Flanner in Paris</i>, 1927</p> <ul style="list-style-type: none"> - Photographed many Parisian artists of the 20s - Eugene Atget, Man Ray - Artists involved in the Left Bank scene, gay and lesbian (see list) | 79 | | |
| <p>Photographer, Man Ray, <i>Barbette Applying Makeup</i>, 1928</p> <ul style="list-style-type: none"> - Drama of backstage preparation | 80 | | |
| <p>Case Studies header, 1930-49</p> | 83 | | |
| <p>Filmmaker Sergei Eisenstein</p> | 84 | | <p>To observe a filmmaker's homosexual, private drawings, to consider a 3D creator's concept and vision of line, of how to observe line in photography and consider this as a compositional tool and framework in creating a photograph. A guide for models or construction of a set</p> |

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| <p>Brassai, <i>Lesbian Couple at Le Monocle</i>, 1932 - photographer as the minority, queer folk were the dominant group involved in the "Paris demimonde of the 1920s" - taken at a lesbian bar in Montparnasse - "Picasso dubbed Brassai 'the Terrorist' because of his use of flash." - French weightlifter, shot-put athlete, and cabaret singer Violette Morris. Later went on to become a Nazi collaborator, assassinated by the French Resistance in 1944</p> | 85 | | So much you can and can't say with just a photograph. How to capture one's genuine aura, identity, or the perception of such? Is it even possible? |
| <p>- Another source maybe, <i>Who's Who in Contemporary Gay and Lesbian History</i></p> | 87 | | |
| <p>Monte Punshon, <i>Untitled</i>, c. 1932 - News clippings on scrapbook pages (sizes of books in photo)</p> | 87 | | <p>- Mention of different impersonations of gender, potential trans masc - something along the lines of 'women who passed as men'</p> <p>- Australian</p> |
| <p>Gluck, <i>Medallion</i>, 1936 Oil on canvas</p> <p>- Agender? - Demanding for the removal of prefix, suffix or quotes around (her/their) gender-neutral name</p> | 94 | | |

Minor White, *Ernest Stones and Robert Bright*, 1949 Photograph

- only openly homosexual photo in his oeuvre, made year after publication of the Kinsey Report

- kinsey report(s) <https://kinseyinstitute.org/research/publications/historical-report-diversity-of-sexual-orientation.php>

Alfred Kinsey, Wardell Pomeroy, Clyde Martin

- challenged conventional beliefs about sexuality and discussed subjects that had previously been taboo.[3] The validity of Kinsey's methods were also called into question. Kinsey was a zoologist at Indiana University and the founder of the Kinsey Institute for Research in Sex, Gender, and Reproduction (more widely known as the Kinsey Institute). **(WIKI)**

- original source: '*City of Friends: A Portrait of the Gay and Lesbian Community in America*' https://books.google.ca/books?id=cl-4yFFqI8gC&pg=PA51&redir_esc=y#v=onepage&q&f=false

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Modern era ends ~page 120